

EXCLUSIVE ITEMS

17TH OF MAY 2022

ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS

w.g. hofker
Bali
Dec. 1990



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 17 May 2022 1.30 pm

Please note: On Wednesday 18 May there are two timed-online auctions:
Asian Art (mainly Chinese ceramics) and Indonesian Paintings.

VIEWING: Friday 13 May 1.00 pm - 5.00 pm
 Saturday 14 May 10.00 am - 5.00 pm
 Monday 16 May 10.00 am - 5.00 pm
 Tuesday 17 May 10.00 am - noon

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Cover illustrations:

Front: lot 17
Back: lot 80

Introduction

After our successful first Exclusive Items auction last November, we were sure that this is the right formula in the current international art market: selective, eclectic and of a high standard. We are proud to be able to present such a varied range of items again. Some are without any doubt world class pieces. And just like before, almost all lots are fresh on the market, which often indicates that the owners valued them highly.

Again we offer a particularly wide range of subjects and pieces: items reminiscent of the rich Dutch maritime history, Chinese porcelain, Western, Indian and Indonesian paintings, jewelry, silver, and once again a special selection of work by M.C. Escher.

Despite the fact that all these pieces can be called Exclusive Items, this auction has its highlights nonetheless. The absolute masterpiece is made by Willem Gerard Hofker: one of his rare double portraits, painted at the height of his career. Seline Hofker shows us how Hofker had to come a long way before he was able to work at such a level. In addition, this work is particularly large in size: 100 x 75 cm! Only two other Balinese paintings of his are of the same dimensions. One of these is now in President Sukarno's collection.

In addition to special pieces, there are also special provenances. For example, we are auctioning a quite large painting by Lee Man Fong and a watercolour by Floris Arntzenius which were in the possession of Henk Cleyndert Azn, an important nature conservationist, collector and board member of the Rembrandt Association. And what about the Chinese porcelain of 'The Hague Mandarin' Jhr. Frans Beelaerts van Blokland, who spent a long time in China as a diplomat and eventually became a Minister for Foreign Affairs? From the estate of Ir. C.J. (Karel) Asselbergs we are auctioning a unique copy of the book Regular Division of the Plane, which originated after an intensive collaboration between Escher and himself. Besides that, there are a large number of letters which Escher and Asselbergs exchanged about this project. Unique historical material!

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



*Jhr. Beelaerts van Blokland and his wife during their stay in Peking
1 July 1915 – 25 April 1916.*



1
EVERHARDUS KOSTER (1817-1892)

'The Arrival of Abel Tasman in New Zealand, 1642-1643', signed lower left, canvas.

H. 72 cm. W. 56 cm.

Johan Heinrich Rennefeld (1832-1877) made an engraving after this painting, see collection Rijksmuseum Amsterdam, BI-1997-1407B-19.

€ 1.000 - 2.000



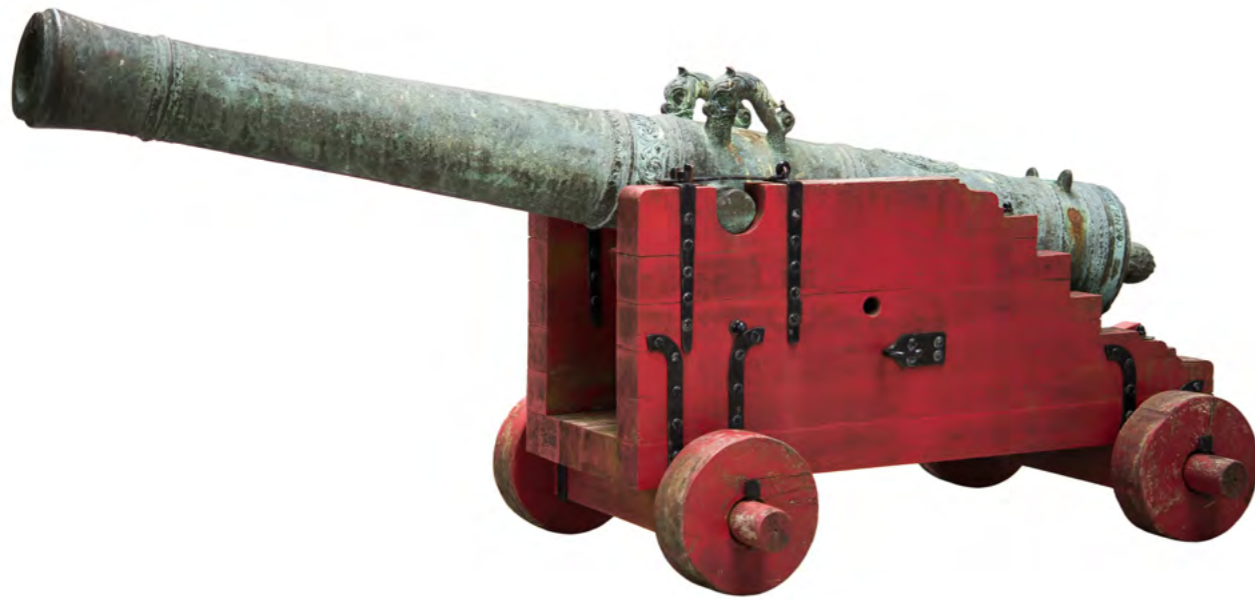
2
FREDERICK DE WIT (1630-1706)

'Nova Orbis Tabula In Lucem Edita, A.F.de Wit', by Frederick de Wit, 17th century. Engraved double-hemisphere world map, with two smaller maps of the North and South Poles, fully hand-coloured. In the corners images of the four seasons.

According to the renowned map expert Rodney Walter Shirley (1928-2017), this map is one of the most attractive of its time.

H. 47.5 cm. W. 56 cm.

€ 2.000 - 3.000



3

A bronze 6-pounder 'drake' cannon with text 'Admiraliteit tot Rotterdam - Cornelis Ouderogge - 1658'.

L. 202 cm.

Probably from the flagship 'De Eendracht', which exploded during a battle with the English flagship 'The Royal Charles' in the Battle of Lowestoft in 1665.

In June 1667, when Michiel Adriaensz. de Ruyter and Cornelis de Witt undertook an expedition to destroy the fleet at anchor near Chatham, 'The Royal Charles' was captured by the Dutch along with several other warships, and towed to the river Maas. The stern decoration of 'The Royal Charles' is nowadays on permanent display in the Rijksmuseum Amsterdam.

€ 20.000 - 30.000



4

An English pottery, so-called 'Black Basalt', bust of Michiel Adriaensz. de Ruyter (1607 - 1676). The back impressed with 'DE RUYTER' and Wedgwood mark. Wedgwood, around 1780 - 1795. H. bust 31 cm. (Incl. base 40 cm) W. 25 cm. D. 11.3 cm.

The Rijksmuseum Amsterdam has a similar bust on permanent display (BK-1997-39).

Literature:

- a) G. van der Ham, Helden van Holland, p. 214
- b) R.J. Baarsen et al., Nederlandse kunst in het Rijksmuseum 1700-1800, p. 26, ill. 20
- c) Rijksmuseum, Keuze uit de aanwinsten (1998-4), p. 440-441, ill. 7
- d) J.D. van Dam, 'Nederlandse helden in black basalt', 6 Vereniging Rembrandt (1996) 3, p. 28-29
- e) A. Kuiper-Ruempol, 'Wedgwood en Nederland in de 18e eeuw', Mededelingenblad Nederlandse Vereniging van Vrienden van de Ceramiek (1982) 106/107, p. 33.

€ 3.000 - 4.000





5
JOHAN HEINRICH NEUMAN (1819-1898)

'Portrait of the opera singer Anna Maria Lorch-van Dommelen (1823-1889)', signed and dated left 1861, canvas.

H. 108 cm. W. 88.5 cm.

Anna Maria married in 1841 in Semarang (Indonesia) to Frans Johannes Lorch (1816-1868), an agricultural entrepreneur at Tlogo near Salatiga. After his death, Anna Maria remarried to colonel Jean Nicolas Schmidt. The painting was made when she visited the Netherlands. Museum Bronbeek has a copy of this painting (probably also made by Neuman). We thank Museum Bronbeek for the information about Anna Maria Lorch-van Dommelen.

€ 1.000 - 1.500



6
AFTER REMBRANDT (19TH CENTURY)

'Self portrait of Rembrandt', verso signed R. Gutteria, Florence, canvas. The original painting is in Gallerie Degli Uffizi, Florence.

H. 68 cm. W. 54 cm.

€ 2.000 - 3.000



7
A pair of Imari porcelain 'Govenor Duff' dishes. Unmarked. China, Yongzheng.

Diam. 23 cm.

The couple depicted on the dish is often referred to as Governor Duff and his wife, which is the name the Chinese gave Diederick Duiver (1676-1740, Governor of the Dutch East India Company (VOC) from 1729-1731), as they were unable to pronounce his name correctly.

€ 1.000 - 2.000



8
A pair of blue and white porcelain 'klapmuts' bowls, decorated with literati gathering and in the center a bonsai. Marked with 6-character mark Chenghua. China, Kangxi.

Diam. 20 cm.

€ 3.000 - 4.000



9
A pair of Imari porcelain dishes with 'the parasol ladies', design by Cornelis Pronk. Unmarked. China, Qianlong.

Diam. 23.5 cm.

€ 1.500 - 2.000



10
A blue and white porcelain lidded jar with two ears, after pewter example, decorated with mascarons. The belly decorated with antiquities and flowers. Unmarked. China, Kangxi.

H. 31.5 cm.

€ 2.000 - 3.000



11
A blue and white porcelain garlic neck vase, decorated with flowers. Unmarked. China, Transition, 17th century. H. 37.5 cm.
Provenance: The Hatcher Collection, Christie's Amsterdam, June 13, 1984. Lot 771, cat. p. 67.

€ 3.000 - 4.000



12
ARIE SMIT (1916-2016)

'Batavia', signed 'AWS' and dated 1945 verso, gouache on cardboard.

H. 26 cm. W. 39.5 cm.

Certificate of authenticity by Luciënne Smit is included in this lot.

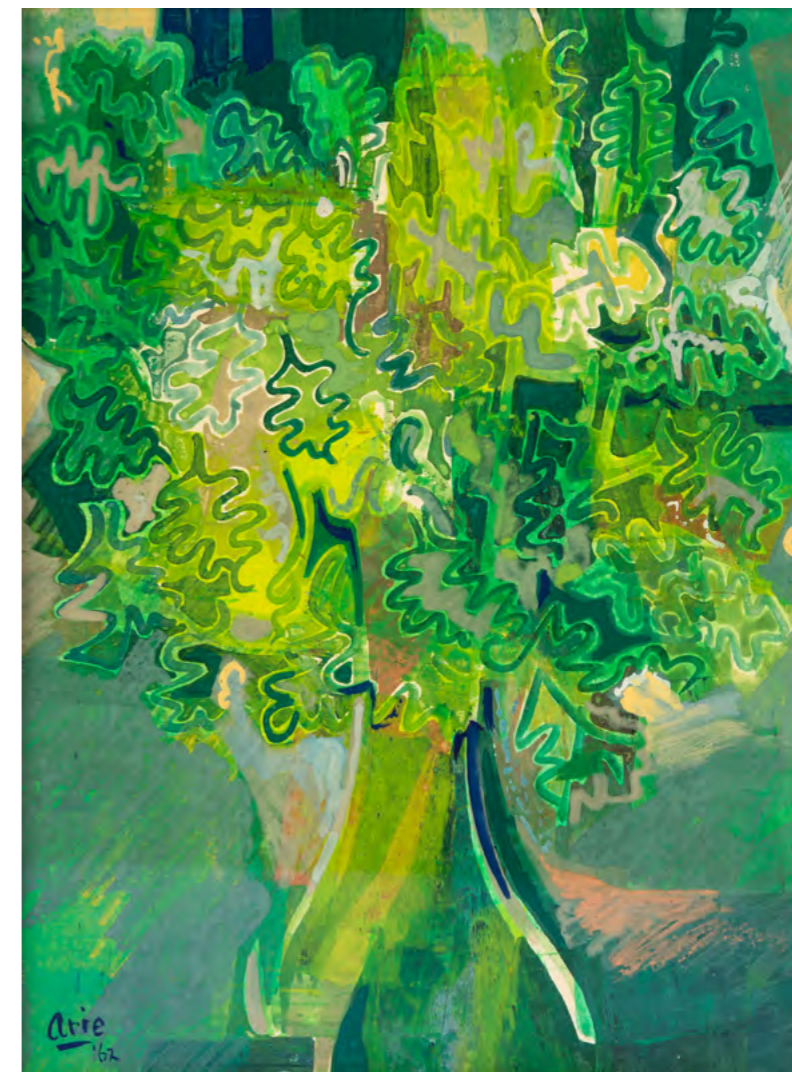
Provenance: family of the artist.

Literature: Luciënne Smit, 'Arie Smit - a Painter's life in the Tropics',
Pictures Publishers 2016, ill. p. 49.

€ 2.500 - 3.500

A sun-drenched shopping street in Batavia. It is quiet, there are not many people on the street. Above the entrance to the tall building on the left, the number 45 is visible. It is an almost pre-war representation of Batavia that Arie Smit (1916-2016) captured on this gouache in 1945. It is not certain whether he painted this during his captivity in which he worked on the Burma-Siam Railway or during his stay in Bangkok from September 1945 to early February 1946, where he took a number of painting lessons at the art academy. It was not until February 1946 that Smit was able to return to Java and in September of that year he resumed his work at the Topographical Service in Batavia. Post-war letters to his parents in the Netherlands show that Smit drew and painted a lot during his captivity and his stay in Bangkok. On February 6, 1946, during his return journey to Java with the troopship SS Thedens, he wrote to his father: *'I have definitely left my Siamese period behind me, will only remember the pleasant memories. I have collected many notes – historical, geographical, 24 large drawings and countless sketches that I keep carefully.'* The image that Arie Smit captured in this gouache is a loving lookback at Batavia as it lived in his memory. He may have pinned the drawing to the wall near his bed – the small holes at the bottom right and top may be silent witnesses to it. He signed the gouache on the back: Batavia 1945 AWS.

Luciënne Smit, March 2022



13
ARIE SMIT (1916-2016)

'Green tree', signed and dated '62 lower left, gouache on paper.

H. 27.5 cm. W. 20.5 cm.

Certificate of authenticity by Luciënne Smit is included in this lot.

Provenance: family of the artist.

Literature: Luciënne Smit, 'Arie Smit - a Painter's life in the Tropics',
Pictures Publishers 2016, ill. p. 114 (full page).

€ 3.000 - 4.000

The abstract shape of a tree in vibrant green tones, some cobalt blue accents that attract attention, a pink brushstroke catches the light. This striking painting was made by Arie Smit (1916-2016) in 1962.

'In 1960 I started my experiments with abstract painting already,' he wrote to his friend Ries Mulder, a painting teacher at the Akademi Seni Rupa Bandung, 'first with trees and vegetation – then with purely abstract scenes, generated from either colour spots or from linear patterns. And they pleased me mightily. These series of gouaches were fascinating in colour and movement. I doubt a lot when I'm brooding about my work, but when I start painting now it's this new visual sensation that I feel.'

Luciënne Smit, March 2022



14
MARIUS RICHTERS (1878-1955)

'De armen van geest' ('The poor in spirit'), signed and dated 1933 lower right, canvas.
H. 170 cm. W. 147 cm.

The title refers to Matthew 5:3 where Jesus said:
'Blessed are the poor in spirit, for theirs is the kingdom of heaven'.
Richters was a Christian artist and known for paintings with social and religious drama.

Added the book 'Marius Richters, Schilder en Glazenier 1878 - 1955' by Liesbeth van der Zeeuw.

Literature: depicted in the mentioned book, p. 18, ill. 8.

€ 1.000 - 1.500



15
ADOLPH VON MENZEL (1815-1905)

'Rocky landscape with cattle crossing a bridge', signed lower left, black chalk and lead with stumping.
H. 14.5 cm. W. 23.5 cm.

€ 5.000 - 8.000



16
ADOLPH VON MENZEL (1815-1905)

'Study of a man smoking and a man leaning over a table, pouring a glass of wine' (study for 'Breakfast Break'), signed upper middle and inscribed '2 aus u 2 einspringende Legfaltens' lower left, black chalk, graphite and stumping. H. 18 cm. W. 24.5 cm.

€ 4.000 - 6.000

Provenance of lot 15 and 16: Mueller-Jacobsch Collection; Private Collection, The Netherlands, since 1983.
Dr. Marie Riemann-Reyher has, based on photographs, confirmed the attribution to Menzel (both lots).

Von Menzel was a German Realist. Along with Caspar David Friedrich, he is considered one of the two most prominent German painters of the 19th century, and was the most successful artist of his era in Germany.



17

WILLEM GERARD HOFKER (1902-1981)

'Balische zusjes op 't tempelfeest' ('Balinese sisters at the temple feast'), signed and dated 'Bali Dec. 1940' lower left, oil on canvas. H. 100 cm. W. 75 cm. Verso titled and signed again.

Provenance: a Dutch family with a Dutch East Indies background.

€ 300.000 - 500.000

WILLEM GERARD HOFKER (1902-1981)

Willem Gerard Hofker (1902-1981) was born in the Netherlands in the city of The Hague. From an early age, his painting talent was noticed and influenced by some of his father's close friends, such as the well-known Dutch painters Isaac Israëls (1865-1934) and Willem Witsen (1860-1923). Israëls called Hofker 'unmistakably a gifted genius'. And Witsen thought his use of colour surpassed that of Hendrik Johannes Haverman (1857-1928), a widely respected Dutch artist of the time.

Willem started his education at the Art Academy in The Hague when he was fifteen and later continued it at the National Academy of Art in Amsterdam, which he left when he was twenty-two. He started working as an independent artist in Amsterdam in 1925. In 1928 he met Maria, the eldest daughter of his former teacher at the National Academy of Art, Georg Rueter (1875-1966). They married in 1930. Due to Hofker's wide range of talents he became a successful artist. He was an excellent painter, etcher and draftsman, depicting cityscapes, rural scenes, nudes and portraits. The couple was very happy together and they lived and worked in Amsterdam, and from mid-1938 till the end of 1943 in Bali.

Captivated by the people of Bali and their culture the artist selected his models by observing them in their natural environment. He would develop his talent and skills still further, also by the interaction with his fellow artists living nearby, but would remain true to his own realistic and academic style. The many letters which the Hofkers wrote to The Netherlands express a great respect for the work of the other artists on the island.



The letters. © Hofker archive, S. Hofker.

For example, they greatly admired the painter Roland Strasser, who lived in the mountain village of Kintamani, located west of the volcano Gunung Batur, and Rudolf Bonnet from Ubud, which nowadays is celebrated as the cultural center of Bali, but at Hofker's time was known only as an artists' village.

The Hofkers had already become superficially acquainted with this latter artist in the Netherlands through the intervention of sculptor Frits van Hall (1899-1945), Willem's best friend at the National Academy in Amsterdam. But it was in Bali where they got to know each other better and struck up a friendship which would last for forty years.

In relation to these friendships, Hofker remarked for example: *'Great admiration for Bonnet, who really appears to do much good for the population in Oeboed. We visited the excellent Austrian painter Strasser in Kintamani. Splendid work, a coarse Isaac Israëls. His work is unknown in Holland but sells very well in America. (...) Strasser makes compositions of several figures, should I ever get that far here?'*

Willem Hofker wrote his letters in a stenographic manner. While previous letters, dating from his first study trips in France (1918-1919 and 1920), contained very detailed and extensive descriptions, these first letters from Indonesia were a concatenation of volatile written words, probably to convey as much as possible without losing a lot of time. But when the couple enjoys a holiday in the mountains of Kintamani, Willem writes a letter that, so many years later, provides insight into the way this great artist observed and how that had been expressed in his paintings.

November 1, 1938. *'Finally there is time to write a bit: we took a week's holiday in Kintamani, which is about 1450 meters high (...). Where the slopes are steep and there, located at the bottom, the all enclosing Sanctuary of Bali: the Temple of Besaki. Magnificently tightly engineered, as if (André) Le Notre, the Garden Architect of Versailles and St. Cloud, had been schooled here. Huge gates, squares, stairs (terrace temples) and decorated banisters, as if they originated from Assyria. Impressive as such a construction shows, it is small and fine compared to the towering triangle in silhouette at the background: the Holy Mountain, Goenoeng Agoeng.*



Kintamani. © Photo Hofker archive, S. Hofker.

How wonderful all this is being balanced; the Balinese are stage builders: they know how to stage scenery. And their sculptures are real art constructions! In this environment we enjoy the coolness. It takes such effort to always fight against the heat. And it is also pleasant to see gray fog again and to recognize something of the fine colours of Holland. This noble gray as a background touch, on which the colours come true, one misses in the plain (Denpasar). There all is colourful and there is no united "colourlessness" like in our own beautiful country (Holland). That is an advantage of this resort (Kintamani), and it can be found in the work of the painter Strasser!'

For the first year and a half the Hofkers lived in the city of Denpasar, but on the advice of Rudolf Bonnet they moved to a higher village named Ubud where the climate was more pleasant and cooler.



The house Abangan. © Photo Hofker archive, S. Hofker.

Soon they felt at home in that wide open landscape of Ubud. Their temporary accommodation stood on the edge of sawahs overlooking the Pura Dalam temple. There too the Hofkers received a lot of visitors and various European artists living in the area, such as the Swiss artist Willy Quidot (1898-1978), the sculptor Louis van der Noordaa (1894-1945) and his wife, the German painter Walter Spies (1895-1942), who lived on the left side of the ravine, in Campuhan, and Rudolf Bonnet, who lived closer to the village center.

Along with this cottage, the Hofkers had a small guesthouse in the yard where many guests were accommodated. Soon the niece of musicologist Jaap Kunst, artist Anne Maria Blaupot ten Cate (1902-2002), came by and stayed. Willem Hofker knew her from his time at the National Academy. According to Maria, she had *'fantastic ideas about the cheap way of life in Bali'*.



Maria pours tea for Willem. © Photo Hofker archive, S. Hofker.

Although life in Ubud was very primitive for Willem and Maria, they were very happy. As a gifted hostess, Maria took care of the ever-changing guests, who stayed in the guest house, while Willem worked tirelessly. The new environment provided him with many new models. In May 1939 he wrote to Jaap Kunst: *'Enjoyment on Bali as a painter is enormous! So many subjects are available and how much willingness there is to pose! It's self-evident. After all one can end all the hard work with a joyful ceremony in a temple. The whole island is full of it!'*



Maria on 7 October 1939: *'In the afternoon, Willem sees a wonderful procession with about 200 women, some of whom are as incredibly rich and distinguishably dressed as you rarely see. "Then you're again happy that you stayed in Bali", Willem said when he came home.'*
© Photo Hofker archive, S. Hofker.

The many photos and postcards depicting richly dressed Balinese women on their way to the temple which the Hofkers gathered and sent to their family and friends in The Netherlands all expressed their great admiration for the temple feasts. Willem Hofker never let an opportunity go by to see such a beautiful procession.

Looking at this spectacular painting, a tribute to the Balinese women in their ceremonial costumes, we see that Willem Hofker has given all he had. He filled the background with different layers of that 'noble gray' as a base, which elevates the overwhelming colour explosion with which he painted his models. Here you can detect the fresh and humid tropical air that Hofker so admired in Kintamani. He then went on and manipulated the still wet paint with a dry hard brush, so that the sizzling air appears as it can be seen in Ubud during the wet season. How beautiful this all is assembled around the sisters. You also see the contours of the sculptured temple gate or place of sacrifice, where even the Singha is present in the lower right corner to balance the decor. But the models take center stage.

If we read the notes of the Hofkers from the time in which this beautiful painting was made, we find a remarkable line written by Maria in one of her diaries. Apparently when Willem Hofker wanted a pink flower that grew in Campuhan for his young model, Maria went out to find one for him, as she noted on September 30, 1940. As such this is nothing remarkable, but usually it is the red hibiscus flower that she had been sent out for by Willem. In this entry it is a pink one, which may have been the flower that can be seen on the head of the youngest sister. At that moment Willem works on this masterpiece that shows the beauty of the Balinese women and their rich costume for temple ceremonies. And abundant flowers like these are customary. The crown of red hibiscus flowers in the hair of the elder sister, whom we recognize as Ni Noneh, is decorated with the ceremonial golden flower, the *Bunga Emas*, a hair decoration of curled gold foil that women wear at weddings and temple festivals. A rosette with a red gemstone in gold adorns her temple like an ornament. Both girls carry the traditional ear jewelry *subang*, bracelets and ring. The fabric draped over Ni Noneh's shoulder has been applied by Hofker with light yellow in rich *impasto* against the dark ochre to enhance the light reflection on all that gold, very subtly revealing the weaving patterns in it. Hofker managed to enliven the sisters in a phenomenal way with the fascinating mix of colour in their skin. It shows everything from light and shadow, from warmth to coolness and from luster to matted. The painter has fully dedicated himself to this work of art; the sisters have been painted exuberantly. They are positioned closely together. The arm of Ni Noneh is put protectively around the little sister, showing a salvaged atmosphere, reinforced by her left hand resting on the forearm. But it's that one finger of her other hand that just touches the little sister which makes it very revealing and disarming, as captured in the facial expression of the youngest girl. As a spectator you will be attracted by it immediately. She is fascinating. She appeals to your emotion and raises great curiosity. What does she see? What does she think? Only a few portraits in Hofker's Balinese oeuvre show such a captivating look.

With this rare discovery, Willem Gerard Hofker has given us a painting of outstanding quality. It shows his unparalleled painting talent and the magic of his Bali in 1940 in a monumental way, that in our time, the 21st century, is still much admired and appreciated.

Seline Hofker, April 2022.



18
WILLEM GERARD HOFKER (1902-1981)

'Nude', signed and dated 1955 lower left, pastel.

H. 46 cm. W. 30 cm.

Verso a poster of the exhibition 'Langs de Amsterdamse grachten...'

€ 5.000 - 7.000



19
WILLEM GERARD HOFKER (1902-1981)

'Portrait of Maria, wife of the artist', titled 'Maria' upper left, signed and dated 1933 upper right, pastel.

H. 58.5 cm. W. 47 cm.

€ 5.000 - 7.000



20
JACOB DIRK VAN HERWERDEN (1806-1879)

'Segara Wedi with Gunung Bromo, east Java', signed and dated 1853 lower right, canvas.

H. 51 cm. W. 69 cm.

Provenance: Dutch private collection, probably formerly in the collection of Dr. Hofstede de Groot, an important art historian and collector.

The Dutch physical anthropologist Dr. Herman F. C. ten Kate, son of the painter Herman Frederik Carel ten Kate, wrote (most probably) about this painting and the other painting by Herwerden in this auction: *'What I know of Herwerden's work from my own experience is limited to only five paintings. One of the best is the 'Segara Wedi', on the south coast of Java: a beautiful quiet bay, surrounded by mountains. Both the terrain and the vegetation come into their own here, thanks to the drawing and the 'spicy' colour. Another is a mountain and river view that I bring home to East Java because of the fairly sparse vegetation on the slopes. Both pieces belong to Dr. Hofstede de Groot.'*

Source: Dr. Herman F. C. ten Kate 'Schilder-teekenaars in Nederlandsch Oost- en West-Indië en hun beteekenis voor de land- en volkenkunde' in Bijdragen tot de taal-, land- en volkenkunde van Nederlandsch-Indië, volume 67, p. 470. Published by Koninklijk Instituut voor de taal-, land- en volkenkunde van Nederlansch-Indië, 1913.

€ 7.000 - 9.000



21
JACOB DIRK VAN HERWERDEN (1806-1879)

'Indonesian landscape', signed and dated 1850 lower left, panel.

H. 20.5 cm. W. 28.5 cm.

Provenance and literature: same as lot 20.

€ 5.000 - 7.000



22
GERARD PIETER ADOLFS (1898-1968)

'Feeding the rooster, Madura' ('Utfodring av tupp, Madoera'), 1947, signed lower left, signed again and dated on the verso; numbered No. 12 and titled 'Utfodring av tupp, Madoera' on the stretcher, oil on canvas. H. 50 cm. W. 60 cm. In the original frame by the artist.

€ 6.000 - 8.000

Literature:

Borntraeger-Stoll, E., Orsini, G., 'Gerard Pieter Adolfs, The Painter of Java and Bali', Wijk & Aalburg, 2008; the preparatory sketch* for this painting is illustrated on p. 352.

Exhibited:

Hultbergs Konsthandel, Stockholm, Sweden, October 16-30, 1948, No. 12, as 'Utfodring av tupp, Madoera'.

Provenance:

- sold at the above Stockholm exhibition, October 1948, to the former owner;
- thence by descent, private collection, Sweden;
- private collection, granddaughter of the artist, Switzerland.



The exhibition leaflet of Hultbergs Konsthandel, Stockholm, October 1948

'Adolfs has fathomed the soul of the Javanese and Balinese people. He has vitalised and intensified his figures with no loss of tranquility. Perhaps that is the most striking characteristic of these canvasses: this silent activity, of posture rather than of motion, and of concentrated observation on an event rather than active participation in it.'

(Hengeloosch Dagblad, 15 October 1949)

Gerard Pieter Adolfs was born on January 2, 1898 in Semarang, Central Java. After his graduation in Amsterdam as an architect, he returned to Java, where he designed houses in Yogyakarta, Solo and Surabaya. During the 1920s he switched, dedicating the rest of his life to painting. From the start of his career as an artist, Adolfs was successful, allowing him to travel for a few months, each year. In 1940 - shortly before the occupation of Holland - Adolfs came back to Europe and settled in Amsterdam. Until then, every painting that Adolfs made in the Dutch East Indies was sketched or painted on-site, and then perfected in his Surabaya studio. From 1940 onwards, Adolfs painted his beloved country and its inhabitants from his memories, at his Amsterdam studio. The war years in The Netherlands were hard on Adolfs; he was not used to cold winters, canvasses and paints were scarce, and there was hardly any possibility to exhibit his work. Moreover, he was separated from his wife and daughter, and tragically only found out his wife had passed away in Surabaya (at only 42) 2.5 years after her death. Fortunately, the artistic spark was ignited soon after the Netherlands were liberated from the Germans, in May 1945. Adolfs made new contacts with European galleries, and from 1947 onward, he started exhibiting his work in the Netherlands, Switzerland and Sweden.



*Sketch of a Javanese bird seller, holding a bird cage. Illustrated in Borntraeger-Orsini (2008), p. 352

Executed in 1947, and exhibited in Stockholm in 1948, 'Feeding the rooster, Madura' is a typical representation of one of Adolfs' best-kept secrets, his Luminist period (1940-1947). Typically, Adolfs' Luminist paintings possess a strong dynamic quality, with a touch of tropical light. Adolfs used forceful, short, mostly rectangular strokes, each subtly different in shade from the next, making faces gain a deep glow, buildings a rich texture, and backgrounds a fervid flamboyance. It should be emphasised that most paintings stemming from the Luminist period (1940-1947) were destroyed in bombing-raids during World War II, making them much sought-after now.

In the current lot, we see a man feeding his rooster, while another man is seated behind him, in a typical *jongkok* squatting posture. Two bird cages, suggesting the man feeding the rooster is a bird seller or a cock fighter, balance the composition. There is a distinct delicacy in the fact the man is tip-toeing; it makes the viewer aware of the owner's pride and pleasure, feeding his precious animal.

The obvious bright colours that Adolfs uses actually go back to his Vibrant (impressionist) period, which started around 1936. It is assumed to stem from several journeys, especially his visit to Japan. There, he was introduced to the lavishly bright colour spectrum of the local flora and fauna, and the traditional Japanese clothing. From that moment on, it became a part of his painting style.

In one of the Leporello sketch books that Adolfs bought during his 1936 sojourn to Japan, we can see an ink drawing of a Javanese or Madurese man, which is arguably the inspiration for the current lot; this sketch* literally connects Adolfs' mid-1930s Vibrant style to his mid-1940s Luminist style of painting:

'These works present a typically Oriental vision where shade and soft tonalities do not exist, where everything dances and whirls, where nature, people and objects are like motley spots of colour fading away into a blazing, all-absorbing light.'

(De Gentenaar, 10 January 1950)

Gianni Orsini MSc. April 2022



23

A set of 47 blue and white porcelain cups with saucers, from the 'The Ca Mau Shipwreck'. All decorated with scenes of the Three Kingdoms depicting Lu Bu and Diao Chan. The Ca Mau Shipwreck was found near the Ca Mau Peninsula in southern Vietnam in 1998. The vessel sailed between 1723 and 1735 from Canton, China with destination Batavia (Jakarta).

H. cups 3.5 cm. Diam. saucers 11.5 cm.
With 35 wooden stands.

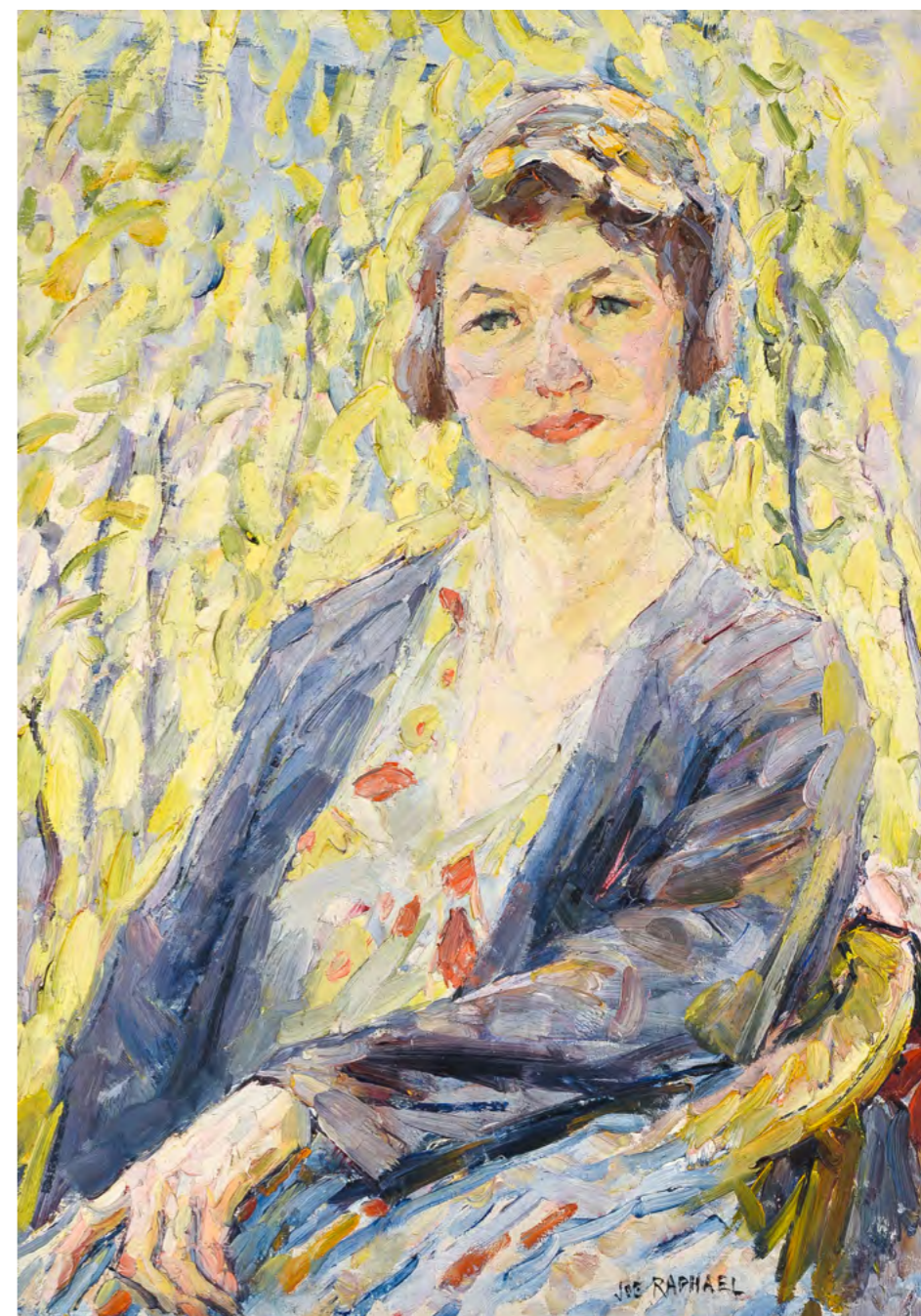
€ 5.000 - 6.000



Part of this lot.

*'Jos Raphael is
one of the best
artists California
has produced'*

'News of art and artists',
The San Francisco Call,
Sunday, July 20, 1913.



24

JOSEPH MORRIS RAPHAEL (1869-1950)

'Portrait of Johanna Frederika Jantina Blok-Rinke (1901-1957)', signed lower right, canvas.

H. 76 cm. W. 54 cm.

Madam Blok-Rinke was married to Arie Marie Blok (1900-1945), Raphael's psychiatrist, who received the painting as payment for a treatment around 1935. They lived in the The Hague, The Netherlands. Johanna was daughter of Jan Rinke (1863-1922), an artist who designed 'Pietje Bell', a famous character in Dutch children's books, movies and a musical.

Raphael was an American Impressionist painter who went to Paris in 1903. After his study he settled in Laren, The Netherlands. Because of the situation in Europa at that time, and the fact that he was Jewish, he returned to San Francisco in 1939. Especially his colourful garden- and orchard views were sold for considerable amounts, for example 'Tea in the orchard' was sold for \$ 440.000 (hammer price) in 2019.

€ 3.000 - 5.000



25

JAN ZOETELIEF TROMP (1872-1947)

'Reading at the beach', signed lower left, canvas.

H. 27 cm. W. 35 cm.

€ 8.000 - 12.000

JAN ZOETELIEF TROMP

He was born in the Indies, this Germanic with the broad, square shoulders, who walks through life like a Siegfried figure, young, powerful and muscular, unsuspecting and unprejudiced. Yet not the dark forests are his home; he is more attracted by the unlimited sea, the wide beach, the shining Dutch dune. And there in the quiet Katwijk, the ancient village by the sea, this artist lives with his family: his cheerful sweet wife who helps him along the often difficult artistic path and his frisky, merry band of black-eyed children.

'*The one prudence in life is concentration*', Emerson says. Zoetelief Tromp has managed to concentrate in his art, being forced to concentration by fate itself.

When he was barely three years old, his family sadly discovered that the burly, cheerful child could not hear. A large military demonstration with heavy cannon blasting made him look on with a smile, while everyone else shut their ears to avoid the violence. They now took all kinds of hearing tests with him, also in the musical field, without him reacting to this.

Should he have to grow up lonely? An unbearable thought! His parents were bound to the Indies. Madame Zoetelief, his grandmother, whose name he later added to his own at her request, decided, full of love for her grandchild, to leave Batavia with him. They travelled to Europe in order to visit and consult the greatest and most renowned ear doctors, but these journeys yielded no cure. The long-awaited good was found at the Deaf and Dumb Institute at Rotterdam where little Jan received his beneficial education, while he lived with his Grandmother, who had now settled in Rotterdam and prepared him a pleasant home there, and who kept close track of the marvels of his development.

After Jan had left the Rotterdam institute and returned to the Indies for a while to visit his family, his desire to become a painter became so strong that he attended the Hague Academy to receive his artistic training. Even as a young boy he had shown great fondness for copying everything he saw, and now he was experiencing on the spot the after-effects of the tremendous revolution in art brought about by the Hague school of painting, a revolution in its effects equally great and successful as the masters of Barbizon have produced in France.

The studio of the artist Blommers, who would later become his father-in-law, was always open to him during and after his studies. Blommers' art attracted him; his subjects, especially his beach compositions, his full, juicy brushstrokes and quick painting; and though he by no means became his servile follower, neither in brushwork nor in colour, yet it were the same subjects of dune, beach, and sea that captivated and bewildered him; and although he thought he had to look elsewhere for food for his spirit, to wit in Blaricum, an irresistible power, an inner love drew him back to the sea. Here in Katwijk, where he can watch the sea in all its changing moods from his studio, he feels in his element; the shell fishermen in their work, the playing village youth on the beach, the knitting women and girls, the young mothers standing on the lookout for their men at sea – all are welcome models to him. On his walks he brings his sketchbook and makes his notes in quick, accurate scribbles which his strong memory allows him to work out later. How many studies, sketches and designs he makes with undaunted perseverance of a motif that he wants to grow into a painting! He does not rest until he has acquired complete control over gestures and movements to achieve what he visualized. He loves the play of light, with which he achieves lavish effects.

Zoetelief Tromp, whose clear eye is so open to the enchanting, unparalleled Dutch beach scene, will be able to give his admirers a lot in his lyrical, serene art!

Rosa Spanjaard, 'J. Zoetelief Tromp', in 'Vrije arbeid', May 1921, p. 73.



26
ZHANG SEN (1956-)

'Flowers and fruits', signed upper right and stamped lower left (in Chinese),
ink and watercolour on rice paper.
H. 49 cm. W. 44 cm.

€ 3.000 - 4.000

Zhan Sen was educated by the famous
Chinese artists Wu Guanzhang and Qiu Sha.

Provenance: Prof. dr. C.A. Smolders (1930-
2021). Smolders was professor in membrane
technology. In the 1990s he met Zhan Sen
and was so impressed by his work, that he
offered him to exhibit in the Netherlands.
The exhibition was held in Galerie Yvonne
Hallema (Borne) and the University of
Twente (Enschede).



The artist with Prof. dr. C.A. Smolders and his wife.



27
A jade sculpture, depicting a water buffalo. China, late Qing.

Provenance: from the collection of Hans Luft (1901-1989), merchant in Shanghai before the 1940s.
H. 17.5 cm. L. 57 cm.

€ 10.000 - 15.000



29
WILLEM WITSEN (1860-1923)

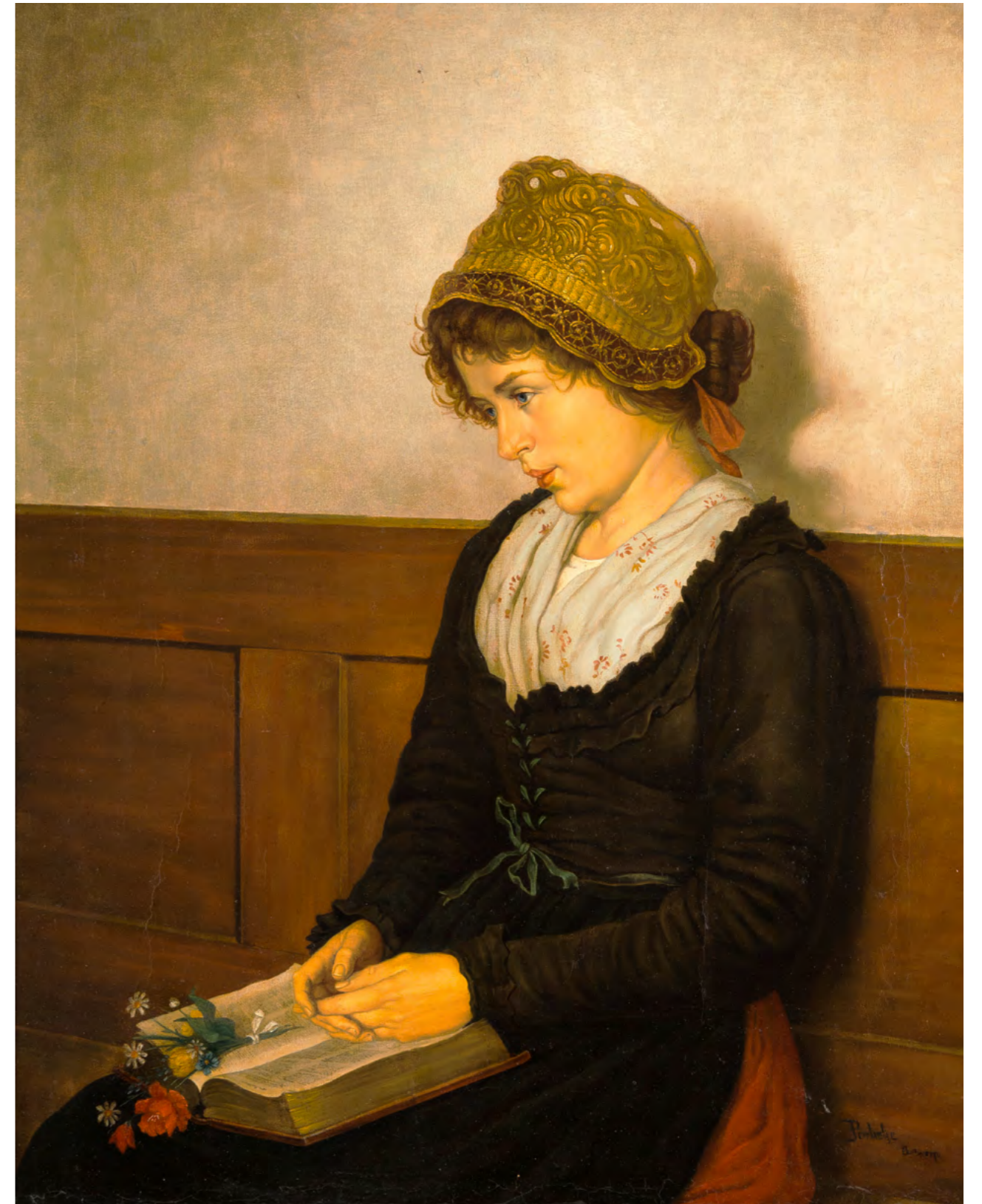
'Keizersgracht, Amsterdam', signed lower right, watercolour on paper. H. 55 cm. W. 72 cm.

Exhibited: 'Willem Witsen', Singer Museum Laren, Dec. 1958 - Jan. 1959. Exhibition label verso.

€ 1.500 - 2.000

It is a motionless and above all a soundless world, which encompasses and fascinates us. Witsen goes to the extreme consequences of his ideas in his watercolours, in which he develops a technique that is completely his own, unmatched by anyone. Through endless painting, rinsing, scraping, through a drawing carried out in the finest detail and through a tonal bond, in which all nuances of colour change, reflex and shadow are registered, he achieved a quiet splendor and a perfection in the watercolour, which is reminiscent of Johannes Vermeer.

Hans Engelman in 'Tentoonstelling in Singermuseum: De roerloze wereld van de felle Willem Witsen', De Telegraaf, 17th of December 1958



30
JAN PORTIELJE (1829-1908)

'Meditating girl', signed lower right, canvas.

H. 69 cm. W. 55.5 cm.

€ 1.000 - 1.500



31
C.J. ANTHONY DOSS (1933-2008)

'Indian woman', signed and dated 79 lower right, canvas.

H. 91 cm. W. 91 cm.

Doss represented India at biennales in Paris and Sao Paulo.
He was also a prominent member of the South Indian Society of Painters.
His works are in Indian museums like The National Art Gallery in Chennai, Madras.

€ 1.000 - 1.500



32
GOPAL. S. ADIVREKAR (1938-2008)

'Abstract composition', signed lower right, canvas. Verso signed again and dated '90.

H. 110 cm. W. 150 cm.

Gopal S. Adivrekar was an Indian artist who exhibited in many countries,
a.o. in Melbourne, London, Geneva, Singapore and Antwerp.

€ 1.000 - 1.500

FROM THE COLLECTION OF HENK CLEYNDERT AZN (1880-1958)

Henk Cleyndert Azn (1880-1958) was an important Dutch nature conservationist and spatial planner. Until an advanced age, Cleyndert advocated in word and in writing the care for the landscape, the need for a nature conservation law, the importance of urban greenery and the involvement of landscape architects. The aesthetic element always came first for him.¹

Cleyndert also sought beauty of nature and landscape in art and was a serious collector. Beside that, he was board member of the Rembrandt Association (Vereniging Rembrandt), the largest group of art patrons focusing on art and art acquisitions in the Netherlands. The Cleyndert Fund is part of this association. In the 1950s, he convinced the board of the association that it should also support acquisitions of art made after 1900. Before that, it was feared that more modern art was not yet 'matured' and that its value was unsure.²

Cleyndert lived in Java from 1903, as a member of the firm Hessels, Cleyndert & Co, brokers in tobacco, coffee, sugar and tea. In 1921 he traveled back to the Netherlands as a wealthy man, with a detour via the USA. He left most of his collection to Dutch museums and a substantial bequest to the Rembrandt Association as well.



Mr. Cleyndert. Photo:
Cleyndert family archive.

Sources:

¹ Marga Coesèl, Heimans en Thijsse Nieuwsbrief no. 40 (Heimans en Thijsse Stichting), augustus 2011.

² Fusien Bijl de Vroe, 'Steun aan moderne kunst' in Bulletin van de Vereniging Rembrandt, volume 17, no. 1, 2007, p. 29.



Board of the foundation 'Natuurmonumenten', 1930s.
Mr. Cleyndert is on the front row, 3rd from left.
Right of him Mr. Van Tienhoven and J.P. Thijsse.
Photo: Cleyndert family archive.



33

LEE MAN FONG (1913-1988)

'Majestic nature', signed and dated 1950 upper right, oil on board.

H. 90 cm. W. 116 cm.

Provenance: Henk Cleyndert Azn (1880-1958), thence by descent.

This painting by Lee Man Fong represents a few strong characteristics of Cleyndert: his love for nature, his eye for quality and aesthetics, and his courage to buy (at that time) contemporary art. He bought this painting probably at one of the Lee Man Fong exhibitions in 1950 in the Netherlands as a wedding gift for his son and daughter in law.

€ 50.000 - 70.000

*'In his landscape paintings
one can admire the enormous
virtuosity and refined taste.'*

R.E. Penning, Haagsch Dagblad, 10th of May 1950, about the Lee Man Fong exhibition in 'Kunst van onze Tijd' ('Art of our Time'), The Hague, May 1950.



34

FLORIS ARNTZENIUS (1864-1925)

'Helleborus in a blue ginger jar', signed lower left, watercolour. H. 39 cm. W. 33.5 cm.

Provenance: Henk Cleyndert Azn (1880-1958), thence by descent.

€ 4.000 - 6.000



35

LODEWIJK JOHANNES KLEYN (1817-1897)

'A Dutch winter landscape with ice skaters', signed lower left, oil on canvas.

H. 50 cm. W. 72.5 cm.

€ 2.000 - 3.000



36
An 18-kt gold rigid bracelet, set with 30 diamonds.
Italy. Total weight approx. 79 gr.
€ 2.500 - 3.500



38
An 18-kt gold rigid bracelet, set with enamel,
brilliants and amethyst. Total weight approx. 54 gr.
€ 1.250 - 1.500



37
An 18-kt gold ladies watch, set with diamonds and
sapphires. Total weight approx. 65 g.
€ 2.000 - 2.500



39
A C-shaped platinum brooch set with diamonds
and a cultured pearl on both ends. With 18-kt gold
pin. Diamond colour grade: medium - low.
In total approx. 7.5 ct.
€ 4.000 - 6.000



40
An 18-kt gold brooch with three cultured pearls and green enamel designed by Bert Nienhuis (1873-1960),
made by goldsmith Lodewijk Willem van Kooten (1903-1972). Total weight approx. 4.8 g. H. 0.8 cm. L. 4.2 cm.

A brooch with a nearly identical design by Nienhuis is on permanent display in Rijksmuseum Amsterdam
(Collection no. BK-1980-71). Nienhuis' jewelry designs are considered to be highlights of Dutch Art Nouveau.

Literature Rijksmuseum:

- a) J.D. van Dam, J.J. Heij, Art Nouveau in het Rijksmuseum, p. 187, ill. 20;
- b) R.J. Baarsen, G. van Berge, Juwelen 1820-1920, p. 72-79, cat.no. 32L;
- c) H. Domisse et al, Kloeken, zilver, sieraden uit de Nederlandse Art Nouveau en Art Déco 1900-1930,
cat.no. 100;
- d) Bulletin van het Rijksmuseum 28 (1980), p. 135, ill. 8.

€ 3.000 - 4.000



41
Set of 12 large and 12 small knives.
The silver handles inlaid with mother-
of-pearl, depicting a vase.
England, Sheffield around 1780,
manufactured by Staniforth.
Blade marked with 'SHEMEL' stamp.
Louis XVI, around 1790. L. 22.5 - 26 cm.
Added a bag of lead strips and molds,
to prevent rust.

€ 1.750 - 2.250



42
A bible in tortoiseshell binding with 20-kt gold
mounting and double clasps.
Dordrecht, 1795. Makers mark unknown.
City mark Groningen.
Date mark 1807 - 1812.

€ 3.000 - 5.000



43
A platinum (below legal alloy) necklace with
repeating bow motifs and a carved jade pendant.
The necklace is set with brilliants and pearls.
L. 39 cm.

€ 4.000 - 6.000



44

A pair of silver candlesticks on octagonal moulded base, with octagonal wax-pan. Master's mark attributed to Pieter Breetvelt, city mark Dordrecht, 1749.

Literature: - 'Dordrechts goud en zilver', 11 April -15 June 1975, Museum Mr. S. van Gijn, Dordrecht. p. 36, no. 90.
- 'Dutch Silver', J.W. Frederiks, vol. II, no. 429.

Total weight approx. 773 g. H. 19.5 cm.

€ 6.000 - 8.000



45

A pair of silver candlesticks. Master's mark WS, city mark The Hague, 1743.

Total weight approx. 600 g. H. 18.5 cm.

€ 4.000 - 5.000



46

A large format Dutch coin-scale, Middelburg, Maarten Goetbloet, 1624.

Cologne shriner's mark 'IK orb' on the lid and in the deck.
Three brass hinges, three brass hooks.

Lid richly decorated on the in- and outside. In the lid a small lid for the (missing) fractions, and in ink the text 'Ghemackt bij Maerten goet / Bloets tot Middelburch op / den Burch over t ghevanghehu' and '1.6.2.4'.
Extra brandmarks in the lid: castle, climbing lion, and rooster.

In the deck 40 + 2 recesses, filled with 43 coin-weights: 28x Goetbloet, 4x Molckman, 3x Deelen (I), 1x M. du Mont (all Middelburg), 2x Geens (II), 1x Kaan, 4x Paulusz added later.

Extensive listing of the coin weights available on request.

H. 3 cm. W. 13 cm. L. 25.5 cm

€ 3.000 - 4.000



47
GERARD PIETER ADOLFS (1898-1968)
‘Street vendors’, signed lower right, oil on canvas.
H. 40 cm. W. 50 cm.

€ 2.000 - 3.000



48
RADEN BASOEKI ABDULLAH (1915-1993)
‘The waterfall’, signed lower right, canvas.
H. 70 cm. W. 50 cm.

€ 3.000 - 5.000



49

A set of 16 Ying Qing ware porcelain sculptures which portray the pride and unity of the entire Chinese nation. China, Cultural Revolution. H. 22 - 48 cm.

The exquisite craftsmanship and lifelike characters reflected a new visual culture at the time; one that celebrated workers, soldiers, industrial progress, artists, etc.

€ 50.000 - 80.000

Provenance: bought in 1978 at the China National Light Industrial Products Import & Export Corporation, Shanghai. Copy of invoice available.

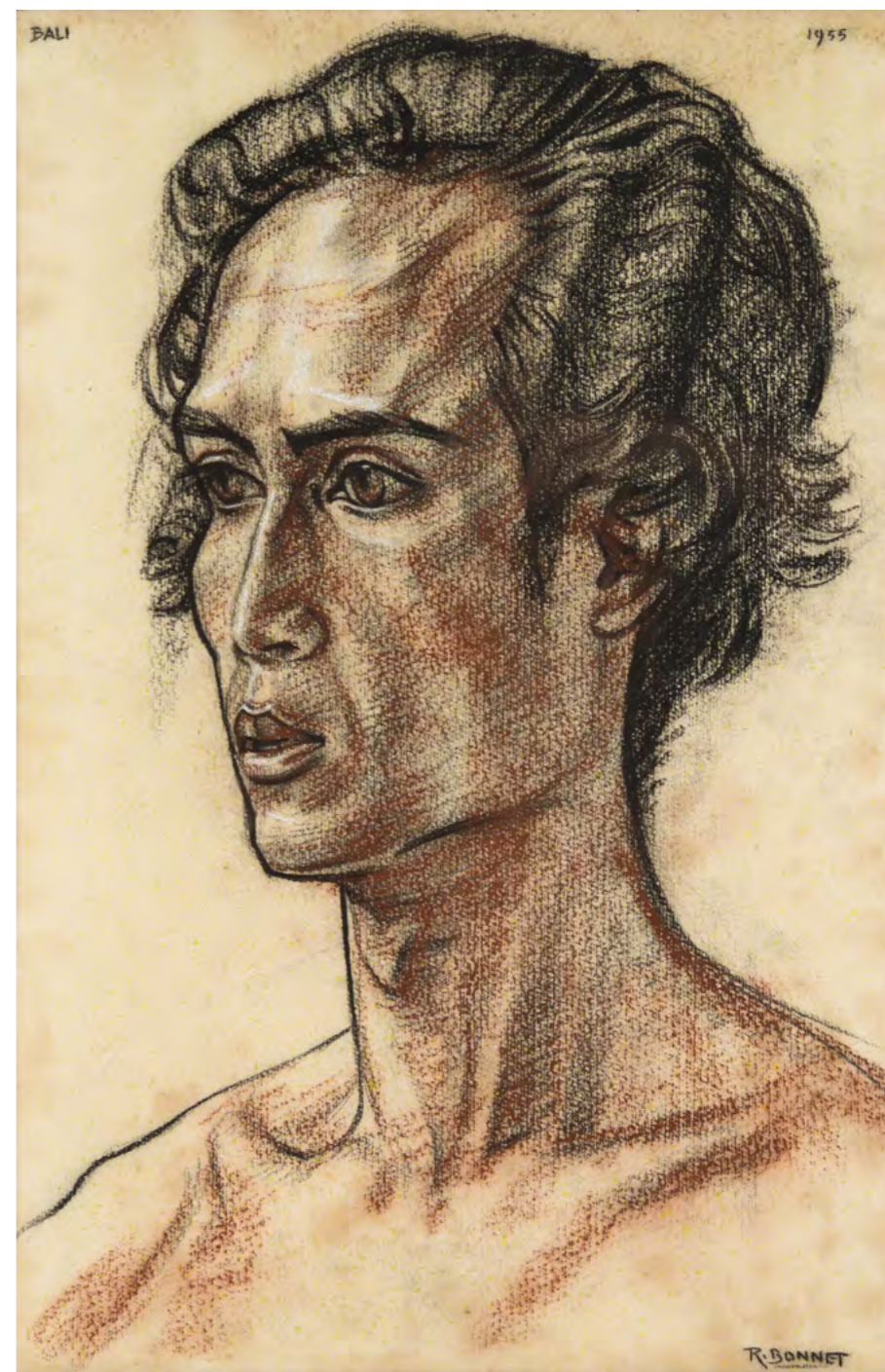


50
LUCIEN FRITS OHL (1904-1976)

'Chinese Junks', signed lower right, oil on board.

H. 100 cm. W. 80 cm.

€ 2.000 - 3.000



51
RUDOLF BONNET (1895-1978)

'Balinese man', signed lower right, dated 'Bali 1955' upper left and right, charcoal and pastels on paper.

H. 55 cm. W. 36 cm.

€ 1.500 - 2.000



52
FRENCH SCHOOL (18TH CENTURY)
'Royal lady', unsigned, oil on copper. H. 40 cm. W. 30 cm.

€ 1.000 - 2.000



53
JEAN CAROLUS (1814-1897)

'The introduction', signed and dated 1885 lower right, canvas.

H. 78 cm. W. 96 cm.

€ 4.000 - 6.000

FROM THE COLLECTION OF JHR. FRANS BEELAERTS VAN BLOKLAND
(1872-1956), LOT 54 – 71



Beelaerts van Blokland was also known as the 'The Hague Mandarin', given that he resided in Peking as a Foreign Affairs diplomate from 1909 until 1919. In 1905 he married lady Maria Adriana Snoeck (1873-1948), a lady-in-waiting attending on Queen Wilhelmina. After his stay in China he was, among other things, Minister of Foreign Affairs, vice-president of the Council of State, and President of the Dutch College of Arms. In May 1940 he accompanied Queen Wilhelmina to London, where he was her most important advisor. Beelaerts van Blokland was Knight Grand Cross in the Order of the Lion of the Netherlands and Grand Officer in the Order of Orange-Nassau.



*Jhr. Beelaerts van Blokland and his wife during their stay in Peking
1 July 1915 – 25 April 1916.*



54

A pair of carved rosewood chests. China, 19th century.
Lid decorated with flying dragons amidst ruyi-shaped clouds.
Sides decorated with 'The four arts of the Chinese scholar':
music, 'chess', calligraphy and painting.
Lid and sides have floral decorations as well.

H. 21 cm. W. 36 cm. D. 24 cm.

€ 4.000 - 6.000



Top of the chest



55
A pair of blue and white porcelain lidded jars with two ears, decorated with antiquities.
Unmarked. China, Kangxi.

H. 15.5 cm.

€ 1.500 - 2.000



57
A pair of blue and white lobed porcelain vases, decorated with dragons in the waves.
Marked with seal mark Chenghua. China, Republic.

H. 12.5 cm.

€ 800 - 1.000



56
A pair of blue and white porcelain vases, decorated with flowers. Marked with censor.
China, Kangxi.

H. 18.5 cm.

€ 800 - 1.000



58
A blue and white porcelain spittoon, or so-called 'ZhaDou', decorated with dragons and flowers.
Marked with 4-character mark Chenghua. China, Republic.

H. 12 cm. Diam. 16 cm.

€ 800 - 1.000



59

A pair of polychrome porcelain bowls, decorated with fruit trees. Marked with 6-character mark Tongzhi. China, Tongzhi.

H. 6.5 cm. Diam. 12.5 cm.

€ 1.500 - 2.000



62

Lot of two blue glazed porcelain bowls. Marked with seal mark Qianlong. China, Qianlong.

H. 7 - 7.5 cm. Diam. 17 - 17.5 cm.

€ 800 - 1.000



60

A set of three blue and white porcelain bowls, decorated with figures in an interior. Marked with 4-character mark Xuande. China, 19th century.

H. 8.5 cm. Diam. 18 cm.

€ 1.500 - 2.000



63

A set of three polychrome porcelain medallion bowls, decorated with figures and animals. The inner side with blue and white decor of figures and birds. Marked with seal mark Daoguang. China, Republic.

H. 6.5 cm. Diam. 14.5 cm.

€ 1.000 - 1.500



61

A set of four polychrome porcelain cups, decorated with two immortals, a deer and a flower vase in a garden. Marked with 6-character mark Chenghua. China, Qianlong.

H. 3.5 cm. Diam. 9 cm.

€ 2.000 - 3.000



64

A set of four blue and white porcelain bowls, decorated with flowers. Marked with seal mark Daoguang. China, Daoguang.

H. 6 cm. Diam. 15 cm.

€ 1.000 - 1.500



65

A pair of blue and white porcelain deep dishes, decorated with the Three Friends of Winter. The back side with figures and little boys in landscapes and interior. Marked with seal mark Jiaqing. China, Jiaqing.

H. 4 cm. Diam. 18 cm.

€ 800 - 1.000



66

A blue and white porcelain deep dish, decorated with the Three Friends of Winter. The back side with a figure and little boys on a terrace. Marked with 6-character mark Tongzhi. China, Tongzhi.

H. 4 cm. Diam. 17.5 cm.

€ 1.000 - 1.500



67

A finely incised celadon glazed 'floral scroll' bowl with underglaze decor of flowers. Marked with seal mark Qianlong. China, Republic.

H. 6 cm. Diam. 15 cm.

€ 2.000 - 3.000

68

A set of eight blue and white porcelain saucers with scalloped rim, decorated with the so-called 'kakemono' decor and underglaze relief decor of characters. Marked with seal mark. Japan, 18th century. Diam. 18 cm.

€ 2.000 - 3.000



69

A pair of doucai porcelain deep dishes, decorated with Shou characters. Marked with seal mark Daoguang. China, Daoguang. H. 4.5 cm. Diam. 20.5 cm.

€ 3.000 - 4.000



70

A doucai porcelain deep dish, decorated with Shou characters. Marked with seal mark Qianlong. China, 19th century.

H. 5 cm. Diam. 20.5 cm.

€ 800 - 1.000



71

A set of seven polychrome porcelain saucers, decorated with flowers and bats. The center with a Shou character. Marked with seal mark Jiaqing. China, 19th century.

Diam. 15.5 cm

€ 800 - 1.000

M.C. ESCHER
'REGELMATIGE VLAKVERDELING' ('REGULAR DIVISION OF THE PLANE')
AND IR. C.J. (KAREL) ASSELBERGS

This famous book is the result of an intensive collaboration between M.C. Escher and Ir. C.J. (Karel) Asselbergs, secretary of the bibliophile foundation De Roos. Asselbergs (1904-1974) was director of the Breda sugar factory, a great collector of graphics and also owner of a publishing house, the Eenhoorn Pers.

In this book, Escher goes into detail about his 'hobby' of the regular division of the plane, and wonders, among other things, whether this belongs to the domain of art or mathematics. He comes to the conclusion that it cannot actually be fully claimed by either domain. He then defines the regular division of the plane as follows:
A plane, which must be imagined to be continued indefinitely on all sides, can be filled, according to a limited number of certain systems, to infinity with, or divided into, similar geometric figures, which border each other on all sides without leaving 'empty spaces'.

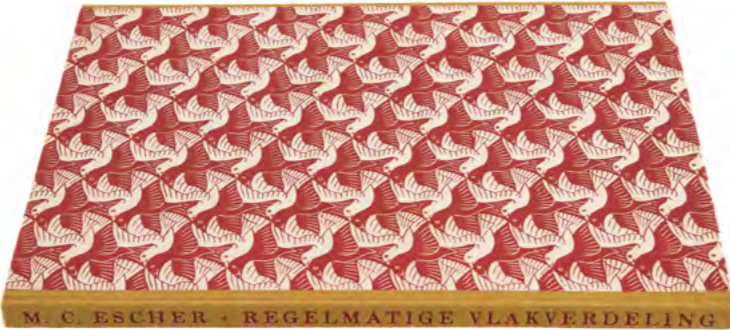
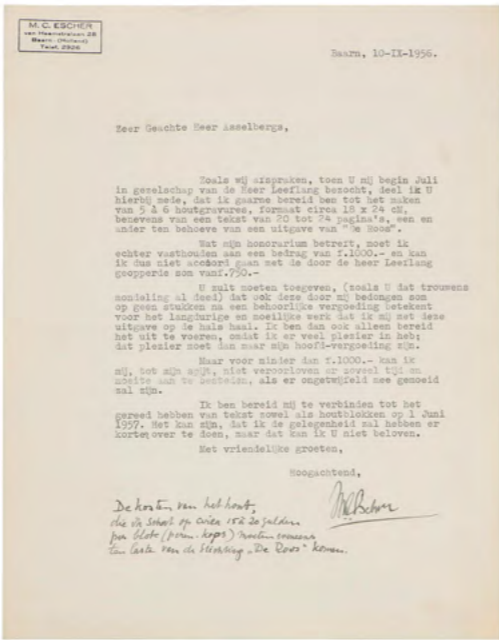
He explains this definition with examples, and then goes on to discuss the six woodcuts in the book in detail. These are printed in both black and white and red. The red prints are loose in a 'suite en sanguine', so that the reader can study them well when reading the explanatory notes.

This auction contains a unique copy of this book, not a numbered one, but a personal copy for C.J. Asselbergs and with six signed prints. Correspondence relating to the creation of this book will also be auctioned. In total there are 28 letters, mainly between Escher and Asselbergs. Two New Year's wishes that Escher designed for the Asselbergs family will be put up for auction as well.

An anthology of these letters:

As we agreed, when you visited me in the company of Mr. Leeftang at the beginning of July, I hereby inform you that I am willing to make 5 or 6 wood engravings, size approx. 18 x 24 cm, as well as a text of 20 up to 24 pages. (...) As far as the fee is concerned, however, I have to stick to an amount of 1000 Dutch guilders and therefore I cannot agree with the sum of 750 Dutch guilders suggested by Mr. Leeftang. You will have to admit (which, by the way, you already did verbally) that this sum stipulated by me by no means represents a decent compensation for the lengthy and difficult work that I am incurring with this publication. I am therefore only willing to perform it because I enjoy it a lot; that pleasure must be my main pay. (Escher to Asselbergs, 10-9-1956).
Asselbergs writes on this letter: *This is going to be expensive! 750 Dutch guilders we already thought 'a lot'.* (...) Printing will not be cheap as well due to the large format. (...) It's a pity, but I advise to cancel it! In October, however, they agreed to go ahead with the plan, because it would be such a special book.

On 10-10-1956 Escher writes to Asselbergs:
I am very pleased that 'De Roos' agreed to my fee proposal. Although on the one hand it burdens me that I am tied to it now, on the other hand I am delighted, because without this agreed task I would not be able to formulate my very personal thoughts on this very personal subject, which has been my wish for many years.



Asselbergs to Chris Leeftang (one of the founders of foundation de Roos), 26-12-1956:
Herewith you will find Escher's manuscript + 5 sketches. I find it an extremely interesting essay. As a lover of Escher's prints and as a technician I can appreciate his story very much. I don't know whether all members of 'De Roos' will agree. Anyway, it is very original and special. It is a pity that this book will not be distributed more broadly. But that may possibly happen after a while.
His prose is somewhat complicated here and there. He's too detailed here and there. He wants to explain too much, hence all those parentheses, rules in brackets, etc. In my opinion, something has to be altered. His musings on art in general and its interesting connection with music are certainly significant. As a result, his book will also be of value to non-abstract-thinking people.

The whole thing becomes more or less scientific writing. An area that we have not yet entered. We should have known that in advance, I thought, and I would like to continue this project. I realize here that a personal love for Escher's work plays a role. Yet I hope and expect that sufficient interest will be aroused.

The text costs Escher a lot of effort. For example, he writes to Asselbergs:
I completely agree with your comment about twisted sentence structure here and there: I don't consider myself a smooth writer in the least! My desire to put into words complicated thoughts and views, as succinctly as possible, has always played tricks on me. (5-1-1957).

Designer and typographer Aldert Witte also struggles with the book. On 17-11-1957 he writes to Asselbergs and Escher:

Finally I am ready to show you the model of the book 'Regular division of the plane'. It was by no means an easy task to turn this text into a book. Frankly, it has been a difficult, laborious and sometimes 'despairing' work. (...) But as it lies before you, I dare to send it out into the world and assume responsibility for the typography without any reservations. One can of course agree with it or not, one could do it 'differently', yet all this does not alter the fact that in my opinion it should be this way - and not otherwise - and that the design is justified. Had I not had this conviction, you would have had to wait even longer. (...)
With regard to the thoughts that determined the design, I may also say the following: originally my ideas went towards a closed form such as the wood blocks give it. This was a kind of 'struggling' with the matter, without reaching any satisfactory result. It simply didn't work. Nevertheless, the title 'Regular division of the plane' had to be reflected in the typography. In the end I came to the for me fortunate idea not to maintain the shape of the blocks in the typography, but to turn things around and, while maintaining the idea, to give a 'regular typographic division of the plane', which was not simpler, but it enabled me to arrive at a result such as the model shows you and which has given me great satisfaction.



Escher does appreciate the design. He writes to Witte on 26-11-1957:
It gave me great pleasure to receive your model for my book sent by Mr. Asselbergs. With attention and interest I have looked at your work and tried to finally fully grasp the specificity of typographic aesthetics. Unfortunately, I still do not succeed at this sufficiently and so I am unable to make a really well-founded judgment, let alone criticize it. However, I can really appreciate such a page as the one with the 'red G': it is fascinating and full of humor! Of course I feel flattered in general and somewhat embarrassed at all the attention and effort with which you grace my unworthy text.

72

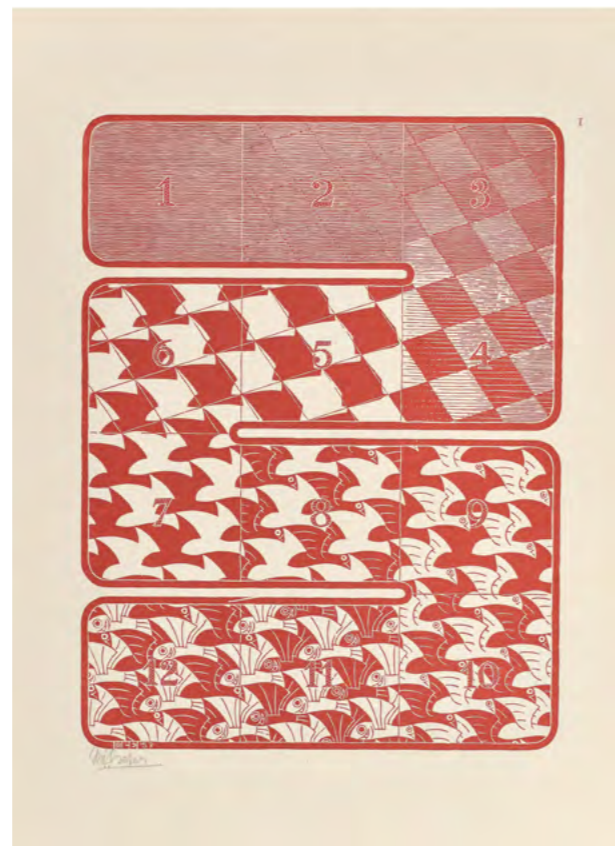
MAURITS CORNELIS ESCHER (1898-1972)

A UNIQUE copy of the complete book 'Regelmatige Vlakverdeling' ('Regular Division of the Plane'), WITH SIX PRINTS SIGNED BY ESCHER ON THE SPECIFIC REQUEST OF IR. C.J. (KAREL) ASSELBERGS, secretary of the foundation 'De Roos' which published this book in 1958.

This copy is not numbered, but a personal one. Explicitly is stated on the justification page: 'This copy is printed for Ir. C.J. Asselbergs'. The book comprises 12 woodcuts, 6 in black and white (bound) and the same 6 prints loose in a 'suite en sanguine' (in red, all 6 signed).

Provenance: Ir. C.J. (Karel) Asselbergs, thence by descent.

€ 60.000 - 80.000





73
MAURITS CORNELIS ESCHER (1898-1972)

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

Provenance: Ir. C.J. (Karel) Asselbergs, thence by descent.

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



74
MAURITS CORNELIS ESCHER (1898-1972)

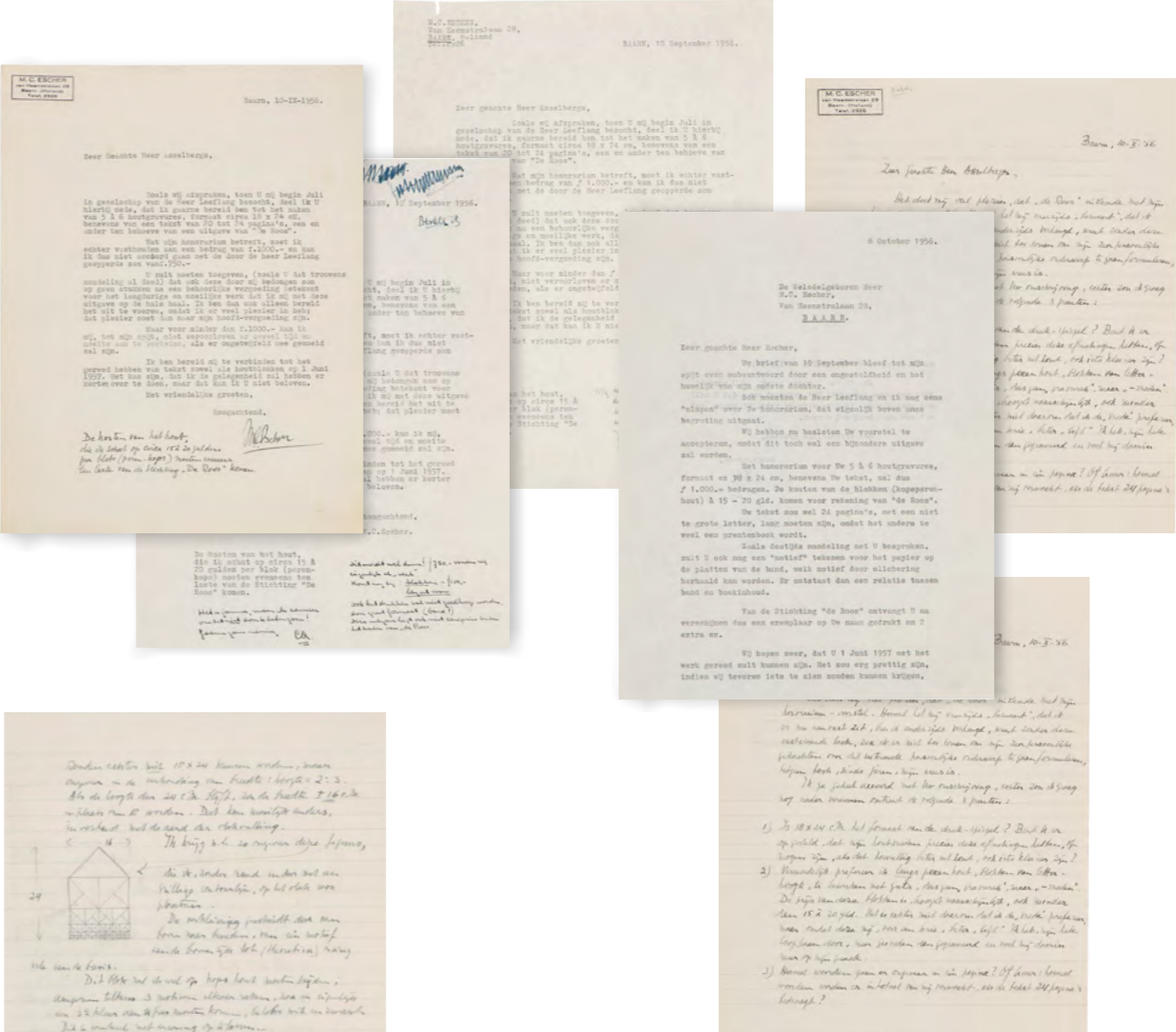
New Years wish, 'L. en K. Asselbergs 1951', unsigned, woodcut.
H. 11.5 cm. W. 7.8 cm.

Provenance: Ir. C.J. (Karel) Asselbergs, thence by descent.

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

€ 500 - 600

€ 500 - 600



75
A lot of 28 letters and a few notes,
mainly by M.C. Escher (1898-1972) and Ir. C.J. (Karel) Asselbergs (1904-1974)
about the realization and design process of the book
'Regelmatige vlakverdeling' ('Regular Division of the Plane').
14 letters are written by M.C. Escher.

The letters and notes are written between 10 September 1956 and 5 april 1958.

In original folder with handwritten text by Asselbergs,
secretary of the foundation 'De Roos', publisher of the book.

Provenance: Ir. C.J. (Karel) Asselbergs, thence by descent.

€ 3.000 - 5.000



76
MAURITS CORNELIS ESCHER (1898-1972)

'Predestination', signed and 'No. 41/47' lower left, January 1951, lithograph.

H. 29.4 cm. W. 42.2 cm.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 372.

€ 20.000 - 30.000



77
MAURITS CORNELIS ESCHER (1898-1972)

'St. Francis (Preaching to the Birds)', unsigned, woodcut.

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

In 2003 a similar print was auctioned at Christies Amsterdam (June 3, auction 2586, lot 425) with as provenance a relative of the artist. Just like the print in our auction now, it was unsigned and had no MCE monogram on the upper right. Possibly this is an early print and the MCE monogram was added in later editions.

H. 50.3 cm. W. 30.4 cm.

€ 2.000 - 4.000



78
MAURITS CORNELIS ESCHER (1898-1972)

'Rippled Surface', signed lower left, 'eigen druk' lower right, March 1950, linocut.

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

H. 26 cm. W. 32 cm.

€ 10.000 - 15.000



79
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.

€ 8.000 - 10.000



80
MAURITS CORNELIS ESCHER (1898-1972)

'Belvédère', signed and no. 33/40 lower left, May 1958, lithograph.

Literature: 'Leven en werk van M.C. Escher' by Bool et al., Meulenhoff Amsterdam, no. 426.

H. 46.2 cm. W. 29.5 cm.

€ 15.000 - 20.000



81
MAURITS CORNELIS ESCHER (1898-1972)

'Up and down', signed lower left, July 1947, litograph.

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

H. 50.3 cm. W. 20.5 cm.

€ 20.000 - 25.000



82
MAURITS CORNELIS ESCHER (1898-1972)

'Order and Chaos', signed and 'No. 22/29 II' lower left, February 1950, lithograph.

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

H. 28 cm. W. 28 cm.

€ 25.000 - 35.000

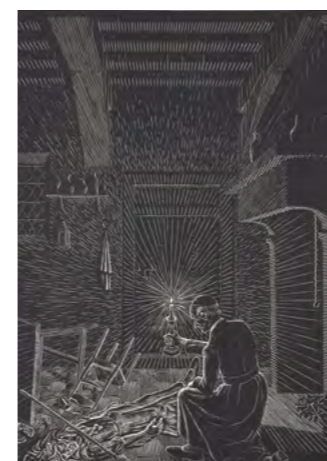
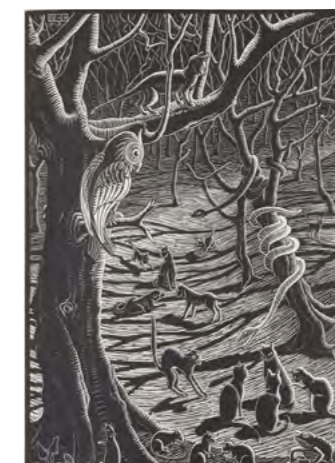


83
MAURITS CORNELIS ESCHER (1898-1972)

Book 'De vreeselijke avonturen van scholastica' (The terrible adventures of Scholastica'), 1932. Numbered 100/300. Text by Jan Walch, woodcuts by Escher (a.o. six full page).

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

€ 5.000 - 7.000



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 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.

ZEEUWS VEILINGHUIS

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

WRITTEN AND / OR TELEPHONE BIDS

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

Name :

Adress :

Postal code : City :

Telephone :

E-mail (important for notification):

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

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

Date : Signature :

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

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

廣海峽
丁巳年
任

