



Sasha Agung Klumias
Bali

W.G. Hoffmann
1938

EXCLUSIVE ITEMS

23RD OF NOVEMBER 2021

ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS



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EXCLUSIVE ITEMS

LIVE AUCTION

AUCTION: Tuesday 23 November 2021 3.00 pm

Please note: our Asian Art Sale is on 24 November, timed - online.

VIEWING:

Saturday	20 November	10.00 am - 5.00 pm
Monday	22 November	10.00 am - 5.00 pm
Tuesday	23 November	1.00 pm - 3.00 pm

INQUIRIES: Tel. +31 118 650 680
info@zeeuwsveilinghuis.nl

Cover illustrations:

Front: lot 8

Back: lot 19

Introduction

Small, but beautiful. That certainly applies to this auction.

With this auction we join a new trend. More and more collectors have a broad, eclectic view and consider quality more important than subject or category.

The absolute highlight of this auction is 'Ni Sadri, Legong Klandis' by Willem Gerard Hofker. Hofker's Balinese work is in great demand, especially by collectors in Indonesia. This painting is not only beautiful, it is also one of the largest paintings that Hofker made in Bali! Expectations are high in that regard. In addition to the extensive catalog description, we also publish an even more extensive booklet about this painting, compiled by Seline Hofker, which will be printed in both the Netherlands and Indonesia.

With regard to paintings, we do not want to leave the works of Valerius de Saedeleer and Isaac Israels unmentioned. The Flemish painter de Saedeleer was inspired by early masters such as Breughel. In 1910 an art critic described his art as 'almost perfect'. The painting by Israels (by many considered as the best Dutch impressionist), is a sunny beach view, made in Viareggio, Italy.

In addition to the paintings mentioned, we are also auctioning a small VOC cannon, a truly museum quality Groningen stool clock, a beautiful Japanese cabinet, rare silver, a tower clock work, a special pocket watch, etc.

We close the sale with a strong section of works by M.C. Escher, including prints that have not been on the market for many years, such as 'Blowball' and 'Saint Francis preaching to the birds'. Very rare!

All in all, a small but fine auction, which will be the 'talk of the town' in many collector circles!



1

A SMALL BRONZE VOC CANNON

Signed P. SEEST (Pieter Seest), dated 1768.

Marked VOC A (Amsterdam Chamber of the VOC).

On wooden carriage. L. barrel 120 cm.

€ 4.000 - 6.000



2

ABRAHAM HULK (1813-1897)

'The storm', signed and dated 1848 lower right, oil on canvas.

H. 55 cm. W. 75 cm.

€ 3.000 - 4.000



3

CHARLES LEICKERT (1816-1907)

'Behind the dunes', signed lower right, oil on canvas.

H. 78 cm. W. 105 cm.

€ 6.000 - 8.000



4

A VERY RARE GRONINGEN STOOL CLOCK

Attributed to Daniël van Barkel (ca. 1708-1768). Richly decorated in Louis XIV style. Dial with cherubim, a church and flowers. On top a coat of arms with a double-headed eagle. Time piece with day indication and striking mechanism. Holland, Groningen, early 18th century.

H. 95 cm. W. 36 cm. D. 30 cm.

See Voogd, J.W., 'Het verzamelen van antieke Nederlandse klokken', Scriptum Art, 2007, p. 122-123, for a more or less comparable clock by Daniël van Barkel. Voogd mentions van Barkel as the best clock maker of Groningen and Friesland.

€ 10.000 - 12.000

5

A MAHOGANY LONGCASE CLOCK

With eight melody carillon. Signed Jan Henkels, Amsterdam. Holland, approx. 1770.

Time piece with day, date, minute and moon phase indication.

Above the dial a painting of the musical duel between Pan and Apollo and the jury consisting of Tmolus and king Midas. A movement mechanism can move the arms of Pan, Apollo and Tmolus. Beside the dial musicians are painted.

Hood surmounted with three very finely carved musicians.

H. 287 cm.

€ 10.000 - 15.000





6

JOHANNES LINGELBACH AND ROELOF JANZ DE VRIES (17TH CENTURY), Attributed to

'A pleasant walk', unsigned, oil on canvas.

H. 51 cm. W. 66.5 cm.

The figures were probably painted by Lingelbach.

€ 3.500 - 4.500



7

WILLEM PIETER HOEVENAAR (1808-1863)

'The death of admiral de Ruyter', signed and dated 1837 lower right, canvas.

H. 128 cm. W. 153 cm.

€ 2.000 - 3.000

WILLEM GERARD HOFKER (1902-1981) - 'NI SADRI, LÈGONG KLANDIS'

Willem Gerard Hofker, educated on the Royal Academy of Arts in Amsterdam, is well appreciated for his portraits and cityscapes. Especially his Balinese oeuvre, which he created on the island from June 1938 till December 23rd of 1943, made him much appreciated worldwide.

Willem completed his studies in the early 1920s, completed his compulsory military service and traveled through the Netherlands and other European countries drawing and painting, after which he settled as an independent artist in Amsterdam. In 1928, during a concert break in the Amsterdam Concertgebouw, he met Maria, the eldest daughter of his former teacher at the Royal Academy of Art, Georg Rueter (1875-1966). They married in 1930. Due to his wide range of talents Hofker became a successful artist. He was an excellent painter, etcher and draftsman, depicting cityscapes, rural scenes, nudes and portraits.

On January 5, 1938, Willem and Maria embarked aboard of the m.s. Boissevain and sailed to the former Dutch East Indies. Hofker was commissioned to make a selection of drawings of Java and Bali for the KPM, according to his own interpretation. Those drawings would be used by the company for promotional purposes. After a period of acclimatization and orientation, he found out, much to his frustration, that it was almost impossible to get the Javanese to pose for him. After four months they decided, earlier than previously planned, to travel to Bali.

By the intervention of the general manager of the Bali Hotel, Mr. J.J. Edelman, Hofker managed the most desired Lègong dancer Ni Sadri to pose for him. She was enchantedly beautiful and came to the studio fully dressed in the costume of the dance. The headdress was allowed to leave the temple for this occasion on condition that an extra 15 cent offering was made to the gods.

It is September 18 of 1938 when Maria writes to her youngest sister that Ni Sadri will pose. She describes her appearance of something beyond every dream:
'This is Sadri, one of the two Lègong dancers. She's all in gold. Gold leaf on her silk sleeves and sarong and rigged with gilded carabao leather, similar from the wayang dolls, for the headdress and collar. She is now a few years older than on this card, and sometimes reminds me of you at that age. Wim has drawn her a few times but is currently painting the dancer in the rich golden dance costume and golden headdress, decorated with fragrant white flowers. There are iron wires and spiral wires on the hood for this, so that the flowers vibrate with every movement. Oh that is so beautiful. It's the young girl we sent you the postcard about, Sadri.'



*Ni Sadri in the Lègong-costume.
This postcard was sent by Maria to her sister Freya
on the 8th of November 1938.
Coll. Hofker archive, S. Hofker.*

Looking at this masterfully painted portrait, with this angelic appearance, we are confronted with the exotic beauty that Bali represents.

The title reveals that she is the fascinating Ni Sadri, in the costume of the heavenly nymph from the Lègong dance. She is a real personality, radiant with a refined physical and inner beauty. Her entire appearance shows a great inner peace and harmony. The lifelike nuances of her facial expression and posture are painted so realistically that the viewer, with a little imagination, can hear the Gamelan music in the background and then hear it swell spontaneously. And when the floating tunes come out of the tubes of the *gendèr* instrument, she will rise and start her dance.

It is obvious that Hofker paid great attention to every detail to capture such a true picture. The heavily ornamented and decorated costume parts from gold-gilded dried leather are applied in light, accurate touches, sometimes also softly feathered and smeared to achieve maximum effect of atmosphere and depth. The costume is worn over the *sabuk*. This *sabuk* is an eight meter long silk sash wound from the chest to the hips as tightly as the dancer can endure. The bright colors of orange, green and blue, repeated by Hofker in horizontal and spiral layers, are accentuated with deep ochreous to emphasize the gold pattern of the *prada*, a technique of creating a pattern by applying gold leaf to fabric. Her long and slender arms are tucked into a *baju* (dress sleeve) of green silk with *prada*, fastened to a light undershirt on her shoulder. They are painted in the most beautiful shades of green which Hofker's palette has produced in Bali. The cuff of bright pink and blue that brings out the skin tone of her hand so beautifully is highlighted by Hofker with an impasto of bright white. As Ni Sadri rests her hand on her leg (shaded by the hanging chest piece, the *lamak*), on the blue silk and *kain prada* sarong, she shows just enough of her waist to see the *ampok ampok* (belt) with the hanging leather ornaments on either side of her hips and her back. The one on the back is just visible, here with a small piece of the flaming red inner lining, below her elbow. Of course, the most astounding piece of this elaborated Lègong costume, beside the shoulder and collar piece, is the golden headdress (*gelungan*), sumptuously decorated with the double crown of fragrant, yellow and white *tjempaka* and frangipani flowers. The mirrored gold rosettes named *prakapat* on either side of her face, similar in shape to a Taraxacum flower, are adorned with a gemstone in the center. Attached to them are a few strands of gold beads ending in teardrop shaped plates of gold and silver. They dangle at the ends to give a stunning effect with every move she makes. All of these are brought together by the artist's hand, in all its beauty, through a multitude of streaks like sunbeams and a few rows of playful dots in a varied palette of yellow paint. Behind the strings of beads, Sadri wears the traditional golden *subeng* (earplugs), which gleam in the tropical light that flooded into Hofker's studio. With that same light, he brought Ni Sadri's eyes to life. But it is the fine indigo blue additions that Willem Hofker applied to her dark pupils that revealed her true soul.

On November 27 of 1938 Maria reveals that this exquisite painting is brought to completion. 'Wim is surprisingly well on his way with his painting. This week he finished the detailed painting of the Lègong dancer. The girl from your picture postcard.'

Willem Hofker left a historic and monumental portrait that was painted with the greatest accuracy and dedication. A painting that was painted 83 years ago and until today didn't lose any of its brilliance and expressiveness. It still succeeds to touch the viewer deeply. Hofker brought it from Bali to Amsterdam in 1946, where it was admired, cherished and carefully preserved as a reminder of a time when he lived in a paradise filled with happiness where he heard the music of the gamelan orchestra daily and the Lègong dance was performed by the intriguing, famous Ni Sadri.

8

Seline Hofker

WILLEM GERARD HOFKER (1902-1981)

'Ni Sadri, Lègong Klandis', Bali 1938
Oil on canvas. H. 92 cm. W. 66.5 cm.
Signed and dated upper right W.G. Hofker, 1938.
Titled upper left Sadri, Lègong Klandes, Bali.
Signed and titled on the reverse of the original canvas
(can only be seen by back light)
with 'Lègong dancer, Bali, W.G. Hofker, fec.'

€ 250.000 - 350.000



Exhibited:

At Hoogovens, restaurant Walserij-Oost, Velsen-Noord, May 1961.

Provenance:

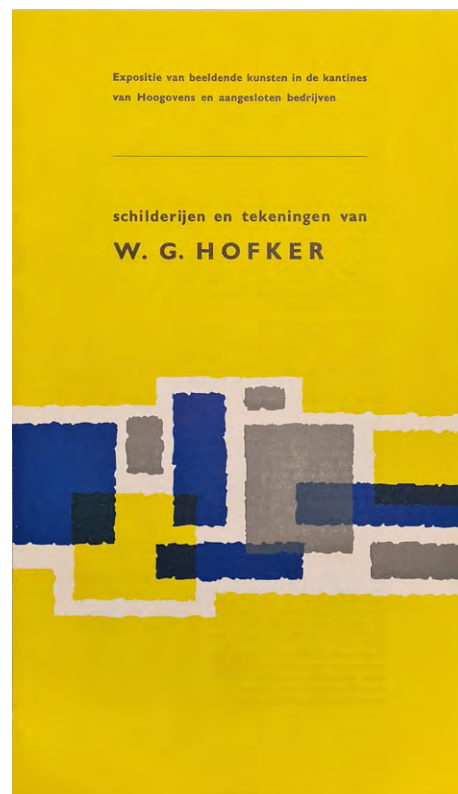
Acquired directly from the artist at the Hoogovens exhibit, May 1961.

Literature:

Carpenter, B.; Willem Hofker; Painter of Bali, Pictures Publishers, 1993, black and white photo on page 39, as 'Ni Sadri, Lègong Kesiman', 1938 oil on canvas, dimensions unknown. Mentioned on page 209 as no. 876: Ni Sadri, Lègong girl, Bali. 1938, drawing.*

* Hofker lists this painting in 1961 in his original 'Delivered work' as no. 876 LÈGONG-meisje (girl) Bali (NI SADRI), 1938, without any indication of sizes or material use, but mentions the name of the buyer. After intensive research into this family name and other clues, which took about a year and a half, this painting was located and identified in 2011 by Seline Hofker and correctly documented.

Hofker S., and Orsini G.: Willem Gerard Hofker (1902-1981), Uitgeverij de Kunst, 2013, full page illustration, including the frame on p. 159 and on p. 232 (plate 367). And on page 15 in a black and white photo dated 1953, with Willem Gerard Hofker in his studio in Amsterdam).



*Exhibit announcement of Hoogovens.
Coll. M. Hofker archive, RKD.*



*Willem Gerard Hofker
in his studio in Amsterdam.*



9

WILLEM GERARD HOFKER (1902-1981)

'The Magere brug with locks, Amsterdam', signed and dated 1960 upper right, oil on canvas.

H. 45 cm. W. 80 cm.

Provenance: directly bought from the artist, via the foundation 'Kunst en bedrijf', of the 'Vereenigde Blikfabrieken' (a tin can factory) in 1963.

Literature: Carpenter, B.; Willem Hofker; Painter of Bali, Pictures Publishers, 1993, mentioned on page 210 as no. 950: The Magere Brug with locks. 1960, oil (?) 80 x 45 cm.

Please compare to another painting of The Magere Brug illustrated in: Hofker S., and Orsini G.: Willem Gerard Hofker (1902-1981), Uitgeverij de Kunst, 2013, on p. 48.

€ 5.000 - 7.000

'A site with a typical Amsterdam foreground - which functions mysteriously as a repousoir - needs more planning, although of great complexity: a cityscape, topographically correct, is just as labor-intensive as six portraits together'.

Letter of W.G. Hofker to Ton Koot, January 15, 1961. Coll. Hofker archive, S. Hofker.



10

JOHAN HENDRIK VAN MASTENBROEK (1875-1945)

'Evening at the Rotte', signed and dated 1904 lower right, oil on panel.

H. 21.5 cm. W. 33 cm.

€ 2.500 - 3.000





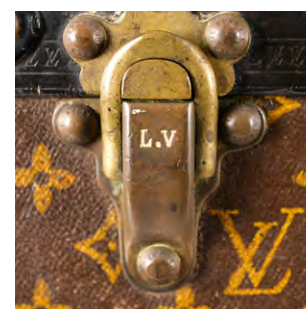
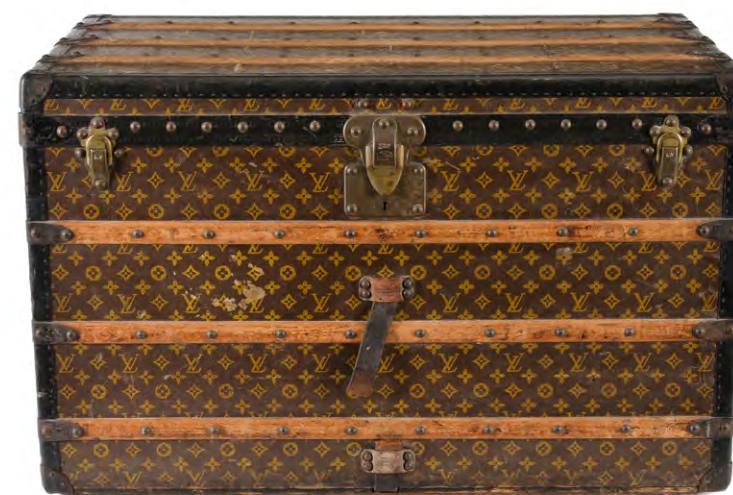
11

A GOLD AND BLACK LACQUER SHODANA CABINET

Decorated with The Horikiri Iris Gardens of Tokyo and various flowers and birds. Decorated and gilded with hiramaki-e, takamaki-e, togidashi and kirigane techniques. The exterior and interior with Ikeda/Bizen crest. The interior has a decoration of a hanging scroll. Signed Horikiri.

Japan, Meiji. H. 180 cm. W. 97 cm. D. 47 cm.

€ 7.000 - 9.000



12

A LARGE LOUIS VUITTON 'STEAMER TRUNK'

In monogram canvas, mounted on casters, leather and brass bound, with two metal handles and the monogram 'S.W.Z' to either end, fittings for a leather strap, the interior lined in ivory linen with one removable tray, the lock inscribed 'BTE S.G.D.G PATENT, LOUIS VUITTON, 1. RUE SCRIBE PARIS, LONDON 149. NEW BOND STREET, MADE IN FRANCE' numbered '034438' and the interior '197258'. 1930s.

H. 56.5 cm. W. 90 cm. D. 52.5 cm.

€ 4.000 - 6.000



13

HENRIËTTE RONNER (1821-1909)

'Frolicsome friends', signed lower right, oil on panel.

H. 27.5 cm. W. 34.5 cm.

€ 2.000 - 3.000



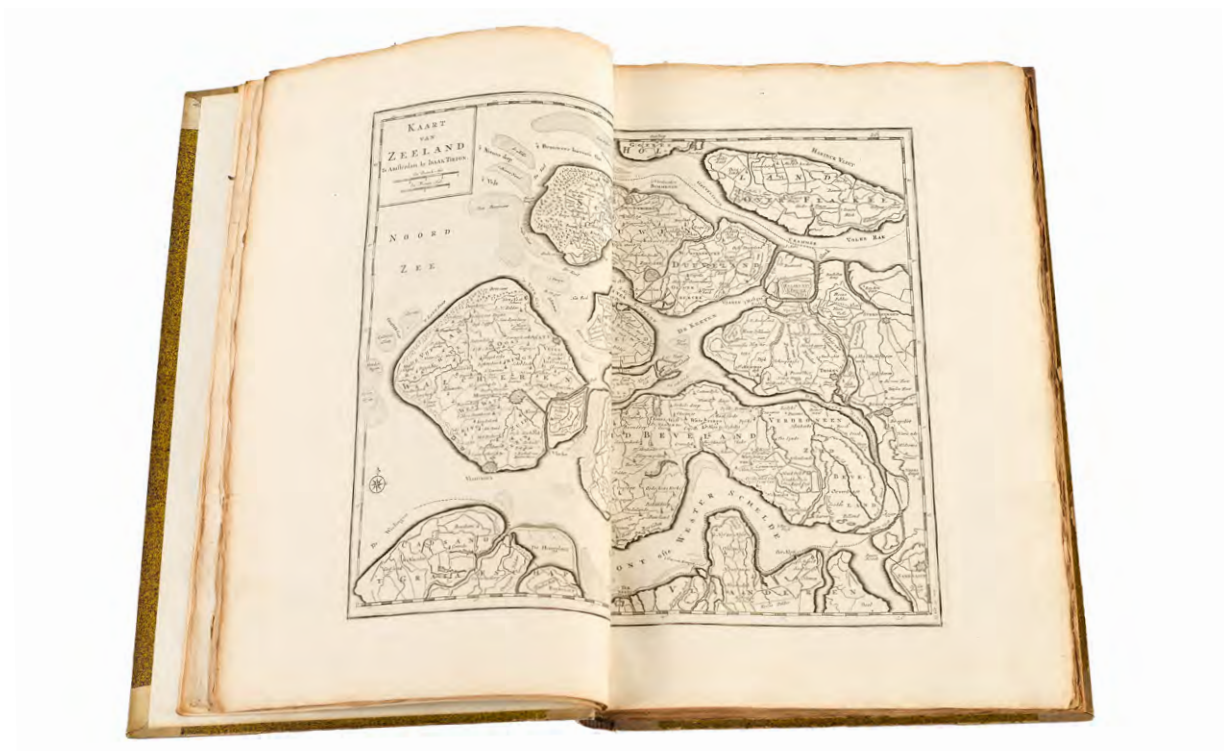
14

JAN PORTIELJE (1829-1908)

'Eastern lady', signed upper left, oil on panel.

H. 59 cm. W. 48.5 cm.

€ 3.000 - 4.000



15

'ATLAS VAN ZEELAND'

Containing accurate maps of all the islands, by order of the Prince of Orange, surveyd by the Messrs. Hattinga, during the years 1744 to 1752. In addition, views of the cities, pictures of the main public buildings, villages, ditches, mansions, etc. by C. Pronk as well as portraits of some of the most renowned statesmen and naval heroes.

Amsterdam, by Isaak Tirion, 1760. Half parchment. Folio. H. 44 cm. W. 33.5 cm.

€ 2.000 - 2.500



16

JAN HEYSE (1882-1954)

'Young lady with flower', signed and dated 1951 upper left, oil on canvas on board. H. 54.5 cm. W. 40 cm.

Until the 6th of June 2022 there is an exhibition about Jan Heyse 'Dichterbij Jan Heyse' in the Zeeuws Museum, Middelburg, see p. 62 of this catalogue.

€ 3.000 - 5.000



17

HANS GODERIS, Student of Jean Porcellis,
Attributed to

'Vessels in a strong breeze', with indistinct
monogram lower left,
oil on panel.

Diam. 22.5 cm.

€ 3.000 - 4.000



18

DUTCH SCHOOL (17TH CENTURY)

After Frans van Mieris the elder, 'The oyster meal', unsigned, oil on panel.

H. 38.5 cm. W. 31 cm.

€ 1.200 - 1.400



19

VALERIUS DE SAEDELEER (1867-1941)

'Spring blossom', signed lower right, oil on thick paper (possibly parchment) on board.
H. 92 cm. W. 82 cm.

€ 15.000 - 20.000

THE 'PERFECT ART' OF VALERIUS DE SAEDELEER

How can it be explained that we, who stand in this time and sympathize with the immense art movement, which, in the landscape, always strives for fuller truth and, with new means, for greater beauty, can still feel admiration for the work of de Saedeleer, which goes back centuries and represents his subjects with the color and painting style of the late Middle Ages? We are of our time. We can no longer understand the medieval symbolism of a Breughel landscape with such certainty and sensitivity, because our lives have taken a different turn and we have to see things differently and have to render them differently. Most of us, as they were shaped by Impressionism and Luminism, and so many other factors of the age, are more in favor of all the startling conquests of the greatest of our modern progressive masters.

Yet we remain faced with the work of de Saedeleer, which is such a striking anachronism. This can be explained, I believe, because in this work, in a sense, the perfect was realized. The landscapes of the Saedeleer appear to us with such fullness of expression, in their relativity, that it seems to us, at the moment of contemplation, as if the landscape could no longer be imagined otherwise. All our attention is taken and that way of seeing and painting, there before us, would seem to us the only true one, if we did not know that tomorrow perhaps Turner, Claus or Verstraete will make us judge differently. Such is the power of the artist, it works on us like the word of a great orator, who, by his eloquence and a deeper understanding of his subject, gives us the conviction, if only instantaneously, that his subject is the excellent and the only thing worthy of our attention. (..)

He is not so much looking for a representation of reality, but suggests and stylizes, no longer out of childish awkwardness as sometimes with Breughel, but in order to convey a certain impression. With this sober pious language of Breughel he says something different and in such a catchy way. He has the deep sense of nature that the old master lacked. That feeling is not the result of a single impression, it is the soul of an entire region speaking to him. He is thereby a thinker and his feelings grow and generalize into grandiose emotions that go and come, in eternally slow swell, like ebb and flow, like seasons of life and divide his work into stormy days, into winter days, into gray days, into sunny days to dawn. (..)

The landscape has become beautiful to him because it expresses all those thoughts and feelings that are his own and so dearly dear: peace, tranquility, silence, fear, resignation.(..) And see how Breughel's way works out wonderfully here. It's simplified symbolism gives greater meaning to everything. Thus the trees of the Saedeleer are not real trees, but stylized they generate in us tremendous thoughts of trees in all their changing forms.

Jozef Muls in 'Vlaamsche Arbeid', 1910, p. 168.



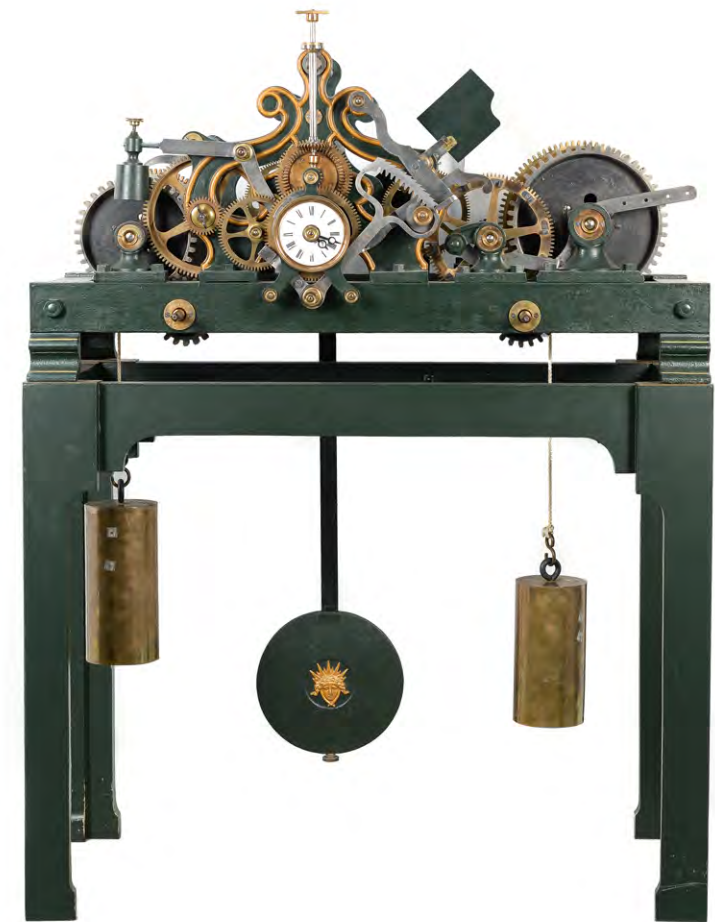
20

RAOUL HYNCKES (1893-1973)

'Auderghem near Brussel', signed lower right, oil on canvas.

Provenance: formerly collection Wisselingh & Co. H. 42 cm. W. 56 cm.

€ 1.600 - 1.800



21

TOWER CLOCK WORK

19th century. H. 144 cm. W. 107 cm. D. 50 cm.

€ 1.000 - 2.000



22

EARDLEY NORTON LONDON MEN'S POCKET WATCH, GOLD

Gold, double case, with repetition and golden cachet with agate, approx. 1800.

Provenance: H. Tak (1844 - 1910). Mr. Tak was a collector of rare books and known for his great art sense.
Total weight approx. 171.4 g.

€ 2.000 - 3.000



23

AN 18-KT BICOLOR GOLDEN ESCLAVE BRACELET

Partly pavé, set with brilliant cut VSI Top Wesselton diamonds,
total approx. 3.02 ct. With certificate. W. 6.7 cm.
Total weight approx. 35.3 g.

€ 2.000 - 4.000



24

A DUTCH GOLD POCKET WATCH

Signed 'Steven Hoogendijk, Rotterdam, No. 34 X', approx. 1750.

H. 3 cm. Diam. 6 cm.

The first case is made of rayskin leather, containing a golden case decorated with nymphs and a finely worked filigree rim with shells. This house houses the clock with a decor of acanthus in filigree and an etched head below and landscape above with number 239. It contains the movement with repetition, the original dial and glass. Steven Hoogendijk (1698-1788) was the son of Adriaan Hoogendijk and Elisabeth Stacy, daughter of the Rotterdam clockmaker Steeven Stacy. In 1768 Steven Hoogendijk founded 'The Batavian Society of Experimental Philosophy in Rotterdam'. Steven Hoogendijk also brought the first steam pumping station to Rotterdam.

€ 3.000 - 4.000





25

PIERRE EMMANUEL DAMOYE (1847-1916)

'The hay harvest', signed and dated '77 lower left, oil on panel.

H. 32.5 cm. W. 60 cm.

€ 1.800 - 2.000



26

ANDRÉ PAULIN BERTRAND (1852-1940)

'Cote d'Azur', signed lower right, oil on canvas.

H. 38.5 cm. W. 55.5 cm.

€ 1.000 - 1.500



27

FLEMISH SCHOOL (17TH CENTURY)

'Saint Jerome and the Lion', unsigned, oil on copper.

H. 17.5 cm. W. 23 cm.

€ 1.500 - 2.000



28

FOLLOWER OF DAVID TENIERS (17TH CENTURY)

'A summer day at the inn', unsigned, oil on panel.

H. 29 cm. W. 52 cm.

€ 2.000 - 2.500





29

A PAIR OF SILVER CANDLESTICKS

Louis XIV style, with inscription T.P.K. - P.K. Master's mark Dionysius Nijst, city mark Maastricht, year mark 1726/1728. Total weight approx. 517 g. H. 18.5 cm.

For identical candlesticks from the same master, dated 1730-1732, see the book 'Maastrichts Zilver', p. 80.

€ 4.000 - 6.000



30

A SILVER SPITTOON

Batavia, 18th century. H. 14 cm.

€ 1.500 - 2.000



31

A SILVER CUP

Marked with the Groningen city mark, year mark 1666/1667 and master's mark attributed to Lodewijk Guidon. Cup inscribed with three medallions, each representing a mythological woman, owners initials T.P., and two birds on a twig below. H. 14.5 cm. Total weight approx. 184 g.

€ 3.000 - 5.000



32

A SET OF SILVER CHURCH CANDLESTICKS

Belgium, early 18th century. H. 55 cm.

Total weight approx. 3182 g.

€ 1.500 - 2.000



33

A PAIR OF SILVER AMPOULES

Master's mark Christian Olslagers, city mark Maastricht, year mark 1760 -1762. Total weight approx. 348 g. H. 12 cm. For identical ampoules by Christian Olslagers, dated 1750-1752, see the book 'Maastrichts Zilver', p. 100.

€ 2.000 - 3.000



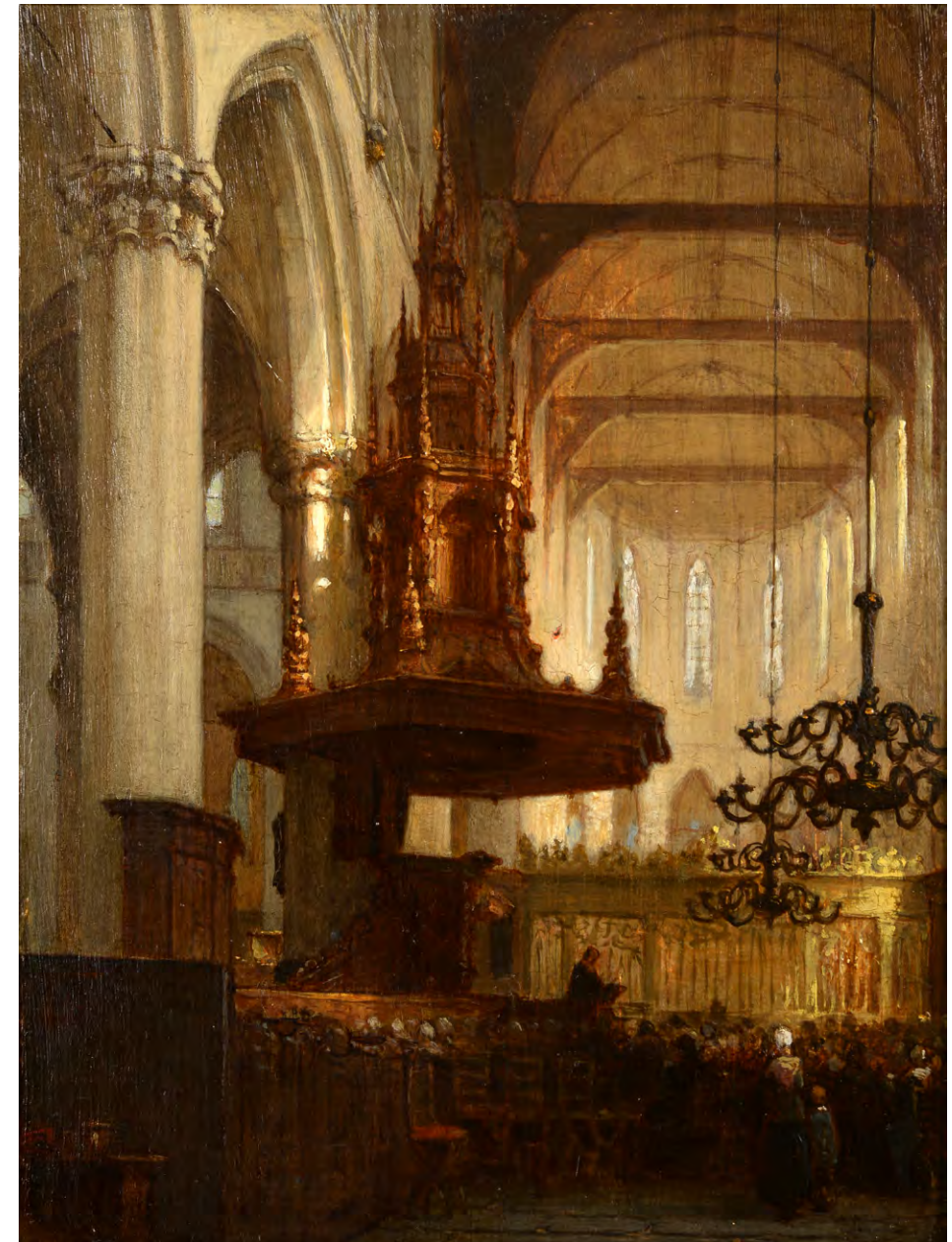
34

ANTWERP SCHOOL (17TH CENTURY)

'The egg market, Antwerp', unsigned, oil on canvas.

H. 56 cm. W. 76 cm.

€ 2.000 - 3.000



35

JAN JACOB SCHENKEL (1829-1900)

'Interior of the Nieuwe Kerk, Amsterdam', unsigned, oil on panel.

H. 22 cm. W. 17 cm.

€ 2.000 - 2.500



36

ISAAC ISRAELS (1865-1934)

'At the beach, Viareggio, Italy', signed lower left, oil on canvas.

H. 50 cm. W. 37 cm.

€ 18.000 - 22.000

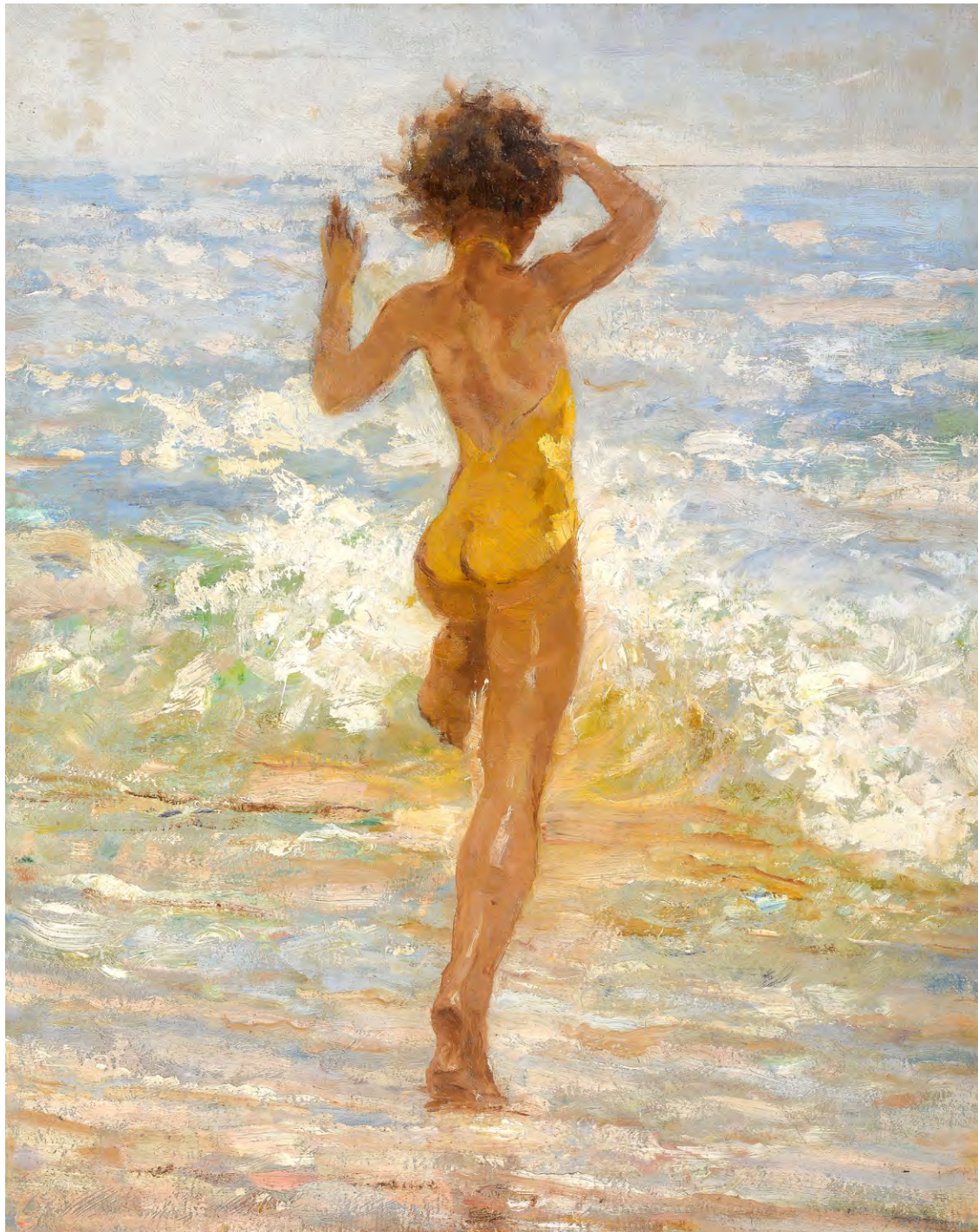
ISAAC ISRAELS - THE POET OF COLOR

The works of Isaac Israels, collected here, confirm that the painter is above all: cosmopolitan, whose land is the world, whose ideal is the beauty of nature.

Israels is an impressionist and as such I would like to characterize him as the Poet of Color. Few painters have discovered as many shades of color in nature as Isaac Israels. When we compare a beach study as 'No. 61' to the works which he has called 'Strand Viareggio' and 'Strand Portorose', it will be difficult for the observant viewer, who sees the difference in color of the sand, for instance, to say exactly and clearly where those color differences lie. And yet they are there. And yet it is precisely those extremely fine hues that give these paintings a different mood every time.

Israels is an eager painter. His works express a longing for life, for the sun, for the light, for flowers and colorful birds. His canvases are delightful in spontaneity, yet they do not give the impression of being hastily produced. The fresh daring, the extraordinary ability to observe colors, the optimism that underlies the compassion of his soul, give his canvases a liveliness that is only possible with the greatest.

Joseph Gompers in 'Joodsch weekblad', Amsterdam 07-03-1930, p. 364
(about an exhibition at Arti et Amicitiae, March 1930).



37

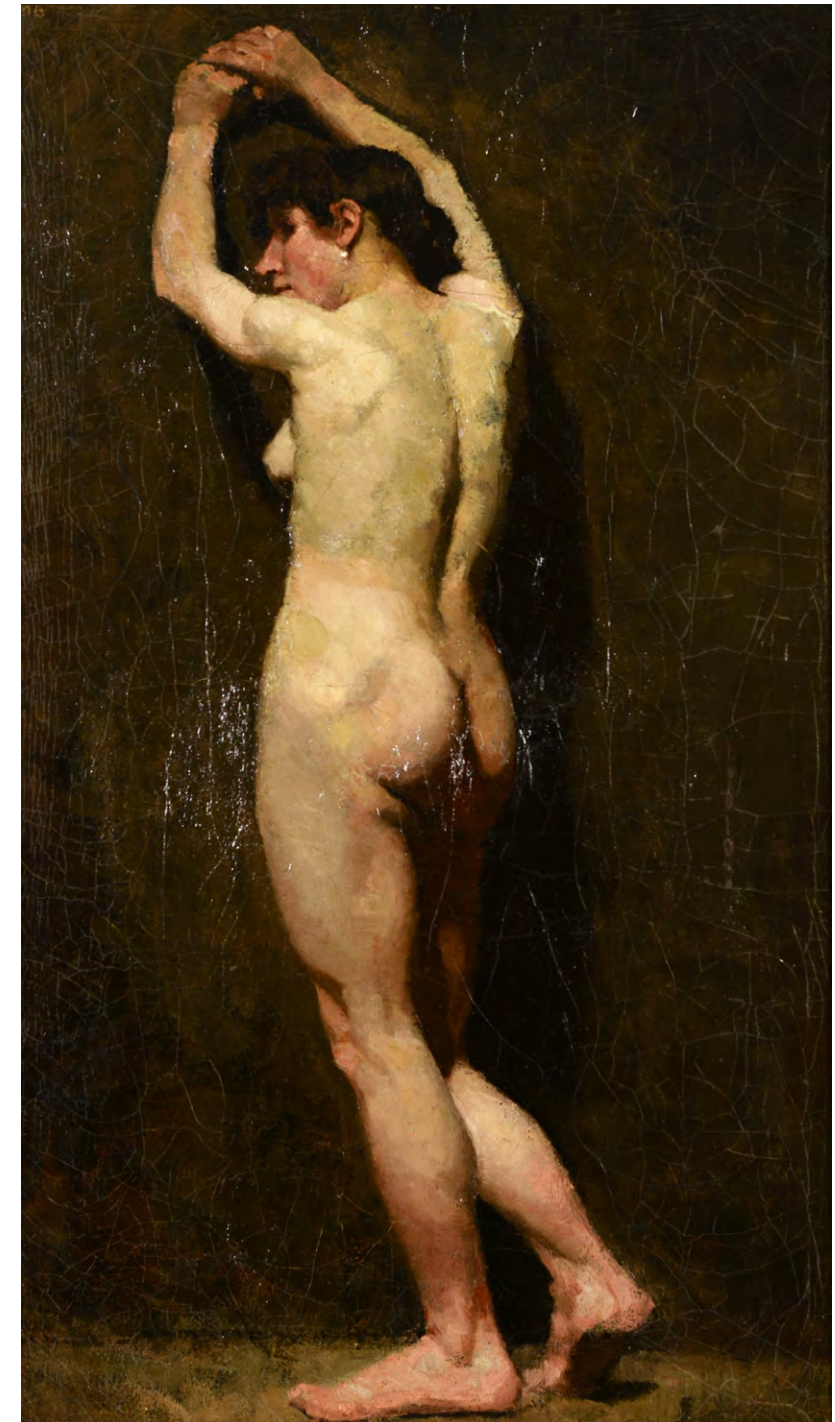
WILLEM F.A.I. VAARZON MOREL (1868-1955)

'Girl by the sea', unsigned, verso dated 'Kerstmis 1942', oil on panel.

H. 49 cm. W. 39 cm.

Literature: Beenhakker, A., 'Vaarzon Morel, een schildersfamilie' den Boer / de Ruiter, Vlissingen - Middelburg 2003, illustrated (full page) on p. 52, no. 34.

€ 2.500 - 3.500



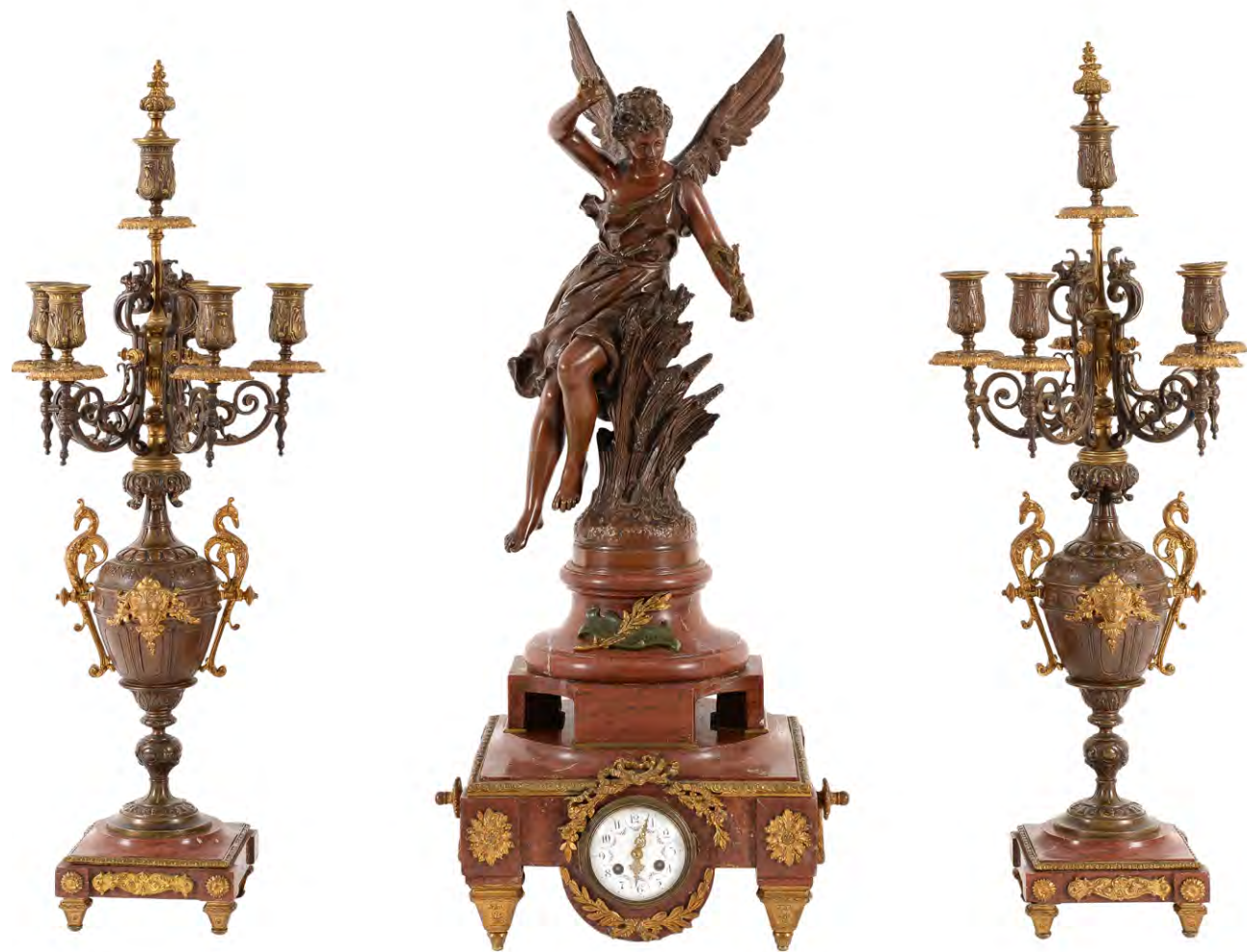
38

MARIUS BAUER (1867-1932)

'Nude study', carved initials MB upper left, oil on canvas.

H. 47 cm. W. 27.5 cm.

€ 1.800 - 2.200



39

AN ORMOLU BRONZE AND RED MARBLE CLOCK AND TWO SIX-LIGHT CANDELABRA

Center piece decorated with the Greek goddess Demeter and below text 'Age d'or'. France, 19th century.

H. 75 - 78.5 cm.

€ 1.750 - 2.250



40

AN ORMOLU BRONZE AND ALABASTER MANTEL CLOCK

With glass bell, richly decorated with Cupid on top. France, 19th century.

H. excl. base 43 cm.

€ 1.500 - 2.000



41

ALBERT SAVERYS (1886-1964)

'Winter', signed lower left, oil on canvas.

H. 100 cm. W. 110 cm.

€ 3.000 - 5.000



42

JOSEPH KLIBANSKY (1984-)

'Amsterdam Run', signed and dated, '07, mixed media.

H. 103 cm. W. 150.5 cm.

Klibansky is a rising star in the contemporary art world. Recently he participated in the Amsterdam Sculpture Biennial 'Artzuid' 2021 with the huge sculpture 'The thinker', placed in the Apollolaan Amsterdam.

€ 1.000 - 2.000

M.C. ESCHER - A CONVERSATION BETWEEN THE ARTIST AND HIS AUDIENCE

The artist M. C. Escher is certainly one of the most remarkable artists in our country. Not just an artist, but also a philosopher, or rather: an exceptional combination of the two — exceptional above all, because a third element plays a role in his work: humor. That humor is the humor of a philosophical person.

Escher, who lived for years in Italy and there brought his art — the creation of landscapes in woodcut — to an indispensable perfection. At a certain moment he began to ask himself a very important, actually philosophical question. He wondered what he was actually doing. When he transferred what he saw in space, in three dimensions, on the flat surface of his paper, in two dimensions, he actually created an illusion. He said to his audience:

‘Here you have a landscape - look, it has depth, height, width, length - in the distance you see mountains, close by you see a house.’ ‘But you are still mistaken,’ said Escher again, ‘because it has no depth, it is not a landscape, they are lines on a flat surface. When you say it is a landscape, you surrender to an illusion.’ ‘But,’ the viewer objected, ‘you create that illusion yourself, don’t you? You demand that I believe in it, don’t you?’ ‘Yes,’ concluded the artist, ‘but I want you to believe in it as in an illusion, not as in a reality.’

Gabriel Smit,
‘M.C. ESCHER, kunstenaar en filosoof WIJSGERIG gesprek tussen schilder en publiek’, Volkskrant 6 May 1950.



43

MAURITS CORNELIS ESCHER (1898-1972)

‘Day and night’, signed lower left, February 1938, woodcut.

H. 39.1 W. 67.7 cm.

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

€ 10.000 - 15.000



44

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



45

MAURITS CORNELIS ESCHER (1898-1972)

'Three worlds', signed and 'VAEVO' lower left, December 1955, lithograph.

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

H. 36.2 cm. W. 24.7 cm.

€ 10.000 - 15.000



46

MAURITS CORNELIS ESCHER (1898-1972)

'St. Francis preaching to the birds', signed lower left, January 1922, woodcut.

H. 50.9 cm. W. 30.7 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 89.

€ 17.500 - 22.500



47

MAURITS CORNELIS ESCHER (1898-1972)

'House in the lava near Nunziata, Sicily', signed and numbered 7/20 lower left, August 1936, lithograph.

H. 27 cm. W. 35.5 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 285.

€ 6.000 - 8.000



48

MAURITS CORNELIS ESCHER (1898-1972)

'Blowball II', signed and dated '43 lower left, July 1943, woodcut.

H. 17.8 cm. W. 18 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 330.

€ 8.000 - 10.000



49

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.

€ 6.000 - 8.000



50

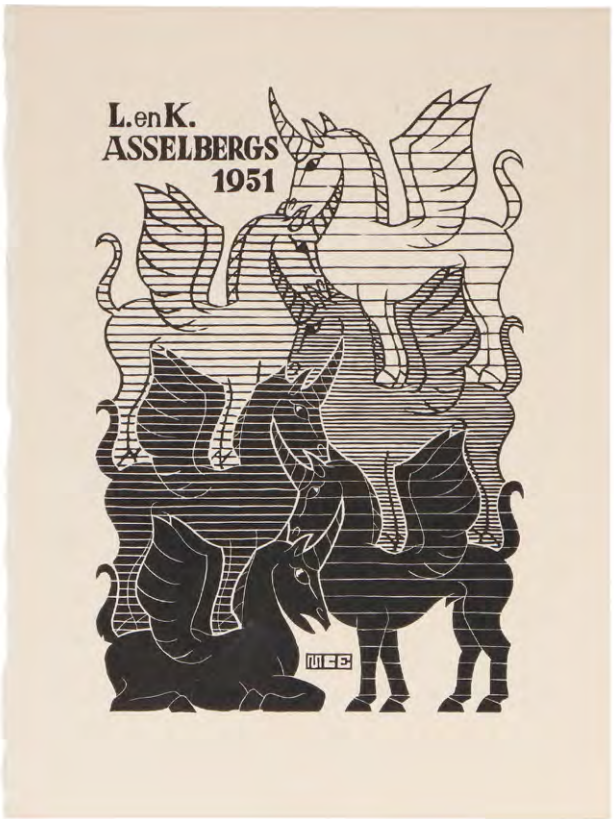
MAURITS CORNELIS ESCHER (1898-1972)

'Fish and Frogs', signed lower left and 'eigen druk' lower right, October 1949, woodcut.

H. 8.1 cm. W. 7.1 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 364.

€ 13.000 - 15.000



51

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.

€ 200 - 300



52

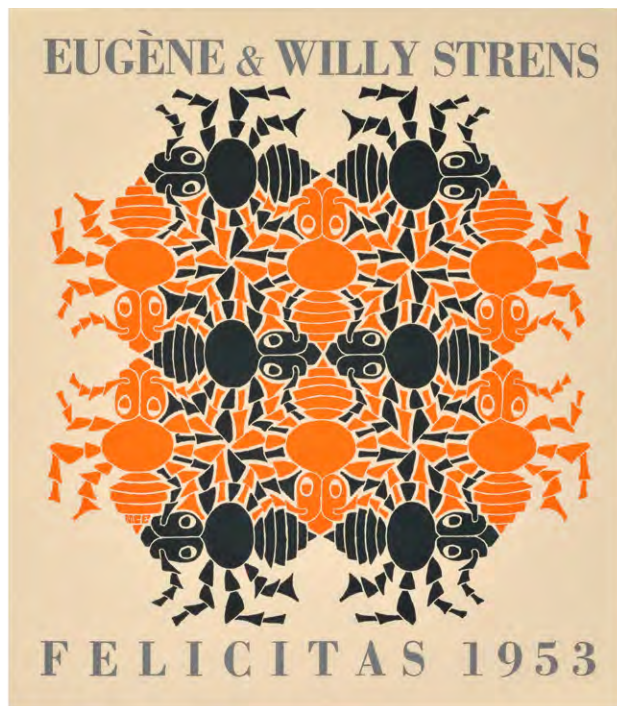
MAURITS CORNELIS ESCHER (1898-1972)

New Years wish '1949 L. en K. Asselbergs', unsigned, woodcut.

H. 15.2 cm. W. 13.9 cm.

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

€ 200 - 300



53

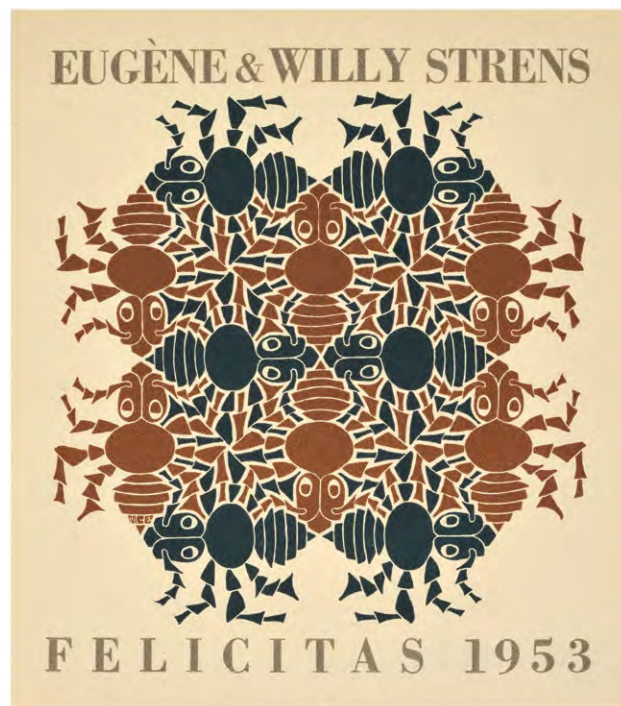
MAURITS CORNELIS ESCHER (1898-1972)

'Earth', new years wish Eugène & Willy 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., Meulenhoff Amsterdam, with these colours. For a comparable example, see bool 382.

€ 800 - 1.000



54

MAURITS CORNELIS ESCHER (1898-1972)

'Earth', new years wish Eugène & Willy Strens, 1953, unsigned, woodcut.

H. 15.5 cm. W. 13.5 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 382.

€ 1.000 - 1.500



56

MAURITS CORNELIS ESCHER (1898-1972)

'Fire', new years wish Eugène & Willy Strens, 1955, unsigned, woodcut.

H. 15.6 cm. W. 13.5 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 384.

€ 1.000 - 1.500



57

MAURITS CORNELIS ESCHER (1898-1972)

'Water', new Years wish Eugène & Willy Strens, 1956, unsigned, woodcut.

H. 15.5 cm. W. 13.5 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 385.

€ 1.000 - 1.500



55

MAURITS CORNELIS ESCHER (1898-1972)

'Air', new years wish Eugène & Willy Strens, 1954, unsigned, woodcut.

H. 15.4 cm. W. 13.4 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 383.

€ 1.000 - 1.500

GENERAL TERMS AND CONDITIONS

Article 1 Applicability

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

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

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

Article 2 Duty to provide information/duty to examine

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

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

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

Article 3 Bidding

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

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

3.3 Bidding instructions will be followed only if the auctioneer has a reasonable opportunity to do so. The auctioneer may at any time refrain from carrying out bidding instructions. 3.4 If the purchaser wishes to bid by telephone he must so agree with the auctioneer in writing not later than one day before the auction.

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

Article 4 Conclusion of contract of sale

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

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

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

Article 5 Purchaser’s obligations

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

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

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

Article 6 Auctioneer’s obligation to take back objects

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

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

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

Article 7 Auctioneer’s rights

7.1 The auctioneer reserves the following rights:

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

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 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.

12.4 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 These General Terms and Conditions are governed exclusively by Dutch law.

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 apply 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.

VEERE

J. HEYSE

ZEEUWS

DICHTERBIJ

JAN HEYSE

Nu te zien

(t/m 06.06.22)

MUSEUM

Zeeuws Museum

Abdij, Middelburg

(centrum)

Zeeland

VRIJENDE

LOTTERIJ

ZEEUWS VEILINGHUIS

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

WRITTEN AND / OR TELEPHONE BIDS

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

Name :

Adress :

Postal code : City :

Telephone :

E-mail (important for notification):

This is a written / telephone bid (please cross out which is not applicable).
Telephone bidding is possible from € 500,-.

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
ZEELAND AUCTIONEERS

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