

ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS

EXCLUSIVE ITEMS

19 NOVEMBER 2024



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 19 November 2024, 1.30 pm

VIEWING:	Friday	15 November	11.00 am - 3.00 pm
	Saturday	16 November	11.00 am - 3.00 pm
	Monday	18 November	11.00 am - 3.00 pm
	Tuesday	19 November	11.00 am - noon

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Cover illustrations:

Front: lot 83

Back: lot 60

Introduction

Dear art lover,

Hereby we present the seventh edition of our Exclusive Items auctions. Just like in the past, a limited, eclectic range of high quality: paintings, sculptures, pieces related to maritime history, engraved glasses, jewelry, silver, a rare Rolex, a collection of Etruscan art, as always work by M.C. Escher, Asian art and wines.

In fact, almost all the pieces are museum-worthy. However, we would like to highlight a few:

- The sculpture 'Eliza' by Theo Mackaay. This life-size work is made of granite and therefore unique.
- Two paintings that can be considered among the best from Reimond Kimpe's oeuvre:
 - 'On the ferry from Hoedekenskerke to Terneuzen', in terms of atmosphere comparable to the iconic painting 'Aan de toog, Westkapelle' by Charley Toorop.
 - 'Jazz', a work that was much praised in the press around 1960 and was described in a newspaper as a 'pictorial ballad'.
- A necklace designed by Bert Nienhuis, of which the design drawing is in the collection of the Rijksmuseum.
- Etruscan ceramics, from a collection that was described as 'magnificent' by an expert from the Archaeological Institute in Leiden, in 1976.
- Five exceptional Chinese bowls from a Dutch noble family, 'mark and period' Jiaqing, dated 1805. Decorated with cranes, deer and with calligraphy of moral lessons from Zhu Bolu's (1617-1688) 'Maxims for Managing the Home'.
- One of the best works from Lee Man Fong's oeuvre: 'Fortune and Longevity' (see detail image on the opposite page). There are only a few paintings in his entire oeuvre that depict such an abundance of details and people.
- The painting 'Javanese girl' by Romualdo Locatelli. Locatelli is considered one of the greatest Western artists who worked in Indonesia. Indonesian work by him is very rare.

Directly after this auction (also on Tuesday afternoon, November 19), the Collection of Idanna Pucci from Florence will be auctioned. It contains important work by the first Western artist in Bali, W.O.J. Nieuwenkamp. **A separate catalogue has been published for this collection.**

This is just a glimpse of what this auction has to offer. We hope you enjoy this catalogue and wish you a successful auction!



Viktor IV (1929-1986)

Viktor IV was an American artist who lived in Amsterdam. Later he changed his name to Bulgar Finn. He called his work 'secular icons'.

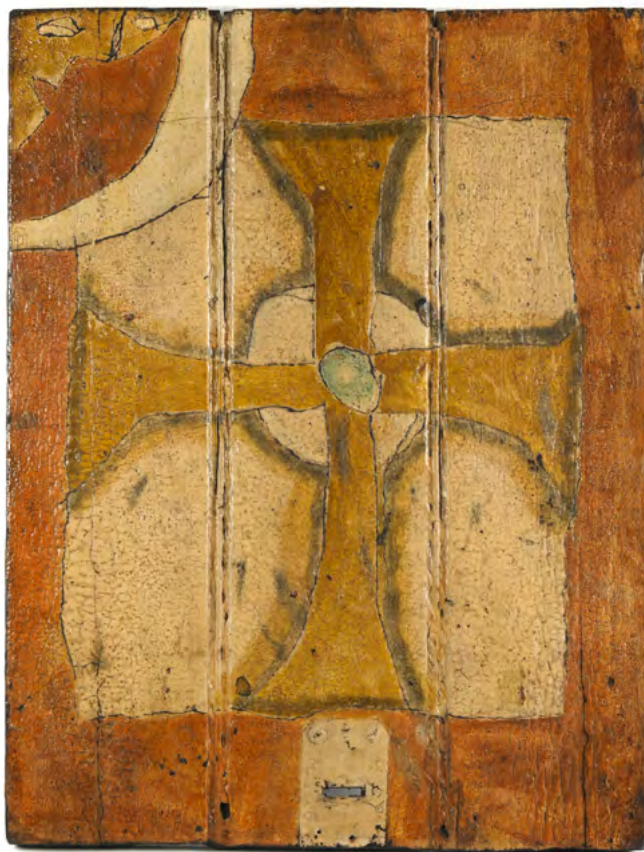


1

VIKTOR IV (1929-1986)

'Automatic Moon Phacer', signed and dated 18 May 1967, Amsterdam verso, mixed media on salvaged harbor wood. H. 56 cm. W. 24 cm.

€ 800 - 1.200



2

VIKTOR IV (1929-1986)

'Maltese cross', verso dated 1969 (on a paper receipt), oil on salvaged harbor wood. H. 90 cm. W. 68 cm.

€ 1.000 - 1.500



3

VIKTOR IV (1929-1986)

'View on an Amsterdam canal', oil on salvaged harbor wood.
H. 98 cm. W. 59 cm.

€ 1.500 - 2.000



4

VIKTOR IV (1929-1986)

'Sun', oil on salvaged harbor wood.
H. 46 cm. W. 75 cm.

€ 1.500 - 2.000



5

THEO MACKAAY (1950-)

'Love', bronze.

H. 126 cm (141.5 cm incl. marble pedestal).

Literature: K. Beernink, Marion Kolfchoten, 'Theo Mackaay, Artist Unlimited', Stichting Theo Mackaay, 2002, ill. p. 111 (full page).

€ 3.500 - 4.500



6

THEO MACKAAY (1950-)

'Eliza', granite (a unique piece).

H. 124 cm (incl. marble pedestal).

Literature: K. Beernink, Marion Kolfchoten, 'Theo Mackaay, Artist Unlimited', Stichting Theo Mackaay, 2002, ill. p. 116 (full page) and p. 204 (in the studio of the artist, full page).

€ 15.000 - 20.000



7

JOOP POLDER (1939-)

'Sweelinckplein, The Hague', signed lower left, oil on canvas. H. 34 cm. W. 29 cm.

€ 1.500 - 2.000



8

JOOP POLDER (1939-)

'Mediterranean terrace', signed lower left, oil on panel. H. 24.5 cm. W. 18 cm.

€ 800 - 1.200



9

JOOP POLDER (1939-)

'Paal in de zee' ('Pole in the sea'), signed lower right, oil on panel. H. 36 cm. W. 40 cm. Verso with label of the Gemeentelijke Commissie voor Beeldende Kunsten.

€ 800 - 1.200



10
AUGUSTE-ÉMILE PINCHART (1842-1920)

'Mother and child in the garden',
signed lower right, oil on canvas.
H. 65 cm. W. 45 cm.

€ 2.000 - 2.500



11
WILLEM PAERELS (1878-1962)

'Maids on a street', signed lower left, oil on canvas.
H. 50 cm. W. 40 cm.

€ 1.000 - 1.500



12

WILLIAM DEGOUVE DE NUNCQUES (1867-1935)

'Bruges', signed lower right, oil on canvas.

H. 56.5 cm. W. 72.5 cm.

Verso signed and dated Bruges, 1917.

€ 6.000 - 8.000



13

REIMOND KIMPE (1885-1970)

'On the ferry from Hoedekenskerke to Terneuzen',
signed and dated '44 lower left, oil on canvas.
H. 120 cm. W. 100 cm.

Literature: Dr. L.F. van Driel, 'Reimond Kimpe. Een getekend leven.',
Vlissingen, 2016, ill. p. 218 (full page).

€ 25.000 - 30.000



14

REIMOND KIMPE (1885-1970)

'Jazz', signed lower right, oil on canvas.
H. 60 cm. W. 70 cm.

Literature: H. van den Donk, K. Verboeket, 'De gulden middenweg: Reimond Kimpe',
Singer Museum, Zeeuws Museum, 1997, ill. p. 72 and mentioned on p. 58.

Exhibited:

Singer Museum and Zeeuws Museum, 'De gulden middenweg: Reimond Kimpe', 1997;
De Kuyl, Bilthoven, 'Schilderijen van Reimond Kimpe', 1960.

'In the autumn (1960) Kimpe exhibits his work in De Kuyl in Bilthoven, an exhibition space of Magda Kuitenbrouwer-van Rees, the daughter of the painter Otto van Rees. This exhibition receives a lot of publicity. The paintings 'Jazz' and 'Woman with white birds' are repeatedly praised. In 'Jazz', Kimpe, according to a critic, has succeeded 'in a witty way in making the constructive design coincide with what he wanted to express in terms of musical "contrapuntal" effect into a moving spiritual whole'. Elsewhere the work is poetically described as a 'pictorial ballad'.

H. van den Donk, K. Verboeket, 'De gulden middenweg: Reimond Kimpe', p. 58.

€ 8.000 - 12.000



15

AFTER BARTOLOMEO CAVAROZZI

'The holy family', unsigned, oil on panel.

H. 104 cm. W. 73 cm.

With old attribution to Erasmus II Quellinus (1607-1678) by Dr. Kurt Riedler, Zürich.

€ 2.000 - 3.000



16

CATHERINE READ (1723-1778), (attributed to)

'Portrait of a lady', unsigned, oil on canvas.

H. 77 cm. W. 64 cm.

€ 1.000 - 1.500

17

REMBRANDT HARMENSZOOM VAN RIJN
(1606-1669)

'Old man shading his eyes with his hand', unsigned,
ca. 1639, etching and drypoint on paper.
H. 13.5 cm. W. 11 cm.

Provenance: bought from E.H. Ariëns Kappers
Master Prints at the Breda Art Fair, before 2002.

Literature: Bartsch 259; Seidlitz 159 II (IV);
Hind 169 II (II); Hollstein 259 only state;
Nowell Usticke I (V).

€ 4.000 - 5.000



18

A round stained glass window,
'The return of the Prodigal Son',
probably Holland, 17th century. Diam. 26.5 cm.

Provenance: bought at the Antiques Fair Delft,
around 1980.

€ 800 - 1.000



19

A blue and white porcelain dish, decorated with
birds, flowers and V.O.C. monogram. Unmarked.
Japan, Arita, around 1700.
Diam. 21 cm.

€ 2.000 - 3.000



20

DUTCH SCHOOL (18TH CENTURY)

'Portrait of first vice-admiral Baron Pieter Melvill van Carnbee (1743-1826)', unsigned, verso dated 1787 on the wooden stretcher, oil on canvas. H. 115 cm. W. 92 cm.

€ 2.000 - 3.000

Van Carnbee was a captain, first vice-admiral in Dutch service, member of the Provincial States of Holland, Council of State, member of the Central Committee of the Navy and Colonies. As a naval officer he travelled to the waters near Algiers, to the Mediterranean Sea and to the West Indies. He also fought at Gibraltar in the English War of 1780 and in the French invasion in 1794.

The Netherlands Institute for Military History has a comparable painting of van Carnbee with identical dimensions, attributed to August Christian Hauck (1742-1801) and dated 1766.

Left of van Carnbee two books are depicted: 'Scheepsbestierder' and 'Zee tactick' by Byland.



21

A pair of bronze cannons. Neurenberg, ca. 1720. On wooden carriages (probably later). L. cannon 65 cm.

€ 2.000 - 3.000



22

Ship model 'Queen Anne', ca. 1800.

H. 143 cm. W. 175 cm.

This ship is possibly 'Queen Anne's Revenge', the early-18th-century ship, most famously used as a flagship by Edward Thatch, better known by his nickname Blackbeard.

€ 2.000 - 3.000



23

A bronze 1/4 pounder cannon with coat of arms. Batavia, 17th/18th century.

On wooden carriage (later). L. cannon: 68 cm.

Provenance: ex collection Visser.

€ 2.000 - 3.000



24

A wedding goblet with diamond point engraving, possibly engraved by Hendrik Scholting (1700-1780). Decorated with the coat of arms of the Snoeck and Hoytema families and the text 'Adriaan Snoeck and Jelliana Anna van Hoytema getrouwt den 29 July 1754'. H. 19 cm.

Adriaan Snoeck (1730-1801) was alderman of Tuil. His wife Jelliana Anna lived from 1731-1791.

Provenance: a Dutch noble family.

€ 4.000 - 6.000

26

An engraved armorial goblet with the crowned arms of Stadholder Prince Willem IV encircled by the garter inscribed 'Honi soit qui mal y pense' within a fruiting orange tree, 1733-1750. H. 17.5 cm.

Stadholder Prince Willem IV (1711-1754) was elected Stadholder of Zeeland, Holland, Utrecht and Overijssel in 1747. He married Princess Anne of Hanover in 1734.

€ 800 - 1.200



25

An armorial goblet with a wheel engraving of a family coat of arms with three crane birds and the inscription: 'Het Welvaaren van de Jonge Joan', signed Jacob Sang Fec, Amsterdam, 1764. H. 24 cm.

€ 3.000 - 5.000





27

An engraved faceted goblet, 1725-1750.
Engraved with a domed country house with
a gentleman holding keys flanked by trees upon
a vignette, the reverse with the inscription
'T welvaaren van Dirck Denckert ensyn huys=vrouw'
(‘the prosperity of Dirck Denckert and his house
wife’). H. 19.5 cm.

€ 800 - 1.000



28

An engraved faceted goblet, 1725-1750.
Engraved with a gentleman holding a goblet
towards a seated lady on a vignette flanked
by flower branches, the reverse with the inscription
'De inklynatie' (‘the Affection’). H. 20.5 cm.

€ 600 - 800



29

An 18-kt gold necklace with chrysoprase and white enamel designed by Bert Nienhuis (1873-1960) and executed by L.W. van Kooten (1903-1972), 1908-1909, commissioned by Atelier Amstelhoek. L. 43.5 cm. Total weight 30.9 g.

The design drawing is in the collection of the Rijksmuseum Amsterdam (RP-T-1983-505), dated December 1908.

Provenance: Van Stockum's Antiquariaat B.V., antique auction 11-13 May 1977, lot 126; Private collection Netherlands.

Literature: 'Een woordje bij eenige bijoux van Bert Nienhuis', in: 'Onze kunst; geïllustreerd maandschrift voor beeldende en decoratieve kunsten', 1911 (XIX), ill. p. 87.

€ 30.000 - 40.000



30

An 18-kt gold brooch with an amethyst and black and white enamel designed by Bert Nienhuis (1873-1960) and executed by L.W. van Kooten (1903-1972), 1910. W. 3.5 cm. Total weight 7.4 g.

In the collection of the Rijksmuseum Amsterdam is a nearly identical brooch, but with a peridot-olivine instead of an amethyst (BK-1980-72).

W. 3.5 cm. Total weight 7.4 g.

€ 6.000 - 8.000

Literature (of the brooch in the collection of the Rijksmuseum):

'Art Nouveau in het Rijksmuseum', 2010, ill. p. 187; 'Juwelen 1820-1920', 1990, p. 72-79, cat.no. 32j; 'Klokken, zilver, sieraden uit de Nederlandse Art Nouveau en Art Déco 1900-1930', 1976, cat.no. 106; Bulletin van het Rijksmuseum 28, 1980 'Keuze uit de aanwinsten', p. 135; 'Een woordje bij eenige bijoux van Bert Nienhuis', in: 'Onze kunst; geïllustreerd maandschrift voor beeldende en decoratieve kunsten', 1911 (XIX).

31

Octagonal silver brandy bowl with engraving of allegorical scenes and armorial arms.
Marked for Pieter Jansen Poelgeest, Bolsward, 1674.
H. 9 cm. W. 22 cm. Weight: 320 g.

€ 2.000 - 3.000



32

Two silver cookie jars, both with beaded borders and marked for Reinier Brandt, Amsterdam, 1779.
Weights: round 443 g., elongated 583 g.

€ 1.500 - 2.000



33

An 18-kt gold Rolex Oyster Perpetual German Day-Date automatic wristwatch set with 104 brilliant cut diamonds with a total carat weight of approx. 3.72 ct. and 24 baguette cut sapphires with a total carat weight of approx. 4.4 ct.

Ref. 18238, serial number L46305, manufacturing year 1989.
Total weight 159.5 g.
L. bracelet 19.2 cm. H. case 1.2 cm.

€ 30.000 - 40.000



34

A 14-kt white gold engagement ring centrally set with a marquise-cut diamond of approx. 1 ct.
On both shoulders six marquise-cut diamonds of approx. 0.125 ct. each.

€ 2.000 - 3.000

From the collection of Mr. H.C.F.A. van der Aa (1904-1980)*

(LOT 35 – 44)

RIJKSUNIVERSITEIT TE LEIDEN

Rapenburg 26

ARCHEOLOGISCH INSTITUUT

Tel. 071 1-4 39 53

14 mei 1976

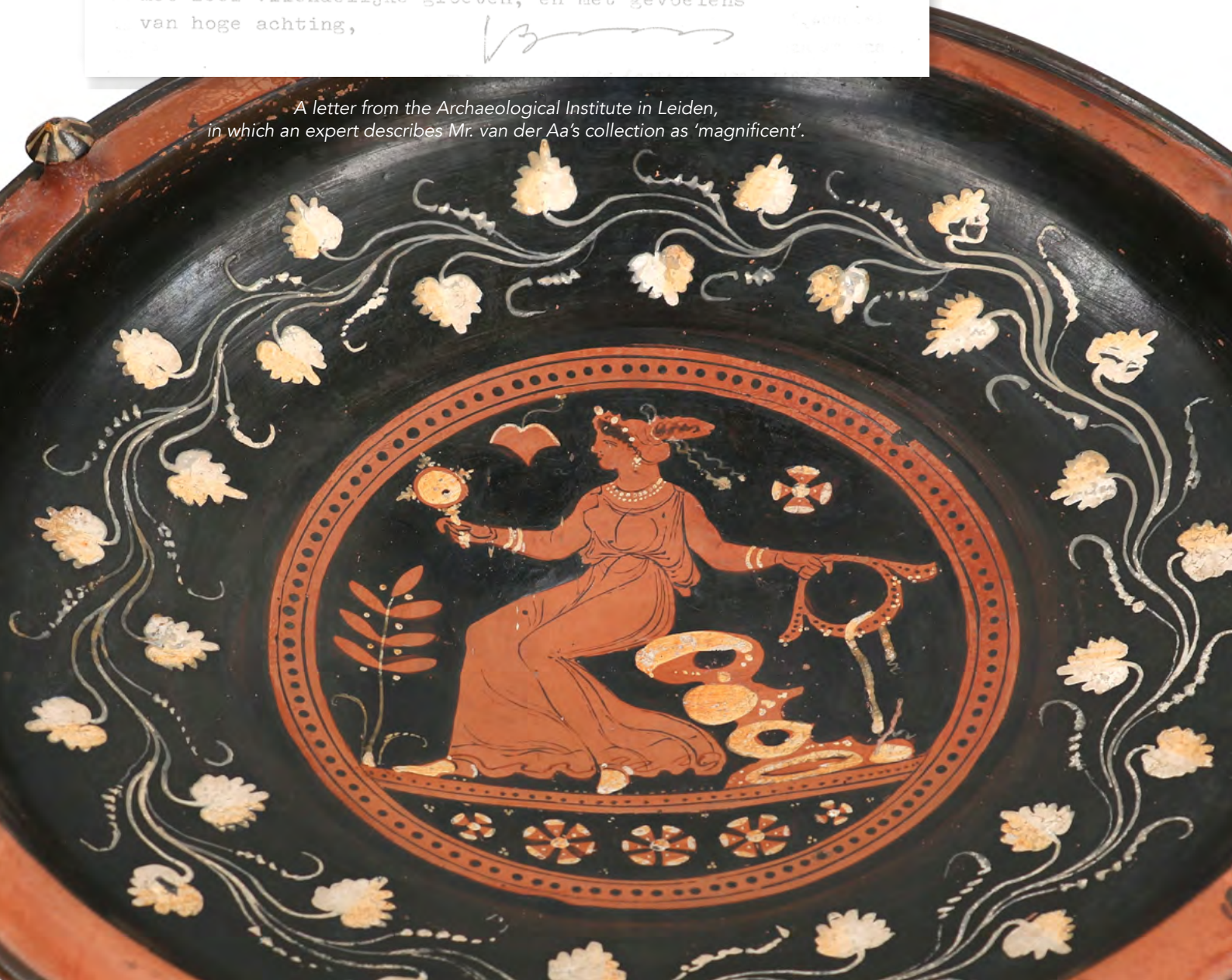
Zeer geachte mevrouw Van der Aa,

Hierbij zend ik de foto's van Uw charmante
bronzen fauntje. De fotograaf, de heer Meuzelaar,
hoopt maar dat ze in de smaak zullen vallen.

U en Uw man dank ik nogmaals recht hartelijk
voor grote gastvrijheid. Uw collectie, vooral
ook van Etruskische antiquiteiten, is schitterend.

Met zeer vriendelijke groeten, en met gevoelens
van hoge achting,

*A letter from the Archaeological Institute in Leiden,
in which an expert describes Mr. van der Aa's collection as 'magnificent'.*





35

A Campanian red-figured bell krater, attributed to the laon painter (connected to the Cassandra painter), depicting panther and draped youth. Around 340 - 330 B.C.
H. 17 cm (foot missing).

Literature: A.D. Trendall, 'The Red-Figured Vases of Luciana, Campania and Sicily', Second Supplement, Bulletin Supplement no. 31, 1973, 53a - p.189.

Provenance: Mr. H.C.F.A. van der Aa (1904-1980), bought in the period between 1960-1978.

€ 1.500 - 2.000



36

An Etruscan red-figured kylix, depicting a young woman dressed in a sleeveless chiton, carrying a vase on the right and ribbon on the left. Around 425 B.C.
Diam. 23 cm. H. 10 cm.

Provenance: Mr. H.C.F.A. van der Aa (1904-1980), who bought it in 1976.

€ 1.000 - 1.500

37

An attic red-figured lekythos, depicting a seated woman holding out her right arm which an angel is reaching for and a woman leaning against a small pillar. Around 4th century B.C.
H. 30 cm.

Provenance: Mr. H.C.F.A. van der Aa (1904-1980),
bought in the period between 1960-1978.

€ 1.500 - 2.000



38

A Lucanian red-figured hydria, depicting two women facing each other. The one standing on the right is holding a mirror in the right hand and the one on the left is holding a large vessel with both hands. Attributed to the Creasa Painter. Around 400-375 B.C.
H. 27 cm.

Provenance:
Mr. H.C.F.A. van der Aa (1904-1980),
bought in the period between 1960-1978.

€ 1.500 - 2.000



39

A red-figured kylix, depicting Hermes, one of the twelve Olympian gods and herald of the gods and protector of human heralds, travelers, thieves and merchants. Recognizable by the kerykeion he is holding and his winged sandals. Surrounding him a Greek scripture.

Diam. 31 cm.

H. 13 cm.

Provenance: Mr. H.C.F.A. van der Aa (1904-1980), bought in the period between 1960-1978.

€ 1.000 - 1.500

40

An Apulian red-figured lebes gamikos, depicting a seated angel holding a mirror in the right hand and grabbing a rock with the left hand and a standing woman holding a mirror and a bowl.

Around 350-325 B.C.

H. 22 cm.

Provenance: Mr. H.C.F.A. van der Aa (1904-1980), bought in the period between 1960-1978.

€ 1.500 - 2.000





41

An Apulian red-figured patera with handles, decorated with a vine-leaf wreath with tendrils and a woman seated on a rock, holding a mirror. The back side of the rim decorated with a wave pattern. The back side with leaves, youth running left towards an altar while looking back and a woman seated on a rock holding a chest and a wreath underneath.
Diam. 34.5 cm. H. 8 cm.

Provenance:

Mr. H.C.F.A. van der Aa (1904-1980),
who bought it in May 1974 at Vollerra's Gallerie P. Verehio, Firenze.

Literature:

G. M. Kam, 'Klassieke kunst uit particulier bezit', Rijksmuseum, 1975, nr. 581;
G. Schneider - Herrmann, Suppl. BICS, 1977, Cat. nr. 46D.

€ 2.500 - 3.000



42

A bronze statue of a woman dressed in classical attire, possibly Hera or Demeter. With later added marble pedestal.

H. 18 cm. H. (incl. pedestal) 20 cm.

Provenance: Mr. H.C.F.A. van der Aa (1904-1980), bought in the period between 1960-1978.

€ 300 - 500



43

A bronze Etruscan sculpture depicting a winged lion.

H. 2.5 cm. W. 4.5 cm.

Provenance: Mr. H.C.F.A. van der Aa (1904-1980), bought in the period between 1960-1978.

€ 500 - 1.000



44

A bronze Etruscan sculpture of a faun. H. 5.5 cm. W. 3.5 cm.

Provenance: Mr. H.C.F.A. van der Aa (1904-1980), bought in the period between 1960-1978.

This piece was photographed by the Archaeological Institute of Leiden University. The photographs were sent to the owner with an accompanying letter dated 14 May 1976, see p. 20.

€ 500 - 1.000

*** PLEASE NOTE:**

We don't ship these lots (35-44) outside the European Union (EU).



45

MAURITS CORNELIS ESCHER (1898-1972)

'Portrait of the father of the artist, G.A. Escher', unsigned, August 1935, lithograph.
H. 26.2 cm. W. 20.8 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 274.

€ 6.000 - 8.000



46

MAURITS CORNELIS ESCHER (1898-1972)

'Order and Chaos', signed lower left, February 1950, lithograph.
H. 28 cm. W. 28 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 366.

€ 8.000 - 10.000



47

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



48

MAURITS CORNELIS ESCHER (1898-1972)

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

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

€ 8.000 - 10.000



49

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.

Provenance: Rudolf Bonnet, friend of M.C. Escher.

€ 8.000 - 10.000



50

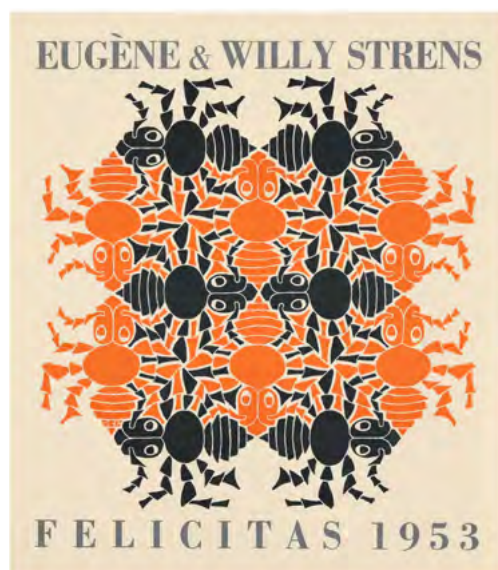
MAURITS CORNELIS ESCHER (1898-1972)

A rare set of four trial proofs for 'Earth', 'Water', 'Fire' and 'Air', new years wishes Eugène & Willy Strens, 1953 - 1956, all unsigned, woodcuts. H. 17.4 cm. W. 15.5 cm. (paper size).

Provenance: the Strens family.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 382 - 385. H. 17.5 cm. W. 15.5 cm.

€ 6.000 - 8.000



51

MAURITS CORNELIS ESCHER (1898-1972)

'Earth', new years wish Eugène & Eilly Strens, 1953, unsigned, woodcut in grey, black and orange. H. 15.5 cm. W. 13.5 cm.

Published in periodical 'Boekcier'. This is a rare colour variant, not mentioned in 'Leven en werk van M.C. Escher' by Bool et al. with these colours. For a comparable example, see bool 382.

€ 800 - 1.200



52

MAURITS CORNELIS ESCHER (1898-1972)

Book 'XXIV Emblemata Dat Zijn Zinne-Beelden'

with 24 woodcuts by M.C. Escher (complete), text by A.E. Drijfhout. No. 80/300.

Published by C.A.J. van Dishoeck N.V. in Bussum, the Netherlands, 1932. H. 23 cm. w. 20 cm.

€ 3.000 - 5.000



53

MAURITS CORNELIS ESCHER (1898-1972)

'Fish', print, 1963. H. 10.9 cm. W. 10.9 cm.

Published for the Henriëtte Roland Holst-Stichting.

€ 100 - 200



54

Catalogus van de tentoonstelling van de Nederlandse Kring van Grafici en Tekenaars (Catalogue of the exhibition of the Dutch Circle of Graphic Artists and Draughtsmen).

Made for the exhibition in Museum Fodor, Amsterdam, 23 December 1949 - 15 January 1950. H. 21 cm. W. 15.5 cm.

€ 200 - 300



55

ANDY WARHOL (1928-1987)

'Self-portrait', signed lower right, silk screen in colours.
H. 102 cm. W. 71 cm.

€ 3.000 - 4.000



56

KITAGAWA UTAMARO II (1753-1806)

'Two beauties in Takeshiba (around 1800-1803)',
signed, woodcut on paper.
H. 37 cm. W. 24 cm.

Provenance: a Dutch noble family.

€ 3.000 - 4.000



57

A collection of Qi Baishi woodblock prints.
Published by Rong Baozhai, Beijing, 1952.

€ 1.000 - 1.500



57



58

A painted terracotta saddled horse with the right leg raised. China, Tang.
H. 61 cm. L. 53 cm.
Dim. display case 68 x 70 x 40 cm.

TL-test report by Doreen Stoneham, Oxford Authenticated Ltd.,
14 October 2003, available.

€ 12.500 - 15.000

59

A polychrome Ilznik earthenware dish, decorated
with flowers and remains of gilding. Ottoman,
Turkey, 17th century. Diam. 31 cm.

€ 800 - 1.200





60

A set of five very rare polychrome porcelain bowls.
The outer side decorated with cranes and deer and calligraphy
by Xin An Shan Ren with moral lessons from
Zhu Bolu's (1617-1688) 'Maxims for Managing the Home'.
On the inner side with two Chinese characters 'Family Li'.

Marked with seal mark Jiaqing. China, Jiaqing (mark and period).
At the end of the calligraphy is written: 'Jiaqing, 1805, Xin An Shan Ren'.

Diam. 22.3 cm. H. 10.2 cm.

Provenance: a Dutch noble family.

€ 30.000 - 40.000



Inner sidebowl, with two
Chinese characters 'Family Li'

'Jiaqing, 1805, Xin An Shan Ren'
(at the end of the calligraphy)



61

A pair of polychrome porcelain saucers, decorated with flowers and characters. Marked with seal mark Jiaqing. China, Jiaqing (mark and period). Diam. 16.5 cm.

Provenance: a Dutch noble family.

€ 2.000 - 3.000



62

A square blue and white porcelain vase, decorated with long Elizas and flowers. Marked with a shop mark. China, Kangxi. H. 29.5 cm.

€ 1.750 - 2.250



63

A blue and white porcelain vase, decorated with dragons and flowers. Unmarked. China, 19th century. H. 46 cm.

€ 2.000 - 4.000

64

Six 0.75l bottles of red wine, 2014
Chateau Latour Pauillac Premier
Grand Cru Classé. France,
Bordeaux. In wooden crate.

€ 1.700 - 1.900



65

Six 0.75l bottles of red wine, 2014
Chateau Latour Pauillac Premier
Grand Cru Classé. France,
Bordeaux. In wooden crate.

€ 1.700 - 1.900



66

Six 0.75l bottles of red wine, 2014
Chateau Latour Pauillac Premier
Grand Cru Classé. France,
Bordeaux. In wooden crate.

€ 1.700 - 1.900



67

Six 0.75l bottles of red wine, 2016
Opus One Nappa Valley.
United States, California. In
wooden crate.

€ 1.200 - 1.400





68

Six 0.75l bottles of red wine,
2017 Château Palmer Margaux
Médoc. France, Bordeaux.
In wooden crate.

€ 800 - 900



69

Six 0.75l bottles of red wine,
2014 Chateau D'Issan Margaux
3e Grand Cru Classé. France,
Bordeaux. In wooden crate.

€ 200 - 300



70

Six 0.75l bottles of red wine,
2011 Chateau Lafite Rothschild
Pauillac Premier Grand Cru
Classé. France, Bordeaux.
In wooden crate.

€ 1.800 - 2.000



71

Six 0.75l bottles of red wine, 2014
Chateau Latour Pauillac Premier
Grand Cru Classé. France,
Bordeaux. In wooden crate.

€ 1.700 - 1.900



72

LEE MAN FONG (1913-1988)

'Fortune and Longevity',
signed, titled and dated The Hague 1951 upper left in Chinese, oil on board.
H. 40 cm. W. 96 cm.

Provenance: Dutch private collection.

See for a larger painting with a nearly identical representation, see:
Ho Kung-Shang, 'The Oil Paintings of Lee Man Fong: The Pioneer Artist of Indonesia and Singapore',
Art Book Co., Ltd, Taiwan, 1984, ill. p. 25 and Sotheby's Hong Kong, 6 October 2012, lot 338.

€ 100.000 - 150.000

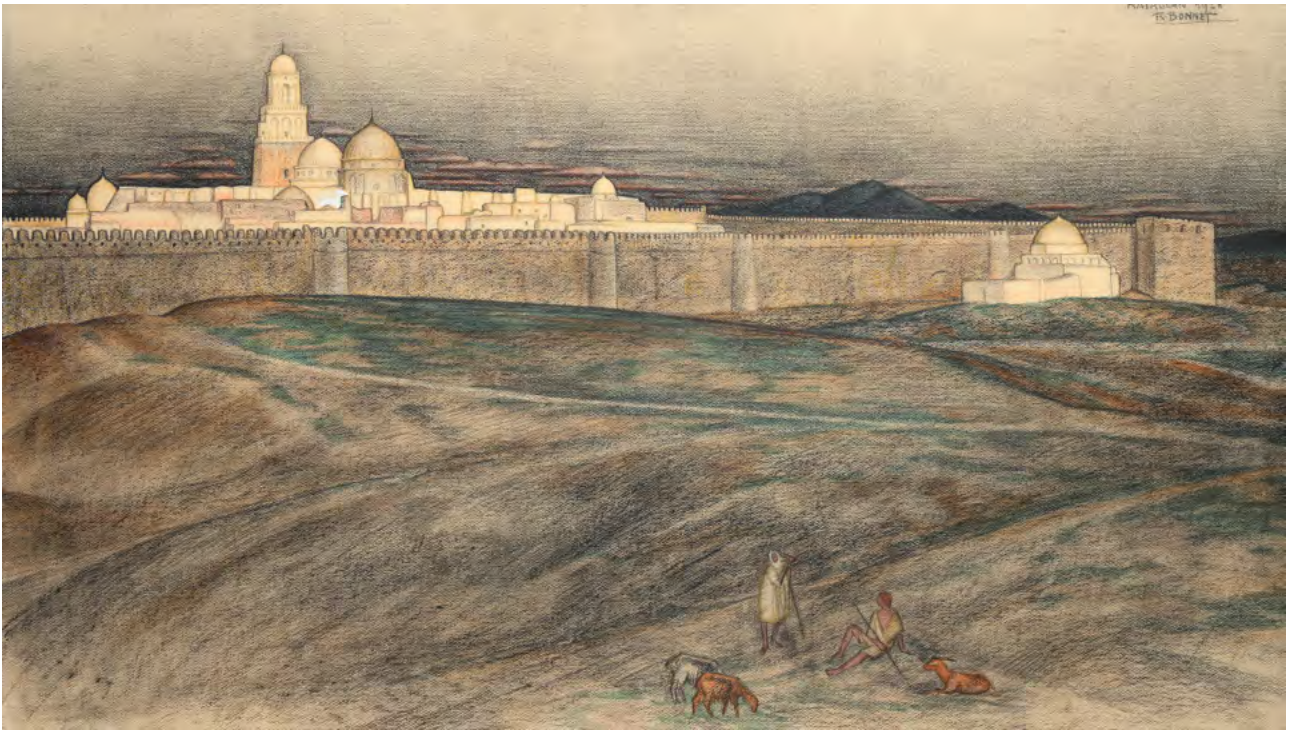


'...besides his detailed observation Lee Man Fong displays a fascinating imagination. This imagination not only speaks in his motives, but also in his composition,...'

The renowned Dutch art critic Cornelis Veth, Haagsche Courant, 15th of May 1950

This painting with its balanced composition, abundance of people and details, is without a doubt one of the best works in Man Fong's oeuvre. He made it in 1951 in the Netherlands, at the heydays of his career.

The title is derived from the Chinese text at the top left of the painting where wishes of prosperity and longevity are written. This message is conveyed by the many Chinese symbols: on the left side of the panel, pumpkins symbolize gold and abundance, lettuce in Chinese is the homophone of money, aubergine is deemed to be a plant to cure all sickness, kumquats symbolize prosperity, winter melons family unity, while water buffaloes augur idyllic life, harvest and fertility. Longevity is represented by the pine tree and the abundance of villagers spanning three-generations.

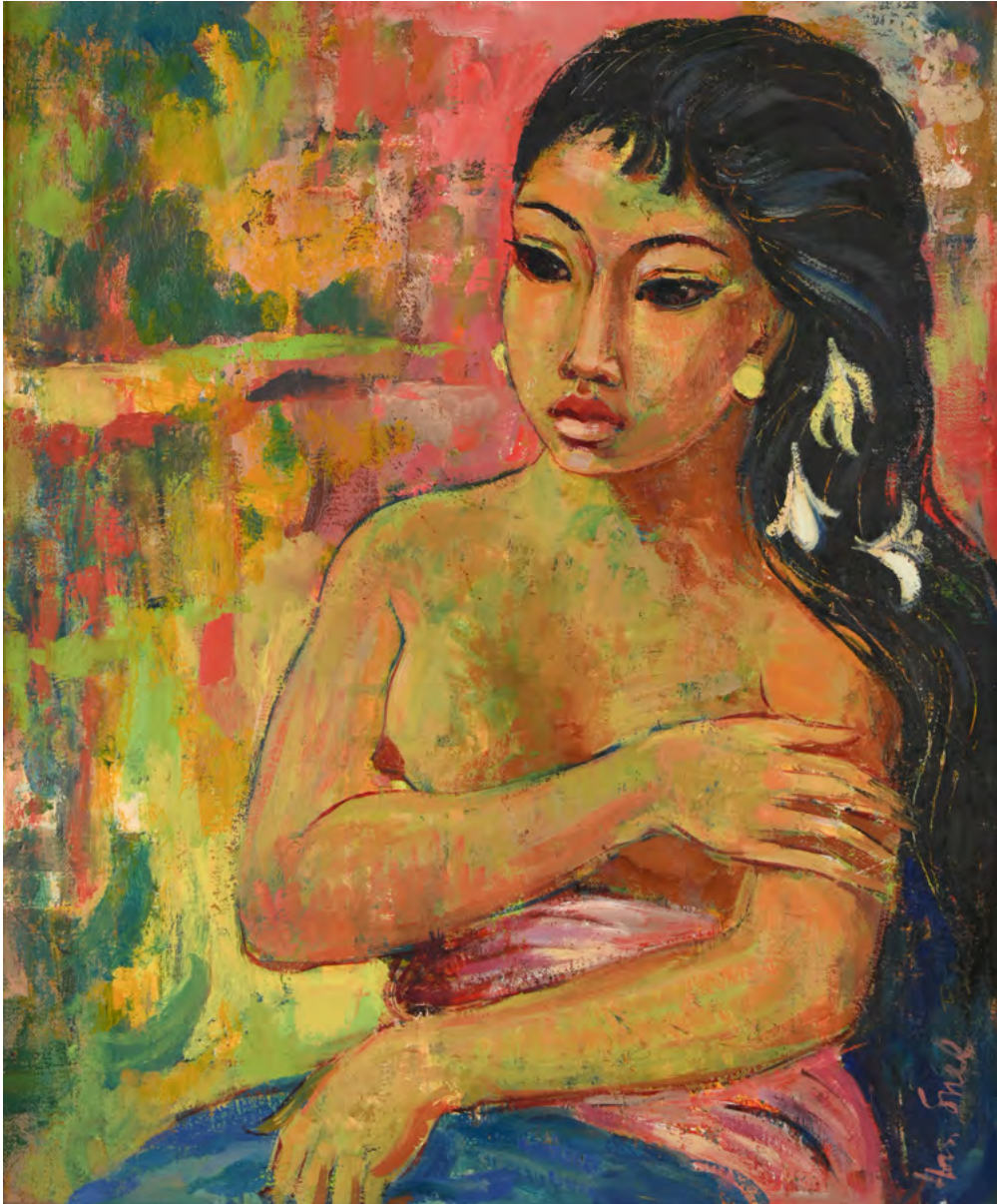


73

RUDOLF BONNET (1895-1978)

'View of the city of Kairouan, Tunisia',
signed and dated Kairouan, 1928 upper right,
black chalk and watercolour on paper.
H. 57 cm. W. 99 cm.

€ 6.000 - 8.000



74

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.

€ 5.000 - 6.000

Paintings by Arie Smit from the collection of Luciënne Smit

(niece of the artist and author of his biography 'Arie Smit - a Painter's life in the Tropics')

(LOT 75 – 79)

The painter Arie Smit (Zaandam 1916 - Denpasar 2016) was my uncle. He was my father Bert's eldest brother. During the 78 years that Arie Smit lived in the East Indies/Indonesia, he continued to maintain intensive contact with his family in the Netherlands, including me. Especially during his early years in Jakarta and Bandung, Smit also regularly sent gouaches and watercolours to his family to give them an impression of the distant tropical country that had enchanted him from the start. In 1950, for example, he presented his mother with a drawing of a vase with flowers that he had picked in his richly flowering garden.

In 1947, Arie Smit returned to the Netherlands for the first time. Along the way with the ship 'Volendam' he made gouaches and watercolours of the ports of Algiers and Aden that were visited. A year later, at his very first exhibition - in the Kunstzaal 'Opbouw-Pembangoenan' in Batavia - he showed, among other artworks, the gouache Port of Algiers. When he came to the Netherlands again in 1951 for a visit, he donated the gouache to my parents.

Twenty years later, in 1971, Arie Smit visited Europe. In addition to his parents he visited Italy, where he made sketches of the monumental cathedral in Milan, which he was very impressed by. Back with his parents in Zaandam, he developed this sketch into the large gouache Duomo Milano, executed in a subtle colour palette. Although the cathedral is very recognizable as such, the painting clearly exudes the atmosphere of Smit's Balinese work. When he returned to Bali, Arie Smit left this work with his family in the Netherlands as well.

Luciënne Smit



Arie and Luciënne Smit, Ubud 1999



Postcard from Arie to Luciënne Smit, 11 March 2007



75

ARIE SMIT (1916-2016)

'Duomo Milano', signed, titled and dated '71 lower right, acrylic on paper.
H. 46 cm. W. 66 cm.

Literature: Luciënne Smit, 'Arie Smit - a Painter's life in the Tropics', Pictures Publishers 2016, ill. p. 132 (full page).

€ 6.000 - 8.000

'This graceful painting with a subtle palette shows Arie Smits deep appreciation for holy places, both East and West. The slender spires of a church, the Duomo in Milano, Italy, reach for the heavens which seems to vibrate with a divine presence. At the same time, the composition appears to be like that of a Balinese Hindu-Buddhist temple's candi bentar (split-gateway), with symmetrical ascending sides flanking a narrow entrance. The windows and doors of the church have parallels in Balinese gate niches for offerings.'

Garrett Kam in 'Arie Smit - a Painter's life in the Tropics', Pictures Publishers 2016, p. 132.



76

ARIE SMIT (1916-2016)

'Algiers', 1947, signed and titled lower right, ink and gouache on board.
H. 23.5 cm. W. 35 cm.

Literature: Luciënne Smit, 'Arie Smit - a Painter's life in the Tropics',
Pictures Publishers 2016,
ill. p. 61 and p. 65 (with the artist posing).

Exhibited: Kunstzaal 'Opbouw-Pembangoenan', Batavia, 1948
(first exhibition of Arie Smit, no. 4 in exhibiton catalogue).

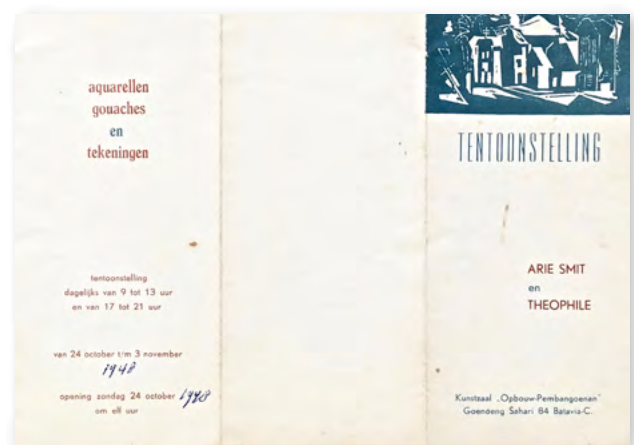
ARIE SMIT

1. Schip in de haven
2. Buitenhaven
3. Haven
4. Haven van Algiers
5. Havenkwartier van Algiers

€ 1.000 - 1.500



The artist and the artwork at his first
exhibition in Batavia, 1948



Exhibition catalogue, Batavia, 1948



77

ARIE SMIT (1916-2016)

'Drawn for my mother', 1950,
signed, titled and dated Bandung 27 Aug 1950 lower left,
ink and gouache on paper.
H. 24 cm. W. 30.5 cm.

Literature: Luciënne Smit, 'Arie Smit - a Painter's life in the Tropics',
Pictures Publishers 2016, ill. p. 75.

€ 2.000 - 3.000



78

ARIE SMIT (1916-2016)

'Balinese landscape',
signed and dated Bali, '77 lower right,
oil on canvas.
H. 32 cm. W. 42 cm.

Literature: Luciënne Smit, 'Arie Smit - a Painter's life in the Tropics',
Pictures Publishers 2016, ill. p. 155 (full page).

€ 2.500 - 3.500



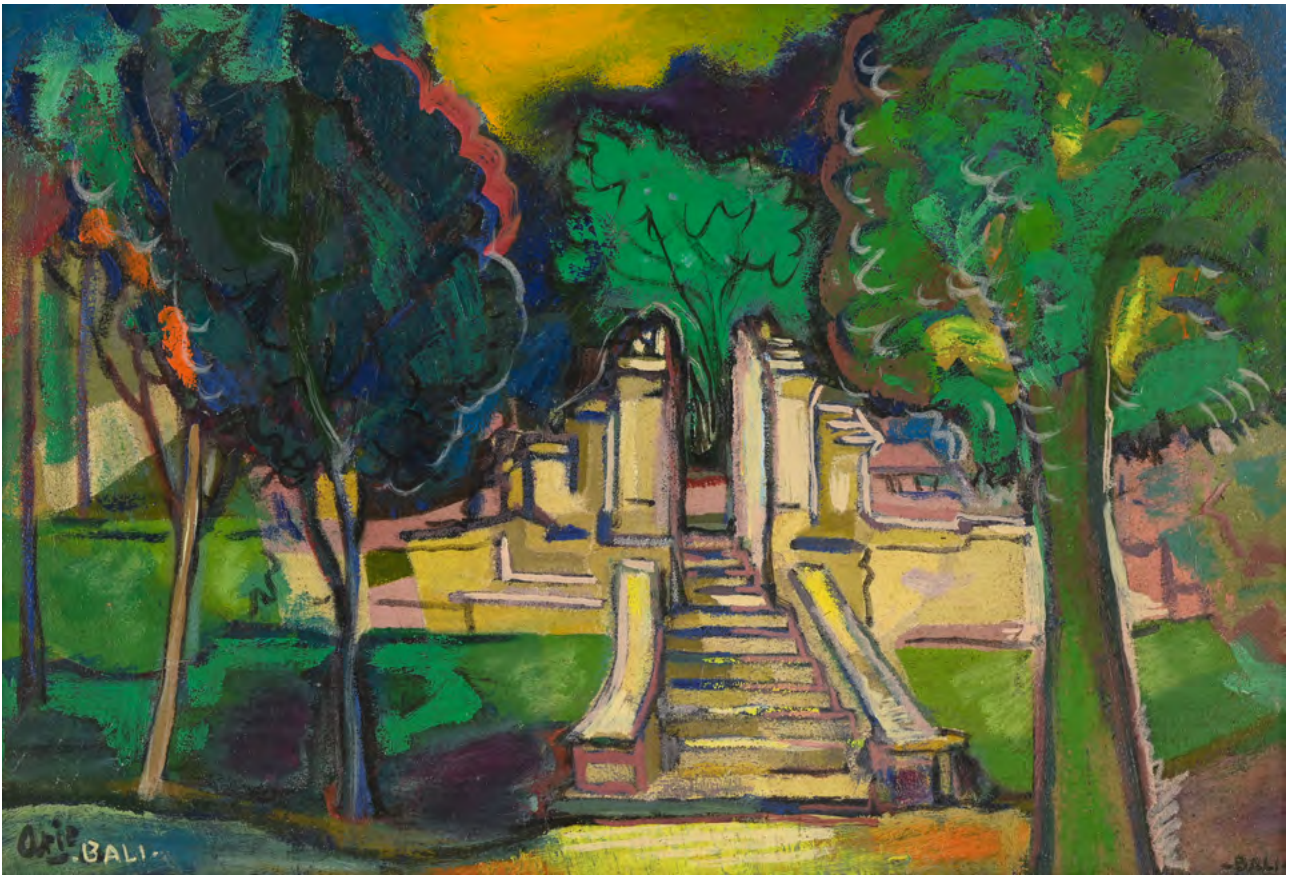
79

ARIE SMIT (1916-2016)

'Sawah sketch',
signed and dated Bali '86 lower left,
watercolour and felt-tip pen on paper.
H. 31 cm. W. 43 cm.

Literature: Luciënne Smit, 'Arie Smit - a Painter's life in the Tropics',
Pictures Publishers 2016, ill. p. 184 (full page).

€ 1.000 - 1.500



80

ARIE SMIT (1916-2016)

'Balinese temple', 1950s, signed lower left, oil on canvas.

H. 31.5 cm. W. 47 cm.

In original Balinese frame.

€ 3.000 - 5.000



81

IDA BAGUS TANTRA (brother of Ide Bagus Tilem)

A woodcarving in the 'Botero Style' (although Tantra claimed he was the first to introduce this style in art).

Signed Ida Bagus Tantra, Mas, Bali on the bottom.

H. 10.5 cm.

€ 1000 - 1.500



82

GERARD PIETER ADOLFS (1898-1968)

'Kampong Traverdoeli, Semarang',
signed lower left,
oil on canvas.

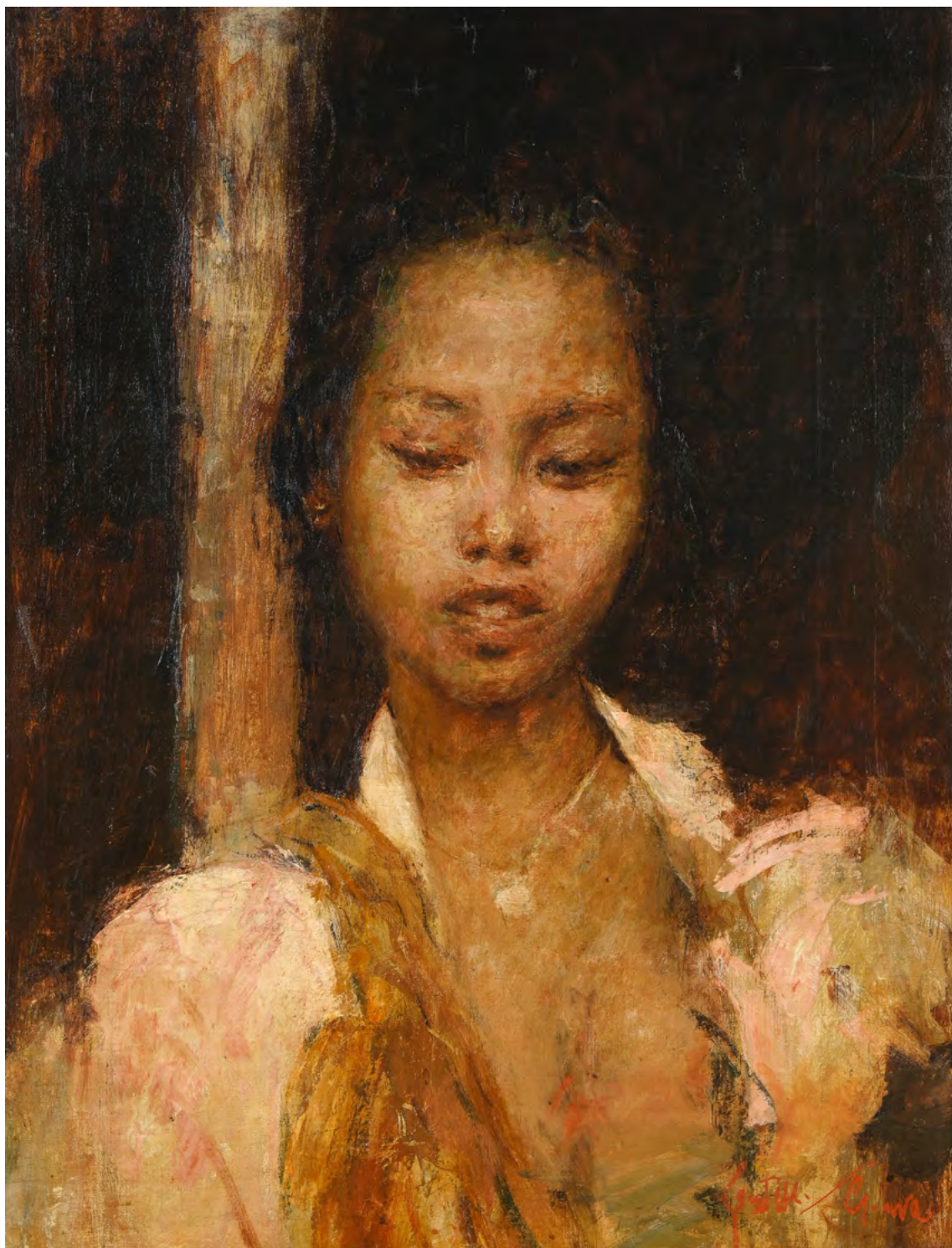
H. 60 cm. W. 80 cm.

Verso signed, titled, dated 19-7-'58 and numbered 452.

Literature:

Borntraeger-Stoll, E., Orsini, G., 'Gerard Pieter Adolfs,
The Painter of Java and Bali', Wijk & Aalburg, 2008; ill. p. 399.

€ 3.000 - 5.000



83

ROMUALDO LOCATELLI (1905-1942/1943)

'Portrait of a Javanese girl, possibly Launa', (January-September) 1939,
signed and annotated lower right 'Locatelli / Giava', oil on canvas. H. 73 cm. W. 56.5 cm

Literature: Orsini, G., Romualdo Locatelli, *Eternal Green under an Eternal Sun*, Wilco Art Books, Amersfoort, March 2019, ill. p. 65 (full page); described and illustrated in *Selected Works from Java and Bali* (oeuvre catalogue), p. 163; Trippi, P., Romualdo Locatelli: *Mastery and Mystery*, in: *Fine Art Connoisseur*, Streamline Publishing Inc., Boca Raton (FL), vol. 19, Issue 1, February 2022, pp. 62-67; ill. p. 65.

Provenance: Gifted by the artist to Leendert Cornelis Bouman (1896-1947), a math and drawing teacher from Bandung, in 1939; by descent, private collection of his son Leo Adriaan 'Boy' Bouman (1928-2019), the Netherlands; by descent, private collection of his grandchildren, the Netherlands.

€ 60.000 - 80.000

Born on 4 April 1905 in the North Italian town of Bergamo, Romualdo Locatelli was trained at the Accademia Carrara in Bergamo. At the age of 20, a striking portrait of his father, 'Il Dolore', earned him the Silver Medal of the Italian Ministry of Public Education, and a nomination for the prestigious Prince Umberto Award. This catapulted the young artist into the spotlights of the Italian elite. In 1938, he painted portraits of the Crown prince's two children, of Benito Mussolini's daughter, and of a Vatican Cardinal, while a portrait of the later Pope Pius XII was already commissioned. In that same year, the portrait of Prince Vittorio Emanuele of Savoy was exhibited at the prestigious Venice Biennale, and Locatelli married the love of his life, Erminia Zaccheno (1908-2005) along the way.

In December 1938, Romualdo and Erminia decided to travel to the Dutch East Indies. The reason was 'an offer he couldn't refuse' from John and Gertrude de Jong, a Dutch couple who resided and worked in Bandung, Java. They had been on leave in Europe during spring of 1938. Visiting Locatelli's exhibition in Rome, they'd been so impressed by his work that they had invited him over to Java to paint and hold exhibitions. The Dutch couple would arrange everything. Locatelli accepted the invitation, and so two exhibitions were planned, first at the *Bataviasche Kunstkring*, then at the *Bandoengsche Kunstkring*. Romualdo had taken a number of representative works from Italy, showcasing his talent, and spent 3.5 months in Java, complementing his exhibition portfolio with free work. One of them is a subdued impression of a Javanese beauty casting down her eyes, which shows civilization and modesty. Most probably, it portrays Launa, the adoptive daughter of John and Gertrude de Jong. Originally a Javanese princess, she was disowned by her royal family because of religious beliefs. In her memoirs, Erminia Locatelli described her as 'tall, slender, with a magnificent body, she looked like a Javanese Goddess. We were charmed by her grace and simplicity. She spoke Malay, Javanese, Dutch, English and French, and was about 19 years old.' (1)

Locatelli's exhibitions, both in Batavia and Bandung, proved successful:

'Romualdo Locatelli is a painter blessed by the Gods, one who was born with a gift fully-formed. To him, life itself is an expression of art. He possesses a matchless talent, which leaves the spectator awe-struck with admiration.' (2)

It's no surprise that following the exhibitions, Locatelli received numerous portrait commissions, the most prestigious of which was the request to paint both daughters of the Governor-General. The money Locatelli earned from these commissions was more than sufficient for him and Erminia to move on to Bali, of which they had heard so many enticing stories. Once more, Locatelli wanted to escape the European elite, and their continuous requests to paint their portraits and join their soirees. Between June and August of 1939, Locatelli went on a two-week study trip to Bali, accompanied by Leendert Bouman (1896-1947), an amateur painter whom he'd met in Bandung. He enjoyed Bali so much, that he decided to permanently leave Java, settling in Bali in September 1939 for what was to be a longer period of time. He showed his appreciation to Bouman by imparting the current portrait of Launa to him. (3)

Bali provided Locatelli the opportunity to create more free work. Unfortunately, their paradisiac stay in Sayan, near Ubud, only lasted 8 months; in May 1940, shortly after Germany had invaded The Netherlands, Romualdo and Erminia were advised to leave the Dutch East Indies, because of the impending war situation. Ending up in Manila, Locatelli organised an exhibition at the University of the Philippines in August 1940, which was opened by Manuel L. Quezon (1878-1944), then President of the Commonwealth of the Philippines. Consequently, Locatelli was asked to portray Quezon's two daughters and worked on a monumental portrait of the Quezon family as well. In 1941, he was offered the chance to exhibit his work in New York at the Manhattan-based Douthitt Gallery.

Within 3.5 years during World War II, both the Japanese and the Americans bombed Manila, destroying most of Locatelli's work. Sometime during 1942 or early 1943, during the turmoil of war, the artist mysteriously disappeared. He was 37 years old. From the oeuvre Locatelli left behind, the current lot is one of merely 25 'Indonesian' paintings, known to exist. (4)

Notes

1 Locatelli Rogers, E., Romualdo Locatelli, Memoirs 1938-1946,

The Ultimate Voyage of an Italian artist in the Far East, Jakarta, 1994, p. 23.

2 Het Nieuws van den Dag voor Nederlands-Indië, 6 May 1939.

3 Orsini, G., Romualdo Locatelli, Eternal Green under an Eternal Sun, Amersfoort, March 2019, p. 64.

4 Orsini, G., Romualdo Locatelli, Eternal Green under an Eternal Sun, Amersfoort, March 2019, Selected Works from Java and Bali (oeuvre catalogue), pp. 159-172.



84

SINDUDARSONO SUDJOJONO (1913-1985)

'Portrait of Magdy Wawrzyniak',
signed upper left and dated 1965 upper right,
oil on board.
H. 61 cm. W. 45 cm.

Provenance: Collection Mr Andrzej Wawrzyniak, father of Magdy.

Verso: a label of the Kraków Society of Friends of Fine Arts, Poland.

€ 3.000 - 5.000



85

WILLEM DOOIJEWAAARD (1892-1980)

'Balinese man with rooster',
signed lower right,
oil on canvas.
H. 74 cm. W. 60 cm.

€ 15.000 - 20.000



86

ERNST AGERBEEK (1903-1946)

'Chinese men in interior',
unsigned, oil on canvas.
H. 100 cm. W. 60 cm.

€ 15.000 - 20.000



87

RUDOLF BONNET (1895-1978)

'La Mola nova',
signed and titled lower left, pastel on paper.
H. 50 cm. W. 55.5 cm.

Provenance: family of the artist.

€ 2.000 - 3.000

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.



THE IDANNA PUCCI COLLECTION

PAINTINGS AND DRAWINGS BY W.O.J. NIEUWENKAMP

19 NOVEMBER 2024 (SEPARATE CATALOGUE)



W.O.J. Nieuwenkamp, 'Map of Bali', 1904



W.O.J. Nieuwenkamp on his bicycle, stone carving on the temple of Kubutambahan (near Singaraja).



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