

BALI
1975
R. BONNET

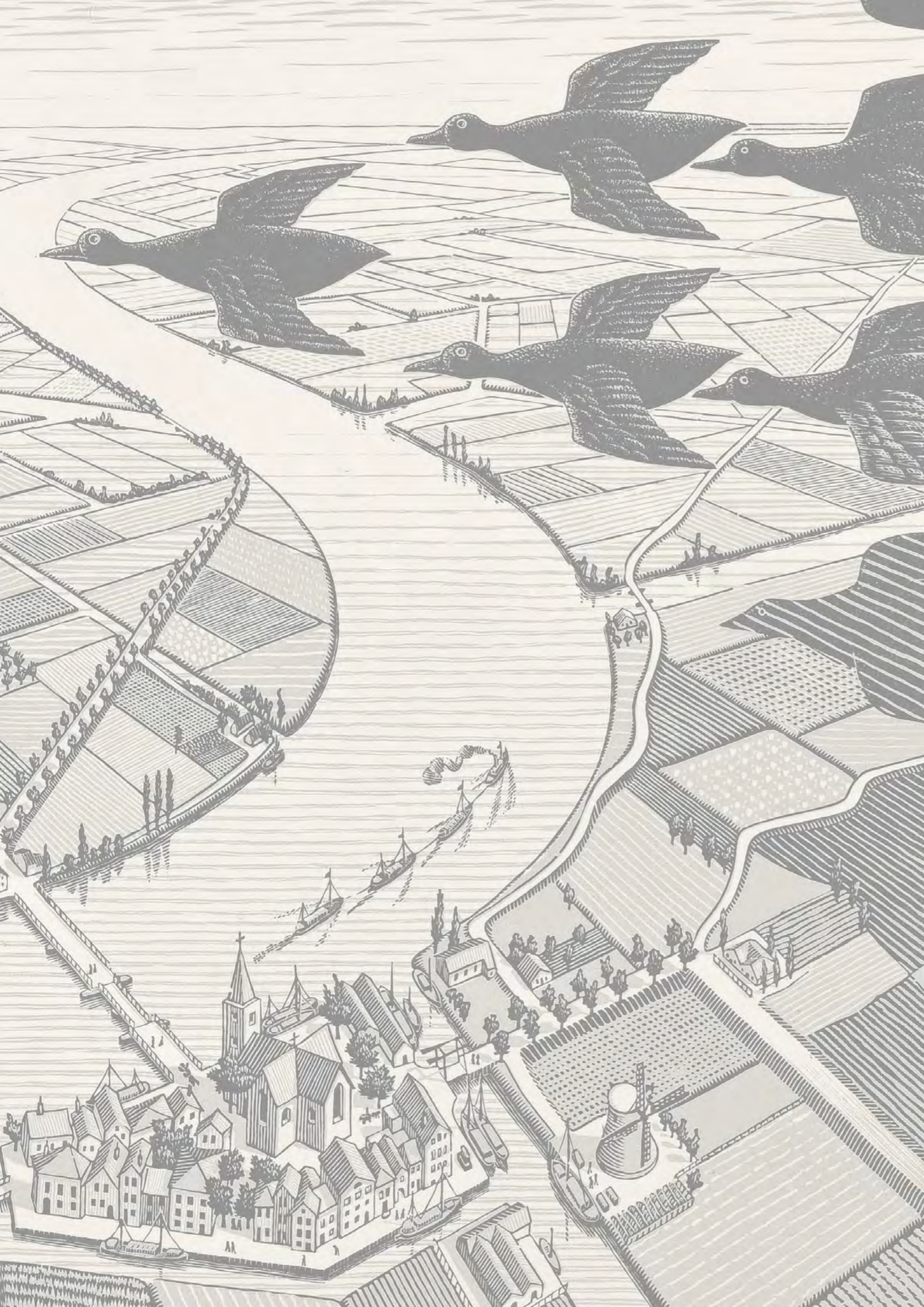
ZEEUWS VEILINGHUIS

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



EXCLUSIVE ITEMS

12 DECEMBER 2023



ZEEUWS VEILINGHUIS

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

EXCLUSIVE ITEMS

LIVE AUCTION

AUCTION: Tuesday 12 December 2023, 1.30 pm

VIEWING:

Friday	8 December	10.00 am - 5.00 pm
Saturday	9 December	10.00 am - 5.00 pm
Monday	11 December	10.00 am - 5.00 pm
Tuesday	12 December	10.00 am - noon

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Cover illustrations:

Front: lot 62

Back: lot 77

Introduction

Dear art lover,

We hereby present you the 5th edition of our Exclusive Items auctions. Exactly 100 lots this time, eclectic and of a high standard. Almost all lots come from private collections. Below we will highlight a number of these exclusive items.

One of the paintings in our European section, is the 'Portrait of Sterling Holloway' by Karel Appel, made in 1960. Holloway is a Disney legend and is often called 'The voice of Winnie the Pooh'. A painting that is not only interesting in terms of art, but also historically, is Reimond Kimpe's work 'Vliegt den Blauwvoet'. The title is related to his exile from Belgium because he strived for an independent Flanders.

From the estate of a former Dutch minister we received, among other things, the life-size sculpture 'Enfants dansants' by Jos de Decker.

In the field of antiquarian books, a particularly beautiful States Bible is worth mentioning. There is also a book of hours from the 15th century, of which is remarkable that it contains text in quite clearly readable Dutch.

High quality antique Dutch silver is also well represented. A large part of these lots comes from the estate of a well-known doctor from the province Zeeland.

The Chinese porcelain that we present in this auction is of a level that is rarely seen in household effects and estates nowadays in the Netherlands or Belgium. We received the largest part from a noble family from Belgium.

As always there are masterpieces from the former Dutch East Indies and Indonesia. The absolute highlights are the large paintings by Rudolf Bonnet and Hendra Gunawan and the 'Balinese dancer' by Willem Dooijewaard. In addition, there is also beautiful work by Willem Gerard Hofker, Han Snel and Arie Smit, among others.

Just like previous editions, we also offer a fine selection of M.C. Escher's work. We are proud to present a proof print of the rare but very famous print 'Drawing hands' with an excellent provenance.

This is, of course, just a small anthology. We hope you enjoy this catalogue and wish you a successful auction!





1
SIEP VAN DEN BERG (1913-1998)
'Abstract', oil on canvas.
H. 79.5 cm. W. 70 cm.

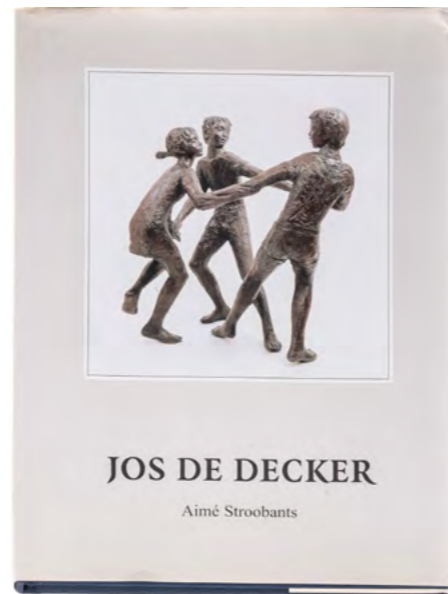
Provenance: given by Van den Berg to the father of the current owner in 1966.
Verso written by Van den Berg on the wooden stretcher:
'In 1966 voor vriend Bernink - SvdB '62 - Herinnering uit Spanje'
(In 1966 for friend Bernink - SvdB '62 - remembrance from Spain').

€ 600 - 800



2
FINN PEDERSEN (1944-2014)
'Arcade', signed lower left, oil on canvas.
H. 130 cm. W. 97 cm.

€ 800 - 1.000



Book not included in this lot.

3
 JOS DE DECKER (1912-2000)
 'Enfants dansants', signed (on the belt of one of the boys), bronze. H. 127.5 cm.

Literature: Stroobants, A., 'Jos de Decker', Dendermonde, 1997, p. 111 and cover illustration.

€ 5.000 - 6.000



4
 A wooden monastery chest in front leather bas relief with gold and red paint depicting the twin dragons holding the precious gems of Dharma, a Dharma wheel, animals, gods, demons and symbols. The back with woven textile, other parts with painted canvas and a wax seal on the lid. Tibet, 17th/18th century. Dim. 146 x 47 x 68 cm. With certificate by Nic Duysens, Germany.

€ 3.000 - 4.000



5
 A.M. BONEGOR (active around 1900)
 'Cossack troika', signed and with foundry mark on the base, bronze.
 H. 34 cm. L. 60.5 cm.

€ 2.000 - 3.000



6
 A longcase clock by Jan Christ Sauer, with ship mechanism of a fleet on the IJ estuary in front of Amsterdam, a mermaid with a mirror, a merman with a horn and Mercury, the god of trade and industry, floating under a cloth. Oak case, veneered with burr walnut and marquetry, eight-day movement with anchor escapement, subsidiary seconds, moon phase and alarm on a bell. Amsterdam, around 1780.
 H. 290 cm.

€ 5.000 - 7.000





7
CORNELIS KLOOS (1895-1976)
'On the beach', signed lower right and dated 1929 lower left, oil on canvas.
H. 115 cm. W. 91 cm.

€ 1.000 - 1.500



8
JOHAN DIJKSTRA (1896-1978)
'The construction of the Delfzijl locks', signed lower right, oil on canvas.
H. 60 cm. W. 80 cm.

€ 8.000 - 12.000



9

Beautifully illustrated Dutch States Bible. Dordrecht, by Jacob and Pieter Keur; Amsterdam, by Pieter Rotterdam and Pieter Rotterdam the younger, 1714.

€ 4.000 - 5.000



10

Manuscript book of hours of Vicomte Charles van Aefferden, approx 370 pages. Belgium, Spa, 15th century. Well-readable handwriting in Dutch on parchment. Initials in blue, red and sometimes enhanced with gold. Sometimes edge decorations. Bound in 17th/18th century, half-leather binding. With report by professor G.I. Lieftinck (1902-1994), dated 1972, who describes it as "(...) parts (...) of an originally much larger book of hours".

Provenance: family van Aefferden (Roermond and surroundings).

€ 5.000 - 7.000





11
ANDREAS SCHELFHOUT (1787-1870)
'Romantic landscape', signed lower left, oil on panel.
H. 31 cm. W. 39 cm.

€ 6.000 - 8.000



12
GEORGES MICHEL (1763-1843), attributed to
'Landscape with windmill', unsigned, oil on canvas.
H. 36 cm. W. 54 cm.

€ 1.000 - 1.500



13

Plate from a service known as the 'Service des Départements' that was produced at Sèvres in 1827. This particular example depicts the département of the Landes; the center is painted with the 'Fontaine de Dax' ('Fountain of Dax'). The rim is richly decorated with, amongst others, celebrities of this region. Verso the decorations are specified.

Diam. 23.5 cm.

The idea for the service was conceived in 1824 by Alexandre Brongniart (1770–1847), director of the factory, to commemorate the coronation of Charles X. Each plate in the service was to be painted with a famous topographical view from each of the départements (administrative units) of France. The border was to be decorated with small cameo portraits of famous figures from the region, as well as various attributes or trophies symbolizing the major industries, products and arts of the area. These attributes and the cameo portraits are identified in black enamel script fired on the back of each plate.

Due to the complexity of designing and then decorating each plate, the service was never completed, and its high cost discouraged Charles X from acquiring it. The service ultimately was delivered to the residence of the president of the Assemblée Nationale in 1848 and the majority of it remains in the possession of the Ministry of Foreign Affairs in Paris.

Source of the background information (public domain):
The Metropolitan Museum of Art, which also has a plate on view at The Met Fifth Avenue in Gallery 554.

€ 3.000 - 4.000



14

A baluster-shaped crystal wine glass with engraved decor, depicting a mother and children, a horse, a flower vase and a greyhound on a chest. With text: 'Al Wat Ons Lief Is' ('All That We Love'). Possibly Jacob Sang, 18th century. H. 18 cm.

€ 1.000 - 1.500



15

A green glass rummer. Germany/The Netherlands, late 17th century. H. 17.5 cm.

€ 800 - 1.200



16

Lot of three green glass rummers, including one with engraved decor of grape vines. Germany/The Netherlands, 17th century. H. 13 - 13.5 cm.

€ 600 - 800



17

CHRISTIAAN KAREL APPEL (1921-2006)

'Portrait of Sterling Holloway', signed lower right and dated 1960 lower left, oil on canvas.
H. 159 cm. W. 103 cm. Sterling Price Holloway Jr. was an American voice actor for the Walt Disney Studios.
He is known to many as the 'Voice of Winnie the Pooh'.

Provenance: Sterling Holloway, United States; Dutch private collection.

Exhibited: San Francisco Art Museum; Pasadena Art Museum; Phoenix Art Museum;
Santa Barbara Art Museum; Seattle Art Museum; La Jolla Art Museum (San Diego), Karel Appel,
June 1961 - February 1962, no. 11, illustrated on the cover.

€ 45.000 - 60.000



Sterling Holloway with Winnie the Pooh.



18
A pair of silver Louis XV sugar casters, crowned with a flower and engraved decor of flowers. Maker's mark M.C. Amsterdam, 1741 or 1766. H. 19 cm. Total weight 614 g.

€ 3.000 - 4.000



19
A silver medal in memory of Rev. Johannes Mollerus (1616-1689). Engraved on both sides, amongst others with the coat of arms of the family Mollerus and Bible texts from Proverbs 10:6 (actually verse 7) and Psalm 73:24. Dutch texts are available on request. Diam. 6 cm. Weight 22.5 g.

€ 300 - 500



20
A pair of silver Louis XV pepper casters. Maker's mark P.J. Staats. Amsterdam, 1759. Total weight 308 g.

€ 2.000 - 3.000



21
A silver medal in memory of the 25th wedding anniversary of Jan Swinas en Alida Bruinestein. Rotterdam, 26 May 1724. Dutch texts are available on request. D. 7.5 cm. Weight 52.7 g.

€ 500 - 600



22
12 silver cutlery sets: six with maker's mark Francois Marcus Simons, The Hague, 1780 and six with an unknown maker's mark, The Hague, 18th century. Total weight 1808 g.

€ 1.000 - 1.500

23
An oval silver serving tray, a gift from Anna Lewe van Mattenesse, Douarière J. Trip for her granddaughter Anna Wichers when she was baptised on 15 September 1817. Maker's mark H. Ridder, Groningen, 1817. The upper side with the crest of the coat of arms of Sir Thomas Munro (1761-1827), who was knighted for his services to the East India Company. Dim. 3 x 55 x 42 cm. Total weight 1871 g.



€ 800 - 1.000

Verso a Dutch poem:
'Zij van wien gij d'eigen naam hier onder ziet geschreven, Heeft U haar naamgenoot dit zilveren blad gegeven, Ligt zal het aan Uw oog door helderen glans behagen, Als g'in zijn gloed u ziet en 't beeltenis na wilt jagen, Met beu uw handjes er na grijpt doch grijpende niet vat, Maar zonder baat steeds grijpt en lagcht en lagchend u vermat. Doch wen gij nu in later tijd 't spel u brengt te binnen, Dat goud nóg zilver dan verbijsteren uw zinnen, Maar dat het dan ook speelgoed zij voor uw onschuldig hart, Zoo roept g'uw kindheid nog terug en lagcht steeds zonder smart. Groningen, den 15 September 1817, Anna Lewe van Mattenesse, Douarière J. Trip'.



24
A silver tobacco case with biblical decor on the lid and base. The inner side with engraved decor of a baker. Maker's mark Johannes Immerzeel. Rotterdam, 1720. Lid engraving: Dutch Bible text of Luke 24:26 (On the road to Emmaus), base engraving: Dutch Bible text after John 20:15 (Jesus Appears to Mary Magdalene). Weight 184 g. L. 12.5 cm.

€ 2.000 - 3.000



25
 REIMOND KIMPE (1885-1970)
 'Vliegt de Blauwvoet - Storm op zee!', signed and dated 'M'Burg in Ballingschap 1926' lower left,
 oil on canvas. H. 90 cm. W. 171.5 cm.

Kimpe was sentenced to death for being an activist for the independence of Flanders. He lived in exile in Middelburg. 'Vliegt de Blauwvoet' was a battle cry of Flemish activists (after the book 'De Kerels van Vlaanderen' by Hendrik Conscience).

Kimpe's house on the Herengracht in Middelburg was named 'De Blauwvoet', a reference to his Flemish activism and the lasting desire for a Greater Netherlands.

Literature: Donk & Verboeket, Reimond Kimpe - De Gulden Middenweg, Singer Museum & Zeeuws Museum, 1997, p. 11.

€ 10.000 - 12.000



26
 ANS MARKUS (1947-)
 Ans Markus (1947-) 'In het land der blinden' ('In the land of the blind'),
 signed lower right, oil on canvas. H. 82 cm. W. 102 cm.

Provenance: bought at Galerie Mokum, Amsterdam.

€ 2.000 - 3.000



27
A pair of silver Louis XV
candlesticks. Maker's mark
Lambert II van Griffen.
Groningen, 1749. H. 21.5 cm.
Total weight 803 g.
€ 3.000 - 5.000



28
A silver Renaissance communion
cup with engraved decor of
flowers and birds. Leiden, 1637.
Maker's mark tazza in shield.
H. 18 cm. Total weight approx.
299 g. See for comparable cups:
Fock, C.W., Leids Zilver, Stedelijk
Museum de Lakenhal, Leiden,
1977 (e.g. no. 11, 16, 17, 33, 41,
42, 48).

€ 4.000 - 6.000



29
A silver pen in the shape of a
goose feather, decorated with
the coat of arms of Amsterdam
and dated 1735. This pen was
awarded to Sam de Bruijn,
student at the Latin School in
1735. Maker's mark Hendrik de
Hondt, 1734. L. 25 cm.

€ 3.000 - 4.000



30
A serpentine stone teapot with
silver mounting.
Germany, Dresden, around 1700.
H. 10.5 cm.

€ 6.000 - 8.000

31
A miniature silver carriage with
two horses. Maker's mark T.B.
Amsterdam, 1749.
H. 5 cm. W. 9 cm. Weight 100 g.
€ 800 - 1.000



32
A silver miniature 'The secretary'.
Maker's mark A. van Geffen.
Amsterdam, 1747. H. 3.5 cm.
W. 4.5 cm. Weight 50.3 g.
€ 800 - 1.000



33
A miniature silver scissor
sharpener. Maker's mark T.B.
Amsterdam, 1749.
H. 4 cm. W. 8 cm. Weight 45 g.
€ 500 - 600



34
A pair of polychrome
earthenware sculptures,
depicting two figures with a
yoke. Holland, Delft,
18th century. H. 14 - 14.5 cm.
€ 300 - 500





35
 CARL GRAEB (1816-1884)
 'Scaliger monuments at the Santa Maria Antica church, Verona', signed lower right, oil on canvas.
 H. 55 cm. W. 42 cm. Verso: label with title and signature.

€ 1.000 - 1.500



36
 EDMUND ADLER (1876-1965)
 'Playing children', signed lower left, oil on canvas.
 H. 67.5 cm. W. 55 cm.

€ 1.000 - 1.500



37
ANDRIES DIRCK COPIER (1901-1991)
AND LINO TAGLIAPIETRA (BORN 1934),
a glass object on aluminium base. Signed by both
artists and numbered 850438 at the bottom.

Literature: Catalogue Gemeentemuseum Arnhem
'A.D. Copier 1986, Filigrane Interferenti - Nieuwe
Unica A.D. Copier', illustrated on p. 20. This
catalogue is added to this lot. Both artists signed
the catalogue on p. 20 next to the photo of this
object. H. 25 cm.

€ 5.000 - 6.000

38
A Russian jeweled silver enameled cigarette case.
Marked Bolin, maker's mark of Karl Linke.
Moscow, 1896-1908. Of rectangular shape with
rounded corners and hinged cover, tree shape
decor, set with rose cut diamonds, pearls, red
enamel, sapphire thumb-piece, initials P.L. set in
rose cut diamonds, fully marked.
Dim. 10 x 7.5 x 2 cm.
Total weight approx. 188.9 g.

€ 2.000 - 3.000



39
PABLO PICASSO (1881-1973)
'Smiling face', glazed ceramic plate. L. 29.5 cm.
Verso stamped 'Edition Picasso' and 'Madoura Plein
Feu' and painted text 'Edition Picasso'.

€ 1.000 - 1.500



40
A Louis XIV 'religieuse' clock with ebony case.
Signed J. Le Maire a Paris.
France, around 1700. H. 39 cm.

€ 2.000 - 3.000



41
A copper alarm clock by Patek Philippe, Genève.
Numbered 1553887. In original case.
Switzerland, around 1920.
H. excl. chain 10 cm. W. 8.5 cm.

€ 2.500 - 3.500



42
A French Louis XIV silver oil and vinegar-cruet with
two blue glass bottles. Maker's mark Coenraad
Kebers (1798-1809), city mark Maastricht.
H. 24.5 cm.

€ 2.000 - 3.000

From the collection of a nobleman, Belgium

Lot 43 - 56



Interior with a part of the collection, Belgium, 1980s



43

A Wucai porcelain Gu vase decorated with 'The eight immortals', flowers and fruits. Unmarked. China, Transition, 17th century. On a carved wooden base. H. vase 40.5 cm.

Provenance: collection of a nobleman, Belgium.

€ 10.000 - 15.000



44
A rare celadon glazed Ge vase. Marked with seal mark Yongzheng. China, Yongzheng. H. vase 34 cm. On (antique) carved wooden base which is made-to-measure because of the damage to the bottom. This shows that this vase is cherished already for a long time, even though it is damaged.

Provenance: collection of a nobleman, Belgium.

€ 1.000 - 2.000



45
A clair de lune glazed porcelain vase with two grips and archaic decor. Unmarked. China, 19th century. On carved wooden base. H. vase 39 cm.

Provenance: collection of a nobleman, Belgium.

€ 1.500 - 2.000

46

A yellow ground porcelain vase, with incised green decor of five-clawed dragons chasing the burning pearl. Marked with seal mark Qianlong. China, 19th century. On carved wooden base. H. vase 30.5 cm.

Provenance: collection of a nobleman, Belgium.

€ 2.000 - 3.000



47

A carved russet jade cong, with archaic pattern. China, 18th/19th century. Diam. 7.5 cm.

Provenance: collection of a nobleman, Belgium.

€ 1.000 - 1.500



48

A set of four yellow ground porcelain saucers, with incised green and aubergine decor of five-clawed dragons. Marked with 6-character mark. China, Kangxi. Diam. 13 cm.

Provenance: collection of a nobleman, Belgium.

€ 10.000 - 15.000



50

A set of four yellow ground porcelain stands, with incised green decor of dragons chasing the burning pearl. Unmarked. China, 19th century. H. 9 cm.

Provenance: collection of a nobleman, Belgium.

€ 1.000 - 1.500



49

A pair of yellow ground porcelain bowls, with incised green and aubergine decor of dragons chasing the burning pearl. Marked with 6-character mark. China, Kangxi. H. 6.5 cm. Diam. 12 cm.

Provenance: collection of a nobleman, Belgium.

€ 3.000 - 5.000

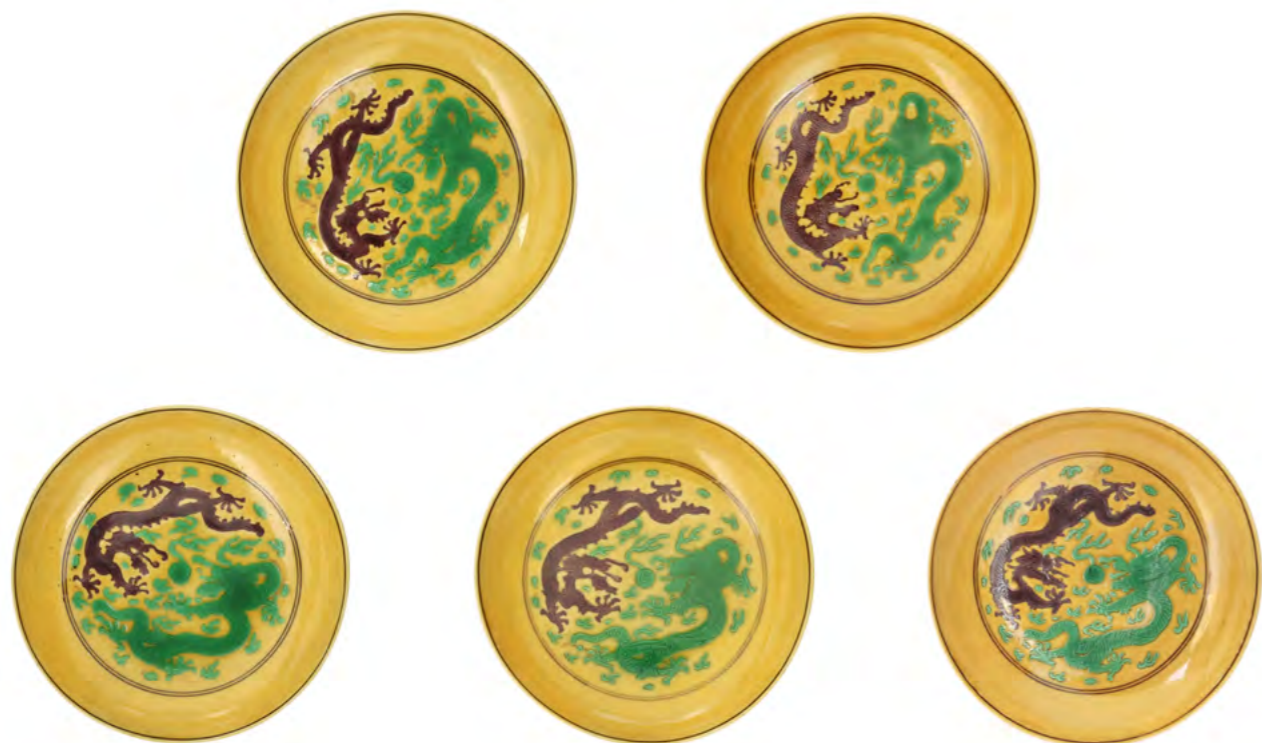


51

A pair of yellow ground porcelain bowls, with incised green decor of birds, fruits and flowers. Marked with seal mark. China, Daoguang. H. 6.5 cm. Diam. 12.5 cm.

Provenance: collection of a nobleman, Belgium.

€ 2.000 - 3.000



52 A set of five yellow ground porcelain saucers, with incised green and aubergine decor of five-clawed dragons. Marked with seal mark. China, Jiaqing. Diam. 13 cm.

Provenance: collection of a nobleman, Belgium.

€ 10.000 - 15.000



55 A pair of two lacquered and gilt-wooden sculptures, depicting an emperor and empress. The emperor on a wooden throne, the empress on a wooden base. China, Ming, 17th century. H. sculptures approx. 22 cm.

Provenance: collection of a nobleman, Belgium.

€ 1.000 - 2.000



53 A yellow ground porcelain bowl, with incised green decor of little boys. Marked with 6-character mark. China, Yongzheng. On carved wooden base. H. bowl 7 cm. Diam. 15 cm.

Provenance: collection of a nobleman, Belgium.

€ 2.000 - 3.000



54 A yellow ground porcelain bowl, with incised green decor of phoenixes and dragons chasing the burning pearl. Marked with seal mark. China, Jiaqing. On carved wooden base. H. bowl 6.5 cm. Diam. 11.5 cm.

Provenance: collection of a nobleman, Belgium.

€ 500 - 1.000



56 A pair of sang de boeuf porcelain dishes. Marked with seal mark Qianlong. China, Qianlong. Diam. 19.5 cm.

Provenance: collection of a nobleman, Belgium.

€ 2.000 - 2.500



57
A 35-piece blue and white porcelain service with scalloped rim, including dishes, chargers, a tureen, saucers, sauce boats and pattipans, decorated with flowers and antiquities. Unmarked. China, Qianlong. H. tureen 24 cm.

€ 2.000 - 3.000



58
A polychrome porcelain rouleau vase, decorated with immortals. Unmarked. China, 19th century. H. 44.5 cm.

€ 1.000 - 1.500



59
A set of six blue and white porcelain cups with saucers, decorated with Neptune. Unmarked. China, Yongzheng. H. cup 4 cm. Diam. saucer 11.5 cm.

€ 1.500 - 2.000



60
A blue and white porcelain bowl, decorated with five-clawed dragons chasing the burning pearl. Marked with seal mark 'made for/in the hall of the great future'. China, Qianlong. H. 7.5 cm. Diam. 17 cm.

Provenance: Bukowskis Stockholm, sale 586, June 2015, lot 31; From the Collection of a Swedish Connoisseur, Stockholm. The collector operated within the field of oriental works of art. Due to his knowledge and sense of quality he was of great help to many of the members in Kinaklubben (The China Club), with members such as the Swedish Crown Prince Gustav Adolf (King Gustav VI Adolf), Emil Hultmark and Carl Kempe.

€ 6.000 - 8.000



61
A celadon glazed tripod censer. Unmarked. China, Longquan, Song. H. 5.5 cm. Diam. 8 cm.

Provenance: Bukowskis Stockholm, sale 583, December 2014, lot 40; From the Collection of a Swedish Connoisseur, Stockholm (see lot 60); acquired from Douglas Wright, London.

Exhibited: Gammal Kinesisk Konst/Kiinan Vanhaa Taidetta, Helsingfors/Helsinki 1956, No 136.

Literature: Bo Gyllensvärd, Gammal Kinesisk Konst/Kiinan Vanhaa Taidetta, Helsingfors/Helsinki 1956, No 136.

€ 10.000 - 15.000

'...young girls with kind serious faces who, aware of their task, solemnly bring the offerings to the temple. Soon they will go back to their daily activities, chatting happily.'

Dr. H. de Roever-Bonnet in 'Rudolf Bonnet, een zondagskind' (p. 82) about this masterpiece.

It is often said of Bonnet that he idealised his models, by which is presumably meant that he made people look more beautiful than they really were and raised them to a higher level. It is worth asking whether or not this was really true. If we look carefully at his work, we see that he drew what he observed with considerable accuracy. I do not think he made people more beautiful than they really were. What is far more likely is that when choosing his models he had his own criteria. The first of which was beauty. After a journey to a particular place he often said: 'There were such beautiful people there.' In Italy he chose the classical beauty of the country people in their richly coloured costumes. In Indonesia he chose elegant people often with naked torso and wearing decorative sarongs. He did not draw the eyes of his models larger than they were. He chose models with large eyes. (...).

Bonnet shows himself as a master drawer. His work is undeniably beautiful, but it is neither sentimental nor affecting. The people in his drawings look askance towards another distance, sometimes cool, serious, but not arrogant. Bonnet endows them with integrity and significance. It is as if he maintains a certain distance from his subjects and is unaffected by their deeper feelings. There are scarcely any drawings in which he portrays someone laughing or crying.

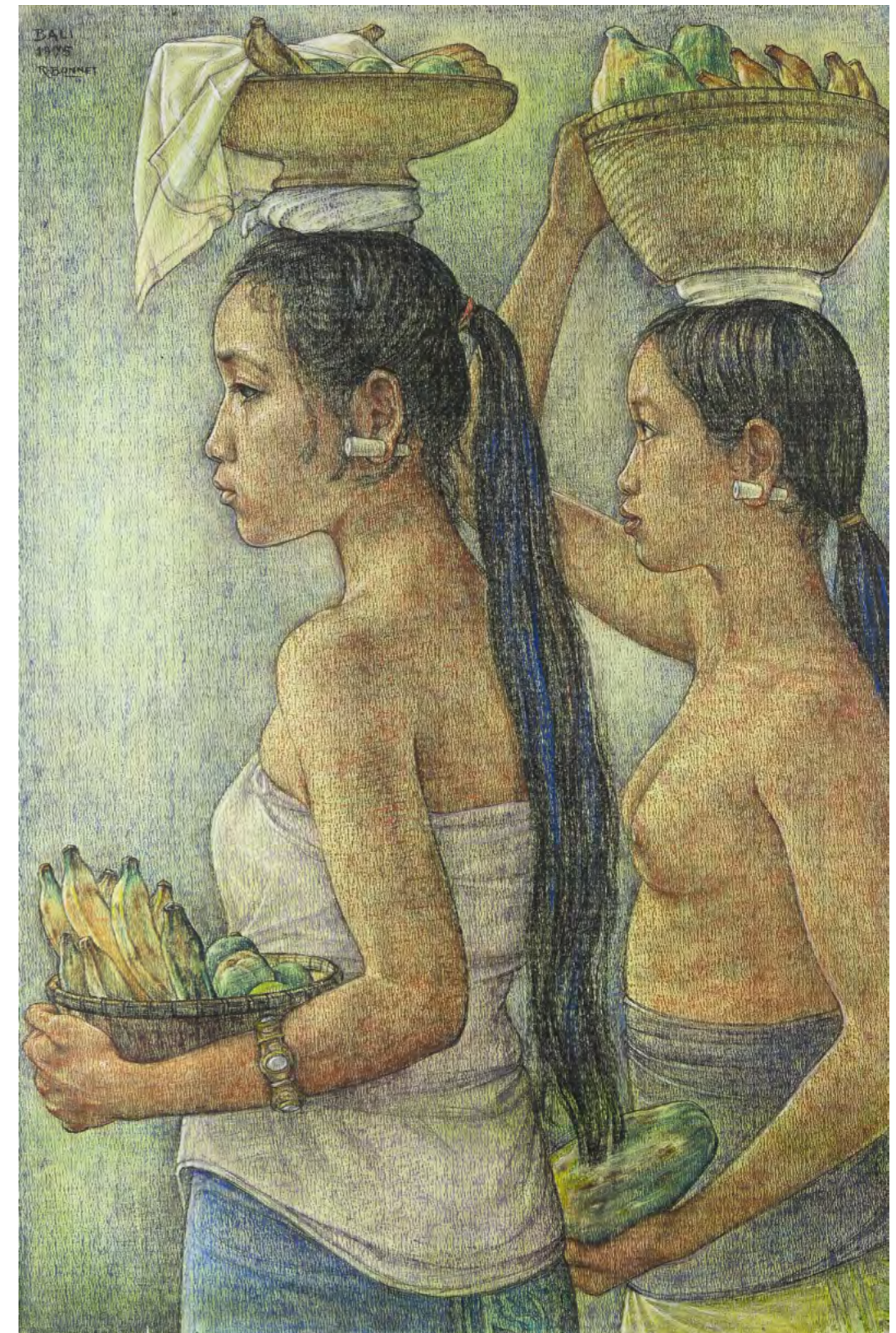
Art historians and critics, who frequently reveal a tendency to interpret an artist's work, sometimes described the lack of emotional content in Bonnet's work as a shortcoming. For me it is otherwise. He was someone who gained inspiration from the objects and the people that answered to his understanding of beauty. He sought this image of beauty in all that he painted and drew. And this beauty lifted his people above the everyday. There, sorrow and suffering, joy and happiness have no place.

In a student notebook of his he had written that the aim of art should be to express beauty. He seems never to have forgotten this. And it is the rendering of this sense of beauty that people find in his work and make them recognise it as being 'genuine Bonnet'.

Dr. H. de Roever-Bonnet in 'Rudolf Bonnet- beauty remains', pp. 234-237.



Bonnet with this drawing, Bali 1975.
Photo: Bonnet Archive.



62

RUDOLF BONNET (1895-1978)

'Two Balinese ladies', signed and dated 'Bali 1975' upper left, pastel on paper.
H. 110 cm. W. 72 cm.

Literature: Roever-Bonnet, dr. H. de, Rudolf Bonnet - beauty remains, Middelburg, 2023, ill. p. 10 (archive image with the artist); Roever-Bonnet, dr. H. de, Rudolf Bonnet, een Zondagskind, Pictures Publishers, Wijk en Aalburg, The Netherlands, 1993, p. 108, ill. 71.

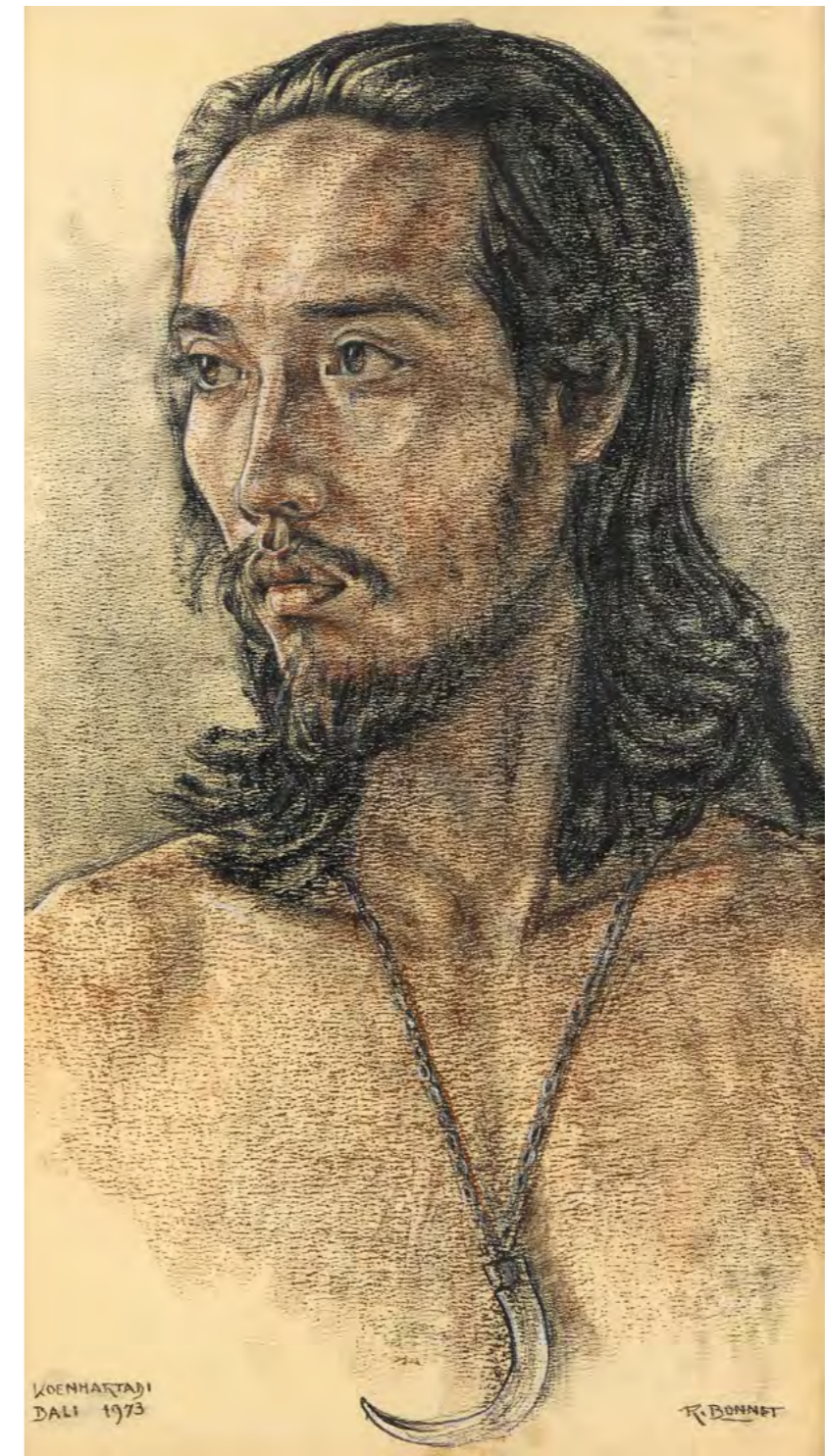
€ 50.000 - 70.000



63
 RUDOLF BONNET (1895-1978)
 'Petite Bedouine' ('Bedouin Girl'),
 signed upper right and 'Kairouan '28' upper left, pastel on paper.
 H. 46 cm. W. 39.5 cm.

Literature: Roever-Bonnet, dr. H. de, Rudolf Bonnet - beauty remains, Middelburg, 2023, ill. p. 39.

€ 5.000 - 7.000



64
 RUDOLF BONNET (1895-1978)
 'Koenhartadi',
 signed lower right and 'Koenhartadi Bali 1973' lower left, pastel on paper.
 H. 60.5 cm. W. 34 cm.

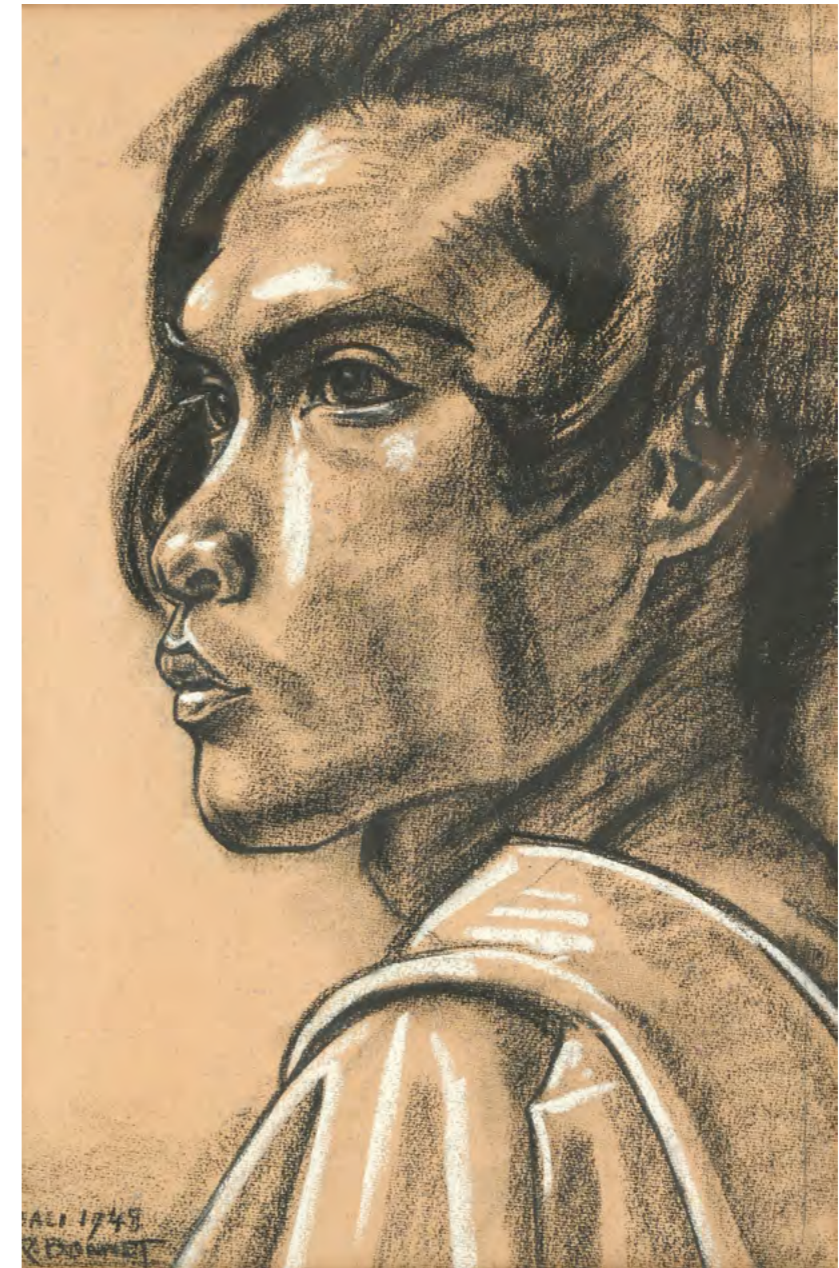
Literature: Roever-Bonnet, dr. H. de, Rudolf Bonnet - beauty remains, Middelburg, 2023, ill. p. 175.

€ 5.000 - 7.000



65
WILLEM GERARD HOFKER (1902-1981)
'Horse', signed and dated 1917 upper right, mixed media on paper.
H. 26 cm. W. 32 cm.

€ 1.000 - 1.500



66
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.

€ 1.500 - 2.000

'A bright future'

Hendra Gunawan was one of the greatest modern artists of Indonesia. He is known for his caricaturist, colorful style of painting that draws on an expressionist background.

According to family stories of the owners, the current painting (made in 1963) represents a bright future. The wayang puppet represents the past, while the butterfly represents the bright future.

However, for Hendra Gunawan the near future turned out not to be so bright. He was imprisoned in 1965 for allegedly being a communist. He was only released after many years in 1978.

However, he was right: there is still a bright future for Indonesia!



One of the current owners (left)
with his father and the painting, ca. 1965.

67
HENDRA GUNAWAN (1918-1983)
'A bright future', signed and dated 'Bandung '63' lower left, oil on canvas.
H. 154 cm. W. 88 cm.

Provenance:

The father of the current owners was a businessman in tobacco and lived in Indonesia. He received the painting from business relations in 1965 or 1966.

€ 75.000 - 125.000



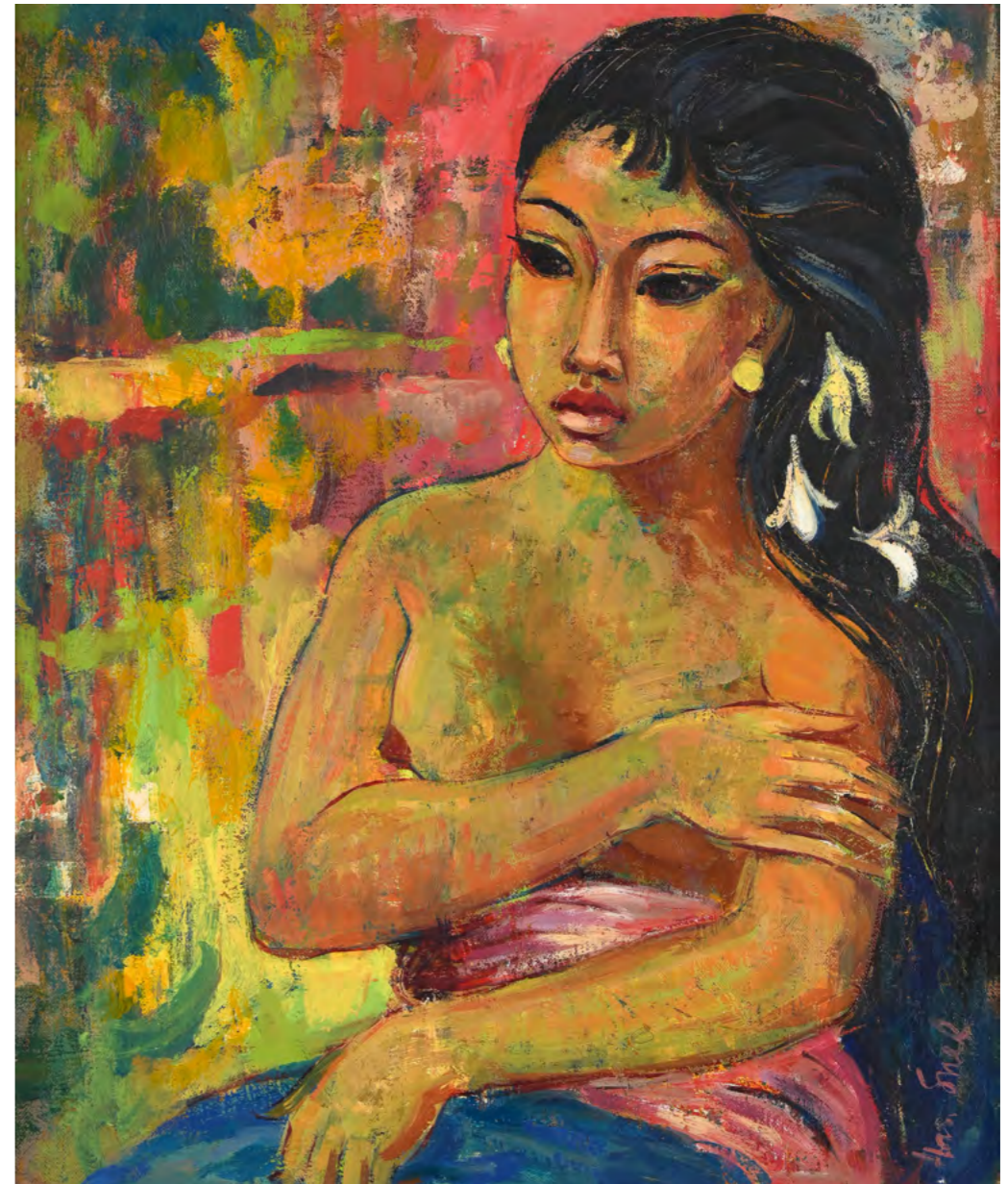


68
 JAN CHRISTIAN POORTENAAR (1886-1958)
 'Proa Celebes', signed lower right, oil on canvas.
 H. 83 cm. W. 90 cm.
 Verso: exhibition label.

€ 1.500 - 2.000



Exhibition label



69
 HAN SNEL (1925-1998)
 'Balinese woman', signed and dated Bali '64 lower right, oil on canvas.
 H. 59.5 cm. W. 50 cm.

Provenance: bought at Koller Zurich, 4 December 2017, lot 391, hammer price: CHF 17.000.

€ 8.000 - 10.000



70
IDA BAGUS MADE POLENG (1915-1999) (attributed to)
Also known as Ida Bagus Made Tebesaya, 'Deer and birds', unsigned, watercolour on paper.
H. 34.5 cm. W. 60 cm.

Verso on board behind the paper: text 'Tebesaya'.

Provenance: family Bendien, brought to the Netherlands in 1948.

€ 1.000 - 2.000



71
RUDOLF BONNET (1895-1978)
Design for stained glass, around 1913-1919, watercolour on paper.
H. 61 cm. W. 49 cm.

Literature: Roever-Bonnet, dr. H. de, Rudolf Bonnet - beauty remains, Middelburg, 2023, ill. p. 197.

€ 1.000 - 2.000



72
 ARIE SMIT (1916-2016)
 'Village temple of Mengwi, Bali',
 signed and dated '58 lower left, titled lower right, gouache on paper.
 H. 53 cm. W. 67.5 cm.
 Verso: titled, signed and dated October 1958.
 In original Balinese frame.

€ 6.000 - 8.000



73
 ARIE SMIT (1916-2016)
 Coast at Parangtritis, south of Jogjakarta', signed lower left, oil on canvas. H. 32 cm. W. 40 cm.
 Arie Smit made a sketch of this coast in 1952, see Smit, L., Arie Smit, een schildersleven in de tropen, Pictures Publishers, 2016, p. 82. **Provenance:** Dr. C.H. van Brakel, doctor at the Bataafse Petroleum Maatschappij (the oil company BPM), Pladju, Sumatra, who bought it at an exhibition of the Art Circle of Pladju.
 Dr. van Brakel wrote about this painting in a letter dated 21 June 1955: 'There was a painting exhibition here, via the Art Circle. We bought two works, a sea of rocks in South Java and a view of the Bandung plateau. They are doing surprisingly well in our living room and we are much more pleased with them than I imagined. Together for 84 Dutch guilders, unthinkable for good work in the Netherlands!'

€ 1.500 - 2.000



74
 THEO MEIER (1908-1982)
 'Landscape, Tahiti', signed lower right and dated 'Tahiti 1933' lower left, oil on canvas. H. 45.5 cm. W. 54 cm.

Provenance: Gotti Hofer (Switzerland), a good friend of Theo Meier, thence by descent.
 Meier wrote (in German) in the lower part of the painting: 'Meinem Freund Gotti Hofer in dankbarer Erinnerung, Theo' ('My friend Gotti Hofer, in thankful remembrance, Theo').

€ 2.000 - 3.000

'Ah! those figures in Bali, how I enjoyed them!
How I enjoyed it, that far-reaching wealth of
human beauty, those delightful, classically
beautiful shapes, that incredible, truly enchanting
wealth of colour!' (..)

'Just imagine them for a moment: those exotic dancing girls,
with their curious headdress of carved deerskin, decorated with
colourful stones and flowers, those "lègongs" (folk dancers) and
youthful "sampits" (temple dancers), dressed in deep blue and
yellow and purple, or green with gold and orange, accompanied by
the music of a gamelang, dancing under a heavy, broad-branched
banyan tree...'

Willem Dooijewaard in an interview by Theo de Veer
in the magazine 'Buiten' 17 November 1934.

The current painting has striking similarities with two other
portraits that we sold in the past, see images below.

17 November 1934



BALINEESCHE LEGONG (DANSERES)
Naar een schilderij van Willem Dooijewaard



Lot 6596, December 2013
(hammer price € 220.000!)



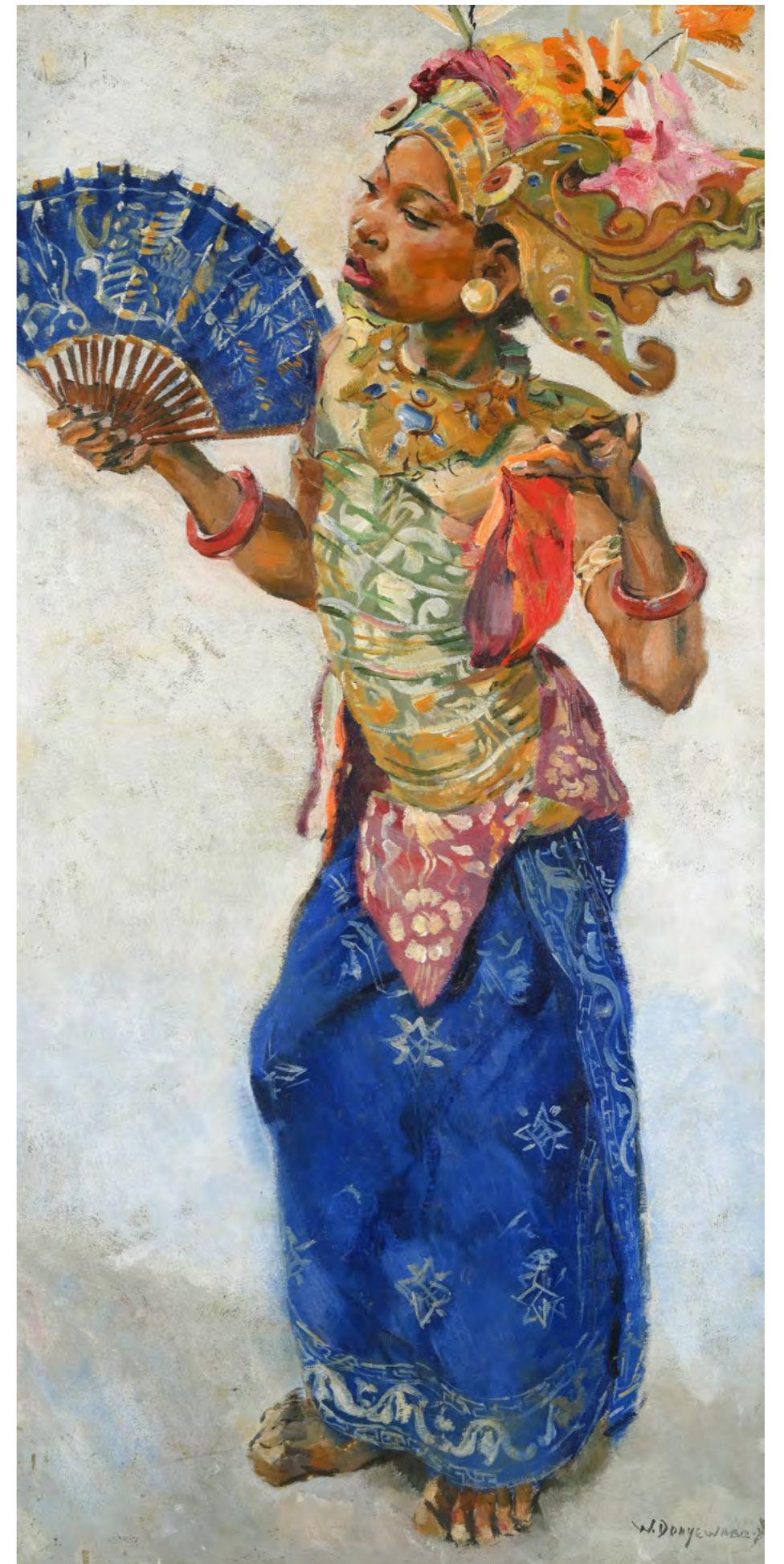
Lot 103, November 2020
(hammer price € 60.000)

75

WILLEM DOOIJEWAAARD (1892-1980)

'Balinese legong dancer', signed lower right, oil on canvas. H. 100 cm. W. 50 cm.
Literature: magazine 'Buiten' 17 November 1934, illustrated on p. 547.

€ 40.000 - 60.000





1. Raden Saleh, 'Eene Jagt op Java'.



2. Raden Saleh, 'Een Boschbrand'.

76

15 rare chromolithographs from 'De Indische Archipel - Tafereelen uit de natuur en het volksleven in Indië' ('The Indies Archipelago - Scenes from nature and folk life in the Indies'), published by C.W. Mieling, The Hague, between 1865 and 1876.

Dim. sheets approx. 54 x 71 cm, lithographs approx. 31.5 x 45 cm.

These large lithographs are considered as the most spectacular plates of Indonesia of its time and show many parts of Indonesia by the 19th century artists: · Raden Saleh · Abraham Salm · Frans Lebet · Ernest Alfred Hardouin · Jhr. Louis Henri Wilhelmus Merckes de Stuers · Frederik Charles Theodorus Deeleman · Franz Carel Wilsen.

All plates are accompanied by a letterpress text-leaf in Dutch (images available on request).
Five title pages: 1st and 2nd delivery (aflevering), 1865; 3rd and 4th delivery, 1868; 5th and 6th delivery, undated; 7th and 8th delivery, 1871; no delivery mentioned, dated 1865.

€ 2.500 - 4.000



3. Gezicht op den Berg Salak.



8. Het Karbouwengat.



13. Het Meer van Manindjoe, Danaoe.



4. De Javasche Karbouw.



9. Het land van Mahi op Sumatra's Westkust.



14. Het Tournooispel "Senennan".



5. Eene Hertenjagt in de Preanger Regentschappen.



10. De Berg Ophir op Sumatra's Westkust.



15. Het Meer van Tondano.



6. Batoe-Toelies.



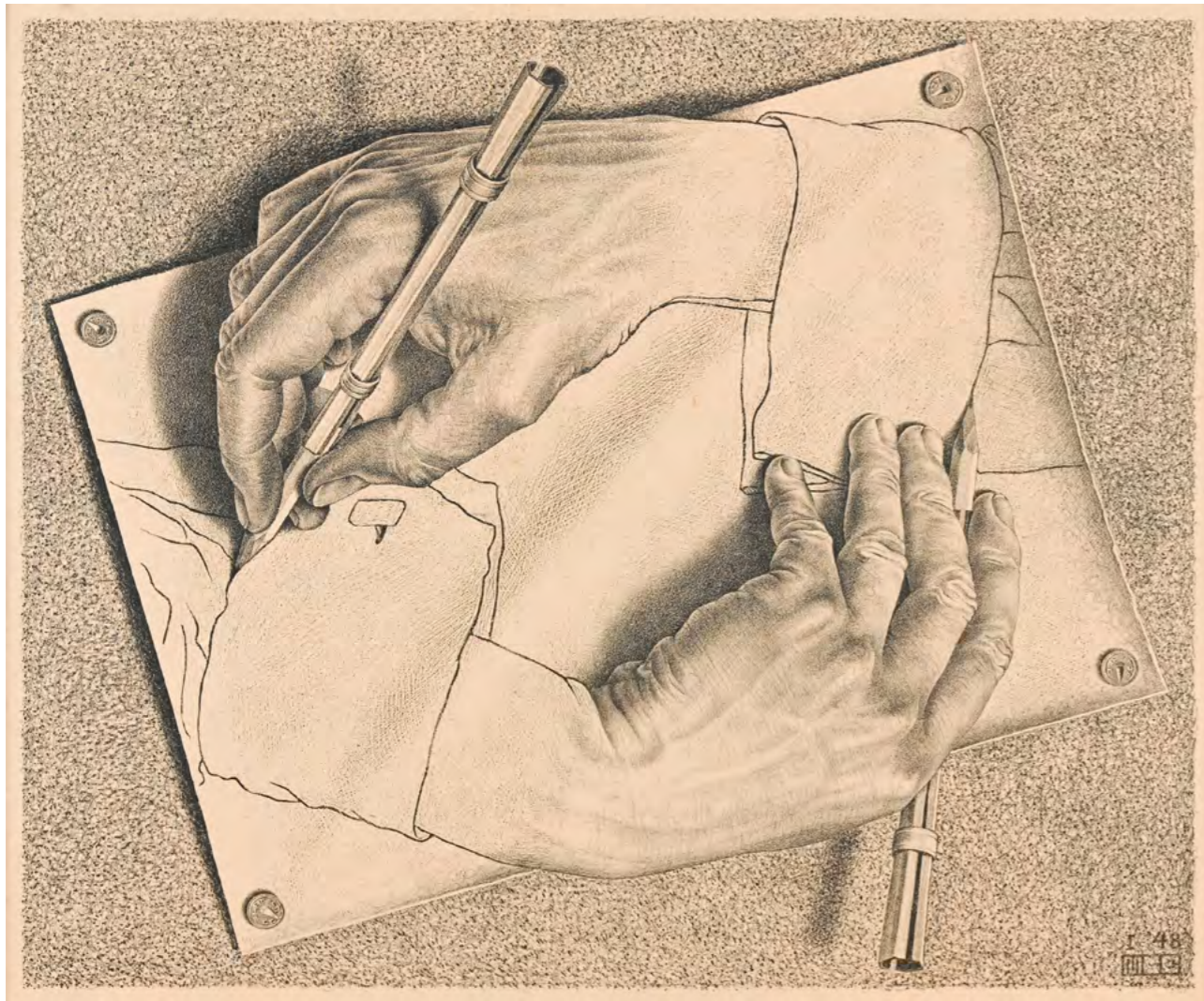
11. De Krater van den Goenong Papan-Daijang op Java.



7. Het Rampok Feest.



12. De Vesting Willem I.



77
 MAURITS CORNELIS ESCHER (1898-1972)
 'Drawing Hands', unsigned, January 1948, lithograph (trial print).
 H. 28.2 cm. W. 33.2 cm.

More examples of unsigned prints of 'Drawing Hands' are known, see for example Sotheby's, 21 April 2022, lot 9.

Verso: 'De ontmoeting' ('The encounter') by Jeanne Bieruma Oosting (1898-1994), dated 1944. Escher and Oosting knew each other through the 'Vereeniging tot Bevordering der Grafische Kunst' ('Association for the Promotion of Graphic Arts'). Escher and Bieruma Oosting both printed at Dieperink & Co.

Provenance: Johan Wiegmans, lithographer at the printing house Dieperink & Co., Amsterdam and friend of Escher. This lot includes two letters by Escher. One written to Wiegmans, in which Escher writes about their shared passion of Bach. The another one is written to Wiegmans' wife after Wiegmans passed away. Escher writes about their meetings at the Dieperink printing shop and that he still missed Johan.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 355.

€ 30.000 - 50.000

'... I often still think of Johan with great affection. Then I especially see him as he sat drawing above the Dieperink printing shop, where I came to correct my stone drawings. We often philosophized there about life issues; we largely agreed. He has always impressed me as a person; he was a real sensible, balanced personality. I have met very few people like that in my life!'

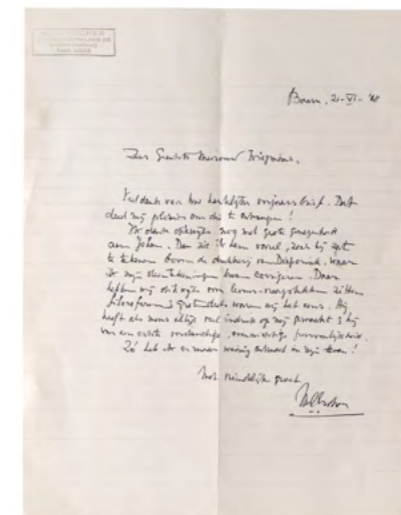
Escher in a letter to Wiegmans' wife on 21 June 1968 (letter included in this lot).



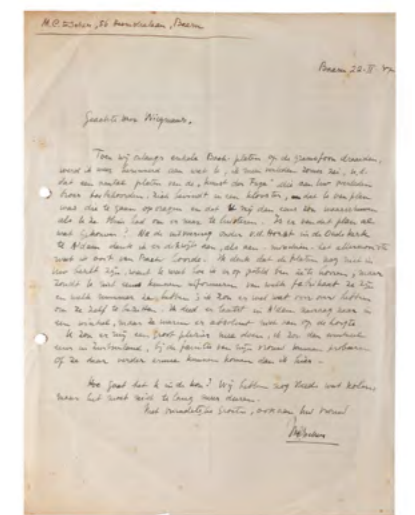
Johan Wiegmans at work as lithographer at the printing house Dieperink & Co, 1932.



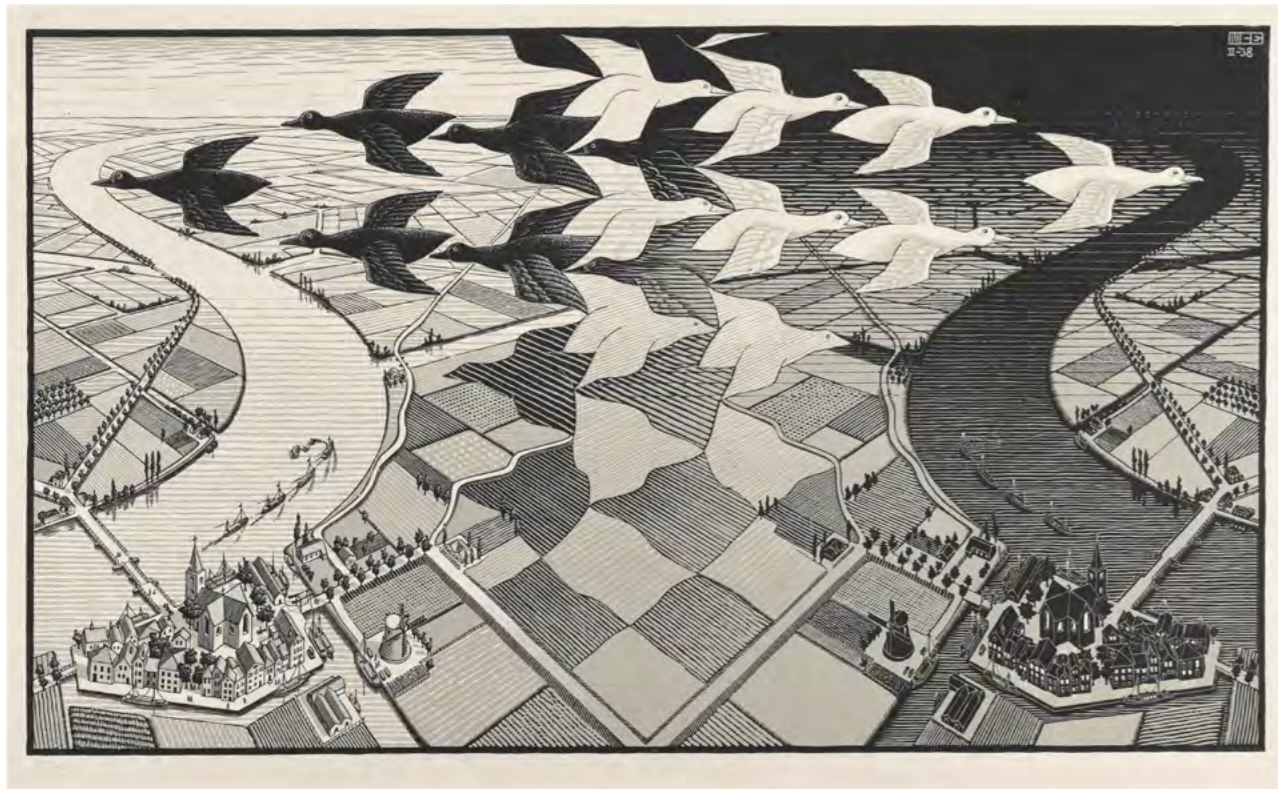
Johan Wiegmans at work.



Letter by M.C. Escher, 21 June 1968.



Letter by M.C. Escher, 22 February 1947.



78
MAURITS CORNELIS ESCHER (1898-1972)
'Day and night', signed lower left, February 1938, woodcut.
H. 39.1 W. 67.7 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al.,
Meulenhoff Amsterdam, no. 303.

€ 20.000 - 25.000



79
MAURITS CORNELIS ESCHER (1898-1972)
'Order and Chaos', signed and 'No. 6/43' 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.

€ 25.000 - 30.000



80

MAURITS CORNELIS ESCHER (1898-1972)
 'Plane Filling I', signed and no. 19/50 lower left and 'eigen druk' lower right, March 1951, mezzotint.
 H. 15.1 cm. W. 20.2 cm.

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

€ 20.000 - 25.000



81

MAURITS CORNELIS ESCHER (1898-1972)
 'Flat Worms', signed and no. 32/45 lower left, January 1959, lithograph.
 H. 33.8 cm. W. 41.2 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al.,
 Meulenhoff Amsterdam, no. 431.

€ 17.500 - 22.500



82
 MAURITS CORNELIS ESCHER (1898-1972)
 'Puddle', signed lower left and 'eigen druk' lower right, February 1952, woodcut.
 H. 24 cm. W. 31.9 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al.,
 Meulenhoff Amsterdam, no. 378.

€ 10.000 - 15.000



83
 MAURITS CORNELIS ESCHER (1898-1972)
 'Encounter', signed and no. 37/50 IV lower left, May 1944, lithograph.
 H. 34.2 cm. W. 46.4 cm.

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

€ 15.000 - 20.000



84
 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.

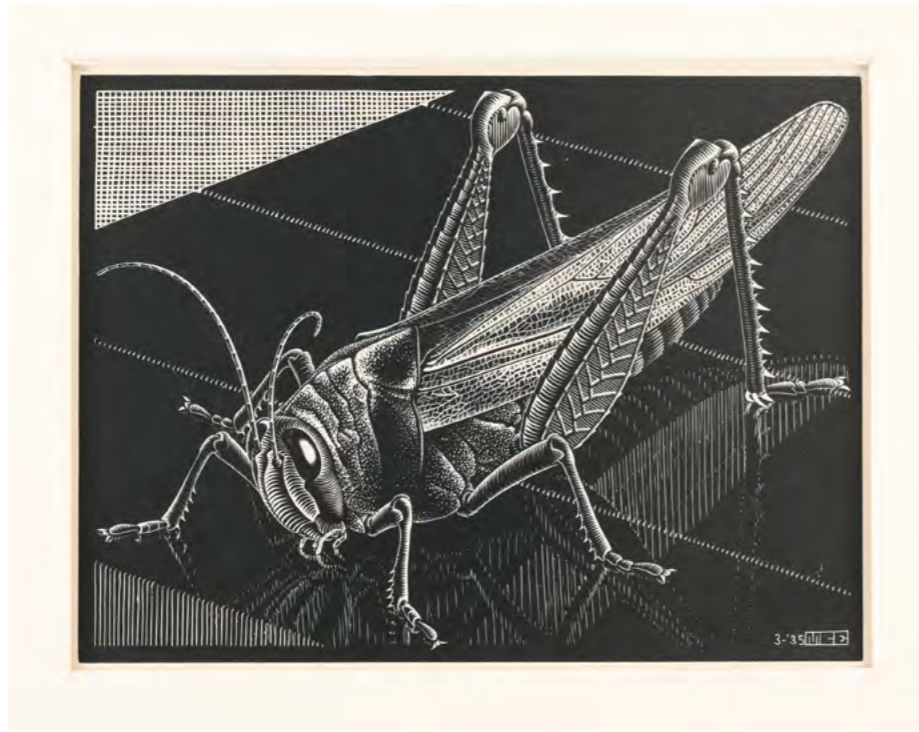
€ 8.000 - 10.000



86
 MAURITS CORNELIS ESCHER (1898-1972)
 'Scarabs', unsigned, April 1935, woodcut.
 H. 18 cm. W. 24 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al.,
 Meulenhoff Amsterdam, no. 273.

€ 1.500 - 2.000



87
 MAURITS CORNELIS ESCHER (1898-1972)
 'Grasshopper', unsigned, March 1935, woodcut.
 H. 18.1 cm. W. 24.2 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al.,
 Meulenhoff Amsterdam, no. 271.

€ 2.000 - 2.500



88
 MAURITS CORNELIS ESCHER (1898-1972)
 Three ex-libri 'B.G. Escher', woodcut, in front of the book series 'Scientia'
 (handbook for art, science and religion).

Provenance: Prof. Dr. B.G. Escher, brother of M.C. Escher and co-author of the 'Scientia' books.
 He received the books from the publisher in 1939 (see annotation in part III).

€ 400 - 600





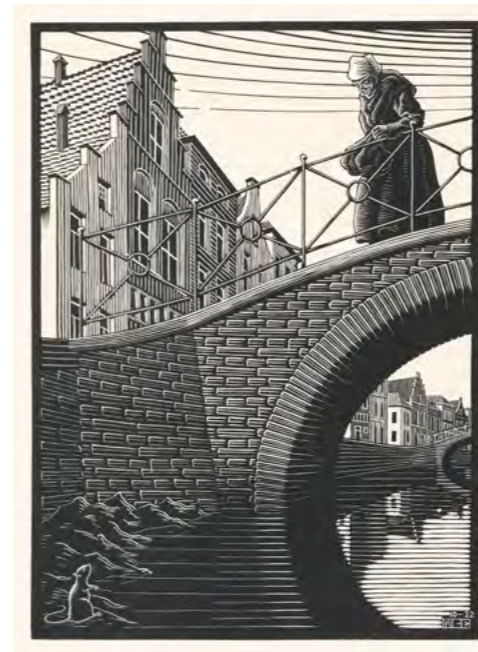
89 MAURITS CORNELIS ESCHER (1898-1972)
New Years wish 'L. en K. Asselbergs 1951',
unsigned, woodcut. H. 11.5 cm. W. 7.8 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool
et al., Meulenhoff Amsterdam, no. 371.
€ 500 - 600



91 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.
€ 1.000 - 1.500



93 MAURITS CORNELIS ESCHER (1898-1972)
'The Bridge', unsigned, October 1932, woodcut
from the book 'De vreeselijke avonturen van
Scholastica' (The terrible adventures of Scholastica).
H. 22.9 cm. W. 16.8 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool
et al., Meulenhoff Amsterdam, no. 199.
€ 1.200 - 1.400



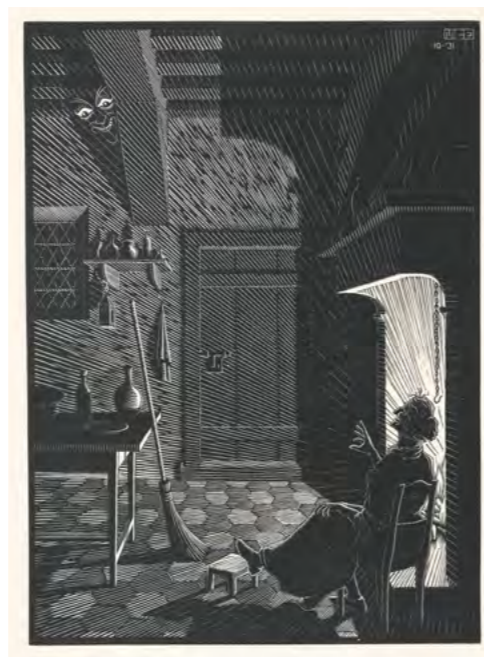
95 MAURITS CORNELIS ESCHER (1898-1972)
'Flying Witch', unsigned, 1932, woodcut from the
book 'De vreeselijke avonturen van Scholastica'
(The terrible adventures of Scholastica). H. 22.9 cm.
W. 16.8 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool
et al., Meulenhoff Amsterdam, no. 194.
€ 2.000 - 3.000



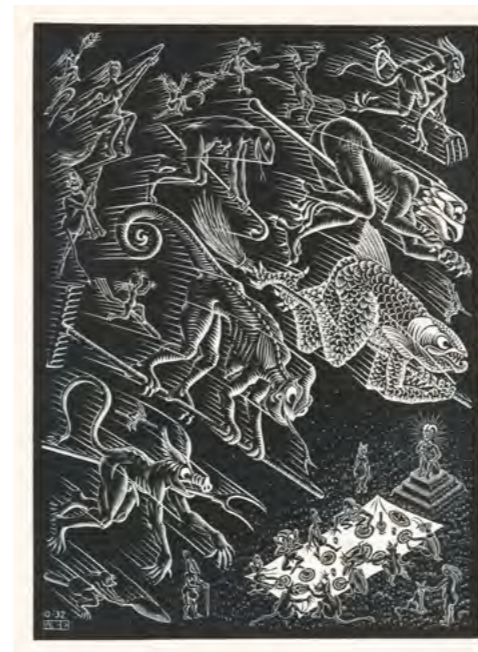
90 MAURITS CORNELIS ESCHER (1898-1972)
New Years wish, 'Nederlandsche ExLibris-Kring
1 Jan. 1947, Wij komen er uit!', unsigned, woodcut.
H. 11.8 cm. W. 10.1 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool
et al., Meulenhoff Amsterdam, no. 345.
€ 500 - 1.000



92 MAURITS CORNELIS ESCHER (1898-1972)
'Poltergeist', unsigned, October 1931, woodcut
from the book 'De vreeselijke avonturen van
Scholastica' (The terrible adventures of Scholastica).
H. 22.9 cm. W. 16.8 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool
et al., Meulenhoff Amsterdam, no. 191.
€ 1.200 - 1.400



94 MAURITS CORNELIS ESCHER (1898-1972)
'Flying Demons', unsigned, October 1932, woodcut
from the book 'De vreeselijke avonturen van
Scholastica' (The terrible adventures of Scholastica).
H. 22.9 cm. W. 16.8 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool
et al., Meulenhoff Amsterdam, no. 201.
€ 2.000 - 3.000



96 MAURITS CORNELIS ESCHER (1898-1972)
'Bad Dream', unsigned, October 1932, woodcut
from the book 'De vreeselijke avonturen van
Scholastica' (The terrible adventures of Scholastica).
H. 22.9 cm. W. 16.8 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool
et al., Meulenhoff Amsterdam, no. 203.
€ 1.200 - 1.400



97
 MAURITS CORNELIS ESCHER (1898-1972)
 Lot of four Emblemata woodcuts, unsigned,
 March - June 1931,
 1) 'Weather Vane'.
 2) 'Steamroller'.
 3) 'Signpost'.
 4) 'Balance'.
 H. 18 cm. W. 14 cm.

Literature: 'Leven en werk van M.C. Escher' by
 Bool et al., Meulenhoff Amsterdam,
 no. 168, 170, 173 and 178.
 € 1.500 - 2.000



99
 MAURITS CORNELIS ESCHER (1898-1972)
 Lot of five Emblemata woodcuts, unsigned, March - June 1931,
 1) 'Colophon'. 2) 'Toadstool'. 3) 'Well'.
 4) 'Sundial'. 5) 'Buoy'. H. 18 cm. W. 14 cm. and H. 4.6 cm. W. 6 cm. (Colophon)

Literature: 'Leven en werk van M.C. Escher' by Bool et al.,
 Meulenhoff Amsterdam, no. 186, 177, 182, 169 and 166.

€ 2.000 - 2.500



98
 MAURITS CORNELIS ESCHER (1898-1972)
 Lot of five Emblemata woodcuts, unsigned, March - June 1931,
 1) 'Anvil'. 2) 'Squirrel'. 3) 'Flint'. 4) 'Watering Can'. 5) 'Beehive'. H. 18 cm. W. 14 cm.
 Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam,
 no. 163, 176, 171, 184 and 174.

€ 2.000 - 2.500



100
 MAURITS CORNELIS ESCHER (1898-1972)
 Lot of five Emblemata woodcuts, unsigned, March - June 1931,
 1) 'Padlock'. 2) 'Retreat'. 3) 'Well'. 4) 'Kite'. 5) 'Table of Contents'. H. 18 cm. W. 14 cm.
 Literature: 'Leven en werk van M.C. Escher' by Bool et al.,
 Meulenhoff Amsterdam, no. 185, 183, 182, 165 and 161.

€ 2.000 - 2.500

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:

- a. to refuse to accept persons as bidders or as purchasers without stating any reason;
 - b. to change the order of sale at any time;
 - c. to omit or add objects;
 - d. to combine or split up sales;
 - e. to refrain from awarding sales or to suspend sales;
 - f. 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;
 - g. 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;

h. 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;

i. to refrain from transferring objects from the account of the original purchaser to the account of another party;

j. to refrain from delivering objects during the auction;

k. to make bids on behalf of purchasers or sellers; and

l. 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 :

Address :

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.

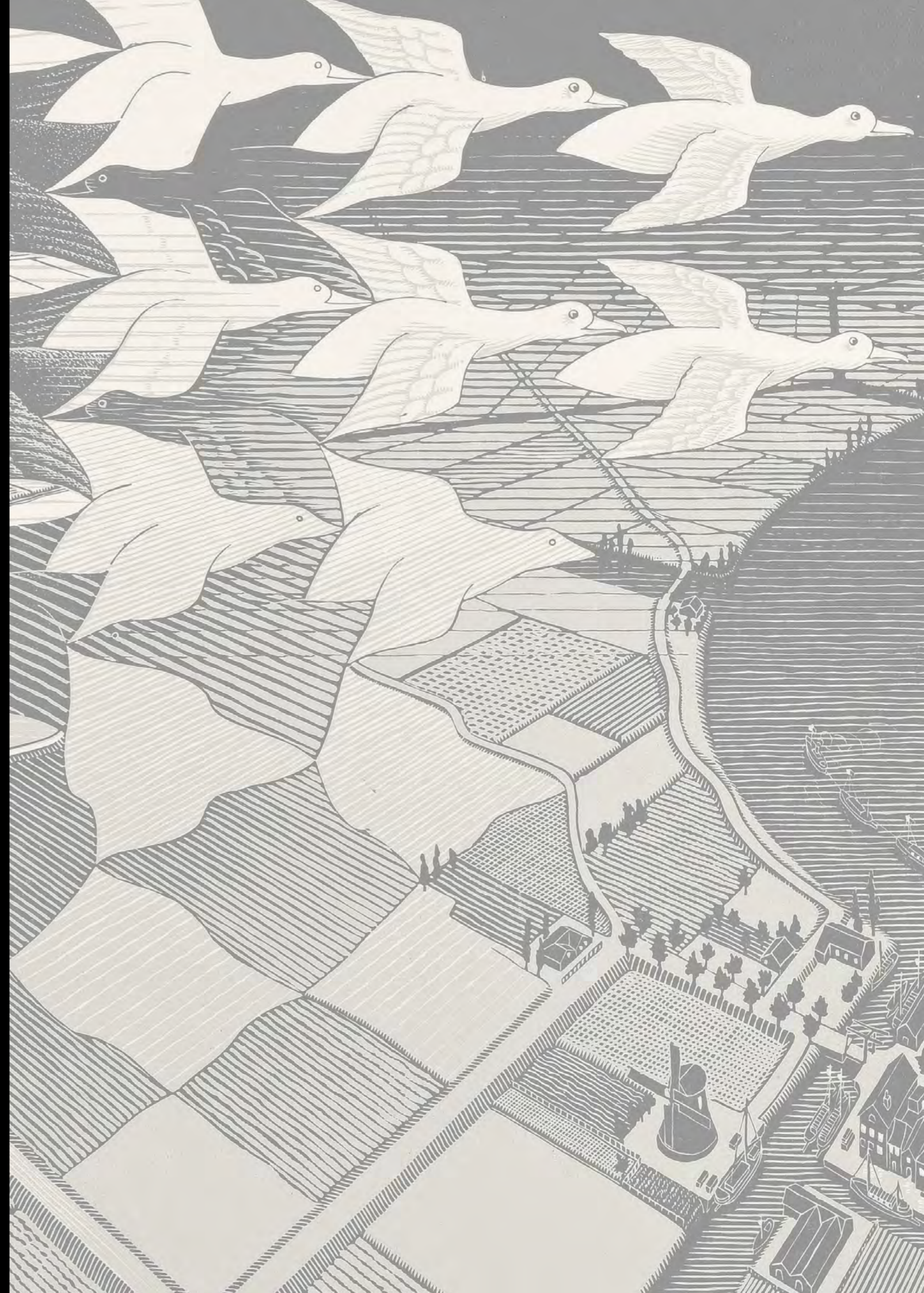
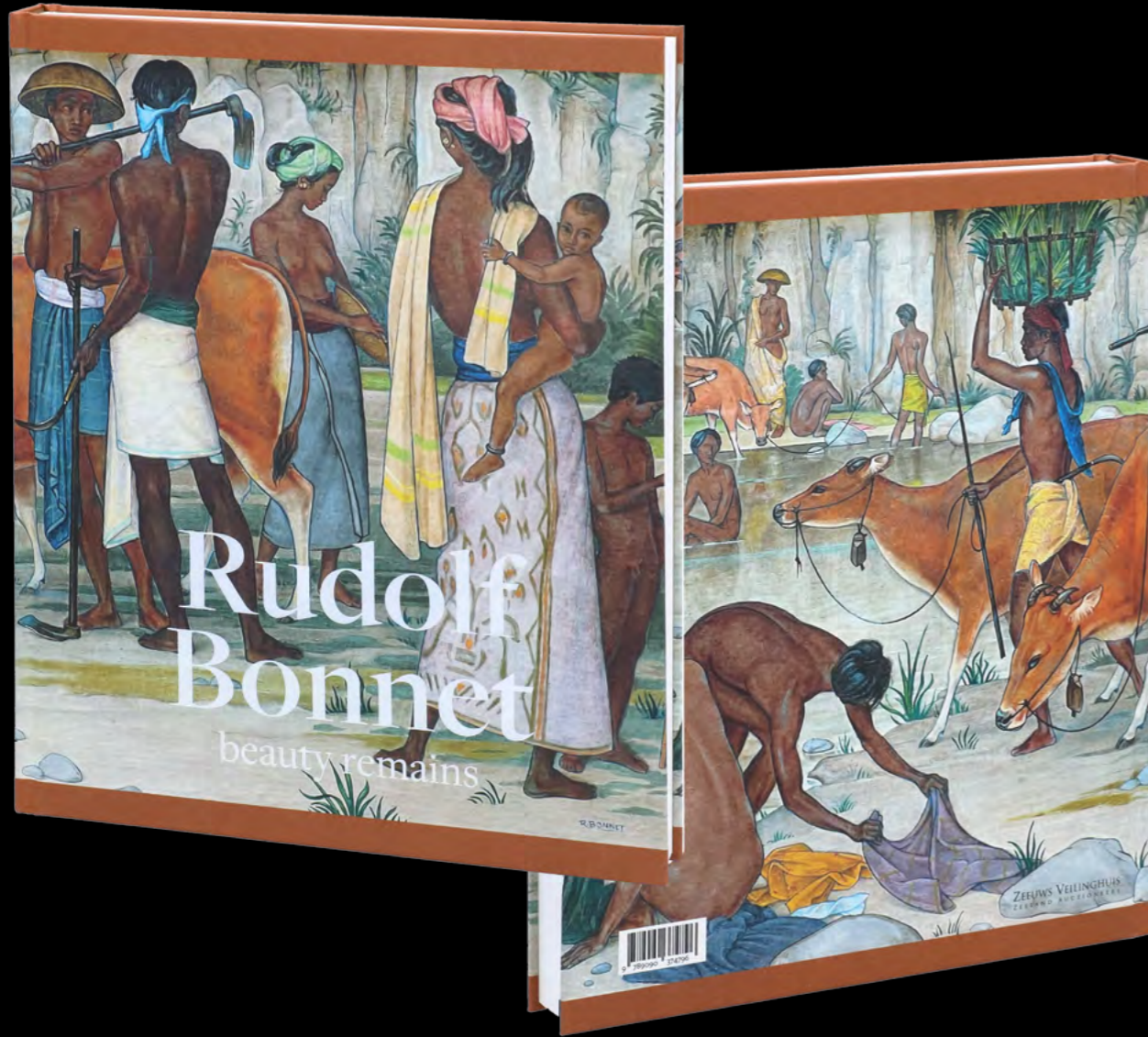
Date : Signature :

Please note:

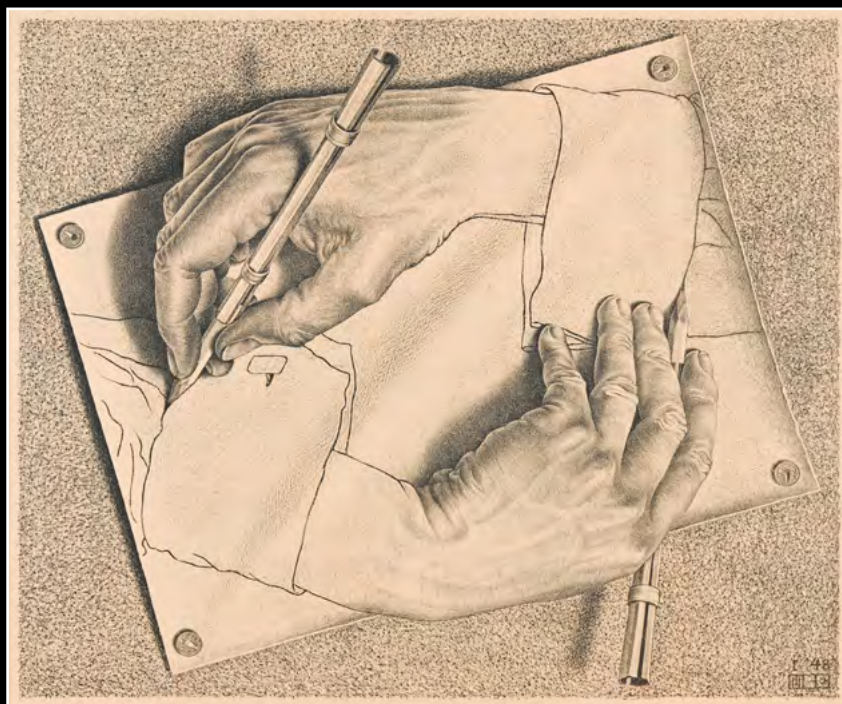
- New clients might have to give extra information, for example ID and references
- Only succesful bidders will receive notification after the auction
- Article 15 of our general conditions (regarding Artists resale rights)

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

The new book
'Rudolf Bonnet - beauty remains'
is available now!



Ordering:
- In the Netherlands: www.zeeuwsveilinghuis.nl
- Outside the Netherlands: rene@zeeuwsveilinghuis.nl



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ZEELAND AUCTIONEERS

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