

ZEEUWS VEILINGHUIS

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



EXCLUSIVE ITEMS

14 MAY 2024



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EXCLUSIVE ITEMS

LIVE AUCTION

AUCTION: Tuesday 14 May 2024, 1.30 pm

VIEWING: Friday 10 May 11.00 am - 3.00 pm
Saturday 11 May 11.00 am - 3.00 pm
Monday 13 May 11.00 am - 3.00 pm
Tuesday 14 May 11.00 am - noon

INQUIRIES: Tel. +31 118 650 680

info@zeeuwsveilinghuis.nl

Cover illustrations:

Front: lot 48

Back: lot 78

Introduction

Dear art lover,

We hereby present you the 6th edition of our Exclusive Items auctions. The auction once again contains a wide variety of high-quality art and antiques. Below we list some highlights.

The auction starts with a selection of special watches from brands such as IWC, Patek Philippe, Glashütte and Cartier. As for Zeeland art, there is beautiful work by Jan Heyse and a large, museum-like work by Reimond Kimpe: 'Op den Westkapelsen zeedijk'. There is also a rare work by Johannes Natus, who worked in Middelburg around 1660, as well as an important painting by the great Romantic master Cornelis Springer (see detail image on the opposite page).

Indonesian paintings are also well represented. We are proud to present you two works by Jan Daniël Beynon. Beynon and Raden Saleh were the most important artists in the Dutch East Indies in the 19th century. Both studied at the academy in Amsterdam and were taught by Cornelis Cruseman. Indonesian paintings from the 19th century are rare and certainly ones of this quality. 'The Bird Seller' is absolutely one of the best works Beynon ever made! Paintings by Ernst Agerbeek are rare as well. This auction contains a large one of his typical Chinese interiors. There are also beautiful works by Lee Man Fong, Celso Léon Le Van De (Vietnamese) and Rudolf Bonnet. Besides that, there is a nice selection of 'Pre-war Balinese Modernists', including two masterpieces that Bonnet cherished from the 1930s until the end of his life.

Unique are Barbara Broekman's monumental 'tapestry paintings'. We are auctioning four of her works and two of them are inspired by modern Balinese art.

As always, there is a nice selection from M.C. Escher's work. Rare are 'Path of life II' and 'Print gallery' with infinitely repeating patterns. The print of 'Print gallery' is a trial print with an interesting background story.

The auction ends with a beautiful selection of silver, antique weapons and jewelry.

This is just a small overview, we hope you enjoy this catalogue and wish you a succesful auction!





1
An 18kt. gold gentlemans watch, I.W.C., Da Vinci, 1992, ref. no. 2506772. With automatic movement, full calender, white enamel dial, on original leather strap with 18kt gold clasp, including box and papers.

Diam. 38 mm. L. 24 cm.
Weight: 92.7 g.

€ 5.000 - 6.000



3
An 18kt. gold wristwatch, L.U.C., Chopard, circa 1980. With manual movement, gold coloured dial, on original strap with clasp.

Provenance: Sotheby's Amsterdam, 19 April 1999, lot 289.

Diam. 40 mm. L. 25 cm.
Total weight: 42.0 g.

€ 1.000 - 1.500



5
An 18-kt white gold wristwatch, Patek Philippe, Calatrava, on an original 18-kt white gold milanese strap. The manual movement with ref. no. 1'138'329, the case with ref. no. 2'657'786. In leather pouch, with service report, dating from January 2004.

Diam. 30 mm. L: approx. 19 cm.
Total weight: 71.6 g.

€ 3.500 - 4.500



7
A heavy 14kt. rose gold hunting cased watch, J. Assmann, Glashütte I/Sachsen, no. 16700, 1909. With gold cuvette, the white enamel dial set with arabic numerals, subsidiary seconds, polished Louis XV-style case, accompanied by guarantee and (later) presentation case with spare spring and copy from the Archives.

Provenance: Sotheby's Amsterdam, 13 November 2002, lot 501.

Diam. 56 mm.
Total weight: 133.3 g.

€ 1.000 - 1.500



2
An 18-kt gold gentlemans watch, by Patek Philippe, Calatrava, circa 1950. With manual movement, brushed silver coloured dial, on an associated leather strap.

Provenance: Sotheby's Amsterdam, 19 April 1999, lot 250.

Diam. 37 mm. L. 22.5 cm.
Total weight: 36.7 g.

€ 2.500 - 3.500



4
An 18kt gold wristwatch, Omega, circa 1956. With manual movement, a striped gold coloured dial, on associated 14kt gold strap, the back with inscription '1-1-1956'.

Provenance: Sotheby's Amsterdam, 9 July 2000, lot 215.

Diam. 30 mm. L. 17.5 cm.
Total weight: 61.3 g.

€ 1.000 - 1.500



6
An 18-kt gold diamond set wristwatch, Cartier, Panthère, Lady small, circa 1990. With quartz movement, cream coloured dial with roman numerals, the case set with two rows of diamonds. In box, with guarantee receipt for complete service, September 2004.

Diam. 22 mm.
Total weight: 66.3 g.

€ 7.500 - 8.500



8
A 14kt. gold hunting cased watch, Deutsche Uhrenfabrikation, Glashütte B/Dresden, no. 83971, 1925. With gold cuvette, the white enamel dial set with arabic numerals, subsidiary seconds, the case with monogram, accompanied by original guarantee and (later) presentation case with spare glass and spring, later certificate and copy from the archives.

Provenance: Sotheby's Amsterdam 13 November 2002, lot 499.

Diam. 53 mm.
Total weight: 110.7 g.

€ 1.500 - 2.000



9
An 18kt. gold hunting cased quarter repeating chronograph watch, Swiss ca. 1900. With gold cuvette, the white enamel dial set with roman numerals, subsidiary seconds and slide repeat.

Diam. 52 mm. Total weight: 94 g.

€ 300 - 500



11
A 14kt. rose gold hunting cased watch, J. Assmann, Glashütte I/Sachsen, no. 10574, ca. 1890. With gold cuvette, the white enamel dial set with roman numerals, subsidiary seconds, both dial and movement signed, case and cuvette similarly numbered, accompanied by original presentation case and certificate, spare dial and spring.

Total weight: 101.4 g.

€ 1.000 - 1.500



12
An 18-kt white and yellow gold flat tubular linked necklace, set with a solitary brilliant cut diamond of 1.51 ct., colour E (exceptional white), clarity vvs1, accompanied by an HRD diamond report, 1981. Marked '750' and unknown makers mark. L. approx. 43 cm.

Total weight: 50.9 g.

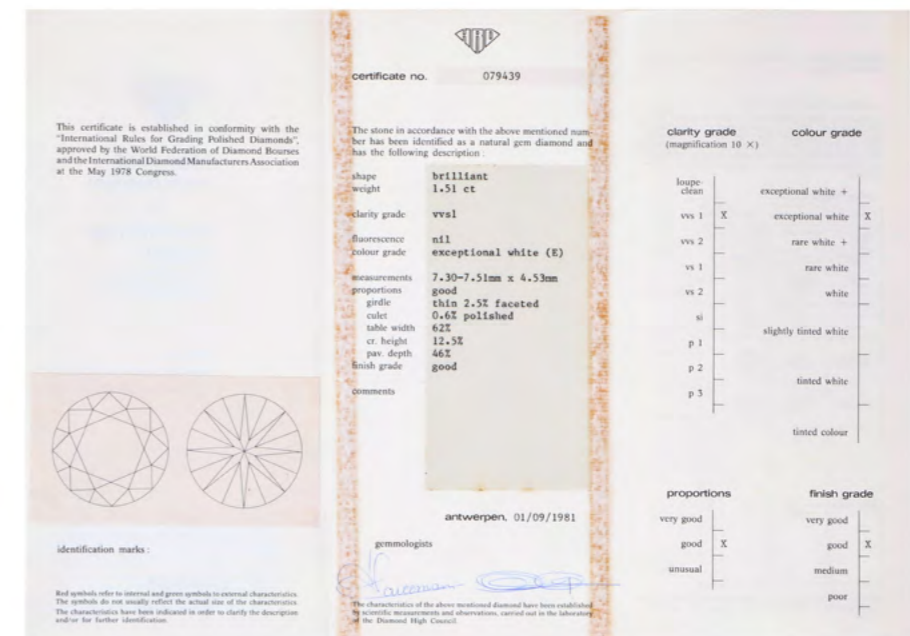
€ 5.000 - 6.000



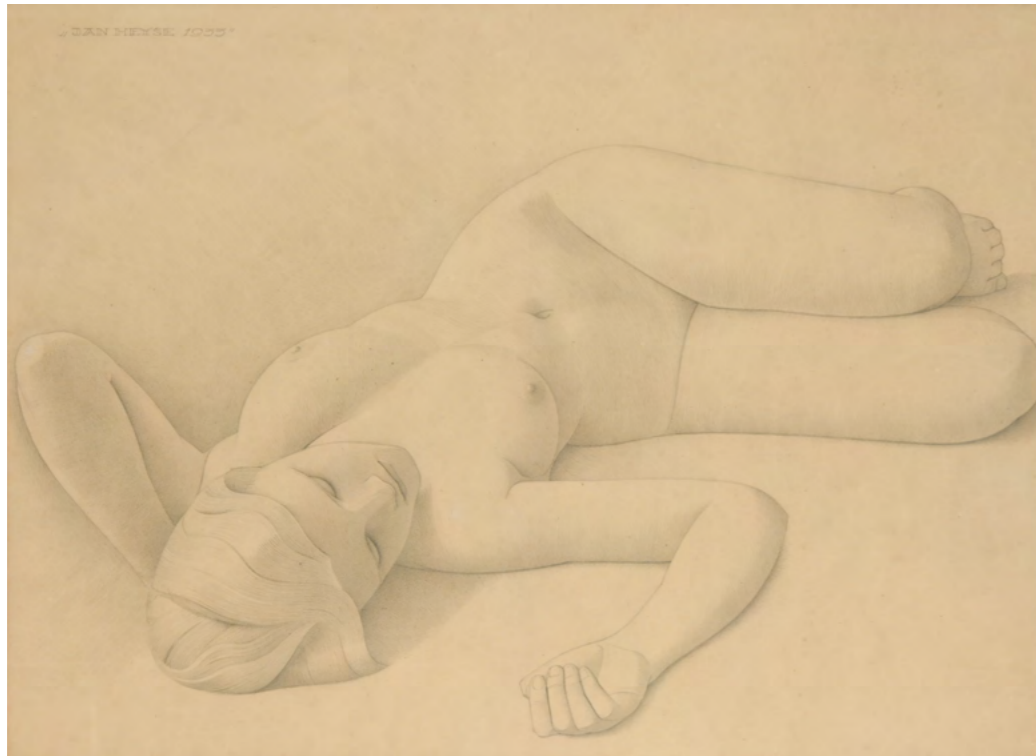
10
An 18-kt gold open face remontoir pocketwatch, Patek Philippe & Cie, Geneva, Zwitserland, 1918. The white enamel dial with Arab numerals, and seconds dial. Case ref. no 404748, movement ref. no. 190678. The inner lid with inscription, 'Max L. Gooderham, Oct. 7 1919'.

Diam. 45 mm. Total weight: 74 g.

€ 1.500 - 2.000



HRD diamond report, 1981



13
 JAN HEYSE (1882-1954)
 'Heleen Heyse', signed and dated 1933 upper left, pencil on paper.
 H. 46 cm. W. 62 cm.

€ 1.500 - 2.000



14
 JAN HEYSE (1882-1954)
 'Sleeping girl', signed and dated Veere 1936 lower right, pencil on paper.
 H. 44 cm. W. 61 cm.

€ 1.000 - 1.500



15
 JAN HEYSE (1882-1954)
 'Young woman in Walcheren (Zeeland) traditional costume', signed lower right, pencil on paper.
 H. 46 cm. W. 35.5 cm.

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

€ 1.000 - 1.500

16
 JAN HEYSE (1882-1954)
 'The little prince', signed and dated 1916 lower right, mixed media on paper.
 H. 60 cm. W. 23 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, ill. p. 42.

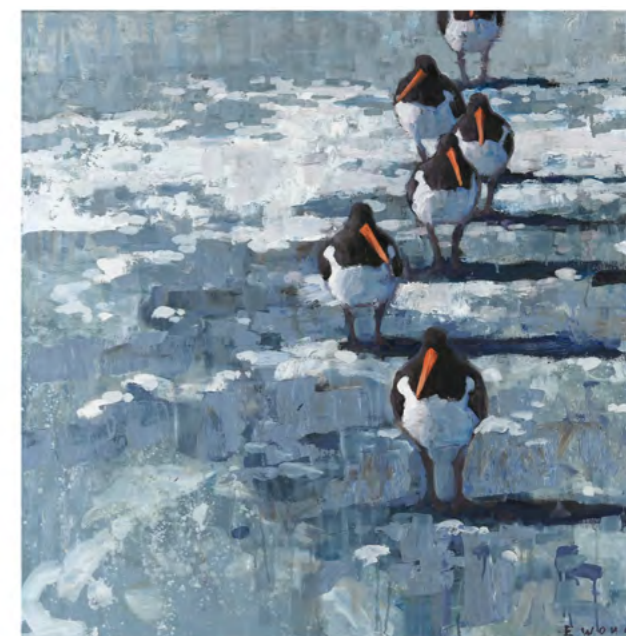
€ 6.000 - 8.000





17
REIMOND KIMPE (1885-1970)
'Op den Westkapelsen zeedijk' ('On the sea dike, Westkapelle'),
signed lower left, canvas.
H. 110.5 cm. W. 121.5 cm.

€ 15.000 - 20.000



18
EWOUD DE GROOT (1969-)
Two paintings: 'Bonte Pieten' ('Oystercatchers') and 'Eiders' ('Eider ducks'),
both signed and dated '07 lower right, canvas.
H. 80 cm. W. 80 cm.

€ 1.600 - 2.200



19
 JACOBA VAN HEEMSKERCK VAN BEEST (1876-1923)
 'Forrest 1912', signed lower left, mixed media on paper.
 H. 37 cm. W. 24 cm.

Provenance: Sotheby's Amsterdam, 7 December 2005, lot 232.

€ 2.000 - 3.000



20
 CAREL WILLINK (1900-1983)
 'Cubistic composition', signed and dated 1924 lower right, gouache on paper.
 H. 25.5 cm. W. 13 cm.

€ 800 - 1.200



21
 FRITZ WINTER (1905-1976)
 'Untitled', two oil on vellum paintings, both signed and dated '60,
 H. 16 cm. W. 22 cm.

€ 3.000 - 5.000



22
Probably South Netherlands (16th/17th century), two tondos (a pair):
'The circumcision of Jesus' and 'The 12 year old Jesus teaching in the temple', oil on panel.
Diam. 20 cm.

Probably made after prints by Maerten de Vos (see Hollstein, part XLV,
no. 267 'Jesus in the temple' and 356 'Circumcision').

€ 2.000 - 3.000



23
Dutch School (probably 17th century), 'Girl in traditional costume', unsigned, oil on panel.
H. 19 cm. W. 16 cm.

The girl could be from Zeeland or Brabant.

€ 1.000 - 1.500



24
Terracotta statue depicting Pope Saint Cornelius. Saint Cornelius is recognizable by his attribute: the horn. The triple crown (tiara) characterizes him as pope. Cornelius was pope from 251 to 253. His feast day is celebrated on September 14. His attribute, the horn, dates back to the fifteenth century. It was thought that the name Cornelius was derived from the Roman word for horn: 'cornu'. Cornelius was honored as the patron saint of horned cattle. Probably Belgium, 17th century. H. 148 cm.

€ 1.000 - 1.500



25
A large bronze mortar on a wooden pedestal. The flaring rim inscribed 'Petrus Grogart Montensis me fecit 1640', made by Pierre Grogart, Bergen, 1640. H. 30 cm (H. pedestal: 70 cm). Diam. 39.5 cm.

Literature: 'Nederlandse vijzels', by dr. D.A. Wittop Koning, 1989, p. 33 and p. 96.

€ 4.000 - 6.000



26
A French Louis XV/XVI commode, stamped J Birckle (Jacques Bircklé, 1734-1803), under the marble top. H. 86 cm. W. 80 cm. D. 48 cm.

€ 4.000 - 6.000



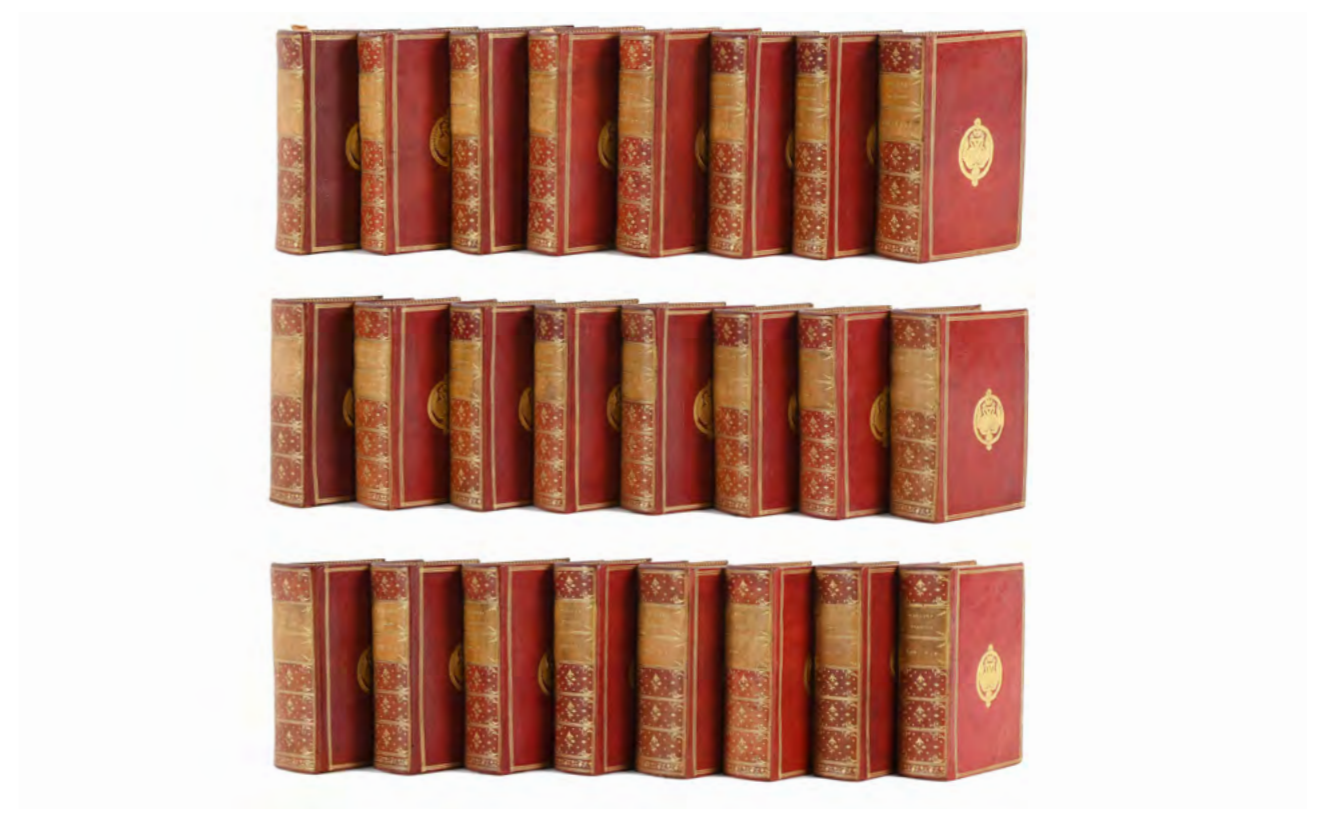
27 Dutch States Bible, Leiden, by the widow and heirs of Johan Elsevier, 1663. With maps, including the world map. In gold-stamped red morocco binding. Book edges with remains of gold and painted with floral decorations around a family coat of arms, probably of the Bont family (See 'De Nederlandsche Leeuw, 1922, pp. 121-122). Binding with double silver locks and corner pieces, hallmarks unknown. One lock with engraved text on the inside: 'Jeremias de Bont', the other with '1665'. Jeremias de Bont (?-1687) was a local and national politician and member of the 'Vroedschap van Gorinchem' and member of the Dutch 'Raad van State'.

€ 3.000 - 4.000



28 Book, two volumes in a large folio leather binding, 'Histoire les plus Remarquables de L'ancien et du Nouveau Testament, Gravées en cuivre Par le célèbre Jean Luyken, et enrichie d'une savante description'. Amsterdam, Jean Covens and Corneille Mortier, 1732.

€ 1.000 - 1.500



29 24 volumes of 'Mercure François, ou suite de l'histoire de nostre temps, sous le regne du Tres-Chrestien Roy de France & de Navarre, Louis XIII'. All with Moroccan leather binding, stamped with the coat of arms of the Russian Empire and on the inside front cover a label of the Pavlovsky Palace Library, Saint Petersburg. Volumes: II, III, V, VI, VII, VIII, IX, X, XI, XII, XIII, XV, XVI, XVII, XVIII, XIX, XXII, XXIII, XXIV, XXV, XXVI, XXVII, XXVIII and XXIX, ca. 1605-1648.

€ 5.000 - 6.000



30 Book series in six volumes: 'Nederlandsche oorloghen, beroerten en borgerlijcke oneenicheyden', by Pieter Christiaanszoon Bor (1559-1635). Leiden, G. Basson; Amsterdam, M. Colyn, 1621-1634.

€ 2.000 - 3.000



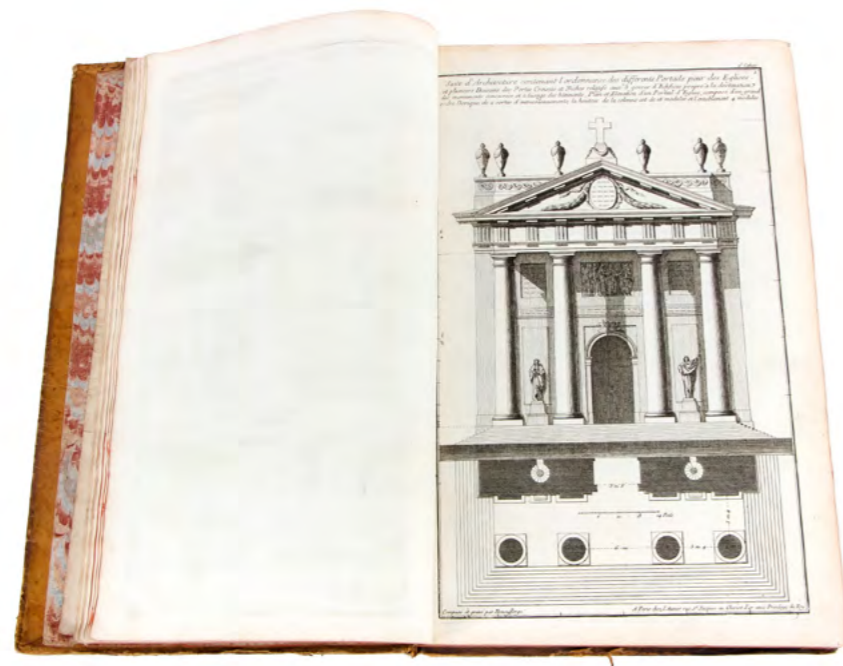
31 Book series in five volumes: 'Oud en Nieuw Oost-Indiën, vervattende een naaukeurige en uitvoerige verhandeling van Nederlands mogentheid in die gewesten' by François Valentijn. With ca. 265 engravings. Renewed binding. Dordrecht, Amsterdam, Johannes van Braam and Gerard Onder de Linden, 1724-1726.

€ 3.000 - 5.000



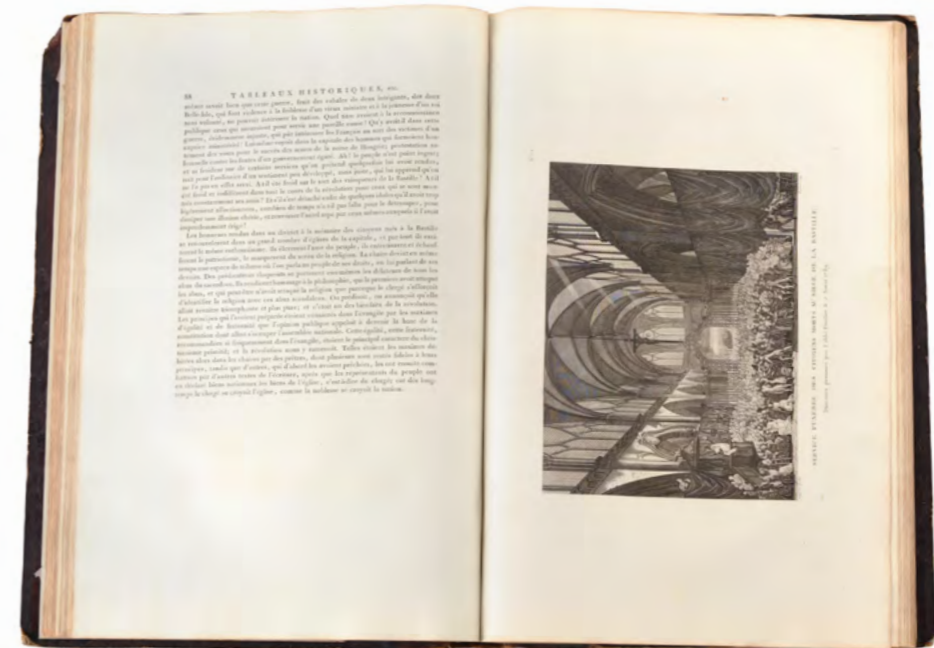
33 Three books with monthly editions, 'Tableaux de la Revolution Française ou Collection de gravures, representant les evenemens principaux qui ont eu lieu en France depuis la transformation des etats-generaux en assemblee nationale, le 20 juin 1789': 1791-1793 (2nd edition, 48 engravings, four missing); 1789-1790 (5th edition, 48 engravings, three missing); 1793-1796 (34th edition, 40 engravings).

€ 1.000 - 1.500



32 Three large books with leather bindings (six volumes), 'Recueil Elementaire d'Architecture', by Jean Francois de Neufforge. Paris, by the author, 1757-1765.

€ 1.000 - 2.000



34 Book, 'Introduction aux tableaux historiques de la Révolution Française', 1789-1791, with 58 engravings. In renewed binding.

€ 500 - 600



35
 JOHANNES NATUS (ACTIVE IN MIDDELBURG, AROUND 1660)
 'The encounter', signed and dated 1660 middle right, oil on canvas.
 H. 46 cm. W. 40 cm.

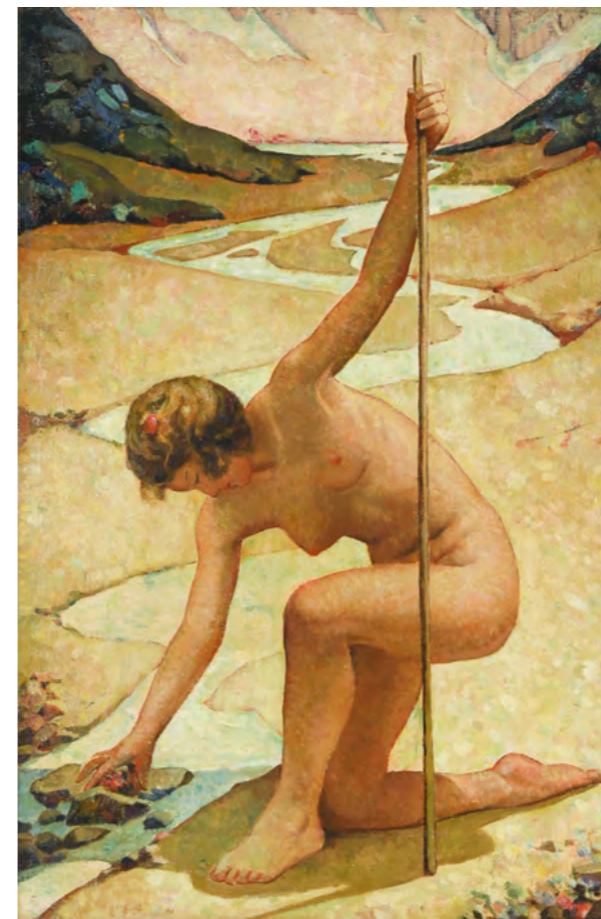
Natus enrolled into the Middelburg painters Saint Lucas guild in 1661.

€ 10.000 - 15.000



36
 CIRCLE OF SALVATORE ROSA (17TH CENTURY)
 'Coastal landscape with rowers near a natural bridge', oil on canvas.
 H. 48 cm. W. 64.5 cm.

€ 1.000 - 1.500



37
 CORNELIS KLOOS (1895-1976)
 'Nude by a river', unsigned, oil on canvas.
 H. 61 cm. W. 40 cm.

Provenance: family of the artist;
 Private collection, the Netherlands.

€ 1.000 - 1.200



38
FRITS KLEIN (1898-1990)
'Village, Provence', signed and dated 1929 lower left, canvas.
H. 55 cm. W. 65 cm.

Provenance: Christie's Amsterdam, 14 June 2005, lot 211.

€ 600 - 800



39
WILLY SLUITER (1873-1949)
'In the park', signed and dated '23 lower right, oil on canvas.
H. 30 cm. W. 33 cm.

Provenance: Christie's Amsterdam, 17 November 2009, lot 44.

€ 4.000 - 5.000



40
CHARLES BAPTISTE SCHREIBER (1845-1903)
'Young couple playing flute in the clearing', signed lower left,
oil on panel (panel with manufacturers mark 'Alexis Ottoz, Paris').
H. 23 cm. W. 32 cm.

€ 1.500 - 2.500



41
JACQUES FRANÇOIS CARABAIN (1834-1933)
'Dutch riverscape with a foot passenger ferry to a small town', signed and dated 1859 lower right.
H. 66 cm. W. 91 cm.

€ 2.000 - 3.000



42
FREDERIK HENDRIK KAEMMERER (1839-1902)
'A young lady holding a fan',
signed lower left, oil on canvas.
H. 39 cm. W. 24 cm.

€ 3.000 - 4.000



43

CORNELIS SPRINGER (1817-1891)

'M.E. Coster's Diamond Company by the Amstel, Amsterdam',
signed with initials and dated '52 lower left,
oil on canvas.

H. 57 cm. W. 61 cm.

€ 80.000 - 100.000

Verso: signed, inscribed with title and dated:

'Gezicht op de Diamandslijperij van den / WelEdele Heer M.E. Coster / aan den Amstel te Amsterdam / C.
Springer fec ad vir. 1852' and with the artist's stamp with initials branded 'CS' on the stretcher.

'Cornelis Springer was extremely popular. The tangible evidence can still be found today in almost all private collections. He opened the eyes of his contemporaries to the peculiar beauty of our cities and villages and therefore undoubtedly contributed to the revival of our national architectural style. Springer's paintings were always highly sought after abroad. Springer acquired a number of honorary medals, was a member or honorary member of many art societies and was entitled to wear the decorations of 'Commandeur van de Eikenkroon', 'Knight of the Order of the Netherlands Lion', the Belgian 'Order of Leopold' and the Austrian 'Order of Franz Joseph'.'

Algemeen Handelsblad, 21 February 1891



'Cornelis Springer', painted by Nicolaas Pieneman
(1809-1860). Pieneman was teacher of Jan Daniel
Beynon, see lot 48 and 49.

Provenance:

Acquired directly from the artist as it was commissioned by Moses Elias Coster, Amsterdam, 12 February 1852, for fl. 400;
Collection of W.J.R. Dreesmann (1885 – 1954), Amsterdam, as 'Gezicht op den Binnen Amstel', by 1954;
Frederick Muller, Amsterdam, 22 March 1960, lot 87, as 'Vue du Binnen Amstel vers la Diaconie Weeshuis, a droite la taillerie de diamants de M.E.Coster', for fl. 5.200;
Mak van Waay, Amsterdam, 18 May 1965, lot 496, as 'Gezicht op de Binnen Amstel naar het Diaconie Weeshuis. Rechts de diamantslijperij van M.E. Coster' Acquired by the present owner, circa 1990s.

Exhibited: Enkhuizen, Zuiderzeemuseum, 'Door het oog van Cornelis Springer (1817-1891): Een ontdekkingstocht langs de steden rondom de Zuiderzee', December 2015 - March 2016, no. 190.

Literature: W. Laanstra et al, 'Cornelis Springer (1817-1891)', Utrecht, 1984, p. 76, no. 52-3, as 'De nieuwe diamantslijperij aan de Amstel te Amsterdam, gezien naar het Diaconie Weeshuis';
A. Ligthart, 'Door het oog van Cornelis Springer (1817-1891). Een ontdekkingstocht langs de steden rondom de Zuiderzee', Schiedam, 2015, p. 148, no. 190, as 'De nieuwe diamantslijperij van M.E. Coster aan de Amstel te Amsterdam.'



44
 PAUL BISTAGNÉ (1850-1886)
 'Unloading the felucca near Amalfi', signed lower right, dated '79, canvas.
 H. 57 cm. W. 91 cm.

€ 700 - 900



45
 RUDOLPH FRANCKE (1860-1933)
 'Waterfalls, Central Africa', signed and dated 1898 lower right, canvas on panel.
 H. 73 cm. W. 98 cm.

Provenance: Christie's Amsterdam, 10 January 2006, lot 52.

€ 500 - 700



46
 JOSÉ BENLLIURE Y GIL (1855-1937)
 'North African gathering', signed lower left, oil on board.
 H. 40 cm. W. 57 cm.

Provenance: auction Skinner (nowadays Bonhams Skinner) Boston, 9 September 2011, lot 510.

€ 700 - 900



47
 GEORGES FRANÇOIS (1880-1968)
 'African women and children near a river', signed lower right, oil on canvas.
 H. 80 cm. W. 100 cm.

Provenance: Christie's Amsterdam, 10 January 2006, lot 51.

€ 400 - 600



48

JAN DANIEL BEYNON (1830-1877)

'The bird seller', signed and dated 'Batavia, 1875' lower right, oil on canvas.
H. 45 cm. W. 56.5 cm.

Provenance: collection N.J. Raland, Haarlem; Dutch private collection.

Exhibited: World Expo 1883, Amsterdam.

Literature: 'Catalogus der Afdeeling Nederlandsche koloniën van de Internationale koloniale en uitvoerhandel tentoonstelling (van 1 mei tot ult. October 1883) te Amsterdam', Groep II', p. 10, no. 7c: 'Een inlandsche vogelkoopman bij eene Indische familie', collection N.J. Raland, Haarlem; 'Aziatische kunst en de Nederlandse smaak' ('Asian art and Dutch taste') by Jan Veenendaal, 2014, appendix IV, p. 230, 'Traced paintings Jan Daniel Beijnon': no. 38 (with reference to the World Expo 1883, but collection T. Pryce, Haarlem).

Jan Daniël Beynon and Raden Saleh were the greatest artists of the 19th century in the Dutch East Indies. They were both born there and studied in Amsterdam at the Royal Academy. They had the same teacher: the great master Cornelis Cruseman. Nicolaas Pieneman (see ill. p. 27) was also an important teacher of Beynon. After his studies, Beynon returned to the Indies in 1855, while Raden Saleh stayed in Europe for a longer period of time.

'Among all those who have been involved in painting Javanese landscapes and scenes from native life, the first place seems to belong to the Batavia native Beynon, who died too early, and whose fertile brush left us a number of very beautiful canvases'

P.J. Veth in 'Catalogus der Afdeeling Nederlandsche koloniën van de Internationale koloniale en uitvoerhandel tentoonstelling (van 1 mei tot ult. October 1883) te Amsterdam', Groep I', p. 54.

€ 50.000 - 70.000



49

JAN DANIEL BEYNON (1830-1877)

'Buffalo guard in front of Mount Salak', signed and dated 'Java 1876', oil on canvas.
H. 62 cm. W. 88 cm.

Provenance: collection N.J. Raland, Haarlem; Dutch private collection.

Exhibited: World Expo 1883, Amsterdam.

Literature: 'Catalogus der Afdeeling Nederlandsche koloniën van de Internationale koloniale en uitvoerhandel tentoonstelling (van 1 mei tot ult. October 1883) te Amsterdam', Groep II', p. 10, no. 7a: 'Een karbou-wachter (toekang karbou)', collection N.J. Raland, Haarlem; 'Aziatische kunst en de Nederlandse smaak' ('Asian art and Dutch taste') by Jan Veenendaal, 2014, appendix IV, p. 230, 'Traced paintings Jan Daniel Beijnon': no. 39 (with reference to the World Expo 1883, collection N.J. Raland).

€ 20.000 - 30.000



World Expo 1883, Amsterdam, where both of these paintings were exhibited.



50
 CELSO LÉON LE VAN DE (1906-1966)
 'Mother and child', watercolour on silk, signed and with stamp upper right.
 H. 63.5 cm. W. 46 cm.

€ 10.000 - 15.000

In the history of Vietnam Fine Arts, Le Van De is considered as a master of Classicism and Neoclassicism in Vietnam. Le Van De graduated at the Hanoi Academy (École Supérieure des Beaux Arts de l'Indochine) in 1930. He was then sent by the government to Paris to study and further develop himself. He participated in the Paris Colonial Exhibition of 1931, and further exhibited in Italy and the Vatican in 1934 and 1936 respectively. He was a prize-winner in the Salon of the French Artists in 1932.



51
 LEE MAN FONG (1913-1988)
 'Two horses', signed and stamped lower right, oil on board.
 H. 43 cm. W. 74.5 cm.

Provenance: bought at Exhibition rooms 'Kunst van onze Tijd', The Hague, ca. 1949, see label verso.

€ 30.000 - 50.000

'There is currently an exhibition of oil paintings by the Chinese artist Lee Man Fong in the above-mentioned art room and since there are also several that relate to the horse, a visit to this special exhibition can be highly recommended to horse lovers'.*

'Paardensport en fokkerij', illustrated weekly, 5 May 1949.



* Exhibition rooms 'Kunst van onze Tijd',
 The Hague (label on the back of this painting).



52
 ERNST AGERBEEK (1903-1946)
 'Chinese men in interior', signed lower right, canvas on board.
 H. 90 cm. W. 64.5 cm.

€ 5.000 - 7.000

'Ernst Agerbeek excels in his depiction of types, especially of Chinese, which he sees very accurately and depicts in a very accurate, sharp, witty manner, in deep colors (red, blue, gold). Agerbeek, born in the Indies, studied in Brussels and Holland'.

Johannes Tielrooy in 'Indië in de schilder- en teekenkunst', 1930, p. 7.



53
 CAREL LODEWIJK DAKE II (1886-1946)
 'Traditional boats in the port of Semarang', signed lower right, oil on panel.
 H. 70 cm. W. 130 cm.

€ 3.000 - 5.000



54
 GERARD PIETER ADOLFS (1898-1968)
 'Banjar, West Java', signed lower left, oil on canvas.
 H. 60 cm. W. 80 cm.

Verso signed again and dated '44 and text in Dutch:
 'No. 6 Op de grens v/d Preangerregentschappen 'Bandjar' W. Java, no. 1'.

€ 3.000 - 4.000



55
 RUDOLF BONNET (1895-1978)
 'The artist I Regoeg', signed and dated 'Bali 1940' lower right, pastel on paper.
 H. 58 cm. W. 44 cm.

Literature: Roever-Bonnet, dr. H. de, Rudolf Bonnet - beauty remains, Middelburg, 2023, ill. p. 89.

€ 4.000 - 6.000



56
 RUDOLF BONNET (1895-1978)
 'Mohammed Ben Sala Ben Abdel Kader',
 signed upper right and dated 'Kairouan 1928' upper left, pastel on paper.
 H. 74.5 cm. W. 107.5 cm.

Provenance:
 Gerard Anthonius van Putten (1873, Semarang Netherlands Indies - 1956, The Hague), director of the Firma G.A. van Putten en Co, an agency that acted on behalf of various firms, such as Rotterdam Lloyd and the Mercantile Bank of India Ltd. According to family stories this work was bought directly from Rudolf Bonnet at one of the exhibitions that Bonnet held in 1928. That year they were at Kleykamp, the Pulchri Studio and in the Rotterdam Art Circle; thence by descent; Auction Zeeuws Veilinghuis, 24-25 May 2011; Private Collection the Netherlands.

Literature:
 Jan D. Voskuil, 'Teekeningen van Rudolf Bonnet', in: Op de hoogte magazine, Christmas 1928, ill.p. 301;
 Roever-Bonnet, dr. H. de, Rudolf Bonnet - beauty remains, Middelburg, 2023, ill. p. 43.

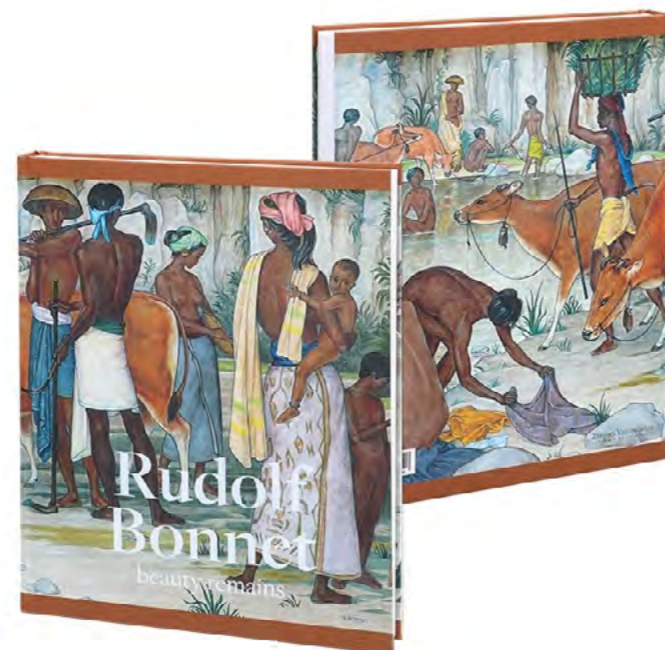
€ 15.000 - 20.000

Rudolf Bonnet and the Pre-war Balinese Modernists

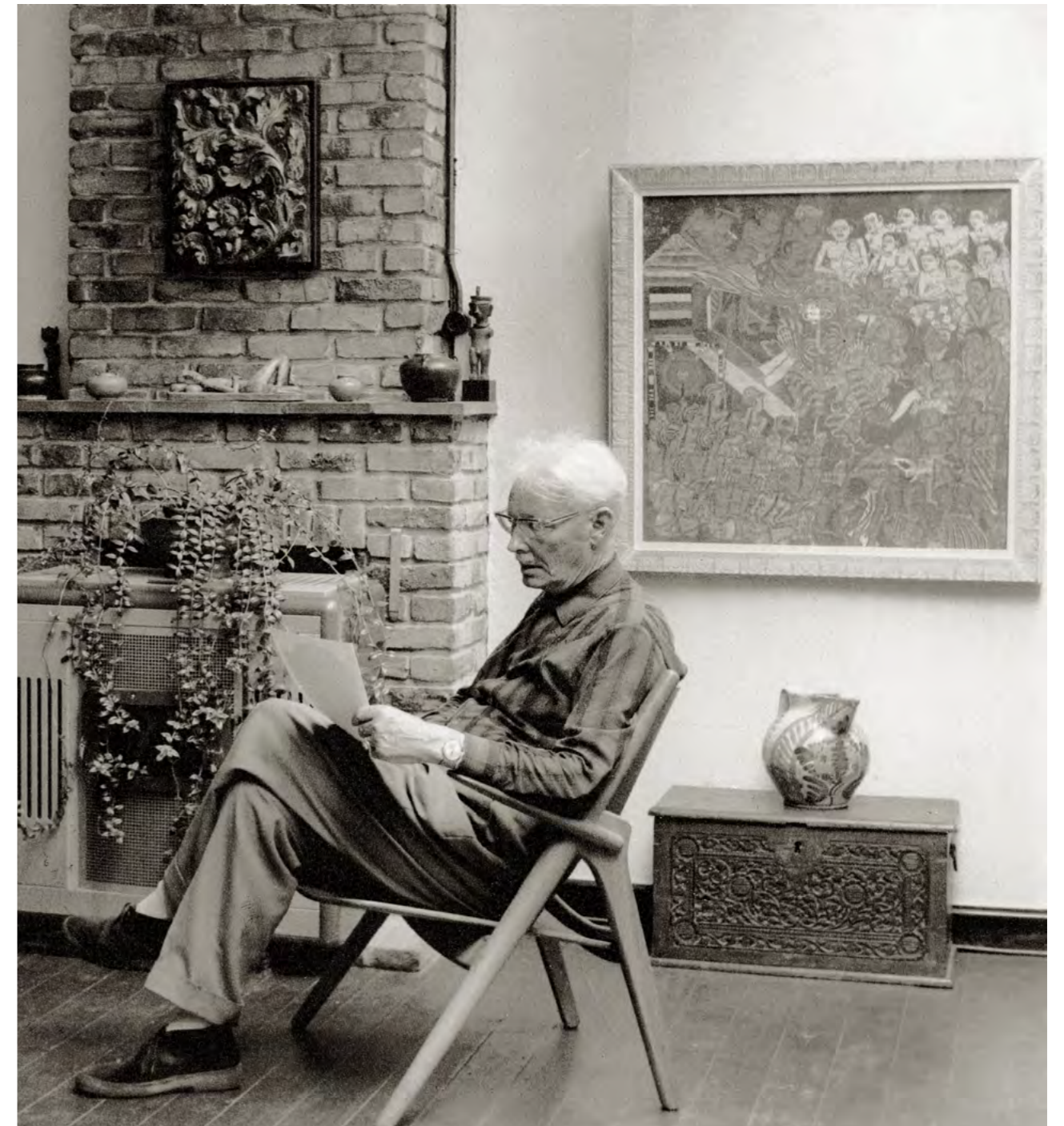
Since his arrival in Bali in January 1929, Bonnet always helped Balinese artists and promoted modern Balinese art. He was one of the founders of 'Pita Maha', an organization for the promotion of modern Balinese art. He also founded the Puri Lukisan Museum in Ubud together with the Prince of Ubud, Cokorda Gde Agung Sukawati. Bonnet designed this museum himself. Bonnet organized various exhibitions in both Indonesia and abroad to promote modern Balinese art and helped Balinese artists by purchasing work from them and putting together a collection. He donated a large part of this collection to Museum Puri Lukisan and sold another part to the University of Leiden. More about this can be read in the new book 'Rudolf Bonnet, beauty remains' which is published by Zeeuws Veilinghuis. Lot 57-72 is a nice selection of Pre-War Balinese art. The masterpieces by Ida Bagus Kembeng (lot 57) and I Nyoman Ngendon (lot 58) were cherished by Bonnet from the 1930s until the end of his life.



Tjalonarang Performance by Ida Bagus Kembeng (lot 57) at the exhibition 'Hedendaagse kunst van Bali', Centraal Museum Utrecht, 1962.



The new book 'Rudolf Bonnet, beauty remains', published by Zeeuws Veilinghuis.



Bonnet with Tjalonarang Performance by Ida Bagus Kembeng (lot 57), Blaricum, ca. 1966.



57

IDA BAGUS KEMBENG (1897-1952)

'Tjalonarang Performance', Bali, 1930/1931, tempera on canvas on panel, 80 x 80 cm.

Kembeng was awarded with a silver medal on the exhibit of the Colonial Institute Association at the World Fair in Paris in 1937.

€ 5.000 - 7.000

Provenance: Collection Rudolf Bonnet (one of the few works that Bonnet cherished until the end of his life); Family of Rudolf Bonnet.

Exhibited: 'Balische grafiek', De Vereniging van vrienden der Aziatische Kunst, Stedelijk Museum te Amsterdam, July 1940, no. 1; 'Balische plastiek en moderne Balische tekeningen', Bandung Art Circle, Savoy Homann Bandung, October 1941, no. 1; 'Hedendaagse kunst van Bali', Centraal Museum Utrecht, 1962, no. 178 (see image p. 38); 'Nieuwe Balische kunst'. Singer Museum Laren, 1962 (label verso); 'De kunst van Bali', Haags Gemeentemuseum, March - May 1961, no. 318 (label verso); 'Pre-War Balinese Modernists', Kunsthal Rotterdam 1999 (label verso).

Literature: Catalogue 'Balische plastiek en moderne Balische tekeningen', Bandung Art Circle, Savoy Homann Bandung, October 1941, no. 1, p. 13; Catalogue Centraal Museum Utrecht 'Hedendaagse kunst van Bali', no. 178, p. 121; Dr. H. de Roever-Bonnet, 'Rudolf Bonnet - beauty remains', Middelburg, 2023, ill. p. 63.



58

I NYOMAN NGENDON (1906-1946)

(attributed to) 'Balinese legend', before 1937, tempera on paper.

H. 68 cm. W. 58 cm.

Provenance: Collection Rudolf Bonnet (one of the few works that Bonnet cherished until the end of his life); Family of Rudolf Bonnet.

Exhibited: 'Pre-War Balinese Modernists', Kunsthal Rotterdam May - August 1999; 'Ontmoetingen op Bali', Westfries Museum, February - March 2000.

Literature: J. ten Kate, 'Ontmoetingen op Bali', Westfries Museum, 2000, ill. p. 20; H. de Roever-Bonnet, 'Rudolf Bonnet - beauty remains', Middelburg, 2023, ill. p. 43.

€ 2.000 - 3.000



59
I GUSTI MADE RUNDU (1916-1993)
'Balinese dogs', watercolour on paper.
H. 35 cm. W. 47.5 cm.

Provenance: Collection Leo Haks; Collection the Netherlands.

Exhibited: 'Pre-War Balinese Modernists', Kunsthal Rotterdam, May - August 1999.

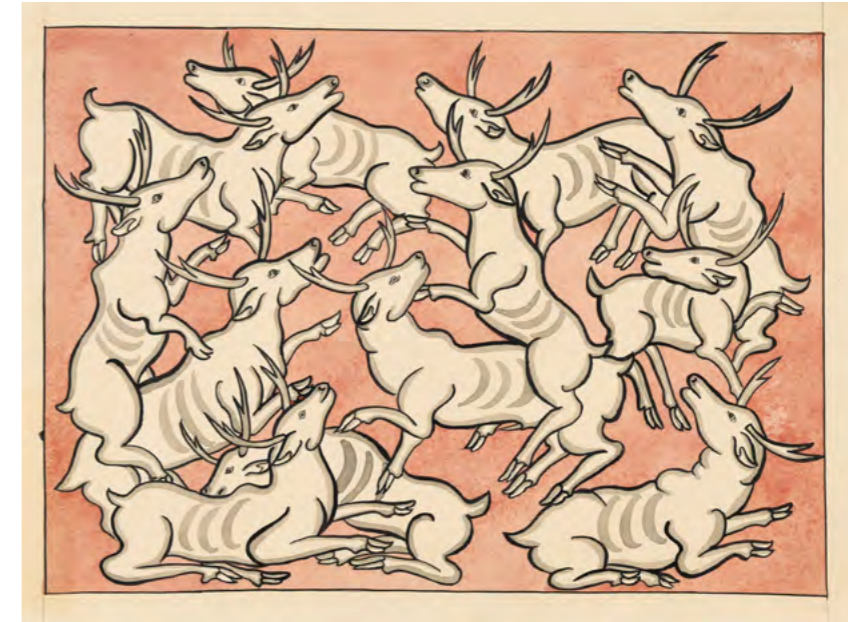
Literature: F. Haks et al, 'Pre-War Balinese Modernists, 1928-1942', Haarlem 1999, ill. p. 25;
'When Bali cast a special spell', in Asiaweek, 26 November 1999, ill. p. 45.

€ 600 - 800



60
I KETUT TOMBELOS (1917-2010)
'Balinese procession', watercolour on paper.
H. 25 cm. W. 49 cm.

€ 800 - 1.200



61
I PUGEG
'Composition of 12 deer', verso dated 12-5-'37, watercolour on paper.
H. 22.5. W. 30.5 cm.

€ 1.000 - 1.500

Provenance: Collection Mead Bateson; Collection Leo Haks; Borobudur Singapore 22 Oct 2011, lot 103;
Collection the Netherlands.

Literature: Ruud Spruit, 'Balische modernisten' in 'Vitrine, museum tijdschrift openbaar kunstbezit',
May 1999, ill. p. 48.



62
PRE-WAR BALINESE MODERNIST
'Mashing rice', watercolour on paper.
H. 38 cm. W. 47 cm.

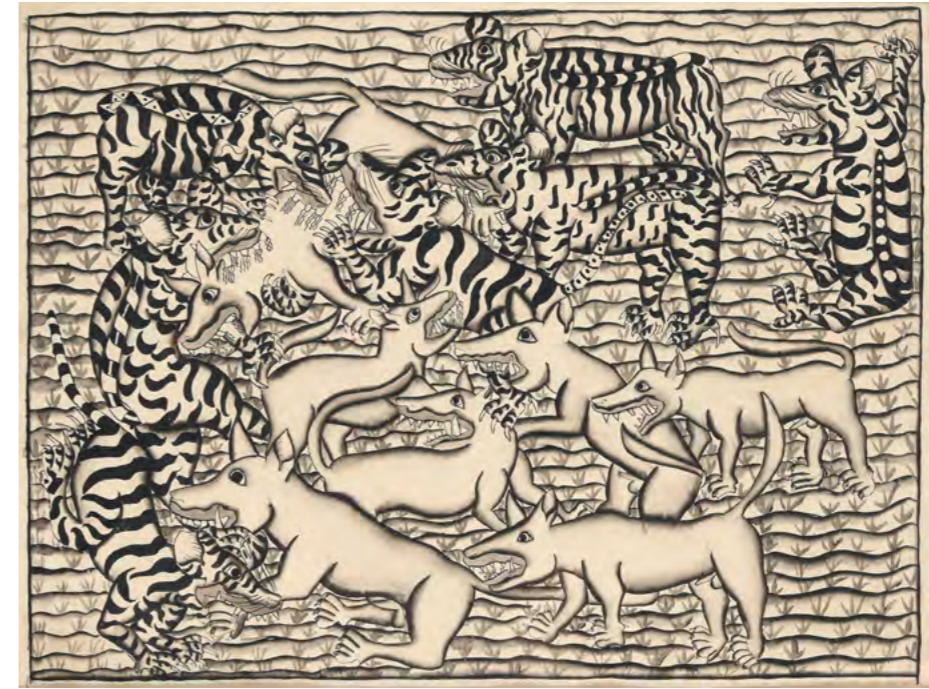
€ 1.000 - 1.500



63
I GUSTI TEGIG
'Running for the tiger', watercolour on paper.
H. 26 cm. W. 35 cm.

Provenance: Collection Mead Bateson ref. S923, 13 April 1937.

€ 500 - 700



65
PRE-WAR BALINESE MODERNIST
'Dogs fighting tigers', watercolour on paper.
H. 35 cm. W. 47 cm.

Provenance: collection Mead Bateson 1937 (ref. S979 dated 1-5-1937); Collection the Netherlands.

Exhibited: 'Pre-War Balinese Modernists', Kunsthal Rotterdam, May - August 1999.

€ 1.000 - 1.500



64
PRE-WAR BALINESE MODERNIST
'Attacking snakes', watercolour on paper.
H. 35 cm. W. 46 cm.

€ 1.000 - 1.500



66
PRE-WAR BALINESE MODERNIST
'Village performance', watercolour on paper.
H. 34.5 cm. W. 46.5 cm.

Provenance: Christie's Amsterdam, 7 September 2010, lot 239; Collection the Netherlands.

€ 1.000 - 1.500



67
 I WAYAN GOENAKSA TOENAS
 (ACTIVE BALI 1930S)
 'Buried man with snakes', watercolour on paper.
 H. 35.5 cm. W. 24.5 cm.

Provenance: Collection Mead Bateson (ref. S942, 3 april 1937); Collection the Netherlands.

Exhibited: 'Pre-War Balinese Modernists', Kunsthal Rotterdam, May - August 1999.

€ 500 - 700



69
 I. RESEK (Sanur, active 1930s)
 'Balinese legend', watercolour on paper.
 H. 33.5 cm. W. 51 cm.

€ 1.000 - 1.500

See for a comparable piece: L. Haks and G. Maris, Pre-War Balinese Modernists, Haarlem 1999, front cover and illustrated p. 66; Christie's 29 September 2001, lot 14.

68
 I. RENEH (1910-1976)
 (attributed to), 'Water ceremony',
 watercolour on paper.
 H. 48 cm. W. 35 cm.

Provenance: Probably Pita Maha Artists Association, Bali, inv.no. 2388; Kunstzaal van Lier, Amsterdam, inv.no. 1008; Christies Amsterdam, 4 October 2005, lot 137; Collection the Netherlands.

€ 1.000 - 1.500



70
 PRE-WAR BALINESE MODERNIST
 'Village scene with Gods', watercolour on paper.
 H. 34 cm. W. 47 cm.

€ 1.000 - 1.500

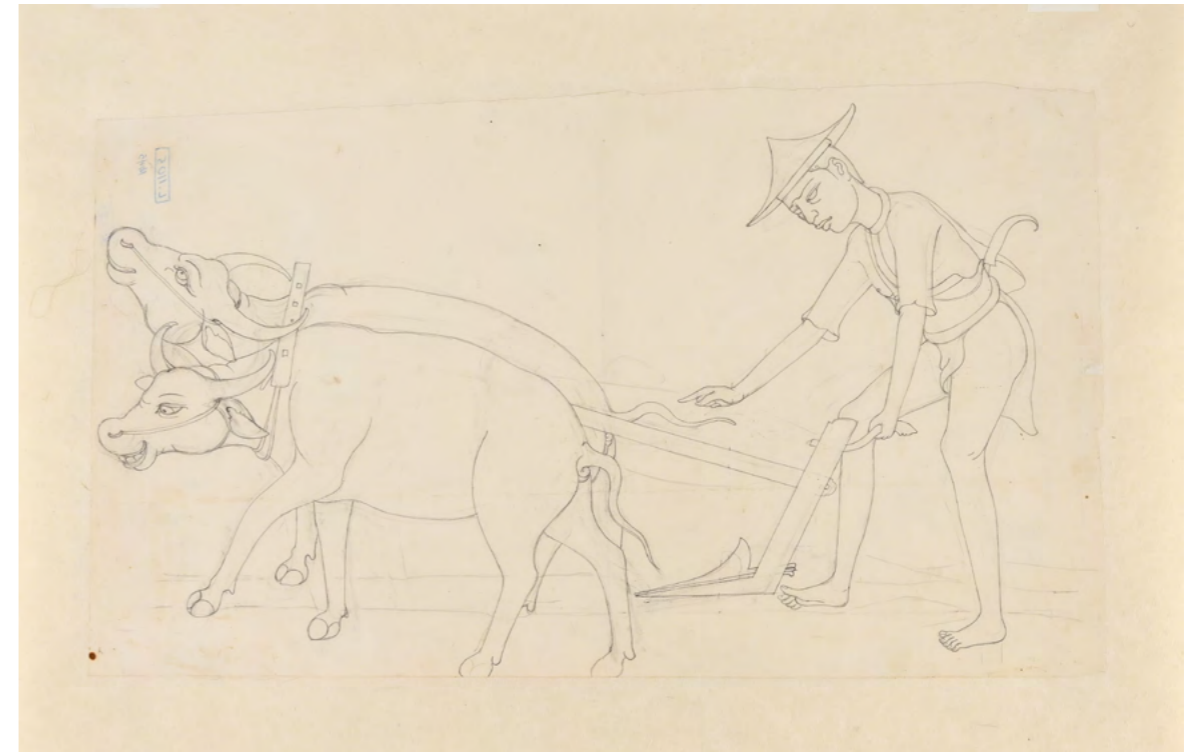
Provenance: Christie's Amsterdam, 7 September 2010, lot 240; Collection the Netherlands.



71
I GUSTI NYOMAN LEMPAD (1862-1978)
'Artists preparing funeral statues', pencil on paper.
H. 38 cm. W. 41 cm. Unframed.

Provenance: Collection Mead Bateson 1937 (ref. L 1110); Collection the Netherlands.

€ 600 - 800



72
I GUSTI NYOMAN LEMPAD (1862-1978)
'Plowing farmer', pencil on paper.
H. 30 cm. W. 52 cm. Unframed.

Provenance: Collection Mead Bateson 1937 (ref. L 1102); Collection the Netherlands.

€ 500 - 700

Barbara Broekman - monumental Jacquard tapestries



73

BARBARA BROEKMAN (1955-)

'Pita Maha drawings, red', tapestry, double woven in the complex Jacquard technique.
H. 144 cm. W. 388 cm.

€ 2.000 - 3.000

According to Barbara Broekman, textile represents the creative power of mankind, connecting cultures and people. It is a universal and timeless medium that is versatile and expressive while remaining accessible in its familiarity. Her work is imbued with intricate layers of meaning. Complex textile patterns form the base on which sampled images are arranged, creating images that can be experienced visually as well as emotionally. A manual and handcrafted execution is essential to her work. The time and labour required to create these works are palpable and lend them an organic and intimate character. During one of her trips to Asia she visited Indonesia and fell in love with the country's rich cultural heritage. As a textile artist, she was especially inspired by the multitude of traditional Indonesian textile crafts, for example batik and ikat dyeing techniques. While she was in Bali, she came across Balinese Modernist art works from the thirties. They inspired Broekman to create tapestries based on Bali's rich, both ancient and modern cultural heritage. Broekman ultimately wove three of these large scale tapestries, which seem mainly made for museums, companies and institutions. One was sold in Singapore in 2013 ('Batuan impression', SGD 20,000 hammer price) and the other two are now at auction. Characteristic to her personal style, she layers images from the pre-war Balinese modernists, exploring themes such as spirituality, identity and the crossing of cultural boundaries. Each of the carpets consists of two Modernist Balinese art works, which have been divided into vertical segments and placed so that the original images alternate one another, creating a beautiful near abstraction of a half distorted image. The works have all been Jacquard woven in the lab of the Dutch Textile Museum.



74

BARBARA BROEKMAN (1955-)

'Pita Maha drawings, green', tapestry, double woven in the complex Jacquard technique.
H. 143 cm. W. 382 cm.

See lot 73 for more background information.

€ 2.000 - 3.000



Barbara Broekman's atelier
(*'Pita Maha drawings' on the floor*)



75
 BARBARA BROEKMAN (1955-)
 'Karachi', tapestry, double woven in the complex Jacquard technique.
 H. 205 cm. W. 148 cm.

€ 2.000 - 3.000

Barbara Broekman adapts existing images using complex (textile) patterns into monumental compositions that she has made in textiles and other everyday materials. The work 'Karachi' is part of the 'Faith' series, which is based on newspaper photographs that both chronicle tragic events and possess a delirious beauty. From a distance, the canvases resemble impressionist paintings, while up close the images break down into pixels. An approach that is related to the painterly tradition of pointillism in which representations were constructed with equivalent dots. It is a systematic method of image construction that has always intrigued Broekman. Textile constructions can also be traced back to geometric compositions. By 'translating' the abstracted images into textiles, the romantic beauty present in the newspaper photos is further enhanced.



76
 BARBARA BROEKMAN (1955-)
 'Evil', tapestry, double woven in the complex Jacquard technique.
 H. 302 x W. 425 cm, consisting of 35 tapestries of 60 x 60 cm.

€ 4.000 - 6.000

For the 'Good' and 'Evil' series Broekman used scenes from paintings by Rubens, Veronese, Tiepolo and Carravaggio, masters of the Renaissance and Baroque. She copied, cut and puzzled and thus created two beautiful collages that represent Good and Evil respectively. The woven paintings were made in the Textile Museum in parts of 60x60 cm. These were also offered as individual artworks, but the owner decided to buy the complete collage of 'Evil' which is at auction now.

Escher and mathematics

'Path of life II' (lot 77) and 'Print gallery' (lot 78) are good examples of Escher's intuition for mathematics. Both prints show an 'infinity point' in the centre.

It took mathematicians many years to solve the puzzle of the 'Riemann surface' in the centre of 'Print Gallery'. In 2002 a team of Dutch and American scholars finally succeeded.

Escher about mathematics:

'Great mathematicians find my work interesting, because I am able to illustrate their theories. They cannot imagine that I was so bad at math. I don't understand it myself either. I didn't understand that you had to prove something that everyone sees. I saw it, I knew, it's true after all.'

Escher in 'M. C. Escher: 'ik vind wat ik zelf maak het mooiste en ook het lelijkste', Vrij Nederland, 20 April 1968.



77

MAURITS CORNELIS ESCHER (1898-1972)

'Path of life II', signed, dated 'III '58' and 'eigen druk' lower centre, woodcut in grey-green and black. H. 37 cm. W. 37 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 425.

€ 30.000 - 50.000



78
 MAURITS CORNELIS ESCHER (1898-1972)
 'Print gallery', unsigned (trial print), May 1956, lithograph.
 H. 31.9 cm. W. 31.7 cm.

€ 15.000 - 20.000

Provenance: William Kuik (later called Dirkje Kuik), Utrecht, who printed the second edition of 'Print gallery', after the printer of the first edition (August Andrea) passed away. Kuik held one copy of the print for his own archive, which was (and still is) usual among printers; thence Madam Uittenboogaard, friend of Kuik.

Added to this lot:

- 1) A copy of a handwritten letter from Escher to William Kuik, dated 24 March '68,
- 2) A copy of the envelope of this letter (handwritten by Escher and Escher's address stamp),
- 3) A certificate of authenticity by Johan de Zoete, photo- & printing historian - fine art printer, dated 12 October 2022.

The biographer of M.C. Escher, Wim Hazeu, wrote about the history of this print and the collaboration between Escher and Kuik in the book to honour the 70th anniversary of Kuik: 'Feestelijk verval, Dirkje Kuik 70 jaar', Amsterdam, 1999, pp. 37-41 and in 'M.C. Escher, Een biografie', Amsterdam, 1998, pp. 462-463. Other literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 410.

Escher wrote about 'Print gallery' in a letter to his son Arthur, dated 26 May 1956:
'I don't think I have ever made something so strange in my life. It features, among other things, a young man who is looking with interest at a print on the wall of an exhibition, on which he himself is drawn. How is that possible? Maybe I'm not far from Einstein's curved universe.'

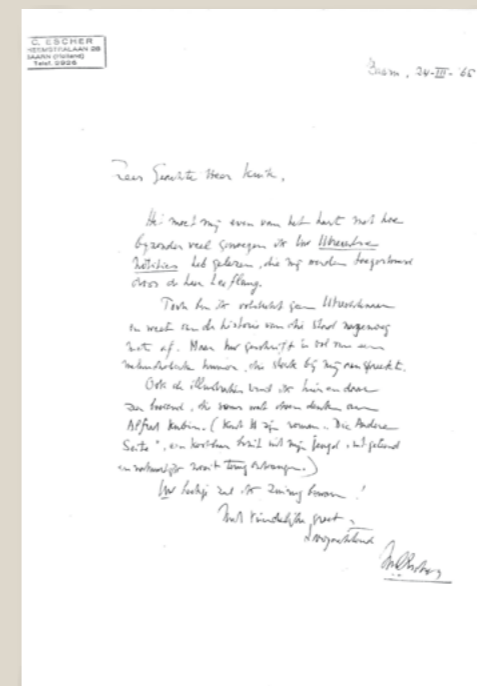
After the death of his regular printer August Andrea in the The Hague, to whom he traveled to for years on a weekly basis, Escher was rather desperately looking for a new masterprinter. He contacted Mr. William Kuik in Utrecht, by then an already wellknown young artist and printer of his own graphic work.

On March 27th 1965 Escher wrote a complimentary letter to Kuik (copy added to this lot, see images below) on his 'Utrechtse notities', a booklet written and illustrated by Kuik.

A year later, in March 1966, Escher called on Kuik's atelier in Utrecht with the lithographic stone of 'Print gallery' after a burdensome trip by train. However, Kuik had completely forgotten about the appointment! A few days later he corrected this blunder by fetching the heavy stone in Baarn (Escher's hometown) and made 47 prints (the second edition of 'Print gallery') for Escher as agreed. The print now for sale is a proof print from the estate of William Kuik.

After the commission Kuik was too busy with his own work (writing, drawing and printing) to have time for maestro Maurits Escher.

Source: 'M.C. Escher. Een biografie.', by Wim Hazeu, Amsterdam, 1998, pp. 462-463.



Letter by M.C. Escher written to William Kuik



Envelope of the letter



79
 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.

€ 8.000 - 12.000



80
 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



81
 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.

€ 10.000 - 15.000



82
 MAURITS CORNELIS ESCHER (1898-1972)
 Book 'De vreeselijke avonturen van Scholastica' (The terrible adventures of Scholastica), 1932. Numbered 76.
 Text by Jan Walch, woodcuts by Escher (a.o. six full page).

Literature: 'Leven en werk van M.C. Escher' by Bool et al.,
 Meulenhoff Amsterdam, no. 188-205.

€ 4.000 - 6.000





83
 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



84
 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



86
 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.
 € 1.000 - 2.000



87
 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.
 € 800 - 1.000

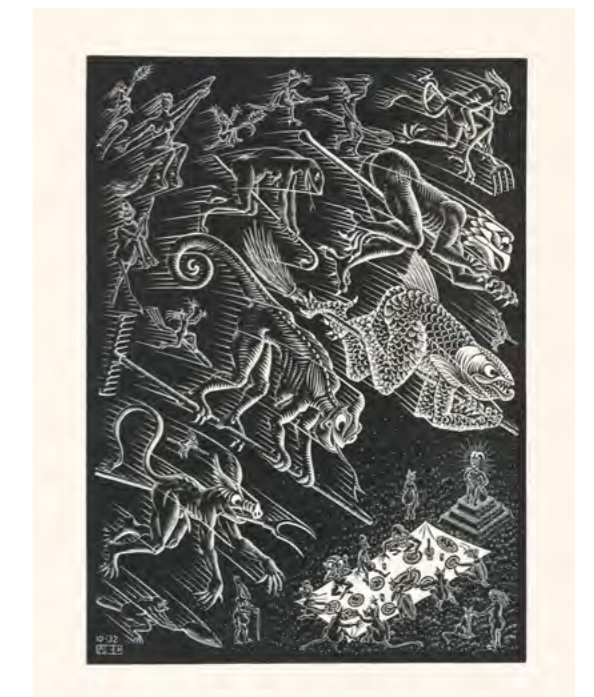


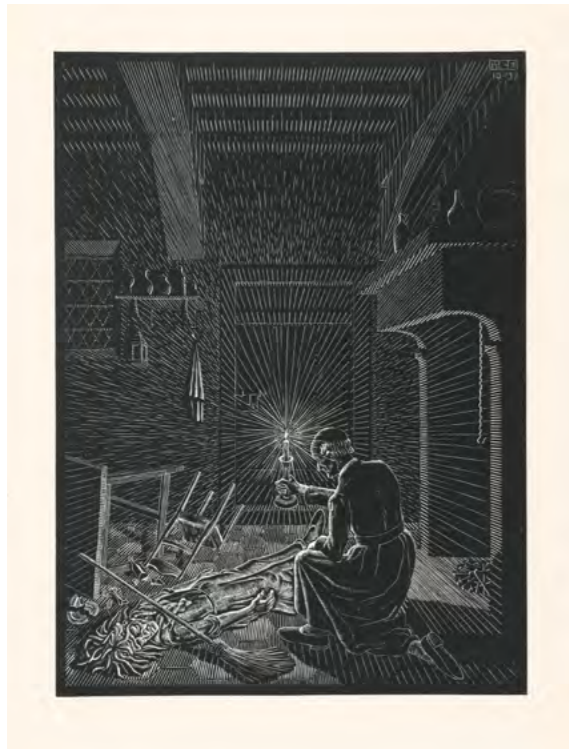
85
 MAURITS CORNELIS ESCHER (1898-1972)
 'Poltergeist', unsigned, October 1931, woodcut
 from the book 'De vreeselijke avonturen van
 Scholastica' (The terrible adventures of Scholastica).
 H. 22.9 cm. W. 16.8 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 191.
 € 800 - 1.000

88
 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.
 € 1.000 - 2.000





89
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.

€ 800 - 1.000



90
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.

€ 1.000 - 2.000



91
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.

€ 1.000 - 2.000



92
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.

€ 1.000 - 2.000



93
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. & 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.

€ 1.000 - 2.000





94
Silver ewer with wooden handle, city mark Turin, ca. 1750. Marked with a dolphin and a crowned Malteser cross.
H. 32 cm. Weight 1310 g.

€ 2.000 - 3.000



95
A Dutch silver square Louis XV serving tray, marked for M.J. Teunissen, Amsterdam, 1760.
Diam. 30.5 cm. Total weight: 786 g.

€ 800 - 1.000



97
A Dutch silver Louis XVI tobacco box, showing Louis XV influences, marked for Wijnand Warneke, Amsterdam, 1779.
H. 14 cm. Total weight: 480 g.

€ 1.500 - 2.000



98
A Dutch silver Louis XV teapot with ebony handle, engraved with a coat of arms, marked for Stephanus de Vos, Breda. JI. 1761.
H. 12 cm. Weight: 339 g.

€ 800 - 1.200



96
Five Dutch silver spoons 1669-1704; (1) commemorative spoon, marked for Hindrick Sluiter, Groningen, JI. 1669/1670. (2) Commemorative 'birth' spoon, adorned with Lady Justice, the bowl engraved with 'Gerrit Klaas, ??', marked for Engelbert Schepens, Amsterdam. JI. 1704. (3) Apostle spoon adorned with James the Great, marked for Klaes Pieterszn. Brill, Hoorn. JI. 1673. (4) A 'rattenstaart' or rats tail spoon, marked for an unknown maker, Amsterdam, circa 1700. (5) A 'rattenstaart' or rats tail spoon, adorned with a goats hoof, marked for Mt. Jacob Roosevelt, Groningen. JI. 1681/1682.
L. 15.5 - 19.5 cm. Total weight: 206 g.

Literature: 'Gronings zilver', p. 215.

€ 1.000 - 1.500



99
A pair of Dutch silver Empire style 'spice' vases, marked for G.H. Bouscholte, The Hague, 1838.
H. 19 cm. Total weight: 586 g.

€ 1.500 - 2.000



100
A pair of Dutch silver riding spurs, with foldable wheels, marked for an unknown maker, Dordrecht, 1809.
L. 9.5 cm. Total weight: 143 g.

€ 1.000 - 1.500



101
A Dutch silver commemorative shield, with open worked text 'Dortsche Kruitschepen Vereeniging Eendragt Maakt Magt 1869-1871', marked for Johannes Martinus Steiger, Amsterdam, 1871. H. 28 cm. W. 25 cm. Total weight: 401 g.
€ 800 - 1.000



102
A Dutch silver octagonal toiletries box, with a hinged lid, marked for Josias van Asperen, Amsterdam, 1720. H. 7 cm. W. 15 cm. Total weight: 550 g.
€ 1.500 - 2.000



103
A Dutch silver Louis XV openworked basket, marked for Philippus Prié, Middelburg, 1767. H. 8.5 cm. W. 24 cm. Total weight: 377 g.
€ 2.000 - 3.000



104
A silver portrait medallion with covered front, both sides engraved, with an oil on copper portrait of a gentleman, unmarked, 18th century. H. 6.5 cm. W. 4.5 cm. Total weight: 45 g.
€ 800 - 1.000



105
A Dutch silver brandy bowl, marked for Jan Verdoes, Haarlem, 1749. H. 5.5 cm. W. 23.5 cm. Weight: 225 g.
€ 1.000 - 1.500



106
A Dutch silver table mirror, with sold mahogany back, the corners with foliar motive, marked for Johannes de Bonte, Middelburg. JI. 1708/1709, and tax mark Haarlem. H. 39 cm. W. 33 cm. Total weight: 2365 g.
€ 3.000 - 4.000



107
A Dutch silver brandy bowl, the bottom with inscription 'J.K. Miedema, 1842' and the footrim 'A:P: 17?5', marked for Arjen P. Altena, Franeker, 1714. H. 7 cm. W. 24.5 cm. Total weight: 188 g.
€ 1.000 - 1.250



108
A pair of Dutch miniature candlesticks, on a hexagonal base, marked for Peter van Somerwil I, Amsterdam, 1737. H. 5.5 cm. Weight: 71 g.
€ 1.000 - 1.500



109
A Dutch Louis XVI ajour silver basket with four portrait medallions, marked for Johannes Hartsman, Amsterdam, 1784. H. 8 cm. W. 19.5 cm. Total weight: 190 g.
€ 800 - 1.000



110
Dutch silver almond basket, with unknown makers mark, Amsterdam 1768. H. 5.5 cm. W. 15.5 cm. Total weight: 115 g.
€ 800 - 1.000



111
Dutch silver almond basket with an ajour flared rim, standing on clawed legs, marked for Jan Buysen, Amsterdam, 1794. H. 6 cm. W. 12 cm. Total weight: 135 g.

€ 800 - 1.000



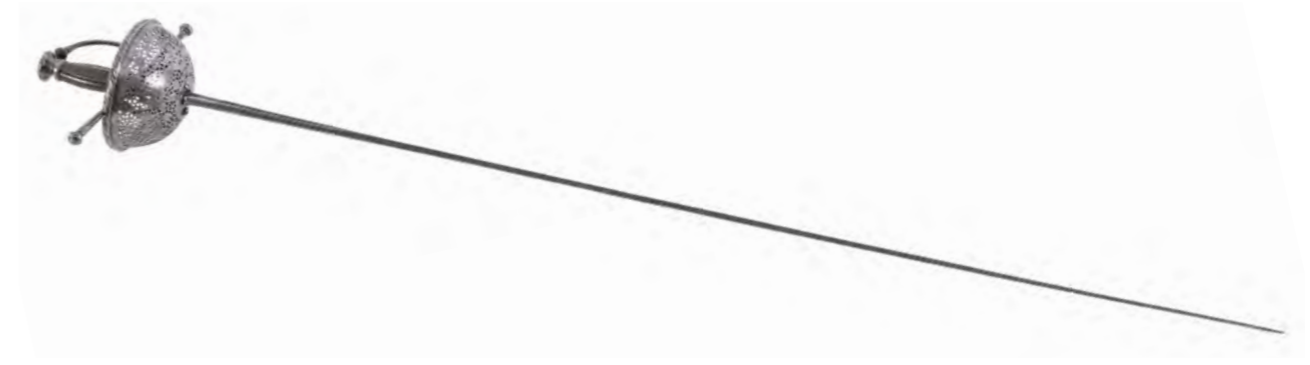
113
A Dutch silver pointed oval serving tray with ajour sides, marked for Klaas Wijns, Zwolle, 1799. H. 5 cm. W. 37 cm. Total weight: 619 g.

€ 800 - 1.000



112
A Dutch Louis XV silver ewer or 'helmkan', marked for Harmanus Nieuwenhuys, Amsterdam, 1753. H. 26 cm. Total weight: 740 g.

€ 3.000 - 5.000



114
Cup hilted rapier. Grip with a perforated steel cup with engraved flowers. Furniture of engraved steel. Grip wrapped in twisted copper wire reinforced with steel strips. Blade of square cross section with a fuller at both sides engraved with "PETER *COEL**ME FECIT*" on the outer side and PETER**COEL**AMSTERDAM** on the inner side. Second quarter of the seventeenth century, Dutch. Length 120 cm. Blade length 102 cm.

€ 2.000 - 3.000



115
Small sword with engraved steel furniture. Grip with engraving all over and with inlaid golden heads and strips. Two female heads on the grip, two male heads on the guard. Grip wrapped in twisted copper wire with at its ends Turks head knots. Blade with a triangular cross section and shallow grooves on the inside. The triangular outside on its rib decorated with filemarks. Ca. 1700-1750. Length 96 cm. Blade length 79 cm.

€ 1.000 - 1.250



116
Silver mounted small sword from Amsterdam. Silver grip wrapped with twisted silver wire and engraved with panoply's with various objects. The triangular blade engraved on inside and outside with the makers name: "Jacobus Coenraad Mr. Zwaardveger tot Amsterdam". The side of the blade hollowed on all three sides. Ca 1750. Length 93 cm. Blade length 76 cm.

€ 1.500 - 2.000



117
 Infantry officers small sword. Plain unengraved blade of saber like cross section. The hilt of silver with some engraving and silver wrapping, partly plain, partly with V's engraved. Square engraved pommel. Ca. 1790. Length 98 cm. Blade length 80.5 cm.

€ 1.000 - 1.250



118
 Hunting sword or hanger with coloured bone grip and leather sheet. Flat blade engraved with the text "SOLI DEO GLORIA" (Glory to God alone) and some simple worn engraving. Furniture of both guard, grip and sheath of engraved brass. Sheath of black leather with brass top and end. Two rings for suspending at the top. Handle of green coloured bone. Ca 1730. Length with sheet 53 cm. Blade length 40 cm.

€ 800 - 1.000



119
 A fine pair of Austrian flintlock holster pistols marked 'Johann Zeffel in Wienn'. Walnut stocks with engraved brass furniture. Brass lockplate with facets. The hand inlaid with a monogram FV in shield. The pommels engraved and with a cap. The counter plates with two angels holding a shield. The swamped round barrels engraved at the breech with a background of gold. The top of the barrels engraved with the makers name: "Johann Zeffel in Wienn" and the numbers 1 and 2. The muzzle is grooved with eight grooves but the bore is smooth over its whole length. Ca 1680-1700. Length 53 cm. Barrel length 35 cm. Caliber 16 mm (ca. kal 20).

€ 2.000 - 3.000



120
 A coach or travel pistol by Barbar of London, 1750-1775. Walnut stock with steel furniture and a German silver escutcheon on the hand. Rounded lockplate marked with Barbar. German silver counterplate with curls. Barrel is round with London Proofmarks 'C' over 'P' under crown and 'V' under crown. A nice travel pistol of a renowned maker. Length 36 cm. Barrel length 20.5 cm. Caliber 15.9 mm (ca. kal 20).

€ 1.000 - 1.250



121
 Rifled flintlock dueling pistol signed "Manufacture". Rifled octagonal Damascus barrel with rear and front sight. French (Boutet) style stock with red copper engraved furniture. Flat lock with a roller between frizzen and spring. Mounted on the spring. Ca. 1800. Length 36.5 cm. Barrel length 21 cm. Caliber bore 12 mm (ca. kal 40).

€ 1.250 - 1.500



122
 A pair of Flintlock travel pistols by Tasnieres à Besancon, 1760-1780. Fluted barrels marked by Lazarino Cominazzo. Steel unengraved furniture. Rounded lockplate engraved with makers name and address. Length 27 cm. Barrel length 13 cm. Caliber 14 mm.

€ 800 - 1.000



123
 A pair of flintlock boxlock pistols with spring bayonets, 1780-1810. The locks provided with a sliding safety that lock the hammer and frizzen at half cock. Both sides of the lock engraved with a panoply of arms and flags. The octagon barrels with bayonets mounted beneath them. An ideal pair of self defense pistols from the late eighteenth early nineteenth century.
 Length 26 cm, Length with extended bayonet 35 cm, Barrel length 11 cm.
 Caliber 13.5 mm.

€ 800 - 1.000

125
 A very fine 12 shot pinfire revolver in English style case with some accessories. The revolver is scroll engraved and has a 12 shot cylinder with a Liege (ELG in oval) proofmark. The revolver is not marked with an address but of Liege manufacture and very probably meant for the British market. Pinfire revolvers with such a large number of shots are rare and this one is cased. The stock is completely checkered. The top of the hammer is slitted at rear sight. The system is double action so it may also be cocked and fired by a trigger pull. The oak case contains a screwdriver, a cleaning rod, a cleaning brush (modern?) and a round tin box.
 Ca. 1850-1860. Revolver: Length 25 cm, Barrel length 12.5 cm. Caliber 7 mm pinfire.
 Case: 29 x 15.5 x 6.5 cm.

€ 800 - 1.000



124
 A very fine pair of cased Liege percussion duelling/target pistols with their complete set of accessories. Signed in gold on the lock around the base of the hammer: TH. BODSON ARQr. A LIEGE. The stocks marked in the barrel channel with a stamp JN1. This is the mark of a well-known Liege stock maker of top quality weapons. The traditional fluted stocks appear to be rosewood and are mounted with steel furniture that is sparsely engraved. The locks are engraved with scrolls. The octagon barrels are rifled and have a bright blue original finish. Both front and rear sight are present. This leads to the conclusion that they were mostly used for target practice (duelling had more or less gone out of fashion during the nineteenth century). The rosewood case has a escutcheon on the lid with the initials R.C. and contains the following accessories: bullet mold for a 12 mm round bullet, powder flask, hammer, cleaning- and ramrod, piston screwdriver, the rosewood jars for percussion caps and patches. The case itself is of continental form with green lining. The key is present and the lock works. Ca. 1840-1860.
 Case: 47 x 29 x 8 cm. Pistols: Length 43.5 cm. Barrel length 28 cm. Caliber 12 mm.

€ 1.500 - 2.000



126
 Dutch 17th century cross bow with matching English cocking system. Straight walnut stock. Steel bow with a correct string in good condition. The surface for the bolt is made of bone. The mechanism, nut and trigger are steel as is the rest of the furniture. The trigger mechanism is cocked by a separate key which is present. Cocking is achieved by pressing the key in a hole on top of the stock. The lock functions properly. The front end of the cross bow has a stirrup in which the foot may be placed to facilitate cocking the bow. This cocking is achieved with a so called English cocking system. This consists of a twin sided pulley and a hook to grab the string. The rear side of the system is put on the end of the stock and cocking is achieved by turning two handles at the rear of the system. English cocking systems are seldom found.
 Length: 97 cm. Bow length 67 cm.

€ 2.500 - 3.500



127
 Wheellock puntgun with finely carved stock. This very large gun has a wheellock in working condition. The pancover moves forward when the lock is cocked as is correct. The cocking key is present. The gun has a swamped octagonal barrel with a ramrod mounted under it. The stock is finely carved with fluted panels to improve grip and a dolphin like head at the hand. It shows some woodworm holes but there is no woodworm present. The furniture is brass and unengraved. A very rare gun indeed, with an early lock and of impressive size. Puntguns are rare and a wheellock version practically unknown. Seventeenth century.
 Length 210 cm. Barrel length 157 cm. Caliber 20 mm.

€ 1.500 - 2.000



128

A Miquelet lock southern European fowling piece. A full stock of walnut with cheekpiece and scroll carvings. It has steel furniture. The part round, part octagonal barrel is slightly rusted as is the furniture. The lock functions and is marked 'A.H.'. A rare gun due to its Miquelet lock in this part of Europe and as such rather special. Late 17th early 18th century. Length 128 cm. Barrel length 90 cm. Caliber 15 mm.

€ 1.000 - 1.250



129

A graceful single barrel percussion light shotgun signed by A. de Witte on its bar action island lock. De Witte was a gunmaker and gunmerchand who worked in Zutphen, the Netherlands. The lock and furniture are finely engraved over their complete surface with a kind of checkering. The browned damascus barrel is partly octagonal and partly round. It has Liege proofmarks on its octagonal breech. The bottom is marked with a serial number 313 and a caliber of 16.4. It has a steel ramrod. A fine example of a light shotgun for hunting. Ca. 1840-1860. Length 105 cm. Barrel length 66 cm. Caliber 16.5 mm.

€ 800 - 1.000



130

A percussion single barreled fowling piece signed 'Donaghy van Egmond Amsterdam'. A long fowling piece signed Donaghy van Egmond Amsterdam on its bar action lock and on the top flat of the barrel. It has a flat lockplate with some engraving. The false breech is steel but the rest of the furniture is German silver, also with slight scroll engraving. The damascus barrel is part octagonal at the breech and part round. It is attached to the stock with two steel wedges. The walnut stock shows traces of checkering at the hand. Ca. 1840-1860. Length 177 cm. Length barrel 136 cm. Caliber 16.5 mm.

€ 800 - 1.000



131

A single barrel percussion Jeager rifle signed "Sterz in Rastenburg". This rifle is unengraved and has a back action lock signed with Sterz in Rastenburg. The lock has a safety in front of the hammer. It has a German hair trigger with two trigger blades. The walnut stock has a sliding patchbox inlaid with round bone decorations, has a cheekpiece at the lefthand side and is checkered at the hand. On the hand is an oval German silver excutcheon. The thick octagonal barrel is mounted with a steel rear sight with one folding leaf. The front sight is brass and placed in a swallow tail so that it is adjustable for windage. The furniture is brass. It has a sling swivel and an attachment at the rear of the stock for this sling. Ca. 1850-1860. Length 111 cm. Barrel length 71 cm. Caliber 16 mm.

€ 800 - 1.000



132

A single barrel percussion Jeager rifle signed "Beerman in Münster". The furniture and lock of rifle are border engraved and it has a back action lock signed with Beerman in Münster. It has a German hair trigger with two trigger blades. The full length walnut stock has a round patchbox which is border engraved, has a cheekpiece at the lefthand side and is checkered at the hand. On the hand is a shield shaped German silver eschuteon in the upper tang of the false breech. The heavy octagonal barrel is mounted with a steel rear sight without folding leaf. The front sight is german silver and placed in a swallow tail so that it is adjustable for windage. The furniture is mainly steel. The triggerguard is made of wood. It has sling swivels on fore end and stock. Ca. 1850-1860. Length 118 cm. Barrel length 75 cm. Caliber 15 mm.

€ 1.000 - 1.250



133

A single barrel Jeager rifle, unsigned. This rifle is border engraved and has a back action lock. It has a German hair trigger with two trigger blades. The full length walnut stock has a round patchbox which is border engraved, has a cheekpiece at the lefthand side and is checkered at the hand. On the hand is a German silver shield shaped escutcheon in the upper tang of the false breech. The heavy octagonal barrel is mounted with a steel rear sight without folding leaf. The front sight is German silver and placed in a swallow tail so that it is adjustable for windage. The furniture is mainly steel. The triggerguard is made of wood. It has a sling swivels on fore end and stock. Ca. 1850-1860. Length 118 cm. Barrel length 75 cm. Caliber 15 mm.

€ 800 - 1.000



134

Double barreled percussion shotgun signed 'D. Sleyster Te Zutphen'. This French styled percussion shotgun has bar action locks that are engraved on the right hand lock with 'D. Sleyster' and on the left hand lock with 'Te Zutphen'. It has browned damascus barrels with a correct ramrod beneath them. They are proofmarked in Liege. The left barrel piston is damaged. The barrels are seated in a false breech, as is usual for this period. The furniture is steel and engraved with contemporary designs. The French style walnut stock has a finely carved deershead with antlers on the lower side of the butt stock. It is checkered with large diamonds, it has a cheekpiece on the right hand side and a German silver patchbox with shell motive as lid. Ca 1850. Length 123 cm. Barrel length 83 cm. Caliber 17 mm, ca 16 cal.

€ 800 - 1.000



137

A fine double barreled percussion shotgun signed 'C.J. Becht à la Haye'. This fine English styled shotgun has bar action island locks that are engraved on the right hand lock with 'C.J. Becht' and on the left hand lock with 'à la Haye'. The locks are densely engraved with continental scroll as is the steel furniture. It has rose damascus barrels with 'Damas Acier Fin' in gold inlaid on the top rib and with a correct horn ramrod beneath them. They are proofmarked in Liege. The barrels are seated in a false breech as is usual for this period. The straight English style walnut stock has a checkered hand and has a German silver escutcheon top of the hand. The shotgun is fitted with sling swivels which is typically continental. Ca. 1850. Length cm. Barrel length 75 cm. Caliber 15.5 mm = ca 22 Cal.

€ 800 - 1.000



135

Double barreled percussion shotgun signed "J Welles te Leeuwarden". This French styled percussion shotgun has back action locks that are engraved on the right hand lock with te Leeuwarden and on the left hand lock with 'J Welles'. It has damascus barrels with a correct horn ramrod beneath them. On its top rib in gold 'DAMAS TURC'. They are proofmarked in Liege. The barrels are seated in a false breech as is usual for this period. The furniture is German silver and engraved with large scroll. The French style walnut stock has a finely carved deershead with antlers on the lower side of the butt stock. It is checkered with large grooves, it has a cheekpiece on the right hand side. Ca 1850. Length 123 cm. Barrel length 83 cm. Caliber 17 mm = cal 16.

€ 800 - 1.000



138

A fine double barreled percussion shotgun signed "J Donaghy Amsterdam". This fine shotgun has bar action island locks and a straight English styled stock. The locks are engraved with a large and deep scroll and leaves as is the steel furniture. It has damascus barrels with "J Donaghy Amsterdam" in gold inlaid on the top rib and with a correct horn ramrod beneath them. They are proofmarked in Liege. The barrels are seated in a false breech as is usual for this period. The straight English style walnut stock has a checkered hand in continental style and has fine floral carving on its ends like between the hand and the locks. The lower end of the butt has been repaired. The shotgun is fitted with sling swivels which is typically continental. Ca. 1850. Length 116 cm. Barrel length 75.5 cm. Caliber 17.8 mm = ca 13 Cal.

€ 800 - 1.000



136

Single barrel pinfire shotgun signed 'Donaghy van Egmond Amsterdam'. This single barrel pinfire shotgun is a breechloader with a barrel that can be released with a button on the hand of the stock. The barrel may then be swung out with the breech to the right side giving access to the chamber for loading. It has a bar action lock that is engraved with "Donaghy van Egmond Amsterdam" and it is scroll engraved like the furniture which is partly steel partly German silver. The address is also to be found on the top of the rear part of the damascus barrel, inlaid in a light coloured metal presumably silver. The barrel is octagonal changing to round at the end of the fore end. The walnut stock has a cheekpiece and is roughened at the hand by punchmarks. The upper tang is engraved with "R.Nielsen. v. Skjerninge. This is presumably the former owner. Skjerninge is a small village near Svenborg in Denmark. Ca. 1860-1880. Length 130 cm. Barrel length 90 cm. Caliber 12 mm.

€ 500 - 700



139

A fine straight stocked double barreled pinfire shotgun signed "AM van Gumster Utrecht", 1860-1870. This pinfire shotgun has back action locks and a Jones underlever locking system. All steel surfaces of locks and furniture are deeply engraved with leaves and ribbons. The back action locks are engraved on the right hand lock with "Utrecht" and on the left hand lock with "AM van Gumster". The browned damascus barrels have Liege proofmarks. The straight walnut stock has a cheekpiece on the left hand side. The hand and fore end are checkered. The shotgun has sling swivels. Length 115 cm. Barrel length 74.5 cm. Caliber 16 mm.

€ 800 - 1.000



140

A rare cased centre fire British black powder shotgun signed "Cha's Osborne" manufactured by Westley Richards, ca. 1871-1885. This breechloading shotgun is a product of Westley Richards and its locking system is marked as such around the top lever (Westley Richards Patent). It was sold by Charles Osborne. It has rebounding bar action island locks and is of bar in wood configuration. The locks and furniture are engraved with scrolls. It locks in the extension of the top rib called the Dolls head. This is the only locking the gun has and proved quite adequate for the black powder ammunition of its era. The spring of the top lever is defect. The steel barrels are Birmingham proofed. The straight walnut stock has a horn buttcap and full surface checkering on the fore end and the hand. The joint between buttstock and fore end is of wooden configuration named a "crab knuckle joint". This is a typical Westley Richards solution to prevent steel parts in your hand while shooting. This was deemed desirable in this early period of breechloaders since the earlier muzzle loaders had no steel parts in the fore end. The British style oak and leather case has most essential tools for reloading ammunition. They consist of a powder flask, a shot bag with some shot in it, an incorrect curling tool in caliber 16, a later screwdriver, a pull through for cleaning and an ebony clearing rod in three parts and a Gevelot box for primers (filled with round pieces of carton). On the lid it is marked with "Rawcliffe Haige Wigan" in a round eschutcheon. Shotgun length 117 cm. Barrel length 76 cm. Barrel caliber 17.8 mm = cal 12. Chamber is Cal 20. Case: 83.5 x 23.5 x 8.5 cm.

€ 1.500 - 2.000



141

A cased percussion shotgun with accessories signed "John Donaghy", 1830-1850. An outstanding percussion shotgun in a continental style case, signed John Donaghy on both bar action locks. These are of island configuration. The browned damascus barrels marked 'H. Vincent' on their lower side and 'J Donaghy Amsterdam' on the top rib. The straight walnut stock has a checkered hand and fore-end. Locks and steel furniture finely engraved with scrolls. The breech is fitted with platinum blow out plugs. The mahogany case is of continental pattern. It contains a powder flask, a shot bag, a piston screwdriver, a normal screwdriver, a tin oil can, a spring wrench, a cleaning rod with various end tools. These are all in their fitted compartments. This is a truly rare complete cased shotgun of impeccable vintage. Shotgun length 118.5 cm. Barrel length 77.5 cm. Barrel caliber 15.5 mm = cal 14. Case: 83.5 x 23.5 x 8.5 cm.

€ 1.500 - 2.000



142

Tiffany & Co. 18-kt gold 'Fireworks' brooch, bezel set with a Mabe cultivate-pearl, signed and dated on the back, 1994, with original box. Diam. 4.6 cm. Diam. 1.5 cm (pearl). Total weight: 25.5 g.

€ 1.600 - 1.800



145

Bulgari Diagono Scuba SC 38 G. A 18-kt gold automatic watch, 2282 caliber with sapphire glass and rubber wristband with 18-kt gold clasp, Swiss made. Diam. 3.8 cm. Total weight: 149.9 g.

€ 7.000 - 8.000



143

Cartier Trinity diamond hoop clip earrings, crafted in 18-kt tri-gold, each set with 45 round brilliant cut diamonds of approx 0.01 ct each. Signed Cartier 731 721. French hallmarks and accompanied by an original Cartier box. L. 2.1 cm. Total weight: 16.8 g.

€ 1.300 - 1.500



146

Cartier two-color 18-kt gold panther cuff bracelet, signed Cartier No. 671780, French assay mark, and accompanied by an original Cartier box. L. 15.1 - 18.1 cm. Weight: 111.3 g.

€ 12.000 - 14.000



144

Two-tone 14-kt gold ring, central set with an old European oval shape cut diamond of approx. 2.4 ct. (VS SI Nop), flanked by two sapphires of each approx 0.56 ct., six diamonds of approx. 0.03 ct. each, and 30 of approx. 0.02 each. Ring size 17.5. Weight: 14.2 g.

€ 5.000 - 6.000

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:

- 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)

Zeeuws Veilinghuis - Kleverskerksegweg 53 - NL 4338 PB - Middelburg - The Netherlands
Tel. 0031 (0)118 – 650 680 - info@zeeuwsveilinghuis.nl





ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS

KLEVERSKERKSEWEG 53 - 4338 PB MIDDELBURG THE NETHERLANDS

TEL. +31(0)118 650 680

WWW.ZEEUWSVEILINGHUIS.NL INFO@ZEEUWSVEILINGHUIS.NL