THE CABINET SALE  OCTOBER 6, 2021
1. Date of the auction
The live auction of the art pieces listed in this catalogue will take place on
Tuesday the 6th of October at 2 pm at Bernaerts Auctioneers
Verlatstraat 18, 2000 Antwerp

2. Viewing days
September 30 - October 4 from 10 am - 6 pm

3. Collection of goods
At the auction house Verlatstraat 18, 2000 Antwerp
Within 10 weekdays after the auction
During office hours starting from Friday October 8th until Friday October 15th
from 9 am - 12 pm and 1 - 5.30 pm
Also on Saturday October 9th and Saturday October 16th from 10 am - 12 pm

4. Buyer's Premium
22 % In the room and by absentee bid
25 % Telephone bids
28 % Online bidding on live.bernaerts.eu, Invaluable, Drouot Online
30 % After Sale
€2/ lot administration costs
THE CABINET SALE

Wednesday October 6
2 pm
lots 1 - 122

Viewing days: September 30 - October 4 from 10 am - 6 pm
MASTER OF THE GOLDEN SCROLLS circle
Folio from a book of hours:
Bruges, 1430-1450.
Vellum.
Gouache.
With decorations on the border.
With inscription: ‘Deus, in adjutorium meum intende;
Domine, ad adjuvandum me festina.’
Framed.

170 x 115 mm (275 x 215 mm)
[€ 1000-1500]
ALBRECHT DURER (1471-1528)
The Apocalyptic Woman, 1498.
Woodcut. Initial in the block ‘AD’
From the German edition of the series ‘The Apocalypse’ from 1498.
Trimmed to the borderline.
Strong impression.
Restored tear of appr. 180 mm at the bottom, and appr. 40 mm in the upper part.
Minor spotting on the reverse.

400 x 283 mm
(€ 3000-4000) ILL detail p.184
Lit.: Hollstein 173
PIETER BRUEGHEL DE OUDE (1525-1569) / PHILIPS GALLE (1537-1612) after 'Spes'.

From: The Seven Virtues, 1559 or after 1562. Engraving on laid paper with illegible watermark. Edited by Hieronymus Cock. Signed and titled in the plate. With legend in Latin. Trimmed into the borderline.

220 x 287 mm
(€ 1000-1500)

Lit.: Hollstein 133; Lari 128; New Hollstein 14
HENDRIK GOLTZIUS (1558-1616)
The adoration of the Kings.
Engraving from the series The Life of Mary, 1593.
Second state of five, before numbering.
Slight staining at the edges. Thread margins.
471 x 355 mm
(£ 400-600)
Lit.: New Hollstein 12
The Death of Procris; Cephalus mourning the death of Procris on the right surrounded by Cupid and mourning satyrs and nymphs, the goddess of dawn in her chariot in the background.


Trimmed just into the plate, mounted on support.

390 x 570 mm

(# 800-1000)

Lit.: Bartsch 61
**JACOB DE WIT (1695-1754)**

Bacchanal with playing and music-making putti and a goat, 1748 or shortly before.
Pen in dark-brown, washed in brown, framing lines in brown pen.
No watermark.
Not signed.
Small tear (2 cm) at the top.

The motive of the putto sitting on the goat can be seen in a ‘J d Wit 1748’ signed and dated painting in the Hermitage Museum in Sint-Petersburg. The putto with tambourine and the knelt putto with a fallen basket of grapes are to be found in the painting as well, mirror-inverted.

335 x 221 mm
(€ 800-1000)

Provenance:
Eugène Van Herck (1854-1941), Antwerp Family Van Herck, Antwerp


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7*

Varied lot of three architecture/ decorative designs.

Pen in brown. Washes in brown, grey and green, heightened with white paint. Framing lines in black. 294 x 213 mm. Fragment of a watermark. Mounted on support on the reverse along top edge.

2. Anonymous, second half of the 18th century.
Design for an altar in rococo style.
Pen in brown ink, washed in grey, yellow and brown. 308 x 194 mm. On the reverse several sketches of dragonheads in black chalk. On the reverse along top glued to support. Inscription on reverse of support in pencil: ‘Van der Neer’.

Pen in black. 294 x 221 mm.
No watermark.


(€ 200-300)
g8
Varied lot of five architecture/ decorative designs.

3. Design for a crowning of, possibly, a confessional, second half of the 18th century. With putti and the letters ‘RXXR’. Pen in dark brown, washed in grey and blue. 118 x 152 mm. Fragment of a watermark (crown on top of a coat of arms). On the reverse along top mounted on support.
4. Anonymous, 18th century. Design for an altar. Graphite and pen in brown. 152 x 158 mm, bottom left corner torn off. Fragment of a watermark (crown on top of coat of arms). Mounted on support on the reverse along top. Inscription on support ‘Altar 1a / drawing was pasted on altar 1. bottom left’.

We join: five decorative design drawings: 1. Anonymous, last quarter 18th century. Design for a cabinet, 393 x 162 mm, no watermark; 2. Anonymous, first half 19th century. Design for a wall decoration with statuary niche and cartouches with putti; 3. Anonymous, second half 17th century. Design for a wall decoration. 243 x 296 mm, watermark. fleur-de-lis in crowned coat of arms with R below, 4. Anonymous, second half 18th century. Rococo design for wall decoration, 536 x 423 mm, tears in the edges. Two watermarks: Crown with below it GR and a fleur-de-lis in crowned coat of arms with below it IH; 5. Anonymous, second half 18th century. Design for a portico. 359 x 274 mm. With indication of dimensions in feet, inches and quarters. Watermark ‘ADRIAAN ROGGE’ (print only).

All sheets originate from the collection Eugène Van Herck (1845-1941). For more information on the entire collection see D. Allard and F. Baudouin, Drawings of the 17th and 18th century from the Van Herck collection, Brussels, 2000.

(€ 300-500)

9 Petrus Norbertus van Reysschoot (1738-1795)
Church father. Pen in grey, washed in grey. Over black chalk. Red and white chalk strokes. Inscription/signature (?) at bottom ‘P.N. van Reysschoot’. No watermark. Collector’s mark bottom right N.L. (not identified, but similar to L 3417 and L 3474), bottom left L 142b. Mounted along the top on a support.

214 x 165 mm
(€ 400-600)
FRANCISCO GOYA Y LUCIENTES (1746-1828)
Set of two plates from the 'Los Caprichos' suite.
Edited by the Royal Academy in Madrid, after 1878.

Plate nr. 62: Quien lo creyera!, 201 x 151 mm;
Plate nr. 80: Ya es hora, 218 x 151 mm.
Titles in the margins. Broad margins. Strong impression. Mounted by the upper side.

(€ 600-800)

One leaf restored, ff. 1403, pages with water stains, restored corners from 1404 onwards.

(£ 1000-1500)


Complete with 65 engraved views of cloisters, churches, castles and domains by Lucas Vorsterman, Wenceslaus Hollar, Pieter Dannoot a.o. Orig. full leather binding, raised spine.

(£ 1000-1500)
13*
12 numb.pp. Profusely illustrated with numerous in-text emblematic engravings and three
double page engravings. With three handwritten pages bound in. Orig. full vellum bin-
ding with central blind stamped medallion in which ‘Margareta Heydanus’. Margareta Van
der Heyden (1639 - 1669), the mother of the famous Dutch botanist and editor Caspar II
Commelin, received this work at the age of 22.
Spine restored.
(€ 600-800)
15*
ANONYMOUS 2/2 XVI
ANTWERP OR MECHELEN
Saint Jerome in the wilderness.
Canvas (relined).
Restored tear in the right central part.
The artist can be situated in the second half of the 16th century in the Southern Netherlands, more specifically in the city of Antwerp or Mechelen. The special attention for a rather muscular anatomy, the vibrant colours for the clothes and the bright green in the background is similar to the style of Michiel Coxie I (1497/1501-1585) and Maarten de Vos (1532-1603).
115 x 90 cm (125 x 100 cm)
(£ 4000-5000)

14*
JHERONIMUS BOSCH (c. 1450-1516) follower
The Temptation of Saint Anthony.
Panel.
Saint Anthony is kneeling down on a rock in prayer. In front of him, devilish monsters try to distract him from his faith. This delicately painted panel might be a fragment of what once was a larger panel in which the landscape and the 'Boschian' monsters were given more space.
On the reverse, 'Drey / London / I. 46' is annotated in Friedländer’s handwriting. Another handwriting mentions the former attribution ‘Patinir’, which refers to the renowned early 16th-century landscape painter Joachim Patinir (1475/80-1524).
39.5 x 29 cm (63.5 x 53 cm)
(£ 6000-8000)
Provenance:
Art dealer Francis A. Drey, London, 1946 (as Joachim Patinir);
Private collection, Antwerp
GILLIS VAN CONINXLOO II (1544-1606/07) follower
Landscape with the Expulsion of Hagar and Ishmael (Genesis 21:9-21).
Panel (with cradling).

Registered in the RKDimages database under no. 282071.

Gillis van Coninxloo lives and works in Antwerp until 1585. In that year he flees the city, and after a short while in Zeeland, he settles in Frankenthal, a town in the region of the Pfalz housing foremost Dutch and Flemish protestant refugees. After a period from 1587 to 1595, he moves to Amsterdam, where he runs a large studio in his house on the Turfmarkt with several students, including the innovative graphic artist Hercules Segers (1589/90-1633).¹ In this house, shortly after his death, early in January 1607, an inventory was made of Van Coninxloo’s impressive art collection including many drawings and paintings made by him, but also many copies of his students.²

Van Coninxloo is most admired for his dark, dense forest landscapes. Yet more recent research has shown that he kept working according to the early 16th-century tradition of the panoramic landscape until late in his career, around 1600.³ The present painting, showing a subtle pallet of different blue-, green- and orange tones, is situated somewhere in between these two subgenres within Flemish landscape painting.

It is most likely that the present artwork, painted by one of his students or an anonymous follower, was made after a lost original of Van Coninxloo. The complex construction of the landscape, with the arched rocks on the left, the river to the right with the small houses at the riverbanks and the distant background with mountains crowned by castles, closely matches other known compositions of his hand. The same impressive arched rocks in which small wooden houses are built can be found in two drawings attributed to (the workshop of) Gillis van Coninxloo, one housed at the Rijksmuseum (inv. RP-T-1973-69) and one in the collection of the Metropolitan Museum (inv. 80.3.442) in New York.

The autograph oeuvre of Gillis van Coninxloo is very small, comprising approximately 15 ascertained paintings, of which seven signed, and 12 ‘likely’ attributions, amongst a group of many uncertain ones. This applies to both his paintings as his drawn oeuvre in which the matter of attribution is extremely complex. Much of his composition is only known through copies made by his students and followers. Next to the aesthetic qualities, their work, such as the present painting, have a considerable value in understanding the rare and underappreciated oeuvre of Gillis van Coninxloo.

51.5 x 88 cm (71 x 107.5 cm) (€ 6000-8000)

Provenance:
Sotheby’s Mak van Waay, Amsterdam, 28.04.1976, lot 22 (as Gillis van Coninxloo); where acquired by the present owner

Lit.:
In this painting, we see several scenes of the Fall of Man in the Garden of Eden. In the centre, Eve receives the fruit of the tree of knowledge of good and evil, handed over by the serpent. After doing so, they became ashamed of their nakedness and God expelled them from the Garden (Genesis 1-3).

The anonymous artist depicts this scene in a marvellous landscape painted with a good sense of depth and perspective. The trees are painted delicately, in great detail, making it possible to distinguish different sorts of trees. It is most likely that the animals were painted by another artist than the one who did the brushwork for the landscape. A lot of the animals are inspired by Jan Brueghel I who created several similar Paradise landscapes.

Jan Briels published this painting in his book 'Flemish painters and the dawn of the Dutch Golden Age 1585-1630' (Antwerp, Mercator-fonds, 1997, p. 196) as a work by Jacob Savery (1565/67-1603). The work was also attributed to his brother Roelant Savery (1576-1639). Unfortunately, none of these older attributions can be maintained. A similar depiction was painted by Jacob Bouttats around 1700, which is now exhibited in the Bayerische Staatsgemäldesammlungen. This painting, however, can be dated to a much earlier date, c. 1620-1640.

The closest guess would be to attribute the painting to the hand of monogrammist LVDV (presumed to be Laurens van der Veken). His groups of trees show the same detailed craftsmanship.

74.5 x 124 cm (94.2 x 145 cm)
£ 12000-15000

Provenance:
Sotheby’s, London (as Jacob Bouttats); where acquired by the present owner.
The story of the Pierides is rarely depicted in Dutch and Flemish art. Some elements for the figures show similarities with Antonio Tempesta’s (1555-1630) etching from 1606 (see British Museum inv. X.3.233). A painting attributed to Jan Wildens (Koblenz Museum of Fine Arts) and a drawing by Karel van Mander (1548-1606) in The Metropolitan Museum (inv. 2007.406) are some of the few known depictions of this scene of the Metamorphoses.

Lucas van Uden is highly regarded for his refined landscapes with a far-reaching horizon painted in a very delicate style. His drawings show a similar delicate approach, creating equally refined landscapes using ink and watercolour. A similar signed and 1636 dated panel painting ‘Mountain Landscape with Apollo and the Muses on the Helicon’ with almost identical dimensions (RKDimages 109288) was sold at Sotheby’s (London 11.07.2002, lot 114) and later at Ansorena (Madrid, 04.03.2003, lot 53b). This situates the present painting on canvas around the same year. Both Sotheby’s and Ansorena attribute the figures in that painting to Frans Francken II. A similar style for the figures can be found in the present piece which makes an attribution for the figures to Frans Francken II possible.

82 x 118 cm (106 x 142.5 cm)
(€ 10000-15000)

Provenance:
Lempertz, Cologne, 20.05.2006, lot 1186.
Private collection Flanders.

Lit.: C. Brink & W. Hornbostel, Pegasus und die Künste, München, Deutscher Kunstverlag, 1993, cat. nr. 22.

Exhibition:
Pegasus und die Künste, Museum für Kunst und Gewerbe, Hamburg, 08.04.-31.05.1998, cat. no. 22.
19th
ANONYMOUS 2/2 XVI
Owl with prey. Panel.
74 x 58.5 cm (87 x 71 cm)
(€ 1500-1800)
20
A Flemish tapestry.
Possibly Oudenaarde. C. 1700.
Wool and linen.
Depiction of a hunting scene in a forest with two dogs chasing a (Calydonian?) boar.
Beautiful embroidery with birds, plants and flowers.
275 x 360 cm
(€ 3000-4000) ILL detail p. 181
Provenance:
Lefortier tapisseries anciennes, Paris, 22.5.1975

21
Verdure.
Oudenaarde. C. 1700.
Fragment.
Wool and linen.
227 x 156 cm
(€ 800-1200)
Refectory table.
England.
C. 1700.
Elmwood.
On straight legs.

74 x 345 x 81 cm
(est. 3000-4000)

Provenance and certificate:
Axel Vervoordt, 's-Gravenwezel, 10.5.1994
23°
DOMENICO ZAMPIERI (1581-1641)
after
The Persian Sibyl.
Canvas.
115 x 93 cm
(146 x 121 cm)
(£ 2000-3000)

24°
ANONYMOUS 1/2 XVII, Southern Netherlands, probably Utrecht
The death of Lucretia.
Canvas. Relined.
91 x 160 cm
(113 x 180 cm)
(£ 3000-4000)
Provenance:
Galerie Filippo Franco, Brussels, 25.3.1983;
Private collection Wolvertem.

25°
ANONYMOUS XVII
Saint Cecilia.
Canvas.
Upper part rounded.
114 x 91 cm
(163 x 193 cm)
(£ 2000-2500)
26*  JUDITH LEYSTER (1609-1660) after  
Company playing music and drinking, after 1629.  
Canvas.

This painting is inspired by an original painting by Judith Leyster, sold at Christie’s, 
London, 06.12.2018, lot 12 and exhibited at the Frans Hals Museum during the 
exhibition ‘Judith Leyster: a Dutch master and her world’ (16.05-22.08.1993, cat. nr. 5).

77 x 63 cm (102 x 89 cm)  
(€ 5000-6000)

Provenance:  
Palais des Beaux-Arts, Brussels, 1953, lot 36;  
Bernaerts Auctioneers, Antwerp, 26.11.2001, lot 167;  
Private collection.

27*  WILLEM VAN MIERIS (1662-1747) workshop  
Susanna and the Elders.  
Panel. Bearing a signature of a later date.  
Probably partly inspired by Willem van Mieris’s  
‘Susanna besieged by the elders’, from 1714 in the KMSKB collection in Brussels  
(inv: 1057).

37 x 31.5 cm (51 x 46 cm)  
(€ 3000-4000)

Provenance:  
Christie’s, Amsterdam, 09.11.2010, lot 85  
(as Studio of Willem van Mieris);  
Probably Jean Moust Gallery, Bruges  
(as Studio of Willem van Mieris);  
Private collection, Bruges.
Presumably the battle of Lepanto, with the Holy League, the victorious party, against the Ottoman Empire as belligerents. This would be indicated by the ensigns of the Spanish Imperial navy and the Turkish Algerine Consuls. It was the largest naval battle in Western history since antiquity and involved more than 400 warships, marking the turning-point of Ottoman military expeditions in the Mediterranean. Fighting continued well into the evening, as is shown in this two-fold work, even when the battle had clearly turned against the Ottomans.
The Antwerp cabinet, showcase of power and wealth.

The Antwerp art cabinet is considered a pinnacle of seventeenth-century flamboyant Flemish baroque art. This fascinating masterpiece was used to display wealth and arouse intellectual admiration.

The inspiration springs from the varguenos, heavy storage cases. Under the reign of the Spanish crown, however, the furniture was literally and figuratively raised to a higher level. Antwerp became the most important production and trading centre for this exclusive masterpiece furniture, which quickly found favour with the rich and famous in the Southern Netherlands and beyond.

Many ebony woodworkers were based in the neighbourhood of the Vrijdagmarkt, and they worked an average of four weeks to three months on one such piece, in collaboration with wood turners, goldsmiths, painters, draughtsmen, embroiderers, locksmiths and mirror makers. Antwerp’s internationally renowned art dealers, such as Forchondt and Musson, based on the Meir, sold the masterpieces to wealthy locals and exported them to power centres such as Paris, Lisbon, Frankfurt and Amsterdam, where they ended up in the castles and palaces of wealthy merchants, noblemen, distinguished artists (such as Rubens), diplomats and official city and state officials. No expense was spared in decorating these cabinets. Because of the use of precious materials, such as tortoiseshell, ivory, exotic woods, marble or richly gilded ornaments, art cabinets were highly desirable but also extremely expensive. A large, lavishly executed example was worth up to two workman’s houses.

As a feast for the eyes and a showcase of power and wealth, the masterpieces were placed in the main rooms. The splendour of such Rubens’ cabinets or cantors reflected the luxury and status of their owner.

The collection of some ten works of art in this ‘Cabinet Sale’ comes from the private collection of one of Antwerp’s most important antique dealers. Rarely, if ever, has such a number been offered at one auction. Adorned with tortoiseshell, ivory, bone, mother-of-pearl, gold and silver mountings, the value of such pieces lies even more in their exceptional execution and design than in the materials used. With skill and artistic insight, each cabinet was given a different design. In this auction, too, none of the masterpieces has its equal.

Various examples of a so-called theatrum mundi will be presented, a central portico with a miniature room behind it with an ivory tiled floor in a checkerboard pattern or with a star motif, around which mirrors, pilasters, niches, balusters and architraves are mounted. The aim was to reflect the precious object that was placed in it in order to highlight it even more (lots 31-38).

There are also examples with a gallery of gilded or brass balusters at the top (lots 35 & 39), as well as a series veneered with ebony and tortoise-shell, resting on a base of six or eight columns (lots 31-38). Some cabinets have a corpus decorated with relief decor ranging from caryatids to putti, roccailles, shells and vegetable motifs (lots 34-36). Furthermore, a cabinet with painted marble, depicting a landscape with castles, fortresses, monuments and ruins in a Flemish Italianate Baroque style, is presented (lot 37). In several of the cabinets we find complicated drawer structures and also ‘secret compartments’, hidden behind a wall pillar or a secret transverse drawer (lots 31-38 & 40).

In short, a varied selection of what seventeenth-century cabinet art par excellence has to offer, brought together in one auction session. In Antwerp.
Vargueno and taquillon. Spain. 1580-1620. 

Two parts. 

The upper part (vargueno) consists of a walnut cabinet with in front a folding top with diamond-shaped iron-work of which the diamonds are edged with gilt half-pillars, in the middle a large lock in wrought iron with two standing lions at the sides (referring to the lions of Aragon) and at the bottom two series of three Saint Jacobs’ scallops. Opened, richly decorated in the Moorish style with decorated arcades and twisted pillars with a central door at the top, behind which there are four drawers, surrounded by twelve drawers. Two handles on the side. Lower part (taquillon), also in walnut, partly gilded and polychromed, with two doors and two drawers, covered with bone. Two handles on the side.

Restorations.

149.5 x 115 x 46 cm

(€ 10000-15000)

Provenance:

private collection Paul De Jonghe, Antwerp
Oak and rosewood structure.

Rectangular box with a straight lid, rounded edges with inlays of ebony and ivory. At the front, four drawers for a total of three: one full-length drawer at the bottom, two separate drawers at the top, the right one with secret compartments. On the three sides and the top, extremely rare lacquer decoration of arabesques on a black background in the style of lacquer scagliola with mother-of-pearl flakes. The centres of the drawer fronts are set with octagonal ivory-framed tortoiseshell inlay. On the top, symmetrical octagon surrounded by ivory borders.

Restorations.

22 x 42 x 27 cm
(€ 5000-6000)

Provenance: private collection Paul De Jonghe, Antwerp
A cabinet-on-stand. Antwerp. 1650-1700.
Ebony veneer, red stained tortoiseshell, ivory, gilt and silver mountings.

When closed, two doors, two drawers with backgammon pattern inside and extendable writing surface. When open, top with mirror-set cover, a central perspective (theatrum mundi) with mirrors, gilt columns, floor with checkerboard motif, removable panels at the sides with secret drawers and one drawer at the bottom, the whole surrounded by ten small drawers and two large drawers. Gilt and silver mountings with seated women with horns and busts of female caryatids. The inside of the doors is richly decorated with four cabochon hearts and silverwork. The base from a later date on six turned legs.

Use and maintenance restorations.

Closed: 188 x 125 x 50 cm
Open: 224.5 x 232 x 50 cm
(€ 35000-40000)

Provenance:
private collection Paul De Jonghe, Antwerp

When closed: two monumental doors, at the top two drawers and at the bottom one narrow drawer. Extendable writing surface.

When open: two central doors fitted with three columns with gilt-mountings, surrounded by ten medium-sized cabochon drawers and two larger drawers of which the upper one with broken pediment and curved tympanum. All drawers are exceptionally fitted with geometric inlays in different types of wood on the inside. Behind the central doors is a perspective (theatrum mundi) with mirror glass, silvered wooden columns with gilt mountings, a floor decorated with star motif inlay, a raised and small stage, with five drawers on both sides and one larger one at the bottom. Base on baluster shaped legs of a later date.

Restorations.

Closed: 186 x 138 x 55.5 cm
Open: 186 x 260.5 x 55.5 cm
(€ 30000-35000)

Provenance:
private collection Paul De Jonghe, Antwerp
33*
Ebony veneer, red stained tortoiseshell, ivory, rosewood, gilt mountings.

When closed, two doors and one drawer.
When open, top with mirror-set cover, in the middle a central perspective (theatrum mundi) with mirrors and gilt columns surrounded by eight small drawers, the whole surrounded by ten drawers. With extendable writing surface. Stand of a later date on four baluster legs.

Restorations.

Closed: 167 x 108 x 50 cm
Open: 167 x 206 x 50 cm

(€ 15000-20000)
Provenance: private collection Paul De Jonghe, Antwerp
34°
A cabinet-on-stand. Antwerp. 1650-1700.
Ebony veneer, red tortoiseshell, ivory, rosewood, gilt mountings.

When closed, two doors.
When open, a central perspective (theatrum mundi) with mirrors and gilded columns surrounded by one large and eight small drawers, the whole surrounded by two large and ten small drawers. Stand of a later date on eight baluster legs with three drawers with pierced lock. Gilt bronze mountings figuring seated girls playing the trumpet, female caryatid busts, foliate scrolls, rocailles and lambrequins.

Restorations.

Closed: 182 x 120 x 50 cm
Open: 182 x 222 x 50 cm

(€ 20000-25000)
Provenance: private collection Paul De Jonghe, Antwerp
Ebony veneer, red stained tortoiseshell, ivory, rosewood, gilt mountings.

Top with straight cornice with gallery of gilt balusters in front of a mirrored back wall and topped with acorns. Central part in limewood with two doors, two large drawers and ten smaller drawers in redwood, a kind of mahogany. At the bottom of the central drawer an extendable surface probably for placing candlesticks. Gilt mountings figuring caryatids, shells and vegetal motifs. With perspective (theatrum mundi) with arched gallery, gilded pillars, mirror glass, three painted niches, inlaid floor and small mirrors on the floor. Stand of a later date on six baluster feet.

Restorations.

197 x 158 x 55 cm
(€ 30000-35000)

Provenance: private collection Paul De Jonghe, Antwerp
Ebony veneer, red stained tortoiseshell, ivory, gilt mountings.

With two doors, two large drawers with fine partly pierced gilt mounts depicting in the middle the goddess Diana, winged caryatids and foliage, hermit-like busts of putti, (music) playing putti, medallion with Nereid and Neptune, reclining lions and on the drawers of two putti, performing various activities. Behind the two doors a perspective (theatrum mundi) with arched gallery, mirror glass, gilt columns, gilt mountings and inlaid floor. Stand of a later date on four turned legs.

Restorations.

184.5 x 148 x 48 cm
(E 20000-25000)

Provenance:
private collection Paul De Jonghe, Antwerp
37
A cabinet-on-stand, Antwerp. C. 1650.
Ebony veneer, red stained tortoiseshell, ivory, rosewood, gilt mountings and painted marble.

Top with straight cornice with gallery of ivory pillars in front of a mirrored back wall with a central cabochon and topped with small ivory vases. Central part with one door, covered with painted marble plaques, behind which a perspective (theatrum mundi) with gilded pillars and mirrored glass, surrounded by nine smaller drawers and one larger drawer, also covered with marble plaques, painted in soft brown and ochre shades with landscapes, castles, monuments and ruins in a Flemish Italianate baroque style. Stand on five baluster legs.

Restorations.

176.5 x 97 x 42.5 cm
€ 15000 - 20000

Provenance: private collection Paul De Jonghe, Antwerp
38
A Hispano-Flemish cabinet-on-stand. 17th century.
Ebony veneer, red stained tortoiseshell, ivory, rosewood, gilt mountings.

Top with pierced bronze gallery with a coat of arms in the middle. In the center, a structure crowned with a broken tympanum and a niche with a statue. Central part with one door behind which is a perspective (theatrum mundi) with mirror glass and ebonised pillars, surrounded by ten drawers inlaid with ivory grotesques (lions around a shield, lions from Aragon?). The whole is decorated with gilt-bronze ornaments of classical figures and bronze mountings. The walnut base on four turned legs dates from the 19th century.

Restorations.

202 x 112.5 x 38 cm
(€ 7000 - 10000)

Provenance:
private collection Paul De Jonghe, Antwerp
HENRI VAN SOEST (1659-1726)  
in the manner of  
An engraved pewter and rosewood marquetry cabinet-on-stand.  
Late 17th century.  
The spindle gallery above an architectural facade with nine drawers and a central cupboard decorated with an allegory of Monarchy, the drawers decorated with various arms, the stand with spirally turned supports joined by x-stretcher on bun feet.  
Restorations.  
164 x 130 x 49 cm  
($) 20000-25000  
Provenance:  
Betchworth House, Surrey, until sold from the estate of the late Major General E.H. Goulburn, D.S.O.; Christie’s London, 11.12.1980, lot 147; Christie’s London, 10.06.2015, lot 23.  
Provenance:  
private collection Paul De Jonghe, Antwerp
40*
A North Italian cabinet-on-stand from the 17th century.

When closed, two doors and two drawers at the front. When open, a so-called 'theatrum mundi' in the centre with a triangular pediment, surrounded by one large drawer at the bottom and three drawers on each side. At the top a gallery with four bronze figures. The interior doors and drawers are fitted with glass and engraved with foliate scrolls, two putti and half-naked figures. The top lid can be opened and has a secret space, of which the bottom is also set with mirror glass, partly engraved with nude veiled Venus and flowers.

Free-standing twisted columns in glass, two of which have colour threads (one damaged). Cortes steel stand of a recent date.

72 x 75 x 40 cm (closed); 72 x 127 x 40 cm (open)
(stand: 90 x 75 x 40 cm)
(€ 4000-6000)
41* An Anglo-Indian writing box. C. 1800.
Ebonised wood, burwood veneer, brown taint tortoiseshell, ivory and silver. Ivory borders with floral motifs. The lid decorated in the center with a depiction of a harnessed Indian elephant. Traces of use.
13 x 39 x 29 cm
(£ 800-1200)

Ebonised wood, red tainted tortoiseshell, partly painted. Six drawers behind a central door surrounded by ten drawers. At the bottom one large drawer. Top hinged lid. Drawers painted with flowers. Losses and traces of use. To be restored.
70 x 83 x 38 cm
(£ 1000-1500)

43* A table cabinet. Second half of the 17th century.
Ebonised wood, multi-coloured paint, with inlay of red- and yellow-tinted tortoiseshell and ivory rims. Lid with secret. Two handles. Traces of use.
35 x 46 x 32 cm
(£ 1000-1500)
44* Louis XIV style writing desk. Germany. 19th century. Ebonised pearwood, ebonised wood, ivory. High superstructure with perspective (theatrum mundi) surrounded by nine drawers. Table with retractable top and foldable tabletop. On four baluster legs. Losses and traces of use. 140 x 119 x 58 cm (€ 1500-1800)

46  Cabinet-on-stand.
Portugal. 19th century.
Sixteen drawers.
Original key plates.
Pearwood and walnut veneer.
Rims and edges inlaid with bone.
Stand with eight turned legs fitted with a drawer.
163 x 141 x 42 cm
(€ 4000-5000)

47  Pair of architectural elements.
France.
C. 1790.
With depiction of a putto on rocaille with foliage.
Yellow-gold painted walnut.
24 x 45 x 22 cm
(€ 1000-1500)

48  Wall tabernacle with pair of candleholders.
Italy. 19th century.
Walnut, partly gilded and painted in light and dark blue.
Decoration of grapes, flowers and shells.
The center holds a painting with a Virgin and Child in oil on canvas.
96 x 100 x 29 cm
(€ 1000-1500)
49
Chinoiserie cabinet.
England.
Late 19th century.
Padouk, lacquer, gilt wood.
One big door and three smaller ones.
Heptagonal.
Painted decor of Chinese water landscape with figures on a green base.
Gilded relief decor in Japanese style.
Traces of use.
195 x 110 x 60 cm
(€ 3000-4000)
A rococo cabinet-on-stand from the region of southern Bavaria.
C. 1725/30.
Gilt and multicoloured painted fig wood, imitating marble.
Relief appliqué in papier mâché.
Four parts.
Upper part with two doors.
Lower part in crossbow shape with two drawers.
Curved legs at the front and straight legs at the back.
Decoration on the middle door of various birds (owl, cockerel, hen, peacock, duck, etc.) near a tree trunk on a terrace with foliate scrolls on the corners.
On the upper part, side panels and on the drawers chinoiserie-decor (figures, elephant-driver, lizard-driver, rider) which are inspired by contemporary engravings by Elias Baeck (1669-1747) or Friedrich Paul Lindner (Nürnberg 1/4 18th century).
Restorations and traces of use.
Top missing.
210 x 140 x 70 cm
(€ 5000-6000)
Fine and attractive ‘Vernis Martin’ bronze mounted French cartel clock, Transition period (1766), signed LECLERE à Soissons. The grey painted background with flower arrangements, and depiction of a marriage proposal on the base, symbolised by the gentleman offering a dove to the lady holding an opened cage. 13-piece enamel dial with roman numerals and outer five minute markings, foliate pierced hands. Two subsidiary dials and one window aperture below the main dial for all the calendar function; day of the month, month of the year and its zodiac sign, day of the week and its sign, moonphase and age of the moon. The signature of the maker and the date are visible on several of the movement parts. Movement with verge escapement, silk suspended pendulum, half-hourly countwheel strike on a silvered bell.

(£ 20000-25000)

Provenance:
Jacques Nève, Braine-le-Château, 13.11.2006
H.: 155 cm (B.: 62 cm (stand); D.: 32 cm (stand)

Lit.: Alfred Chapuis, La neuchâteloise, ill. of a similar cartel in the Montandon collection in Neuchâtel
52
Rectangular plaque. Presumably Austrian or Hungarian. 19th century. Ivory. With depiction of the personification of a river (probably Enns or Donau) and water nymph on the forefront with castles in the distance. Annotation ‘1517’ in the bottom right.
13 x 22 cm (32 x 31.5 cm)
(€ 1000-1500)

53
Pair of figures. France. 19th century. With the depiction of Bacchus and Ceres as personifications of summer and autumn. Walnut. Small restorations.
H.: 91 cm
(€ 8000-12000)


63 Set of four salvers. R & S Garrard. London. 1792. Silver. 70 x 40 cm (x 1), 66 x 45 cm (x 2), 50 x 62 cm (x 1) Weight: 17450 g (£ 6000-8000) Provenance: Axel Vervoordt, Antwerp, Vlaeykensgang, late 70’s - early 80’s


66*  
Incense burner.  
China.  
Late Ming dynasty,  
Transitional period (1644-1662).  
Porcelain.  
Underglaze blue decoration of a mountainous waterlandscape with figures near the shore and pagodas and Buddhist symbols.  
11 x 25 cm  
(£ 2000-3000)

67*  
Blue and white bottle with silver lid.  
Japan, Arita.  
Edo period. Late 17th century.  
Porcelain. Upper edge, lid and thumbgrip in silver (presumably replaced and of later date), partly engraved. Painted with a Chinese waterlandscape with five figures by the banks, standing and seated. Lid presumably Dutch workmanship (no marks). Looped handle with hole at the top (lost silver fitting).  
H.: 29 cm  
(£ 3000-4000)
**68**
A Chinese Export Famille-rose ‘Fishermen’ plate.
Qing Dynasty, Yongzheng period, circa 1735.
Painted with fishermen at work with a trap.
Diam.: 22.8 cm
(€ 1500-2000)
Lit: David S. Howard, The choice of the private trader, the private market in Chinese Export Porcelain, p. 70, cat.nr. 49, ill. of another Fishermen plate.

**69**
A pale greenish white jade carving with birds.
China.
Ironwood stand.
(€ 300-400)
5 x 4 cm (Tot.: 10 cm)

**70**
A Chinese coral figure of an Immortal.
H.: 17 cm
(€ 750-1000)

**71**
A Chinese coral group of two Immortals with boy.
H.: 20 cm
(€ 800-1000)
A Chinese partly gilt red and black lacquer cabinet.

Qing dynasty, Kangxi period. With two doors decorated with shaped rectangular panels enclosing river landscapes with figures below flower-shaped panels with rocks and birds, opening to a red lacquer interior, sides with flowering trees. Bordered with a foliate scroll.

148 x 130 x 40 cm

(€ 3000-4000)

Provenance and certificate:
Hauteville antiquités, Brussels, 25.3.1988
A six panel Japanese Rimpa school folding screen. Second half 17th century. With autumn flowers on a background of oxidised silver. Title in Japanese on the right ‘Ginji hana no zu’ meaning ‘Depiction of flowers against a mica (silvery) background’.

143 x 335 x 1.8 cm
(168 x 350 x 1.8 cm (with outside and inside frame))
(€ 8000-10000)

Provenance and certificate:
Zen gallery, Brussels, 30.1.1994
74* PIERRE JULES MÊNE (1810-1879) workshop
‘Chien braque (Tac)’
A French bronze group of a dog.
Signed ‘J.P. Mêne’.
Authentic but cast after 1879.
11 x 31 x 10.5 cm
(€ 1200-1400)
Lit.: M. Poletti, A. Richarme, Pierre-Jules Mêne, cat. rais., p. 95, chi8, ill. 95

75* PIERRE JULES MÊNE (1810-1879) workshop
‘Chasse au lapin (groupe chiens au terrier)’
A French bronze group.
Signed ‘P J Mêne’.
Authentic but cast after 1879.
20 x 38 x 17 cm
(€ 1500-1800)

76* PIERRE JULES MÊNE (1810-1879) workshop
‘Groupe chevaux arabes n°2 (ou Accolade n°2)’
A French bronze group. Bronze.
Signed ‘P.J. Mêne’.
Authentic but cast after 1879.
33 x 54 x 20 cm
(€ 5000-6000)
Lit.: M. Poletti, A. Richarme, Pierre-Jules Mêne, cat. rais., p. 70, che20, ill. 70
77
JEAN BAPTISTE OUDRY (1686-1744) after
A white ‘Sèvres’ biscuit group of a wolf hunted
by two dogs.
Stamp underneath base.
20 x 42 x 26 cm
(€ 300-400)

78
JULES MOIGNIEZ (1835-1894)
‘Chief Baron’
A French bronze group of a horse.
Signed ‘J. Moigniez.’.
Stamped ‘SRS’ and ‘83’.
36.5 x 37.5 x 13.5 cm
(€ 1200-1400)
Lit.: P. Kjellberg, 1987, p. 498
HYPPOLYTE FRANCOIS MOREAU (1832-1927) & PROSPER LECOURTIER (1855-1924)

‘Piqueur au relais’
A French bronze group.
Signed ‘Lecourtier. Hip Moreau’.
With foundry stamp of the Société des Bronzes de Paris.

H.: 80 cm
(€ 3000-4000)
Provenance and certificate:
Chambord antiquités, Schilde, 26.11.1992

ARTHUR WAAGEN (1869-1910)

‘Kabyle’, c. 1875
A bronze group.
Signed ‘Waagen sculpt(sit)’.

66 x 58 x 30 cm
(€ 3000-4000)
Lit.: P. Kjellberg p. 647, ill.
H.: 88 cm (£ 3000-3500)

82 JEAN ANTOINE HOUDON (1741-1821) after A bronze figure of Diana, goddess of the hunt. Bearing the signature of Houdon. Arrow broken off.
H.: 85 cm (£ 1500-2000)

H.: 69 cm (Tot. h.: 76 cm) (£ 2500-3500)
Lit.: Berman, II, 1443
AUGUSTE JOSEPH PFEIFFER (1832-1886)
Alegory of hunting.
A bronze group.
Not signed.
On a marble base.
H.: 54 cm (H.: 5 cm (base))
(€ 1500-2000)

EUGENE LAURENT (1832-1898)
Fisher girl on the look-out.
C. 1880.
A bronze group.
Signed 'E. Laurent'.
H.: 60 cm (H.: 5 cm (base))
(€ 2000-2500)
Provenance and certificate:
Chambord antiquités, Schilde, 26.11.1992

ADRIEN ETIENNE GAUDEZ (1845-1902)
Standing girl with flower in hand.
A bronze group.
Signed 'A. Gaudéz'.
H.: 71.5 cm (H.: 5 cm (base))
(€ 2000-2500)
Provenance and certificate:
Chambord antiquités, Schilde, 26.11.1992
HENRY ETIENNE DUMAIGE
(1830-1888)
& CLODION (1738-1814) after
A French bronze and partly gilt three-piece Napoleon III period garniture set. Consisting of a group with two nymphae with ambourine (h.: 86 cm), signed 'Dumaige', and a pair of vases (h.: 53 cm) after Claude Michel Clodion.
On marble bases.
(€ 4000-5000)
A pair of patinated and gilt bronze five-light Empire candelabra with Vestals. C. 1850. On a marble base.

H.: 116 cm
(£ 15000-20000)
**89**

**ALEXANDER NAYSMITH (1758-1840)**
Scottish landscape with figures resting near a stream, 1809. Canvas. Signed with monogram and dated ‘A.M./ 1809’.

57 x 72.5 cm (79 x 94 cm)
(£ 5000-6000)

Provenance:
Sotheby’s London, 1.9.1987, lot 107; Galerie Barbara Beveridge Perth, 1988; Private collection Ghent

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**90**

**PIETER LODEWYK KUHNEN (1812-1877)**

27 x 33 cm (40.5 x 46.5 cm)
(£ 1200-1500)

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**91**

**HERMAN TEN KATE (1822-1891)**
Peasant interior, 1853. Panel (mahogany). Signed and dated ‘H ten Kate fecit 1853’.

17.5 x 21.5 cm (31.5 x 36 cm)
(£ 600-800)
92* JAN WILLEM VAN BORSELEN (1825-1892)
Dutch landscape with figures at work near a farm by the water. Canvas.
Signed ‘J W van Borselen f(eci)t’.
Retailed.
Area with clouds on the left side to be restored.
49.5 x 64 cm (64 x 77.5 cm)
(€ 3500-4000)

93* JAN JACOB SPOHLER (1811-1879)
A Dutch river landscape, 1869. Canvas.
Signed and dated ‘J J Spohler f(eci) 1869’.
70 x 98 cm (94 x 121 cm)
(€ 3000-4000)

94* WILLIAM BEECHEY (1753-1839)
Portrait of lord Salisbury in black cape, 1820. Canvas.
Inscription from a later date on the reverse with identification of the portrayed, the name of the artist and the date.
85 x 68 cm (101 x 83 cm)
(€ 2000-3000) ILL p.3
Provenance:
G. Campo, Antwerp, s.d.;
Private collection Wolvertem
In 1576, after a long period without receiving payment from the bankrupt Spanish crown, some Spanish soldiers started mutinying in the occupied Netherlands. When the threat to Antwerp became too great, a citizen army of twelve thousand men and women started to reinforce the city. The city wall had recently been partly demolished on the southern side for renovation works, making Antwerp a de facto open city. While the people put up their defences outside of Antwerp, the Spanish soldiers led by General D’Avila and Captain Ortiz took them at gunpoint. Several houses and a mill burned down. The next day, the soldiers entered the city, where they caused chaos, fire and murder for three days.
96
ANONYMOUS 2/2 XIX
The refusal.
Canvas.
Bearing signature and date.
Period gilt frame.
64 x 53 cm (97 x 88 cm)
(£ 1500-2000)

97
HENRY GUILLAUME SCHLESINGER
(1814-1893)
Two curious girls on the stairs before a mediterranean landscape.
Canvas. Signed ‘Schlesinger’.
Period gilt frame.
A certain affinity with the famous series of five paintings depicting the senses, realised by the artist in 1860, and at that time acquired by Napoléon III, sold at Bonham’s London 31.3.2021.
112 x 87 cm (140 x 115 cm)
(£ 4000-5000)
98*  
ANONYMOUS 2/2  
XIX England  
Artist in workshop.  
Canvas.  
Bearing signature and date.  
Period gilt frame.  

70 x 90 cm (102 x 121 cm)  
(£ 2600-3200)

99  
JAN-BAPTISTE HUYSMANS  
(1826-1906)  
Three figures near a mosque.  
Panel (mahogany).  
Signed 'J.Baptiste Huysmans'.  

13.5 x 11.5 cm (28.4 x 27 cm)  
(£ 600-700)
100*
ALFRED STEVENS (1823-1906)
Portrait of a lady in profile.
Panel.
Signed 'A Stevens' in the upper right-hand corner.
19 x 14 cm
(€ 3000-4000)

101*
JOSEPH BERNARD (1864-1933)
"Le beau parler"
Panel (mahogany).
Signed 'J. Bernard'.
53 x 42 cm (68 x 56 cm)
(€ 5000-6000) JL det p.156
Provenance:
G. Campo, Antwerp, 15.5.1975
102ª
FERDINAND WILLAERT
(1861-1938)
Young bagpipe player.
Canvas.
Signed ‘Ferd. Willaert’.
Presumably the son of the artist.
103 x 81 cm (122 x 101 cm)
(€ 3000-4000) ILL p.157

103ª
FRANZ MEERTS (1836-1896)
Interior of a tavern, 1889.
Canvas (relined).
Signed and dated
‘Franz Meerts/ 89’.
Period gilt frame
(slightly damaged).
71 x 95 cm (107 x 130 cm)
(€ 3500-4000)

104
ALBERT MULLER-LINGKE
(1844-1930)
Joyful company in the inn.
Canvas.
Signed ‘Müller-Lingke’.
Fine period gilt frame.
68 x 83 cm (106 x 125 cm)
(€ 1500-2000)

105
KARL FRIEDRICH HAMPE
(1772-1848) to be attributed to
Whispering.
Artist’s talk.
Canvas. A pair.
Period gilt frames.
Name of the artist on the frame.
38 x 31.5 cm (2x)
(61.5 x 54.5 cm (2x))
(€ 1500-2000)
106
**EUGENE VERBOECKHOVEN (1798-1881)**
The stable, 1870.
Canvas.
Signed and dated 'Eugène Verboeckhoven fecit 1870'.
57 x 78 cm (73 x 92 cm)
(€ 8000-10000)
Provenance:
G. Campo, Antwerp, 1.4.1976

107
**CHARLES VERLAT (1824-1890)**
Rabbit hunt.
Panel (mahogany).
Signed 'C Verlat'.
Period gilt frame.
32.5 x 41 cm (61 x 68 cm)
(€ 600-800)

108
**HENRI DE BEUL (1845-1900)**
Shepherdess with sheep and dog under a tree, 1869.
Panel (mahogany).
Signed and dated 'Henri De Beul 1869'.
57 x 43 cm (73 x 58.5 cm)
(€ 800-1200)
Provenance:
G. Campo, Antwerp, 1.2.1988, sale 166, lot 266
109
CHARLES VAN DEN EYCKEN (1859-1923)
The dog cart, 1882.
Panel (mahogany).
Signed and dated ‘Ch. Van den Eycken/J 1882’.
Gilt frame.
28 x 22 cm (47 x 41 cm)
(£ 1200-1500)

110
CHARLES VERLAT (1824-1890)
Dog and cat by chair.
Panel (mahogany).
Signed ‘C Verlat’.
Period gilt frame.
32.5 x 41.5 cm (52.5 x 61.5 cm)
(£ 800-1000)
111* FLORENT CRABEELS (1821-1896)
Couple in love on a trunk.
Canvas.
Signed ‘Flor Crabeels’.
96 x 146 cm
(119 x 170 cm)
(€ 4000-6000)

112* ELOI NOËL BOUVARD (pseudonym MARC ALDINE) (1875-1957)
View of Venice with gondelier.
C. 1930.
Canvas.
Signed ‘Marc Aldine’.
46 x 55 cm (69 x 78 cm)
(€ 3000-4000)
JEAN FLORIN (XX)

Harbour scene, 1899.
Canvas.
Signed and dated "Jean-Florin. 1899."

53 x 66 cm
(76 x 89 cm)
(£ 2500-3500)
**114**
A chest on stand.
Dutch Indonesia.
Closed: 122 x 79.5 x 44 cm
Open: 154 x 146 cm x 44 cm
(€ 2000-3000)

**115**
A fine and rare folio stand.
England.
110 x 75 x 55 cm
(€ 1500-2000)
ADRIANO BRAMBILLA  
(1829-1855) after  
A fall-front secretaire.  
Moorish style.  
Italy. C. 1885.  
Oak structure.  
Walnut veneer, pearwood, ebonised wood, ivory, mother-of-pearl, (tinted) copper.  

Three parts:  
1. Gallery with portico and triangular pediment and pinnacles at the corners;  
2. Middle part with folding leaf with, when closed, figure in niche under arched gallery and, when open, writing leaf with open space;  
3. Below two doors and one drawer.  
The front and sides are decorated with circles, various star motives and vases with flowers.  

On the reverse a label of an English furniture storage company.  
210 x 80 x 45 cm  
ref. 3000-4000
117th
HENRI-AUGUSTE FOURDINOIS (1830-1907)
A cabinet, in two parts.
Renaissance style. C. 1860-1885. Mahogany, root wood and ebony. Fitted with 24 drawers in rosewood that fold open with a push-button. Grey patinated copper keyplates in the shape of a grotesque. Decorated with eight pillars of which two have ionic capitals.
Restorations and traces of use.
Four smaller pieces are missing.
193 x 149.5 x 49.5 cm
(€ 6000-8000)

118
A Napoleon III glazed 'Boulle' marquetry sideboard.
Three doors.
Bronze fittings.
Traces of use.
To be restored.
113 x 157 x 35 cm
(€ 1000-1500)
119*  
A mounted French Louis XIV Napoleon III cartel clock.  
Ebony wood and 'Boulle' marquetry.  
Bronze fittings, Berainesque designs.  
Traces of use.  
Cartel: 98 x 64 x 26 cm  
(Stand: 65 x 27 x 34 cm)  
(€ 2000-3000)

120*  
Piano.  
Aucher, Paris, Napoleon III era. C. 1850.  
Ebony veneer, ebony wood, godroned borders. 'Boulle' marquetry of copper and red-tainted tortoise shell.  
With mother-of-pearl flakes and blue enamel. Two doors at the bottom.  
Gilded bronze handles and a pair of two-armed candle holders.  
Originally distributed by Magasin Baptist Viollet, Auxerre.  
Traces of use. Tuning needed.  
115 x 136 x 38 cm  
(€ 2500-3750)
121* A three-door ‘Pietra dura’ display cabinet. Italy. C. 1850. Walnut, ivory, tortoiseshell, lapis-lazuli, jasper. Traces of use. 238 x 130 x 55 cm (€ 2000-3000)

122* GUILLAUME GROHE (1808-1885) genre A Napoleon III ormolu mounted walnut Louis XVI commode. Three drawers. Marble top. 98 x 135 x 47 cm (€ 1000-1500)
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The joint stock company AUCTION HOUSE BERNAERTS S.C.A. (hereinafter BERNAERTS AUCTIONEERS) announces to the participants of the sale that the sale will be held according to the terms and conditions listed below and any participation in the sale involves the unconditional acceptance of the present conditions of sale.

1. Auction day

The auction takes place on an oral or written bid. The highest bidder for each item is the successful bidder who will purchase the item against cash payment. At the time of the auction and to the extent that it did not previously, the potential purchaser must register by presenting proof of identity and including his name, address, telephone number, the number of his identity card and his signature on the registration form of BERNAERTS AUCTIONEERS. In return, he will receive a paddle with his personal number to participate in the auction. In other cases, the purchaser presents himself personally and signs his entry form, after which he will receive a paddle with his personal number. Online sale bidders must register at the beginning of the auction by filling the form on My Account. For each new online sale, the buyer must register by accepting the Terms and Conditions of sale.

2. Commitment of the bidder

By offer, the bidder commits himself to purchase the auction items for sale at the price he has promised. He has nevertheless no say when the sale is suspended for any reason at all.

3. Conduct of sale, order

The judicial officer maintains order during the sale. It is he who ultimately rules on all questions of law or order. In case of sale, the previous bidder remains bound, to suspend the sale, without having the right to make an offer on behalf of the provider/seller. BERNAERTS AUCTIONEERS reserves the right to set the minimum price of each offer, not to accept the bid of persons that he does not consider qualified and to refuse the offer of any kind, without prejudice to damages for any reason whatsoever. Delivery of the item shall be kept with the utmost care. However, the buyer must take all measures for the preservation of the item. As soon as the highest bidder is determined, items must remain on sale at the risk and under the responsibility of the purchaser, which is solely responsible for the item bought.

11. State of the items - Viewing days

Since items and works of art are exhibited before the auction, and the terms and conditions have been communicated, the purchaser is supposed to be informed fully, personally and on his own responsibility of the state of the items and art objects. He has no recourse against BERNAERTS AUCTIONEERS, against the acting judicial officer or against the auctioneer, for error, inaccuracy, or negligence in the description of the items and works of art, nor for incompliance, discomfort, the state of the items and works of art, their repair, nor restoration. All data concerning items and the works of art in catalogues, advertisements, brochures or any other written or digital communication from BERNAERTS AUCTIONEERS, and especially their classification, are an estimate and without prejudice. Neither BERNAERTS AUCTIONEERS, nor the acting judicial officer assume any responsibility in this regard. The sale is preceded by viewing days during which BERNAERTS AUCTIONEERS will be available to the public to provide information to the best of its possibilities; the viewing days are intended to allow the examination of the state of conservation and the quality of the items as well as to provide guidance on possible defects or inaccuracies in the description of the catalogues. The public can call appeal to BERNAERTS AUCTIONEERS or to an expert chosen by the interested person, for a through review and that, for the duration of the viewing days, BERNAERTS AUCTIONEERS is not prepared to take the item back if the removal of the items is for the reason price, the cost of payment of the purchase price and costs. Cheque cashing fees will be charged to the buyer. In case of payment through a non-certified cheque, delivery of the items may be suspended until the payment has been paid. Payments by credit card (Mastercard, Eurocard or Visa) involve an extra cost.

8. Compensation - confusion

The buyer cannot claim any compensation, nor confusion, nor article 163 of the Belgian Civil Code in case of trouble of the purchaser.

9. Resale - irresponsible bidding

If the purchaser, the highest bidder, the guarantor and/or the indicated proxy has failed to immediately fulfill the obligations set out in these terms and conditions to immediately meet one of the conditions of sale, the item may be resold on the basis of an irresponsible bidding, at the expense of the highest bidder. The resale is done by the judicial officer already announced, under the same conditions of sale. The falling difference between the purchase price and the resale price, without being able to claim the balance between the purchase price and the resale price in case the resale price exceeds the purchase price. This balance will be to the benefit of the provider/seller or to the creditors. The Resale Act provides in addition to the payment of expenses caused by its negligence and by the resale, as well as other charges of any kind, without prejudice to damages for any reason whatsoever. Delivery of a cheque which is not paid immediately at the first presentation, is considered failure to pay, without prejudice to the application of the criminal law if necessary, nor of the protest, discount and other order.

10. Transfer of ownership - provisional measures

As soon as the highest bidder is determined, all risks related to the purchases will be the responsibility of the purchaser. The item is delivered in the state it is at the time of the auction, with all its apparent and hidden defects. At the auction, the item shall be kept with the utmost care. However, the buyer must take all measures for the preservation of the item. As soon as the highest bidder is determined, items must remain on sale at the risk and under the responsibility of the purchaser, which is solely responsible for the item bought.

12. Passing of possession - removal

The buyer who has paid the full purchase price and costs will pass in possession of the item sold. Upon removal, it is required to submit a proof of payment. No item can be removed during the live auction itself. Unless expressly specified by BERNAERTS AUCTIONEERS, no item will be delivered until full payment of the purchase price and costs. The damage caused during the removal or displacement of items are at the charge and risk of the purchaser. When the time period for the removal is passed, an interest of 1% per month on the hammer price will be charged, with a minimum of € 5 per day and per item. For the removal dates we refer to the terms and conditions printed in the catalogues and on the web site.

13. Refund

In case BERNAERTS AUCTIONEERS, for whatever reason, is required to repay the funds that have already been paid, no interest can be claimed on this sum.

14. Written and telephone bid:

Through a written bid, BERNAERTS AUCTIONEERS takes care of its customers purchase bids, free of charge. The purchase of the items is done in the cheapest way possible, provided the price limits or other possible offers allow it. The price limits set by phone are accepted at the risk of the seller. They must be confirmed by letter or fax, underwritten by the bidder. You complete the absentee bidding form (link) during your visit at the auction house, or you download (link) and deliver it no later than 24 h prior to the auction to BERNAERTS AUCTIONEERS, or you send it by email (info@bernaerts.be) or by fax (+ 32 3 248.15.93), no later than 5 hours prior to the start of the auction. The auctioneer will try to purchase the item for you at the most beneficial price. These bids are no purchase orders nor commissions, but the orders to buy at the price indicated. In case of equal bid, the oral offer has priority on the written and digital ones. If several written bids of the same amount on the same item reach BERNAERTS AUCTIONEERS and the written bids are the highest bid for the item in question, the item will be awarded to the first written bid having reached BERNAERTS AUCTIONEERS. The auctioneer is not required to inform the public beforehand. The non-execution of a written bid, a telephone bid or an online bid by mistake or for any other cause (technical or otherwise) cannot be the subject of a claim for damages to BERNAERTS AUCTIONEERS. The written, telephone and online bids are a free service offered to customers and cannot result in any kind of responsibility of BERNAERTS AUCTIONEERS.

15. Damage

Each visitor is responsible for the damage caused to the exposed objects and items.

16. Courts

All disputes over the sale fall, as appropriate, under the exclusive competence of the courts of Antwerp, regardless of the domicile of the parties. In case these terms and conditions are a translation, the Dutch text prevails.
1. **At our venue:** after you have booked a reservation. If we have not received a copy of your identity card yet, please send it in advance to info@bernaerts.be. The auction fee is 22%.

2. **Online:** from September 15 you can place a ‘prebid’ or you can bid during the live auction. There are 3 online platforms that you can use for prebids and live bidding: Live.bernaerts.eu, Invaluable or Drouotonline. Please note that in order to participate you need to register at least five hours before the start of the auction. During the auction you will log into your account to be able to follow the auction and place your bid whenever you like. The auction fee is 28%.

3. **Mail your absentee bid** to info@bernaerts.be 12 hours prior to the auction at the latest. The auctioneer will try to acquire the lot at the best possible price. The auction fee is 22%.

4. **Request a telephone bid** via info@bernaerts.be at the latest 12 hours prior to the auction. One of our colleagues will call you during the auction to bid live. The auction fee is 25%.

**PAYMENT AND COLLECTION**

After the auction, you will receive a purchase receipt by e-mail with the payment methods (bank transfer/credit or debit card). You can collect your purchases after payment confirmation by making an appointment.

You can make an appointment from **Monday 11 to Friday October 22** (9-12pm & 1-5pm) and on **Saturday October 16** (10am-1pm).
Gelieve mij te bieden op de veiling van ___________________ op de onderstaande loten tot op de opgegeven prijs. Deze loten zullen aangekocht worden aan de laagst mogelijke prijs, in zoverre dit door andere biedingen of reserves kan worden toegestaan. Ik ga akkoord met de algemene verkoopsvoorwaarden zoals deze in de catalogus worden vermeld.

Dans le cadre de vos Conditions Générales de Vente que je déclare connaître et accepter veuillez enregistrer les ordres d'achat de la vente de ___________________ pour les lots ci-dessous mentionnés jusqu'aux montants des enchères indiqués.

Ces ordres seront exécutés au mieux de mes intérêts en fonction des autres enchères portées lors de la vente.

Please bid on my behalf at the sale of ___________________ for the following lots up to the price mentioned below. These bids are to be executed as cheaply as permitted by other bids or reserves if any. I agree with the Notices and Conditions of sale as printed in the catalogue.

I agree with the General and Specific Notices and Conditions of sale as printed in the catalogue.

I declare to do a bid from the minimum price as mentioned in the catalogue.

Gelieve mij persoonlijk te telefoneren voor de veiling van ___________________ om mee te bieden op onderstaande loten. Ik ga akkoord met de algemene en de bijzondere verkoopsvoorwaarden zoals deze in de catalogus worden vermeld.

Ik verklaar tegelijk akkoord te gaan met het uitbrengen van een bod vanaf de minimale schatting zoals deze vermeld staat in de catalogus.

Dans le cadre de vos Conditions Générales et spéciales de Vente que je déclare connaître et accepter veuillez enregistrer les lots mentionnés ci-dessous de la vente de ___________________.

J’accepte de faire une offre à partir du prix d’estimation minimum comme mentionnée dans le catalogue.

Please contact me for the auction of __________________ so I can bid on the following lots. I agree with the General and Specific Notices and Conditions of sale as printed in the catalogue.

I declare to do a bid from the minimum price as mentioned in the catalogue.
The Cabinet Sale

OCTOBER 6
The Cabinet Sale
(lots 1 - 122) 2 pm

OCTOBER 7
Old Master & 19th Century Art
PART I (lots 150 - 347) 2 pm

Old Master & 19th Century Art
PART II (lots 350 - 533) 7 pm

LIVE AUCTIONS
LIVE.BERNAERTS.EU

VIEWING DAYS
September 30 - October 4
10 am - 6 pm
WINTER AUCTION
Consignment until 15 October

AUCTION
7 - 9 December

VIEWING DAYS
2 - 5 December

MODERN MASTERS DESIGN
WORKS ON PAPER & EDITIONS

CONTACT
lara@bernaerts.be
info@bernaerts.be

ROGER RAVEEL (1921-2013)
'Het stappen in mijn tuin', 1970.
Doek. Getekend 'R. Raveel'.
80 x 101 cm
(€ 40000 - 45000)

Timed/Online
OCTOBER 1 - 18

Paintings c. 1900

Old Master & 19th Century Art

Asian Art & Oriental carpets

VIEWING DAYS
September 30 - October 4
10 am - 6 pm

OCTOBER 1 - 18

Works on Paper

VIEWING DAYS
September 30 - October 4
10 am - 6 pm

Paintings c. 1900

Old Master & 19th Century Art

Asian Art & Oriental carpets

VIEWING DAYS
September 30 - October 4
10 am - 6 pm