



ZEEUWS VEILINGHUIS

ZEELAND AUCTIONEERS

EXCLUSIVE ITEMS

6TH OF JUNE 2023



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LIVE AUCTION

AUCTION: Tuesday 6 June 2023, 1.30 pm

VIEWING:

Friday	2 June	10.00 am - 5.00 pm
Saturday	3 June	10.00 am - 5.00 pm
Monday	5 June	10.00 am - 5.00 pm
Tuesday	6 June	10.00 am - noon

INQUIRIES: Tel. +31 118 650 680

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Cover illustrations:

Front: lot 49

Back: lot 67

Introduction

Dear art lover,

We are pleased to present the fourth edition of our Exclusive Items auctions. Once again an eclectic range of high quality. Our specializations are well represented. There is a wonderful selection of M.C. Escher's work. Rare prints such as the 'Mummified Frog' and 'Firework', but also iconic ones such as 'Up and Down' and 'Three Worlds'. There is also a rare, unnumbered version of the book 'Regular Division of the Plane' that Escher designed.

In the field of Indonesian paintings there are works by great artists like Le Mayeur de Merprès, Lee Man Fong (3!), Rudolf Bonnet, Theo Meier and Hendra Gunawan (see cover). The work of the latter comes from the collection of Ir. Hin Goan Kwee (born in Batavia, 1932), who was an architect and art lover. He knew many modern Indonesian artists personally, was friends with Rudolf Bonnet and the anthropologist Jacob Vredenburg (friend of Hendra Gunawan) and met President Sukarno several times. We made a small selection of anecdotes from his book, in which he describes, among other things, a few experiences with the people mentioned above. From Norway we received a modern Indonesian painting by Ahmad Sadali.

There are also beautiful European paintings by, for example, Isaac Israels, Floris Arntzenius, David Oyens, Jacob Maris, Jan Heyse, Reimond Kimpe and Julius Eduard Mařák, a Czech master from the 19th century. Beside that there are a few old master paintings, such as 'Mercury commands the care of Bacchus to the nymphs of Nysa' by Johann Carl Loth (1632 – 1698).

One of the most sensational stories this time is about a sculpture by Lambertus Zijl, which the owner has surfaced from the wreck of 'the Dutch Titanic': the m.s. Christiaan Huygens. This ship had interiors designed by the famous Art Deco designer Lion Cachet and was the most luxurious ship the Netherlands has ever known. In 1945 however, it hit a mine and sank off the Dutch coast.

In addition there are, as always, various surprising pieces: a beautifully engraved Dutch glass by top engraver Jacob Sang, a nice selection of antique Dutch seals ('schepenzegels'), some beautiful jewellery, silver, bronze sculptures, Chinese porcelain, etc.

We hope you enjoy this catalogue and wish you a good auction!



1

JACOB SANG (1720-1786)

A lead glass wine glass, engraved with two doves, tulips, roses, carnations, sunbeams and the inscription 'ONS LANG LEVEN' ('Our long life'). Signed Jacob Sang Fec = Amsterdam, 1760.

The Netherlands or England, with Dutch engraving, 18th century.

H. 18 cm. Diam. glass 7 cm.

€ 10.000-15.000



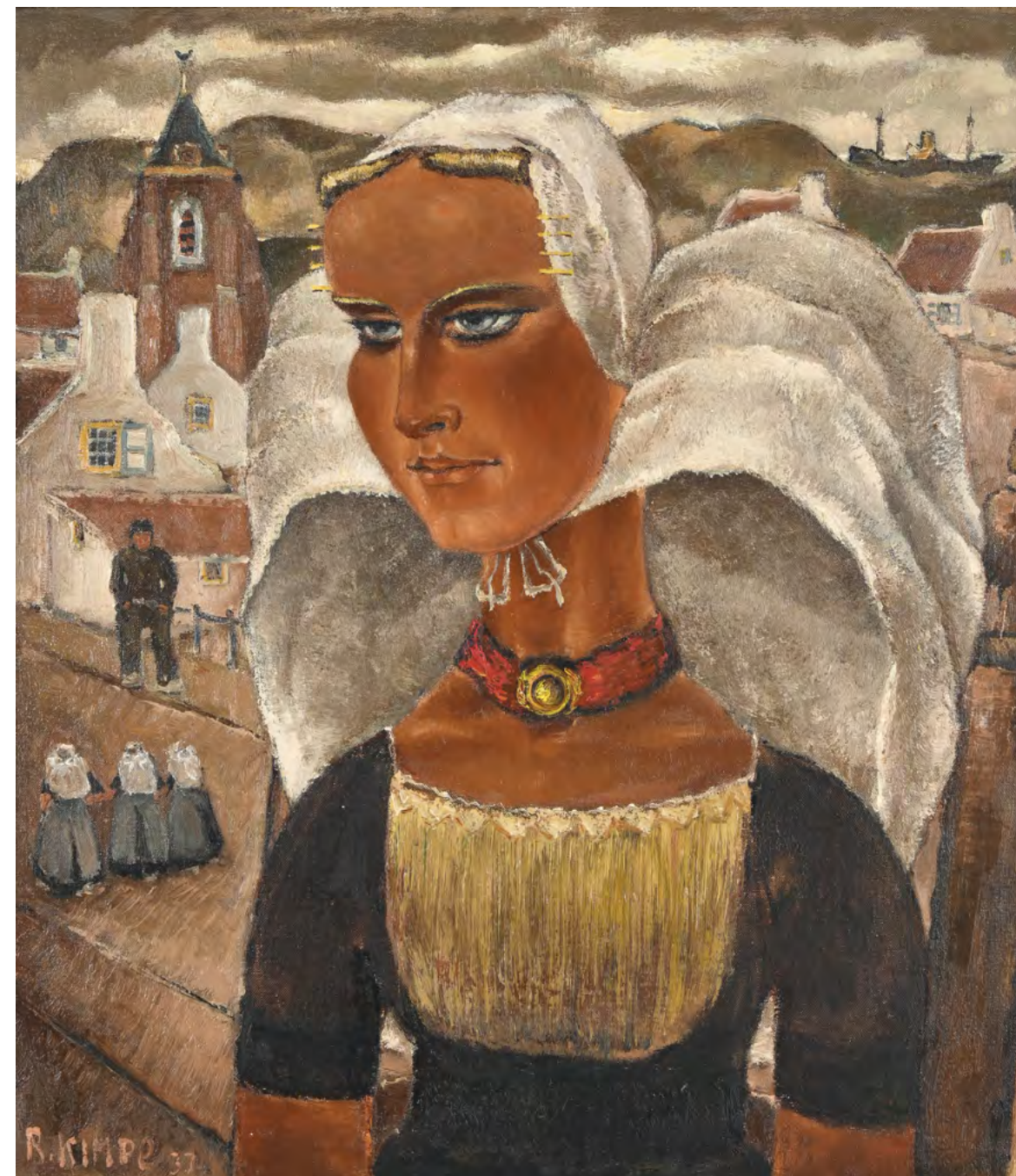
Jacob Sang Fec = Amsterdam, 1760.



2
REIMOND KIMPE (1885-1970)
'Farmer from Westkapelle', signed lower left, oil on panel. H. 60 cm. W. 49 cm.

Provenance: Unilever CEO Paul Rijkens (1888-1965).

€ 4.000-6.000



3
REIMOND KIMPE (1885-1970)
'Girl from Zeeland in Zoutelande', signed and dated '37 lower left, oil on canvas. H. 50 cm. W. 45 cm.

Exhibited: Museum Veere 2022.

€ 5.000-7.000



4

EMIL RIZEK (1901-1988)

'The port of Hoorn', unsigned, oil on canvas. H. 59.5 cm. W. 80 cm.

A painting of the same port (signed) was sold at Sotheby's Singapore, 9 October 2005, lot 25 (hammer price SGD 36.000).

€ 1.500-2.000



5

REIMOND KIMPE (1885-1970)

'The port of Veere', signed and dated '35 lower left, oil on canvas. H. 60 cm. W. 70.5 cm.

€ 3.000-4.000



6 A Dutch silver seal with an unidentified coat of arms. Handle in the shape of a branch with an eagle on top. Marked with a sword (before 1906) and maker's mark Pyzel and Carpentus (The Hague 1849-1864). H. 75 mm.

€ 400-600



8 A Dutch silver seal ('schepenzegel') of Pieter Elias (1756-1813), commissioner, aldermen and council member in Amsterdam, 'Dijkgraaf' of Zeeburg and Diemerdijk. Hallmark Amsterdam 1784, maker's mark Jan Jacob Maurenbrecher. Diam. 47 mm. H. 45 mm. Extensive background information available (in Dutch).

€ 1.750-2.250



10 A Dutch bronze seal ('schepenzegel') of Abraham Duvelaer (year of death 1724). Diam. 37 mm. Abraham Duvelaer was alternately mayor, alderman and councilor of Middelburg between 1704 and 1723 (he was mayor in 1711, 1714, 1717, 1720, 1723). He was Lord ('Vrijheer') of Duinbeek and married to Suzanna Agneta van Dishoeck. He died on January 28, 1724. Extensive background information available (in Dutch).

€ 1.750-2.250



11 A Dutch silver seal ('schepenzegel') of Jacob Cornelis Dura (1745-1811), alderman of Dordrecht. Maker's mark Govert Steenbeek (Dordrecht), end 18th century. Diam. 46 mm. Added: a seal with the same coat of arms. More background information available (in Dutch).

€ 2.000-2.500



7 A Dutch silver seal ('schepenzegel') of Nicolaas Lublink Jr. (1730-before 1820). Hallmark Amsterdam 1751, maker's mark GV (unknown). Diam. 34 mm. H. 25 mm. More information available (in Dutch).

€ 1.500-2.000



9 A Dutch silver seal ('schepenzegel') of Appollonius Jan Cornelis Baron Lampsins (1754-1834), end of 18th century, indistinctly hallmarked. Diam. 44 mm. Lampsins was, among other things, administrator of the WIC and aldermen in Amsterdam, bailiff in Vlissingen and chamberlain of the King of Prussia. Extensive background information available (in Dutch).

€ 2.500-3.000



12 A silver 'Calendarium Perpetuum' (perpetual calendar). Germany, 17th/18th century. Diam. 4.4 cm.

€ 1.500-2.000

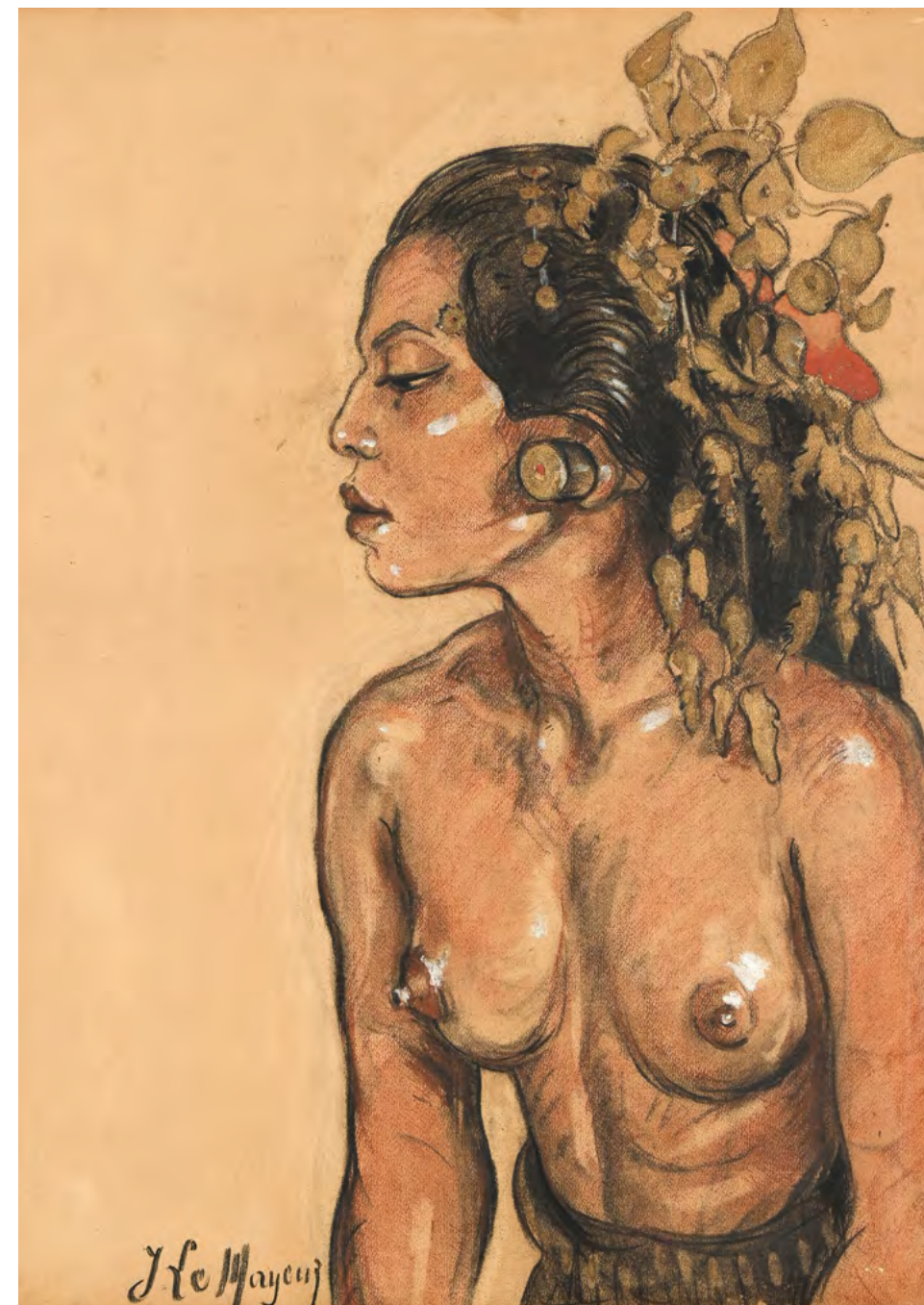




13
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
'Portrait of Ni Pollok', signed lower right, mixed media on paper.
H. 25 cm. W. 19.5 cm. In original Balinese frame.

€ 2.000-3.000

Provenance: Leendert Daniel Eerland (1897-1977), Professor of Surgery. He was doctor on Bali and Java between 1932-1937. Eerland was friend of Le Mayeur and received this drawing as farewell gift in 1937 when he went back to the Netherlands.



14
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
'Portrait of Ni Pollok', signed lower left, mixed media on paper.
H. 62.5 cm. W. 47 cm.

€ 10.000-12.500



Lee Man Fong in the Netherlands, 1949.

'Lee Man-Fung sticks to what he sees, and he talks about it. His paintings are therefore small stories. They reveal something of the heart, and they recount the action. In a delightful lyricism – the hallmark of Chinese art – he tells, captivates, silences others. Sometimes the paintings work as illustrations of a story which your own mind creates. Then you will feel that Lee Man-Fung is more than a painter: he is also a poet.'

Corn. Basoski in 'Lee Man – Fung, de verbeelders van het ongekunstelde', De Nieuwe Haagsche Courant, May 1950.



15

LEE MAN FONG (1913-1988)

'Mother and child', signed and dated 1949 lower right, oil on board. H. 91.5 cm. W. 40.5 cm.

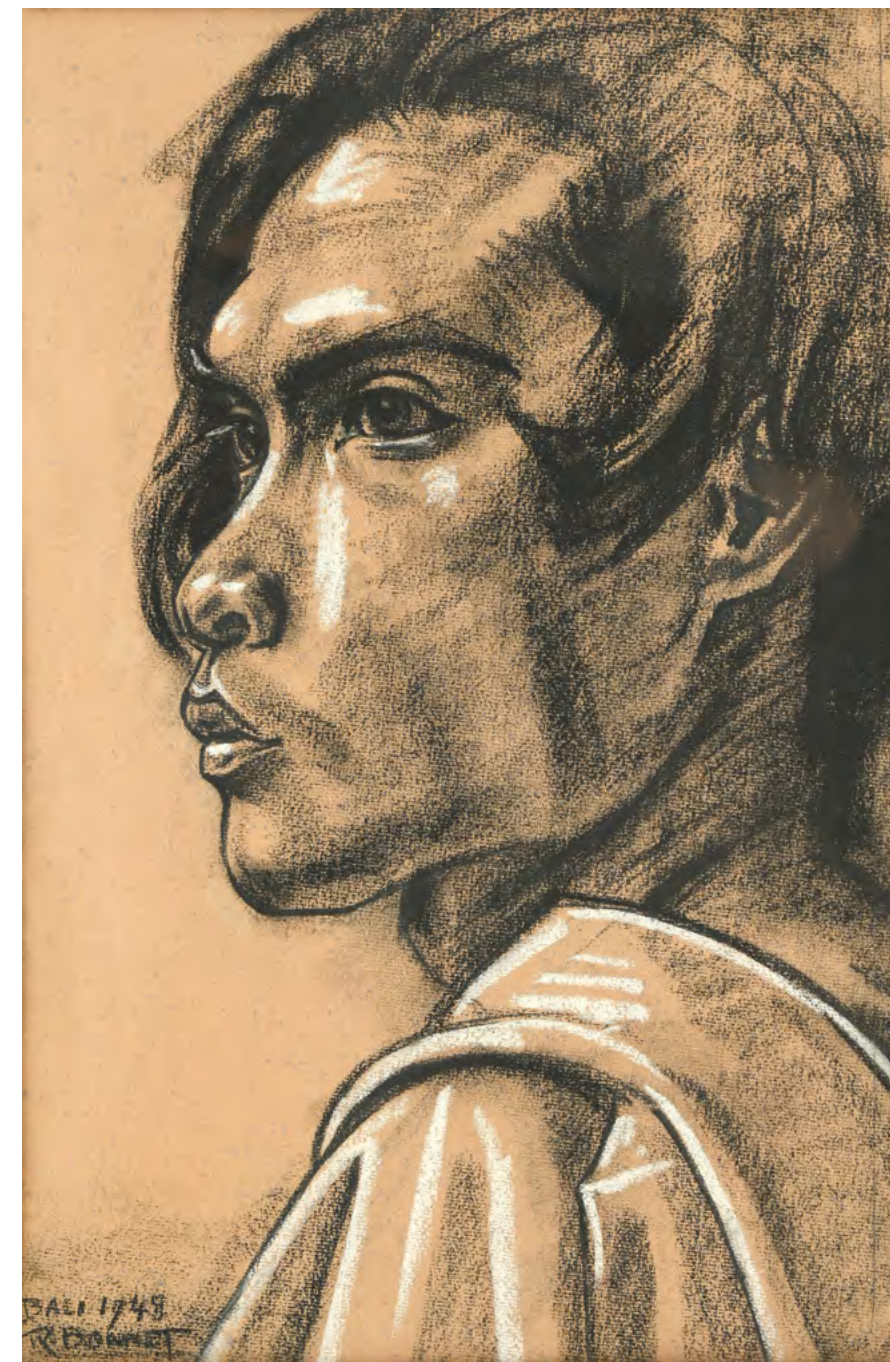
Provenance: bought at the exhibition room 'Kunst van onze Tijd' (Art of our Time), The Hague, ca. 1949. Probably exhibited there as well in May 1949, no. 8: 'Moeder en kind' ('Mother and child'). The painting always remained in the same family.

€ 40.000-60.000



16
RUDOLF BONNET (1895-1978)
'Gils', signed lower right, pastel on paper. H. 38 cm. W. 23.5 cm.
Provenance: family of Bonnet; legacy Bonnet.

€ 1.000-1.500



17
RUDOLF BONNET (1895-1978)
'Portrait of a Balinese man', signed and dated 1948 lower left, charcoal on paper.
H. 43 cm. W. 28.5 cm.

€ 3.000-4.000



18
KAREL VAN VEEN (1898-1988)
'Lady on a Parisian balcony', signed and dated '21 lower right, oil on board. H. 40.5 cm. W. 36 cm.
Literature: Y. de Vries, 'Karel van Veen, Ik schilder dingen zoals ze zijn', p. 61, full page
(a copy of this book will be sold with the painting).

€ 1.000-1.500



19
ISAAC ISRAELS (1865-1934)
'Portrait of a woman', signed upper right, oil on canvas. H. 42 cm. W. 33 cm.

€ 10.000-15.000



20

FLORIS ARNTZENIUS (1864-1925)

'Porte Saint-Martin, Paris', signed lower left, watercolour on paper. H. 19 cm. W. 29.5 cm.

Literature: M. de Haan et al., 'Dwars door de stad: stadsgezichten uit de 19de eeuw, Floris Arntzenius als portretteur van Den Haag', 2007, ill. no. 10.

€ 3.500-4.500



21

FLORIS ARNTZENIUS (1864-1925)

'A butcher's boy in a street in The Hague', signed lower right, mixed media on paper. H. 20 cm. W. 16.5 cm.

€ 4.000-6.000

'A nice smooth street or square, neat houses that have been scrubbed by window cleaners and a row of neatly maintained trees are an abomination to him. When he paints or watercolours a townscape, he is mainly concerned with the witty life, the bustle of the people and he then lets the houses participate in it. The facades are one with the people. When he sees a butcher's boy walking down the street in his characteristic lankyness, he does not let it happen on Avenue Louise or on Koninginnegracht, but in the crowded Spuistraat amid shopping ladies and gentlemen, and the facades of the houses frame that figure as if it belongs there and nowhere else.'

P.A. Haaxman Jr. in Elsevier's Geïllustreerd Maandschrift, Jaargang 13 (1903), Floris Arntzenius, pp. 165-166.



22
 GEORGE WILHELM OPDENHOFF (1807-1873)
 'Boats near the beach', signed lower right, oil on panel.
 H. 28 cm. W. 38.5 cm.

€ 1.500-2.000



23
 PIETER CORNELIS DOMMERSEN (1834-1908)
 'Ships near a ruin of a castle', signed and dated lower right 1863, oil on canvas.
 H. 49 cm. W. 81 cm.

€ 2.000-3.000



24
HERMANN DAVID SOLOMON CORRODI (1844-1905)
'Boats at the beach', signed lower left, panel. H. 16 cm. W. 11 cm.

€ 500-700



25
JULIUS EDUARD MAŘÁK (1832-1899)
'Wild boars in the forest', signed lower right, oil on panel. H. 56 cm. W. 39.5 cm.

€ 8.000-10.000



26
A polychrome porcelain bowl with lobed and scalloped rim, decorated with flowers and reserves depicting roosters, chickens, little boys and scenes with figures. Unmarked. China, Yongzheng, 18th century. H. 10 cm. Diam. 20 cm.
€ 2.000-3.000



28
A blue and white porcelain soy jar, decorated with flowers and the initials 'HME'. Unmarked. Japan, Arita, around 1700. H. 40 cm.
€ 1.500-2.000



27
A polychrome porcelain belt hook in the shape of a dragon, decorated with Chinese characters. Marked with seal mark Qianlong. China, Qianlong. L. 8 cm.
€ 1.000-2.000

29
A pair of blue and white porcelain teapots with devil's work to the belly, cover and base, decorated with flowers. Unmarked. China, Kangxi. H. 11 cm.
€ 3.000-5.000



29



30
A 103-piece blue and white porcelain service with scalloped rim, consisting of i.a. dishes, sauce boats, lidded jars and chargers. Unmarked. China, Qianlong.
€ 4.000-6.000





31
A bronze sculpture, 'Farewell'. Signed Fabr. C.F. Woerffel and dated 1877.
H. 24.5 cm.

€ 1.500-2.000



34
ALEXANDER TARATYNOV (1956-)
A bronze sculpture 'The horse race', unsigned.
H. 37 cm. W. 73 cm. With original invoice and a
confirmation of authenticity by the artist.

€ 2.000-3.000



32
MOISSEJ KOGAN (1879-1943)
A bronze sculpture 'The Three Graces' on wooden
base, signed and numbered 5/6.
H. incl. base 19.5 cm.

€ 1.000-1.500



33
JOSJE VAN RIEMSDIJK (1915-2005)
A bronze sculpture 'Masai figure holding a fish'.
Signed on the base and numbered 59/100.
H. 39 cm.

€ 1.000-1.500



35
RENZO COLOMBO (1856-1885)
A bronze sculpture 'Napoleon', on marble stand.
Signed and dated 1885.
H. 72 cm (incl. stand).

€ 1.500-2.000



36
A mahogany table clock with date and moon
phase indication. The clock's interior with engraved
decoration. Signed Abram Rouillet, London.
Transitional model Louis XV - Louis XVI, ca. 1790.
H. 65 cm.

€ 2.500-3.500



37
 JOHANNES FREDERICK SCHÜTZ (1817-1888)
 'Ships before the Cliffs of Dover', signed and dated '52 lower left, oil on panel. H. 33 cm. W. 41 cm.
 € 600-800



38
 JOHANNES FREDERICK SCHÜTZ (1817-1888)
 'A departing paddle steamer', signed and dated '52 lower left, oil on panel. H. 32 cm. W. 40 cm.
 € 600-800



39
 THOMAS JACQUES SOMERSCALES (1842-1927)
 'The Andes', signed lower right, oil on canvas. H. 62.5 cm. W. 98 cm.

€ 5.000-7.000



40
 CHARLES JOHANN PALMIÉ (1863-1911)
 'Sheaves of corn', signed lower right, oil on canvas. H. 35 cm. W. 39.5 cm.

€ 1.000-1.500



41

LEE MAN FONG (1913-1988)

'A Balinese spinner', signed upper right, board. H. 84 cm. W. 37 cm.

Provenance: a wedding gift, bought at the exhibition room 'Kunst van onze Tijd' (Art of our Time), The Hague, ca. 1950 (see label verso). Probably exhibited there as well in May 1950 (no. 40). The painting always remained in the same family.

€ 30.000-40.000



Balinese weaver, ca. 1915.
Photo: Collection Nationaal Museum van Wereldculturen,
TM-60049117.

'Very few resources are used by Lee Man-Fung. But is the expression less? On the contrary. Just as a single word correctly said can achieve much more than a long speech, so also Lee Man-Fung has achieved the highest expression imaginable through a single figure, without anything added around it. In addition, there is the elegance in its design: the play of the horses, the tranquility of the sparrows and the work of the **spinner**. It's all graceful and casual, intuitively graceful, not imposed. Lee Man-Fung is the imager of the unsophisticated, of the pure, of the truthful. The love of his warm-feeling human heart radiates from every brushstroke. Lee Man-Fung knows the silence and loves it; he knows the joy and enjoys it; he also knows the atmosphere of Holland and understands it. Let's not try to lump him into some 'ism'; that must fail. This art is a personal expression of a great and subtle man; this art gives love and will also receive love; this art comes from the heart and will also go to the heart.'

Corn. Basoski about the exhibition 'Lee Man-Fung', 'Kunst van onze Tijd', The Hague, May 1950 in 'Lee Man-Fung, de verbeelders van het ongekunstelde', De Nieuwe Haagsche Courant, May 1950.



42

LEE MAN FONG (1913-1988)

'Two goldfish', signed and dated in Chinese 'Summer 1955, Jakarta' upper left, oil on board.
H. 100 cm. W.47 cm.

Provenance: Dutch private collection, bought in Jakarta in 1955. The owner moved with his painting from Jakarta to Singapore, Hong Kong and finally the Netherlands.
Since 1955 the painting remained in the same family.

€ 20.000-30.000



*The painting in the house of the owner.
Hong Kong, ca. 1957.*



*Lee Man Fong in front of another goldfish
painting by him.*

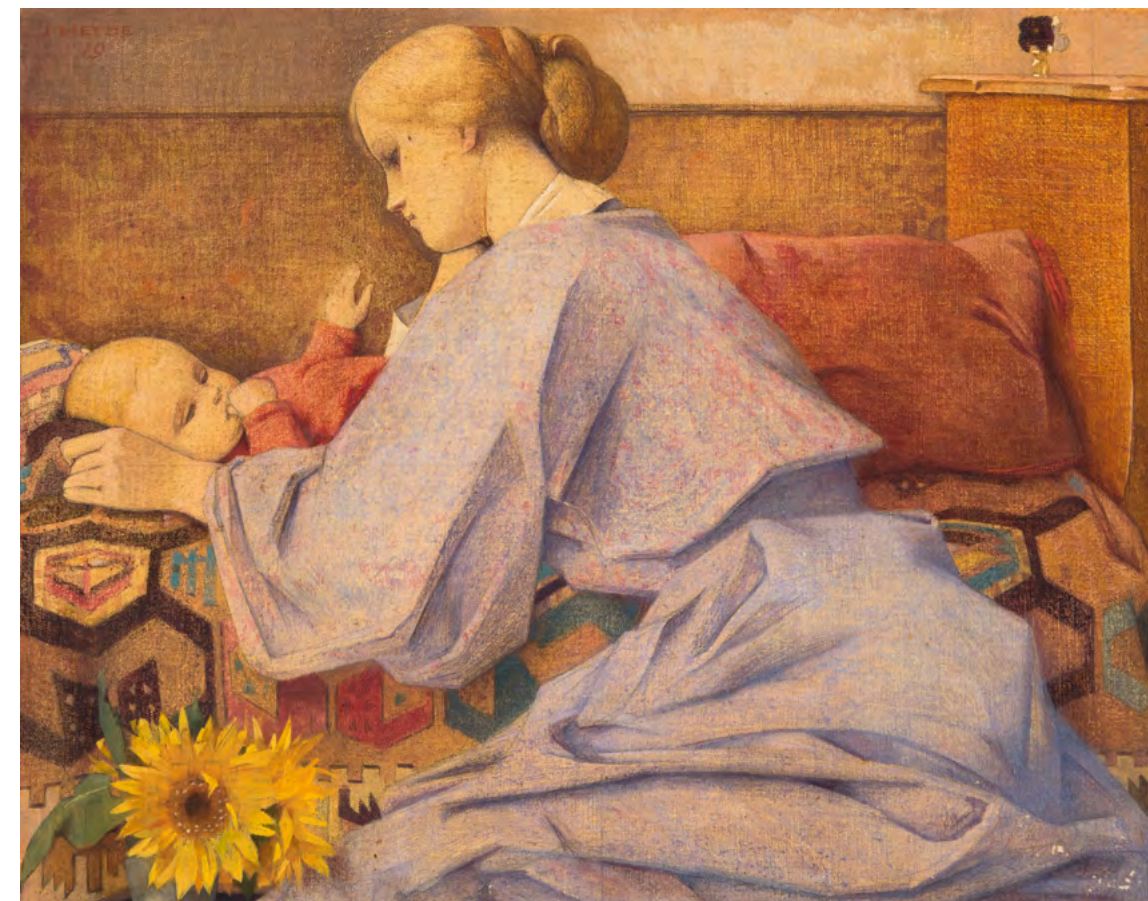


43
 JAN HEYSE (1882-1954)
 'Madonna from Bruges', signed and 'Veere' lower left, oil on canvas on panel. H. 64.5 cm. W. 50.5 cm.

Exhibited: Zeeuws Museum Middelburg, 'Dichterbij Jan Heyse', 2021-2022.

Literature: Francisca van Vloten, 'In schoonheid verstild, De kunstenaar Jan Heyse 1882-1954', Middelburg, 1996, p. 58.

€ 20.000-30.000



44
 JAN HEYSE (1882-1954)
 'Mother with child', signed and dated '19 upper left, oil on canvas on panel. H. 21 cm. W. 26 cm.

Exhibited: Zeeuws Museum Middelburg, 'Dichterbij Jan Heyse', 2021-2022.

Literature: Francisca van Vloten, 'In schoonheid verstild, De kunstenaar Jan Heyse 1882-1954', Middelburg, 1996, p. 47.

€ 10.000-12.000



45

CIRCLE OF MARTIN VAN MEYTENS II (1695 - 1770)

'Maria Theresia, archduchess of Austria and queen of Hungary and Bohemia', unsigned, oil on canvas.
H. 77 cm. W. 63.5 cm.

€ 1.000-1.500



46

Attributed to JOHANN CARL LOTH (1632-1698)

'Mercury giving the child Bacchus to the nymphs of Nysa', unsigned, oil on canvas. H. 99.5 cm. W. 116.5 cm.

With old attribution statement by the art historian W. Vogelsang (1875-1954). According to recent research the attribution to Loth is more likely. Loth, a German, was court painter to the Roman-German Emperor Leopold I, King of Hungary and King of Bohemia. He spent a large part of his life in Venice and was friends with the Dutch painters Willem Drost and Jan Vermeer van Utrecht. Like the work shown here, his oeuvre mainly consisted of mythological and biblical scenes. His work can be found, among others, in the National Gallery in London and the Getty Museum in Los Angeles.

€ 5.000-7.000



47

Attributed to BONAVENTURA PEETERS I (1614-1652)

'Storm at sea', unsigned, oil on panel. H. 38 cm. W. 53 cm.

With old attribution statement by the art historian W. Vogelsang (1875-1954).

€ 1.500-2.000



48

Attributed to PETER VAN DE VELDE II (1634 - 1687/1707)

'Ships in trouble near a rocky coast', unsigned, oil on canvas. H. 51 cm. W. 59.5 cm.

€ 1.000-1.500

FROM THE COLLECTION OF IR. HIN GOAN KWEЕ

Ir. Hin Goan Kwee (born in Batavia, 1932) is a retired architect and art lover. He knew many modern Indonesian artists personally, was friends with Rudolf Bonnet and the anthropologist Jacob Vredenburg (friend of Hendra Gunawan) and met President Sukarno several times. Below we give an insight into his life as he described it in his book 'Bloeiende Bron' ('Blooming source'), An architect's life, from 2004. 'Blooming source' is the meaning of his Chinese name.

After completing high school (H.B.S.), Kwee wanted to study architecture, but at that time there was no training for it in Indonesia. However, President Sukarno (who himself would have liked to study architecture as well) ensured that it would be founded. In the meantime, Kwee provisionally enrolled in the Academy for the Education of Art Teachers, the 'Akademi Seni Rupa' at the Technical University in Bandung. Among the seniors there were Ahmad Pirous, Sujoko, Popo Iskandar, Srihadi and Mochtar Apin, who are now counted among the important Indonesian modern painters. The Dutch painter Ries Mulder taught painting, drawing and art observation. Kwee about Mulder, p. 73: 'With his eagle look, he had a glass eye, and a wet cigarette in his mouth, he hissed when assessing a work: 'It's not wrooong. But bloody booooring!'" Through this study Kwee got to know many modern Indonesian artists. After the establishment of the Department of Architecture, he started studying architecture at the same university in Bandung.

During his student days and later on, he regularly meets with President Sukarno. In 1960, for example, he went on an audience with an architect delegation in the Merdeka Palace to report on the establishment of the architectural organization Ikatan Arsitek Indonesia (IAI). Kwee, p. 116: 'On this occasion, President Sukarno was also asked to become Patron of the IAI, which was readily granted. He showed a paternal interest in the young architects and wholeheartedly applauded the establishment of the IAI! At such meetings he unfolded his plans to turn Jakarta into a metropolis, calling the urban design of Paris a shining example. Especially the axis effect of the large boulevards with a monument at the end appealed to his imagination.' Sukarno's architectural insights were also apparent from these statements (Kwee, p. 159): 'If you look at Jakarta from the plane, it looks like a big pancake, a vast flat village. High-rise buildings should be built on Jalan Thamrin, creating a clear axis between the center and Kebayoran. There will be a pond with a welcome statue on the roundabout at Hotel Indonesia. The Dutch built no higher than three storeys in Jakarta. Under the Jalan Thamrin there is said to be an old riverbed and the soil there would not be strong enough. But we can still build high-rise buildings with pile foundations, after all, Amsterdam is also built on piles!'



Rudolf Bonnet and Mr. Kwee, Blaricum 1966.
Photo: archive of Mr. Kwee.



Ibu Fatmawati Sukarno on the wedding of Kwee-Pang.
Photo: archive of Mr. Kwee.

Another anecdote of his meetings with President Sukarno (Kwee, p. 162): 'We went to Bogor Palace to present him the plan for the Indonesian pavilion at the New York World Fair. He was still in a cabinet meeting when we came. As soon as he heard that the young architects were there, the session was immediately adjourned! We were received in the spacious back veranda with generous rattan chairs and palms. Warmly as always he invited us for a simple, yet nutritious lunch: gado-gado, a vegetable salad with peanut sauce, krupuk and kolak pisang, and boiled bananas in coconut sauce. Then our plan was discussed and finally, after his approval, he asked what it would cost. One and a half million US dollar. After consultation with the Minister of Finance, the plan turned out to be too expensive. Bung Karno sighs: 'It's the same old story, I always have to give in to vulgar arguments like money!' The plan was not realized either. After lunch and discussion, a tour of the palace and gardens followed. (..) He showed his latest acquisitions, paintings from Mexico, including a moving portrait of a boy by Rufino Tamayo and a replica of the statue of the Mermaid from Copenhagen, sensitively placed at the edge of the large pond in the backyard. To top it all off, an oval room where only paintings with female nudes hung.....!'

Kwee met Rudolf Bonnet in 1952 for the first time, during an excursion to Bali. Kwee, p. 80: 'The painter Rudolf Bonnet invited us to visit his studio, which was located across the street from the former home of Walter Spies. A fairytale complex of small pavilions on terraces with a pond, designed by himself in traditional Balinese style. Built of bamboo with thatched roofs, the furniture was also made of bamboo with Balinese ikat upholstery and cushions. The lighting consisted of low-hanging, antique bronze oil lamps and pots and dishes decorated with colourful flowers from their own garden. The red 'kembang sepatu' or hibiscus brightened up the interior. Balinese men and boys often wore this flower behind their ear. We were hospitably welcomed to a Balinese meal, graced by a 'Genggong' or 'Frog' gamelan orchestra, the players dressed in colourful Balinese costumes. Quacking sounds were produced on a bamboo instrument.'

Later in the Netherlands he met Bonnet again and they became good friends ever since. Kwee, p. 162: 'In the Netherlands I met Bonnet again and we became good friends. He used to stay with us on Christmas night and enjoy the Christmas meal. About Bung Karno he said that just before Bung Karno was to be deposed as president, a Dutch TV reporter wanted to interview him and that he had to tell his negative experiences emphatically. Bonnet was indignant and replied: 'Just like you and me, Sukarno has positive and negative sides as a human being. But he has always treated me kindly and admired my work. It's not in my nature to hit someone when he's down!' Via Bonnet he came into possession of the drawing of the Italian village Anticoli (lot 51), where Bonnet lived and worked for many years.

Kwee was also friends with the anthropologist Jacob Vredenburg. Vredenburg was friends with Hendra Gunawan and helped him with painting materials during his imprisonment. The painting by Hendra Gunawan in this auction (lot 49) was bought by Kwee from Vredenburg, probably in December 1974 during a visit to Indonesia.

For the canning company 'Mantrust', the former 'Merbaboe' concern in Bandung, Kwee designed exhibition stands at the Industrial Fairs of 1959 and 1961 in Semarang. Both stands received the 1st prize for the most beautiful stand design. Ibu Fatmawati Soekarno, the first First Lady of Indonesia and mother of President Megawati, was struck by Mantrust's pavilion in 1961, especially by its light colours and clear simplicity. She wanted to know who the architect was and thus tracked down Kwee. This resulted in several assignments from her. A great honour for a young architect! She was also at Kwee's engagement and wedding.

Kwee about this, pp. 151-152:

'Ibu Fatmawati was very pleased that she could be present at our wedding party. She only thought it was a pity that the bridal couple were dressed Western at the traditional ceremony. She understood very well that a traditional Chinese wedding dress was hardly available anymore. Yet, like Bung Karno, she regarded the Chinese in Indonesia as a 'suku' or tribe such as the Sundanese, Javanese, Balinese, etc. And they still wore their traditional clothing at the wedding!'

In the Netherlands Kwee designed, among other things, the well-known headquarters of the large insurance company Aegon in The Hague in 1977, enjoying the collaboration with artists involved in the interior design. He himself also designed for interiors, e.g. the wall panels of a lounge in the cruise ship m.s. Statendam of the Holland America Line.



49
 HENDRA GUNAWAN (1918-1983)
 'The chicken seller', signed lower left, oil on canvas on board. H. 130 cm. W. 70 cm.
 Provenance: collection of Ir. Hin Goan Kwee, The Netherlands.

€ 30.000-50.000



50
 AMRI YAHJA (1939-2005)
 'Jalan Malioboro Yogyakarta by night', signed and dated '60 lower right, canvas. H. 99 cm. W. 173 cm.

Provenance: collection of Ir. Hin Goan Kwee, The Netherlands.

€ 1.000-1.500

Amri Yahya was Professor of Fine Arts at the Yogyakarta State University and honorary member of UNESCO's International Association of Art (IAA). Throughout his life, he has exhibited in Australia, Asia, the Middle East, Europe and America.

His works are in the Indonesian Presidential Palace and National Museum in Jakarta, Palace of Brunei Darussalam, National Museum in Syria, Philippine Presidential Palace and other fine art institutions.



Yahya was possibly inspired by this painting by
 Vincent van Gogh (1853-1890),
 'The Starry Night', 1889, MoMA New York.



51

RUDOLF BONNET (1895-1978)

'Anticoli', signed and dated '58 upper left, pastel on paper. H. 65 cm. W. 47 cm.

Provenance: collection of Ir. Hin Goan Kwee, The Netherlands. This work will be included in the new book 'Rudolf Bonnet, beauty remains', which will be published this year.

€ 1.000-1.500



Bonnet in Anticoli, 1958. Photo: Archive Rudolf Bonnet.

'Bonnet' arrived in Anticoli at the end of 1958 and was immediately absorbed into the village community as if he had never left. He first stayed with his friend Mario Toppi. When Bonnet visited the village in 1938, he found the atmosphere disagreeable. A 'mentality of political crassness' had infected Toppi and other villagers. In spite of this Toppi remained a good friend, and when Bonnet left the village he said: 'Bonnet non dimenticare, che ci sta qui sempre una parte della una famiglia' ('Bonnet, do not forget that part of the family is always here'). Now in 1958 fascism seemed a thing of the past. Once provided with his own studio, Bonnet settled happily into the village life, working peacefully and feeling part of the community. Besides he engages in cultural activities.'

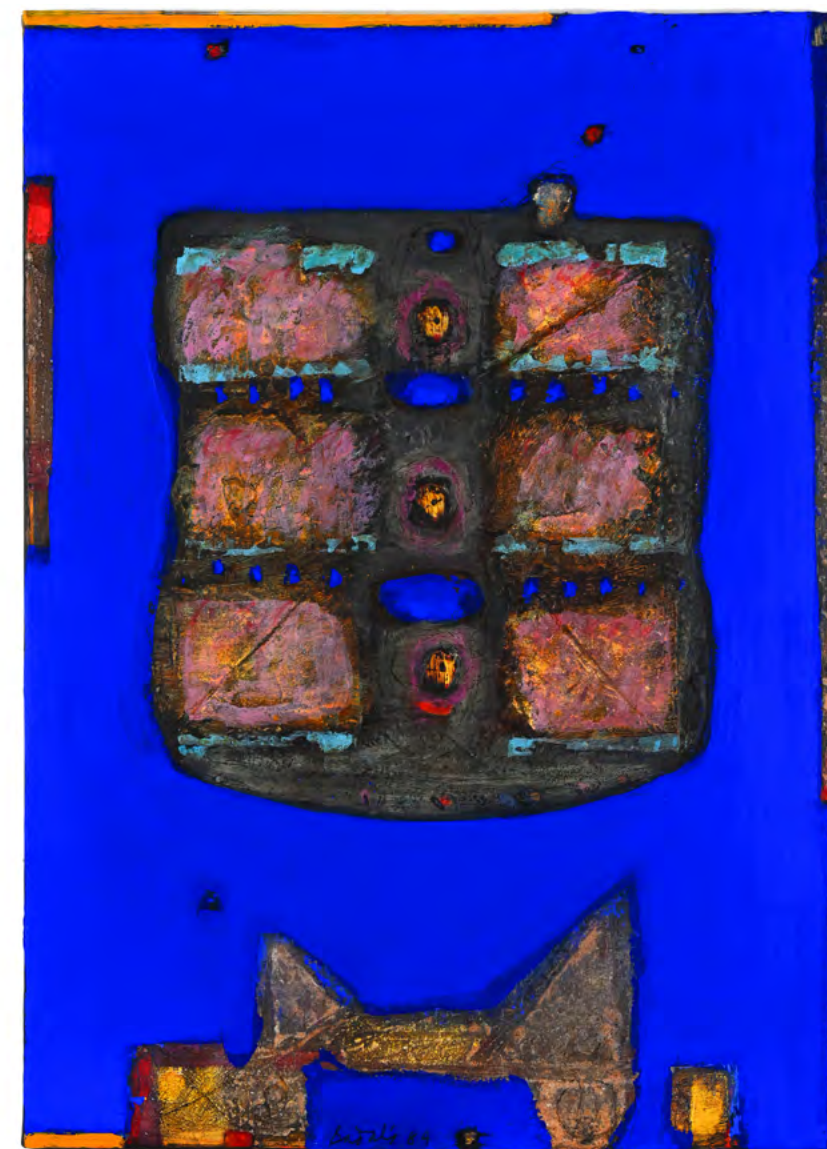
Dr. H. de Roever-Bonnet in 'Rudolf Bonnet, beauty remains', 2023, p. 164.



52
 ABDUL DJALIL PIROUS (1933-)
 'Boats', signed and dated 4/1961 lower right, oil on canvas. H. 70 cm. W. 70 cm.

Provenance: collection of Ir. Hin Goan Kwee, The Netherlands.

€ 1.000-1.500



53
 AHMAD SADALI (1924-1987)
 'Abstract', signed and dated '84 lower midst, mixed media on canvas. H. 70 cm. W. 50 cm.

Provenance: US Airforce Major Darwin Little Bell who aquired it in Jakarta during the 1980s;
 Family of Mr. Little Bell, Norway.

€ 10.000-15.000

A SCULPTURE FROM 'THE DUTCH TITANIC'



54

LAMBERTUS ZIJL (1866-1947)

'Seated female nude', bronze, unsigned. H. 30 cm.

Provenance: the 1st class saloon of the shipwreck m.s. Christiaan Huygens, 'The Dutch Titanic'. The ship was built in 1928 and was the most luxurious passenger ship that the Netherlands has ever known. The famous Art Deco designer Lion Cachet designed the interiors and asked Zijl to design the bronze sculptures. The ship sailed between Amsterdam and Batavia (nowadays Jakarta). Shortly after the Second World War (1945) the ship hit a mine in the North Sea.

Added to this lot: two parts of chair legs (from 1st class saloon) and a water tap from the ship; the book 'Lambertus Zijl' by R.W.P. de Vries Jr. and an original booklet about the m.s. Christiaan Huygens by the Stoomvaartmaatschappij Nederland.

Lambertus Zijl was a Dutch sculptor who, among others things, made the three 'Amsterdam Heroes' Jan Pieterszoon Coen, Gijsbrecht van Aemstel and Hugo de Groot on three corners of the 'Beurs van Berlage' in Amsterdam.

€ 1.000-1.500



Two parts of chair legs from the 1st class saloon
and a water tap from the ship.



M.s. Christiaan Huygens.



The 1st class saloon with the sculpture (upper centre).



A servant with the sculpture.



55

JACOB HENRICUS MARIS (1837-1899)

'Young Italian girl with spindles watching a lizard', with remnants in red paint of the signature lower left, oil on canvas. H. 32 cm. W. 19.5 cm.

Provenance: Douwes Fine Art; The Vettewinkel collection (one of the oldest paint suppliers in the Netherlands during the 20th century).

Note: Douwes Fine Art states in a valuation report (copy available) that both the experts on Maris, Drs. R. Bionda and Drs. S. Kisters, share the opinion that the present work is an autograph work by Jacob Maris, made in ca. 1867.

€ 1.500-2.000



56

DAVID OYENS (1842-1902)

'Chess players', signed lower right, oil on canvas. H. 40 cm. W. 50 cm.

€ 1.000-1.500



57
THEO MEIER (1908-1982)
'Balinese sawah', signed and indistinctly dated (1940s?) lower left, oil on canvas on panel.
H. 46 cm. W. 37.5 cm. In original Balinese frame.

€ 4.000-6.000



58
GUILLAUME ROMAIN FOUACE (1827-1895)
'Still life with a jug and a ham on a silver serving tray', signed lower left, oil on canvas.
H. 54 cm. W. 74 cm.

€ 4.000-6.000



59
An 18-kt gold brooch with a micro mosaic, depicting a Roman gate. The mounting with maker's mark J.P. Thijssen and M.A. Caspers (active 1851-1865). Italy, around 1850. Total weight approx. 50 g. H. 7 cm.

€ 2.000-3.000



61
An 18-kt gold necklace with pendant with a 'floating' brilliant by Chopard, Happy Spirit. Signed 'Chopard, No. 79/5014-20, 2916843'. In original box. L. necklace 60 cm.

€ 1.500-1.700



63
A pair of third grade silver nine light candelabra, master's mark Jean Koch, Germany, 20th century. Total weight approx. 4747 g. H. 62 cm.

€ 1.500-2.000



65
An 18-kt gold ladies watch, set with with brilliants, sapphires and five 'floating' brilliants by Chopard, Happy Sport. Serial number 933682. With certificate, in original box.

€ 7.000-8.000



60
A gold brooch with a shell cameo, depicting two figures, an owl and a dove. Europe, 19th century. Total weight approx. 18 g. H. 7 cm.

€ 1.000-1.250



62
An 18-kt gold automatic Pasha de Cartier wristwatch with leather strap. In original box, with certificate.

€ 2.500-3.000



64
A tortoise shell and silver traveling necessaire, equipped with sewing-, toiletry- and writing utensils and a mirror. Possibly Holland, 1675 - 1699. The Rijksmuseum Amsterdam has a comparable traveling necessaire on permanent display (BK-BR-543). L. 10.5 cm. W. 8.5 cm. H. 6.5 cm.

€ 1.000-1.500



66
A silver biscuit box. Maker's mark attributed to Jan Hendrik Schmidt v. Zelle in Saksen. Amsterdam, 1807. Total weight approx. 532 g. Dim. 15 x 10 x 7 cm.

€ 1.500-2.000

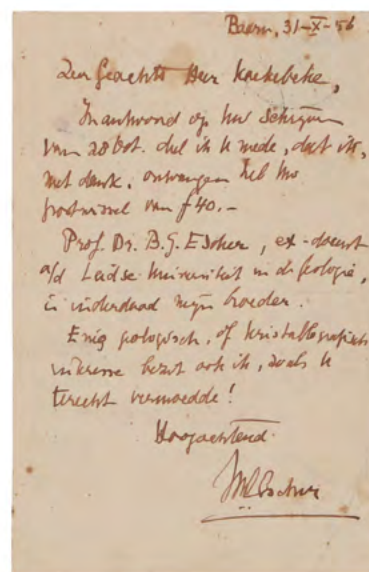


67
MAURITS CORNELIS ESCHER (1898-1972)
'Firework', signed and No. 23/23 lower left, November 1933,
lithograph. H. 42.4 cm. W. 22.7 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al.,
Meulenhoff Amsterdam, no. 239.
With original invoice signed by Escher and a handwritten letter
by Escher (signed as well). In the letter Escher confirms that he
received the payment and that Prof. Dr. B.G. Escher, a geologist,
is his brother. Escher also writes that he is interested in geology
and crystallography as well.

€ 15.000-20.000

Handwritten letter by
M.C. Escher.



68
MAURITS CORNELIS ESCHER (1898-1972)
'Mummified frog', signed and dated no. 12/24 lower left and 'eigen druk' lower right,
August 1946, mezzotint. H. 13.5 cm. W. 17.3 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 343.

€ 15.000-20.000

Provenance:
P.W. van Doorne (1896-1971). Thence by descent. Van Doorne studied law in Amsterdam, where he worked
as a lawyer and public prosecutor from 1924. He was also dean of the Dutch Bar Association. Van Doorne
started collecting in the 1940s and was a great collector of prints. His collection contained about 3000 prints.
In 1947 Van Doorne founded with B. Kist (friend of Escher) and H.C. Molster an association of print amateurs:
the Amsterdamsche Prentkring. From 1967 he was chairman of the board of the Rembrandt House.
In 1970 an exhibition of his collection of 19th-century French prints took place in the Rijksprentenkabinet
in Amsterdam.



69

MAURITS CORNELIS ESCHER (1898-1972)

'Ascending and descending', signed and 'No. 9/108 III' lower right, March 1960, lithograph. H. 35.5 cm. W. 28.5 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 435.

€ 15.000-20.000



70

MAURITS CORNELIS ESCHER (1898-1972)

'Up and down', signed lower left, July 1947, lithograph. H. 50.3 cm. W. 20.5 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 352.

€ 8.000-12.000



71

MAURITS CORNELIS ESCHER (1898-1972)

'Plane filling I', signed and 'No. 9/50' lower left, 'eigen druk' lower right, March 1951, mezzotint. H. 14.6 cm. W. 19.2 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 373.

€ 15.000-20.000



72

MAURITS CORNELIS ESCHER (1898-1972)

'Encounter', signed lower left, May 1944, lithograph. H. 34.2 cm. W. 46.4 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 331.

€ 15.000-20.000



73

MAURITS CORNELIS ESCHER (1898-1972)

'Three worlds', signed and 'VAEVO' lower left, December 1955, lithograph. H. 36.2 cm. W. 24.7 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 405.

€ 12.000-14.000



74

MAURITS CORNELIS ESCHER (1898-1972)

'Rippled surface', signed lower left, 'eigen druk' lower right, March 1950, linocut. H. 26 cm. W. 32 cm.

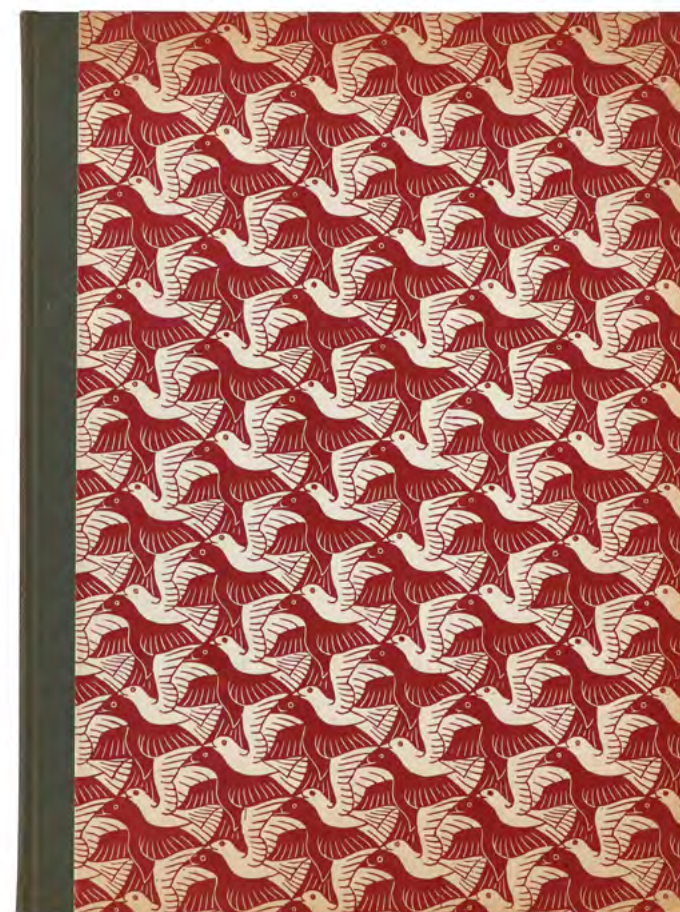
Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 367.

€ 10.000-15.000



75
MAURITS CORNELIS ESCHER (1898-1972)
'Order and chaos', signed lower left, February 1950, lithograph. H. 28 cm. W. 28 cm.
Literature: 'Leven en werk van M.C. Escher' by Bool et al.,
Meulenhoff Amsterdam, no. 366.

€ 8.000-10.000

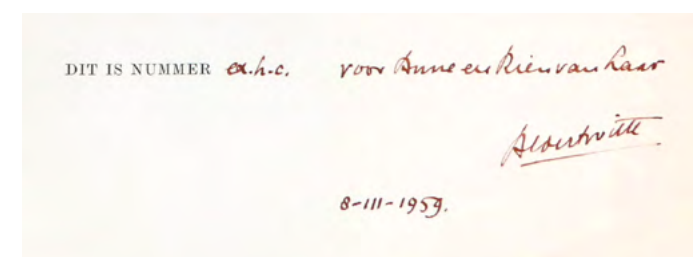


76
MAURITS CORNELIS ESCHER (1898-1972)
Book 'Regelmatige Vlakverdeling' ('Regular Division of the Plane'), Utrecht, 1958.
The book comprises 12 woodcuts, 6 in black and white (bound) and the same 6 prints in red.
Book size: H. 35 cm. W. 26 cm.

With annotation 'ex.h.c. voor Anne en Rien van Laar, Aldert Witte, 8-III-1959'*
on the justification page. Witte was the designer and typographer of this book.
* h.c. = *hors commerce*

Provenance: the van Laar family.

€ 6.000-8.000





77

MAURITS CORNELIS ESCHER (1898-1972)

Book 'XXIV Emblemata Dat Zijn Zinne-Beelden' with 24 woodcuts by M.C. Escher (complete), text by A.E. Drijfhout. No. 286/300. Published by C.A.J. van Dishoeck N.V. in Bussum, The Netherlands, 1932. H. 23 cm. W. 20 cm.

€ 4.000-6.000



79

MAURITS CORNELIS ESCHER (1898-1972)

Sphere with fish, multiple cast in dark brown polyester resin. With certificate, no. 314/500. This edition is created after a unique wood sculpture carved by Escher in 1940 (collection Kunstmuseum Den Haag), with approval and cooperation of Escher before he passed away and was published by Andreas Landshoff Productions Bentveld.

Literature: W.J. van Hoorn and F. Wierda, 'Het oneindige. M.C. Escher over eigen werk', p. 96 (with illustration of the unique sphere). Diam. 13 cm.

€ 400-600



78

MAURITS CORNELIS ESCHER (1898-1972)

Book, 'XXI-me Congres Postal Universel', with two woodcuts by M.C. Escher: the postal vignette on the cover (H. 5.5 cm. W. 7 cm) and a Dutch map (H. 15.6 cm. W. 18.1 cm). Paris, 1947. In original envelope.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 349 and 350. H. 21.5 cm. W. 25.5 cm.

€ 1.500-2.500



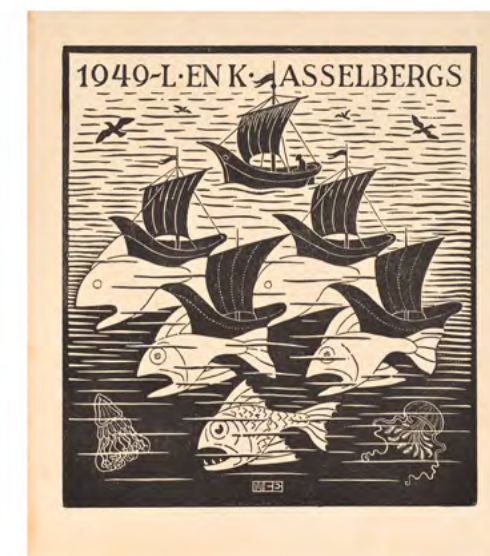
80

MAURITS CORNELIS ESCHER (1898-1972)

New Years wish '1947, Nederlandsche ExLibris-Kring - Wij komen er uit!', unsigned, woodcut. H. 11.8 cm. W. 10.1 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 345.

€ 500-1.000



81

MAURITS CORNELIS ESCHER (1898-1972)

New Years wish '1949 L. en K. Asselbergs', unsigned, woodcut. H. 15.2 cm. W. 13.9 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 360.

€ 200-300



82

Correspondence from Louise Harrison (brother of Beatle George Harrison) and a Dutch Beatles fan, including i.a. letters and signed Beatles photos. Added photos of The Rolling Stones (one signed) and a postcard signed by Elvis Presley.

€ 3.500-4.500



84

A set of four walnut chairs, tooled leather back with image of Mary with child and carved cherubs on top. Holland, ca. 1650. H. 107 cm.

€ 2.000-3.000



83

A large collection of stamps from Israel, including i.a. catalogues, albums, FDC's, blocs, sheets and letters.

€ 5.000-10.000

GENERAL TERMS AND CONDITIONS

Article 1 Applicability

1.1 These General Terms and Conditions govern all aspects of the relationship between the auctioneer and the purchaser, including aspects relating to purchase, sale, agency, valuation, assessment, appraisal, cataloguing and safekeeping. The term ‘purchaser’ includes prospective purchasers who participate in the auction.

1.2 Deviations from these General Terms and Conditions are valid only if and insofar as they are explicitly accepted in writing by the auctioneer.

1.3 Visitors to the auction will be informed of the applicability of these General Terms and Conditions by publication in the catalogue prior to the auction and/or notification prior to the auction. All parties who participate in the auction thereby indicate their full acceptance of the applicability of these General Terms and Conditions.

Article 2 Duty to provide information/duty to examine

2.1 The auctioneer and his personnel provide all descriptions in the catalogue and all written or oral information to the best of their knowledge.

2.2 Before making a purchase the purchaser must carefully and professionally inspect (or cause the inspection of) the condition and the description of the object in the catalogue or the lot list to his own satisfaction and to form his own opinion about the degree to which the object is in accordance with its description. If reasonably necessary or desirable the purchaser must obtain the independent advice of experts. The purchaser cannot rely on illustrations contained in the catalogue. If particular defects or imperfections are noted in the catalogue, such notifications must be deemed a non-exhaustive indication from which the purchaser cannot derive any rights.

2.3 The auctioneer cannot be held liable for the accuracy of the description of materials contained in the catalogue, or otherwise made known, such as types of wood, fabrics, alloys, earthenware, porcelain or diamonds, with the exception of precious metals. The auctioneer will accept liability for incorrect descriptions only insofar as provided in Article 6 of these General Terms and Conditions.

Article 3 Bidding

3.1 The purchaser can bid in person. The purchaser can also bid by telephone or by leaving written bidding instructions. Other bidding methods, such as electronically, via the Internet or oral bidding instructions, may be used only if explicitly offered by the auctioneer.

3.2 Written bidding instructions must be unambiguous and clear and must be received by the auctioneer in sufficient time, in the auctioneer’s opinion, before the commencement of the auction. If the auctioneer receives more than one set of bidding instructions and the amounts to be bid are the same, and if at the auction those bids are the highest bids for the object in question, the object will be sold to the person whose bid was first received by the auctioneer.

3.3 Bidding instructions will be followed only if the auctioneer has a reasonable opportunity to do so. The auctioneer may at any time refrain from carrying out bidding instructions.

3.4 If the purchaser wishes to bid by telephone he must so agree with the auctioneer in writing not later than one day before the auction.

3.5 The auctioneer excludes all liability in respect of the failure, for any reason whatsoever, of a bid by telephone. The same applies to written bids, electronic bids and bids via the Internet.

Article 4 Conclusion of contract of sale

4.1 The sale is concluded upon definitive allocation. An object has been definitively allocated when the auctioneer has accepted the purchaser’s offer or has declared the object sold to the purchaser.

4.2 All objects are sold in their condition at the time of allocation.

4.3 Nearly all lots are from private sellers. Because of this, a ‘consumentenkoop’ as written in article 7.5 of the Dutch ‘Burgerlijk Wetboek’ (BW) is not applicable.

Article 5 Purchaser’s obligations

5.1 The purchaser must provide proof of his identity at the auctioneer’s first request.

5.2 The purchaser is deemed to have bought the object for himself and is liable for payment. The purchaser may not invoke the obligations of a principal.

5.3 The rights and obligations pursuant to the contract of sale and these General Terms and Conditions are vested in and accrue to the purchaser. The purchaser cannot transfer those rights and obligations to third parties.

Article 6 Auctioneer’s obligation to take back objects

6.1 Unless explicitly excluded in respect of a particular object in the catalogue or lot list, the auctioneer is willing – without prejudice to Articles 2 and 4.2 – to take back an auctioned object and simultaneously reimburse the purchase price and auction charges if the purchaser proves to the auctioneer’s satisfaction within a period of three weeks after the sale that the auctioned object has such serious hidden defects or that the description provided was so inaccurate that if the purchaser had been aware of those defects or that inaccurate description at the time of allocation he would have decided not to go ahead with the purchase or would have purchased the object only for a considerably lower price. This provision does not apply if the defects relate only to the condition of the object (such as wear and tear and restorations). Because the Zeeuws Veilinghuis wants to pay the sellers soon after the auction, taking back by the auctioneer is not possible after three weeks from the auction date.

6.2 The auctioneer is not willing to take back an object if the description in the catalogue was revoked prior to or during the auction and if those present at the auction were informed of the correct description orally or in writing.

6.3 The auctioneer’s willingness to take back an object will also lapse if, in the auctioneer’s opinion, the purchaser cannot return the auctioned object in the same condition as that at the time of allocation.

Article 7 Auctioneer’s rights

7.1 The auctioneer reserves the following rights:

- to refuse to accept persons as bidders or as purchasers without stating any reason;
- to change the order of sale at any time;
- to omit or add objects;
- to combine or split up sales;
- to refrain from awarding sales or to suspend sales;
- to rectify errors in bidding or allocation or to nullify a sale, without the bidder being permitted to take advantage of errors and thereby invoke the conclusion of a contract of sale;
- to demand full or partial payment immediately after allocation; in the event of refusal or inability to pay, the auctioneer is entitled to nullify the contract of sale, auction the object again and refuse to accept any offers from the bidder who was in default;

- if the purchaser refuses to state his full name and address and provide appropriate proof of identity to the auctioneer at the auctioneer’s first request, to dissolve the contract of sale and auction the object again;
- to refrain from transferring objects from the account of the original purchaser to the account of another party;
- to refrain from delivering objects during the auction;
- to make bids on behalf of purchasers or sellers; and
- to once again auction objects in respect of which a dispute has arisen during or shortly after the auction and to dissolve any contract of sale.

Article 8 Payment/transfer of ownership

8.1 The purchaser must pay the purchase price in euros, plus auction charges (buyer’s premium) of 28% and -if applicable- Resale royalties (see article 15) before delivery of the item purchased and within a term to be set by the auctioneer, without applying any discount or setoff, unless the parties have agreed otherwise.

8.2 The ‘margin arrangement’ may be invoked only if, in the sole opinion of the auctioneer, all of the relevant rules have been complied with prior to the auction, including the rules governing the purchasing statement.

8.3 The ownership of objects will not be transferred until the full purchase price has been paid. In the event of late payment the ownership of objects will not be transferred until the full purchase price has been paid including the fees referred to in Article 9.

Article 9 Late payment

9.1 In the event of late payment the auctioneer may charge the purchaser interest at the statutory interest rate increased by 3% or – at the auctioneer’s discretion – 1% monthly, to be calculated as from the date on which the payment term expired. In addition, all court and out-of-court costs must be paid by the defaulting purchaser; those costs are estimated at 15% of the purchase price increased by the auction charges, with a minimum of EUR 250 (in words: two hundred and fifty euros), without prejudice to the right to recover the actual costs.

9.2 If the purchaser exceeds the payment term and is thereby in default by operation of law, the auctioneer is also entitled to dissolve the contract of sale in writing. In the event of dissolution, any partial payments will be forfeited to the auctioneer as compensation of damage. The auctioneer will also be entitled to recover from the purchaser the full damage, such as lower proceeds, and costs and once again to auction the object immediately or at a later date or to sell it. The defaulting purchaser cannot claim any higher proceeds.

Article 10 Term for collection

10.1 The purchaser is obligated to take possession of the object purchased and to collect it (or have it collected) within a term to be indicated by the auctioneer. The ultimate term for collection is five working days after the last day of the auction, subject to the auctioneer’s right to indicate a shorter or longer term.

10.2 If the purchaser fails to take possession of and collect the object purchased (or have it collected) within the term set, the purchaser will be deemed in default by operation of law and the provisions contained in Article 9 will apply accordingly. The auctioneer will also be entitled to have the purchased object stored at the purchaser’s risk and expense, in which context transport costs and the related risks will also be for the purchaser’s account.

Article 11 Unsold objects

11.1 If an object to be auctioned remains unsold, for a period of ten days after the auction the auctioneer is entitled, but not obligated, to sell the unsold object, unless a different agreement has been made with the contributor.

11.2 The auctioneer will conclude such a sale after the auction (‘aftersale’) only if that sale can be made for a price that results in an amount that is at least equal to the net proceeds of sale to which the seller would have been entitled if the object had been sold at the reserve that applied to that auction, unless a different agreement is made with the seller.

11.3 A purchase by a purchaser within the meaning of this Article will be deemed a purchase at auction that is governed in full by these General Terms and Conditions.

Article 12 Auctioneer’s liability

12.1 The auctioneer will in no event be liable for damage to picture frames, other frames and any related objects such as glass plates, passepartouts, etc., unless the damage is caused by an intentional act or wilful recklessness on the part of the auctioneer and/or assistants or staff members whom the auctioneer engages.

12.2 The auctioneer will in no event be liable for loss of profits, consequential loss, pecuniary loss and/or indirect damage.

12.3 The auctioneer is not liable for any matters resulting from the Law on Heritage (Erfgoedwet), including obtaining an export license for any lot bought at auction nor the resulting costs for the buyer.

12.4 The auctioneer will in no event be liable for any accident or any form of damage that anyone incurs in or near the buildings or sites intended for contribution, storage or viewing, or where the auction is held or goods sold can be collected, unless the damage is caused by an intentional act or wilful recklessness on the part of the auctioneer and/or assistants or staff members whom the auctioneer engages and/or insofar as the damage is covered by the auctioneer’s insurance.

12.5 Buildings or sites are entered at one’s own risk.

Article 13 Photographs and illustrations

13.1 The auctioneer is entitled to photograph, illustrate or otherwise portray, depict or cause the depiction of all objects offered for sale, in any manner whatsoever, before, during or after the auction, with due observance of applicable statutory provisions. The auctioneer retains the copyright on all such depictions.

Article 14 Miscellaneous

14.1 If any provision contained in these General Terms and Conditions is null, nullified or non-binding, the other provisions will continue to apply in full. In the event that one or more provisions are null, nullified or non-binding, the purchaser and the auctioneer will agree on replacement provisions that are valid and that approximate the content and purport of the null, nullified or non-binding provision(s) as closely as possible.

14.2 To all agreements and service between the auctioneer and the bidder and/or buyer only Dutch law is applicable.

14.3 All disputes with respect to, arising from or related to a contract of sale concluded by the auctioneer and the purchaser, the conclusion of a contract of sale or these General Terms and Conditions will be submitted for resolution exclusively to the competent court of Middelburg, the Netherlands, subject to the auctioneer’s right to submit the dispute to the competent court in the purchaser’s district.

Article 15 Artist’s resale right regulations

(‘Volgrecht’ or Droit de suite)

Since the 1st of January 2012 Artist’s resale right regulations apply for living artists and artists who lived the last 70 years. Resale royalties applies where the price realised (Hammer and premium) is € 3000 or more, excluding VAT. The heights of these royalties are: 4% up to € 50.000, 3% between € 50.000 and € 200.000, 1% between € 200.000 and € 350.000, 0,5% between € 350.000 and € 500.000, 0,25% in excess of € 500.000. Maximum of the royalties are € 12.500 per lot.

ZEEUWS VEILINGHUIS

Z E E L A N D A U C T I O N E E R S

WRITTEN AND / OR TELEPHONE BIDS

The person mentioned below hereby requests to bid on the following lot numbers, conform the terms and conditions of the Zeeuws Veilinghuis.

Name :

Adress :

Postal code : City :

Telephone :

E-mail (important for notification):

This is a written / telephone bid (please cross out which is not applicable).

I agree with the General Conditions (Algemene Verkoopvoorwaarden) of Zeeuws Veilinghuis.

Date : Signature :

- Please note:
- New clients might have to give extra information, for example ID and references
 - Only succesful bidders will receive notification after the auction
 - Article 15 of our general conditions (regarding Artists resale rights)

Lot number	Description	Maximum amount (Buyer's premium not included)

NOTES





ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS

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