

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

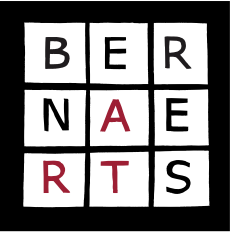
September 30 - October 4 from 10 am - 6 pm

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





BERNAERTS AUCTIONEERS

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Sale:

THE CABINET SALE

Wednesday October 6

2 pm

lots 1 - 122

Viewing days:

September 30 - October 4 from 10 am - 6 pm

Experts: Christophe Bernaerts, Peter Bernaerts, Elias Leytens & Elise Boutsen
Bailliff's Office Jan Weyns-Birgit De Troij (WDT bv)

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ILL. cover p1. details lot 116, 19, 51, 67, 34, 101, 2, 76 & 39 - cover p.4 detail lot 17





*I**

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 adiutorium meum intende;

Domine, ad adjuvandum me festina.'

Framed.

170 x 115 mm (275 x 215 mm)

(€ 1000-1500)

2*

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



3*

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





4*

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

5*

**GIULIO ROMANO (1499-1546)
/ GIORGIO GHISI (1520-1582) after**

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.

Engraving after Giulio Romano, edited by Philippe Thomassin (1562-1622). Strong impression on laid paper without watermark. Trimmed just into the plate, mounted on support.

390 x 570 mm
(€ 800-1000)

Lit.: Bartsch 61



6*

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

Lit.: D. Allard & F. Baudouin,
Tekeningen uit de
17de- en 18de eeuw. De verzameling
Van Herck, Brussel, 2000,
p. 226-228, cat. nrs. 91-94.



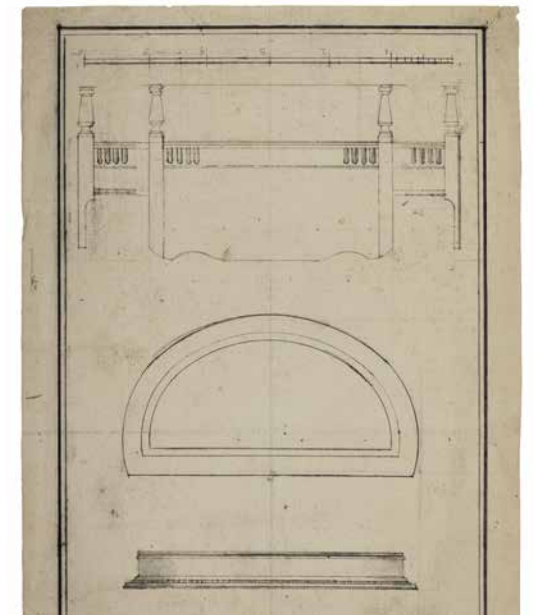
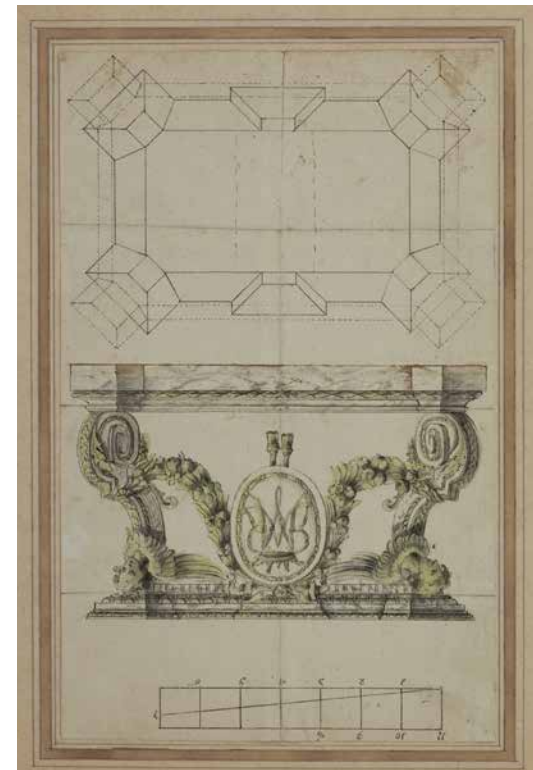
7*

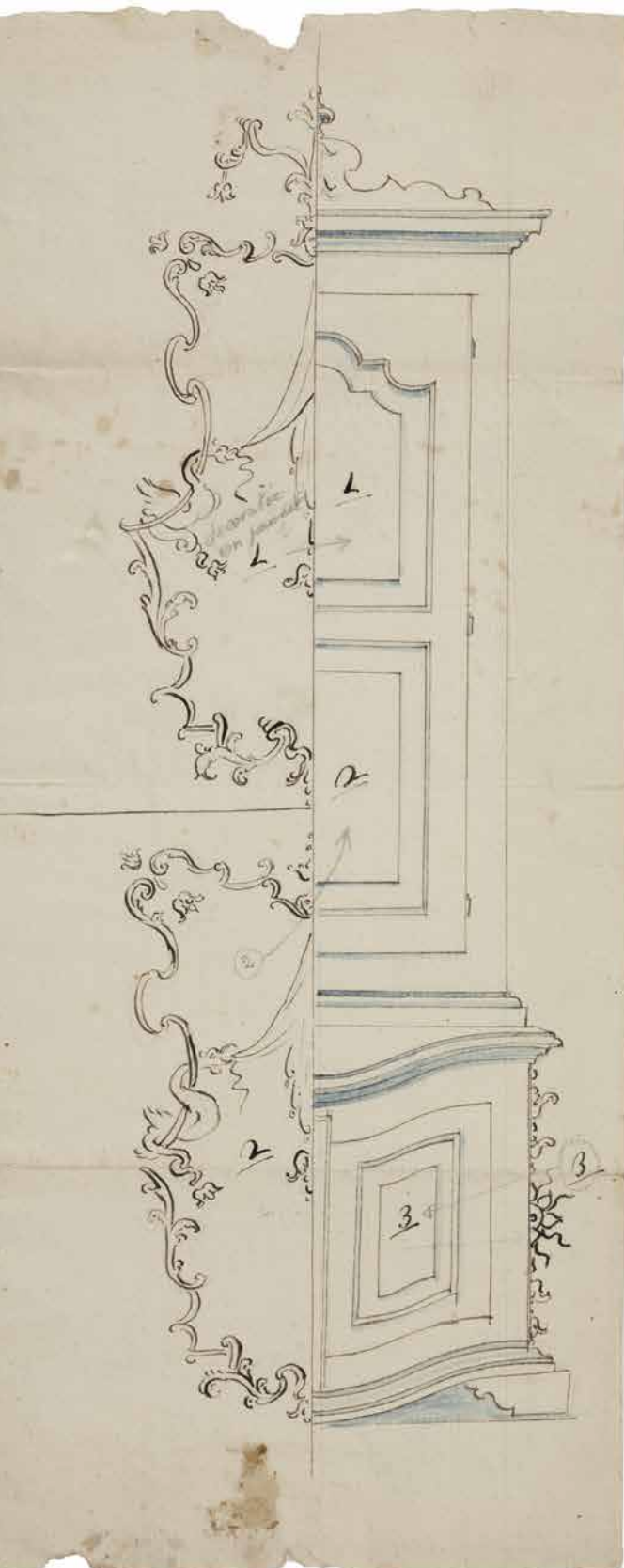
Varied lot of three architecture/ decorative designs.

1. Anonymous, c. 1900. Design for a portico.
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'.
3. Anonymous. Architectural design.
Pen in black. 294 x 221 mm.
No watermark.

All sheets coming from the Eugène Van Herck (1845-1941) collection. See for the Van Herck collection D. Allard en F. Baudouin (eds.), Tekeningen uit de 17de en 18de eeuw uit de verzameling Van Herck, Brussel, 2000.

(€ 200-300)





detail lot 8

8*

Varied lot of five architecture/ decorative designs.

1. Anonymous, second half of the 18th century.
Design for an altar with tabernacle.
Pen in grey, washed in grey, yellow and purple,
framing line in black. 354 x 249 mm.
Watermark: 'J Honig';
2. Anonymous, second half of the 18th century.
Design for a rococo wall decoration with stained glass dome.
Pen in brown, washed in brown, grey, green, yellow rose.
231 x 152 mm (oblique cut).
No watermark. Later inscription bottom right in pencil '700'.
On the reverse along top glued on support.
Inscription in pencil on support 'Vente de Tavernier
Dec. 1924 / em.';
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, yellow 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'.
5. Anonymous, second half of the 18th century.
Design for a pulpit. Pen in black washed in grey over
a start in black chalk, framing lines in black. 356 x 276 mm.
Watermark: 'J Kool' (print only).
Inscription on the reverse in pen and brown 'accepté Henrij
deperviant (?)' with five signatures below. Mounted on
support on the reverse along top.

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, 1650-1700; 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.3473 and L.3474),
bottom left L.142b.

Mounted along the top on a support.

214 x 165 mm

(€ 400-600)



10*

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)

11*

Rembert Dodoens, Cruydt-Boeck. Antwerp, Inde Plantijnsche Druckerij van Balthasar Moretus, 1644. In-fol. French title, engraved title, (4), (12), 1492 numb.pp. + index. Complete with 1453 woodcuts and with 'Beschrijvinghe vande Indiaensche oft Uutlandsche boomen, heesteren en cruyden'. Recent full leather binding.

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

(€ 1000-1500)



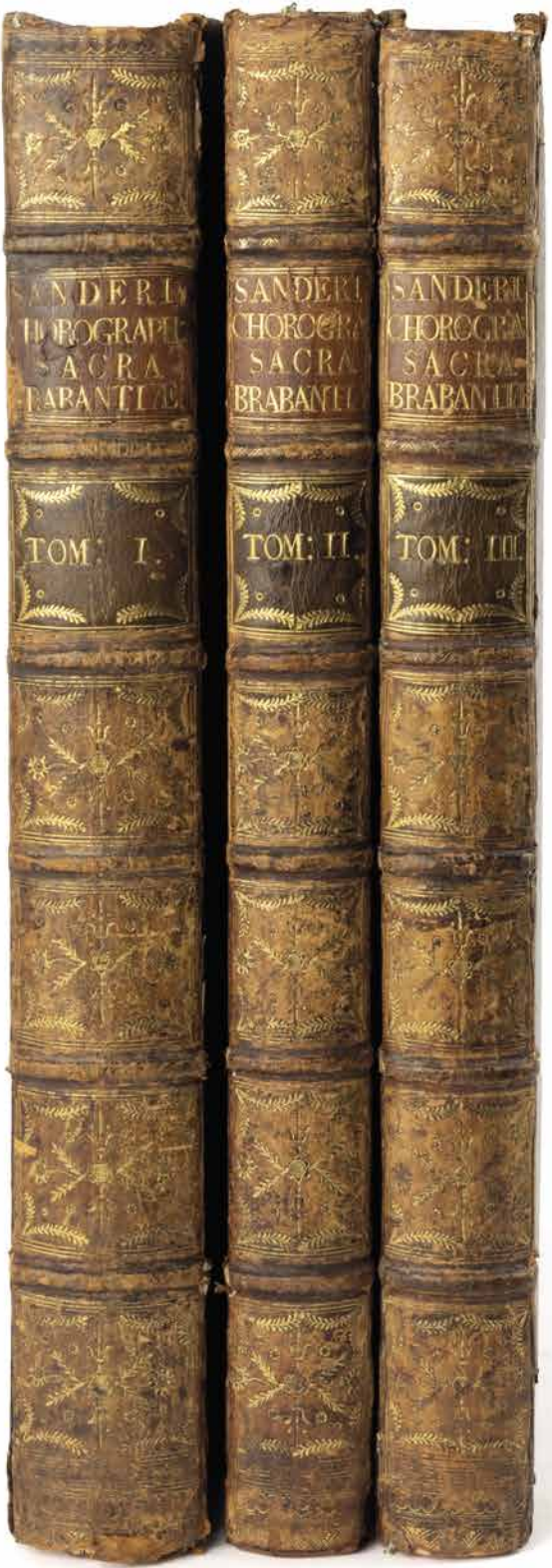
12*

(Brabant) Antonius Sanderus, Chorographia sacra Brabantiae, sive celebrium aliquot in ea provincia abbatiarum, coenobiorum, monasteriorum, ecclesiarum, piarumque foundationum descriptio. The Hague, Christian Van Lom, 1726. 3 vol. in-fol.

Vol.1: portrait engraving, title, (2), 569 numb.pp.
Vol.2: title, 370 numb.pp.
Vol.3: title, 385 numb.pp.

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)

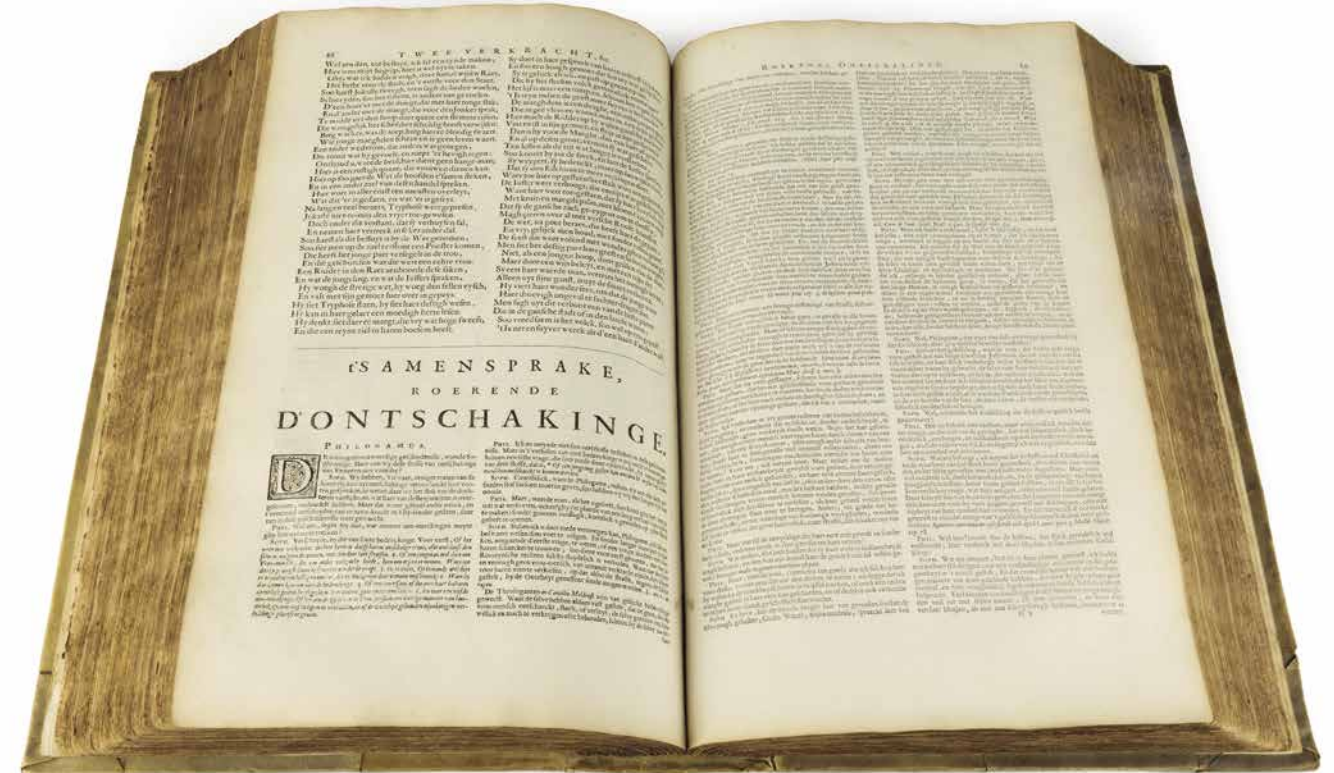




13*

(emblemata-Commelin) Jacob Cats, Alle de Wercken. Amsterdam, Jan Jacobsz Schipper, 1658. In-fol. Engraved title, title, (4), 164/ 26/ 195/ 52/ 180/ 265/ 104/ 34/ 8/ 40/ 108/ 64/ 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 binding 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)





detail lot 15



detail lot 14



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



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)



16*

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 palette 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.:

¹ J.G. C. A. Briels, *De Zuidnederlandse immigratie in Amsterdam en Haarlem omstreeks 1572-1630*, Unpublished PhD, University of Utrecht, 1976, p. 220-225; H. Miedema, Karel van Mander: *The Lives of the Illustrious Netherlandish and German Painters*, 5 vol., Doornspijk, 1994-99, vol. 5, p. 74-85 (based on Van Mander 1604, fol. 267v-268r);

² Briels 1976, p. 230-235.

³ U. Neidhardt et al., *Das Paradies auf Erden*, exh. cat., Staatliche Kunstsammlungen Dresden/Gemäldegalerie Alte Meister, Dresden, 2016, cat. no., 58.



17*

JAN BRUEGHEL (1568-1625) follower

Paradise with the Fall of Man.

Panel (with cradling).

Touch-ups.

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, Mercatorfonds, 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.





18*

**LUCAS VAN UDEN (1595-1672) & FRANS II
FRANCKEN (1581-1642) (?)**

Landscape with the metamorphosis of the Pierides,
c. 1630.

(Ovid, Metamorphoses, book 5, verse 290).

Canvas (relined).

Restorations.

Registered in the RKDimages database under no. 188525.

The Pierides, counting nine sisters as well, challenge the Muses to a singing contest. One of the Pierides boldly performs her piece praising the titans and mocking the Greek gods. Calliope, one of the Muses, responds with her inspiring song full of exciting stories. The contest is decided in favour of the Muses by a jury of nymphs. The Pierides, unable to accept their defeat, mock the Muses in a foolish fury of rage. This does not go unpunished as the Pierides are turned into magpies.

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.3.238). A painting attributed to Jan Wildens (Ekaterinburg 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 53bis). 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.-31.05.1993, cat. no. 22.





19*
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)

22*

Refectory table.
England.
C. 1700.
Elmwood.
On straight legs.

74 x 345 x 81 cm
(€ 3000-4000)

Provenance and certificate:
Axel Vervoordt, 's-Gravenwezel, 10.5.1994

73



22





23

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.



24

25*
ANONYMOUS XVII
 Saint Cecilia.
 Canvas.
 Upper part rounded.

114 x 91 cm
 (163 x 193 cm)
 (€ 2000-2500)



25



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.



detail lot 28/1



detail lot 28/2



28/1



28/2

28*

LAUREYS A CASTRO (active 1664-1700)

Naval battle.

Canvas.

A pair.

Signed 'A Castro'.

120 x 168.5 cm; 120 x 166 cm
(133 x 181.5 cm; 133 x 178.5 cm)
(€ 30000-35000)

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 Corsairs. 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 reliefdecor ranging from caryatids to putti, *rocailles*, 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.



29*

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







30*

A lacquer table cabinet. Antwerp. 17th century.
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



31*

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





32*

A cabinet-on-stand. Antwerp, second half of the 17th century.
Ebony veneer, red stained tortoiseshell, ivory, rosewood, gilt mountings.

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

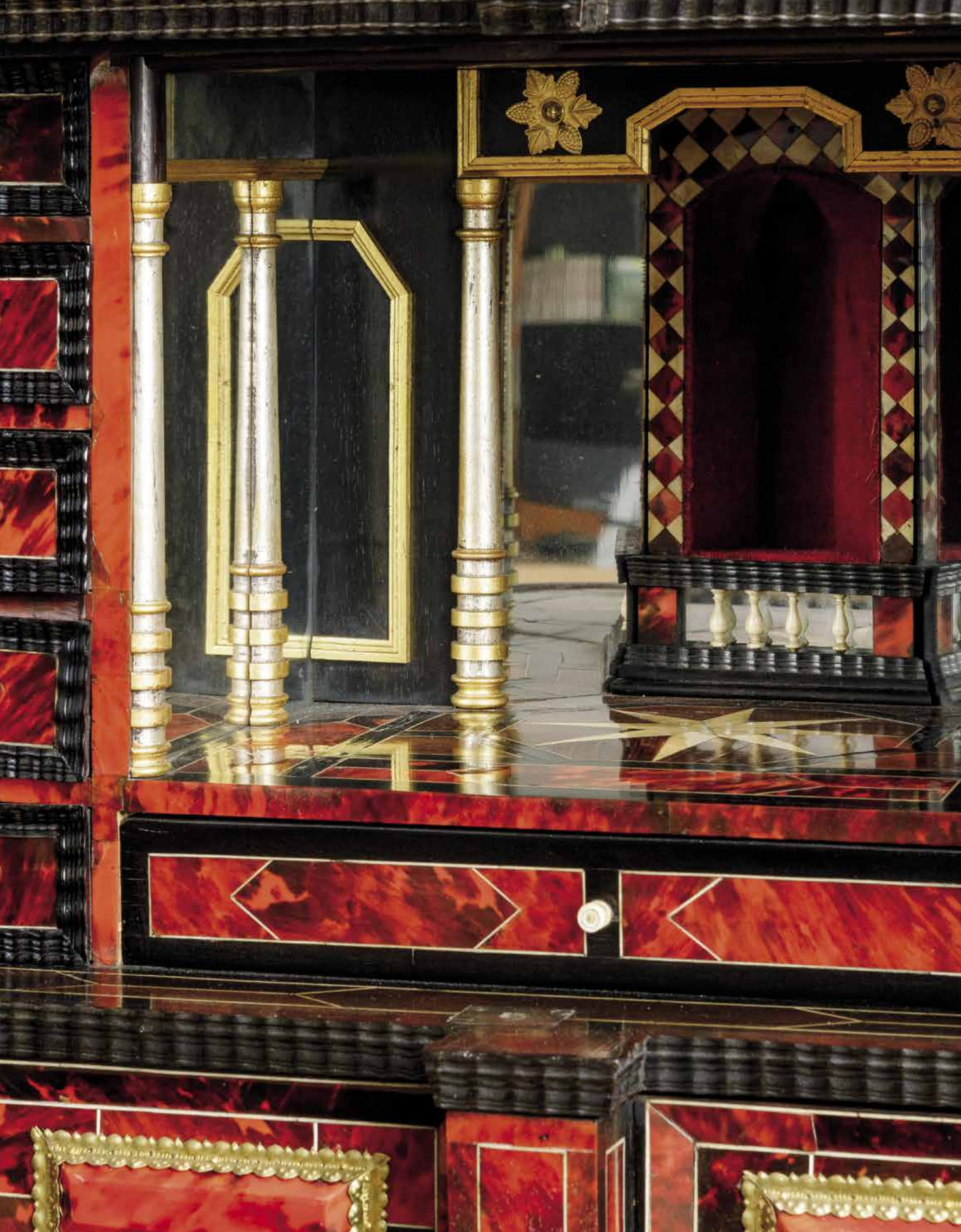
When open: two central doors fitted with three columns with gilt-mountings, surrounded by ten medium-sized cabochon drawers and two larger drawers of which the upper one with broken pediment and curved tympanum. All drawers are exceptionally fitted with geometric inlays in different types of wood on 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*

A cabinet-on-stand. Antwerp. C. 1675-1700.

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





35*

A cabinet-on-stand. Antwerp. C.1650.

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





36*

A cabinet-on-stand. Antwerp. C. 1700.

Ebony veneer, red stained tortoiseshell, ivory, gilt mountings.

With two doors, two large drawers, ten small 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

(€ 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





39*

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-stretchers 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

41*

An Anglo-Indian writing box. C. 1800.

Ebonised wood, burwood veneer, brown tainted 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)

42*

A table cabinet. Antwerp. C. 1700.

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 tortoise shell and ivory rims.

Lid with secret.

Two handles.

Traces of use.

35 x 46 x 32 cm

(€ 1000-1500)



43



42

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)



45*

Table clock. Jonathan King. London. Late 17th century.
Sound frets on eight bells. Plays a minuet or a rigaudon
every quarter hour, adjustable. Chiming adjustable as well.
Brass clock face, with matted mid-piece. Number ring
silver-plated (chemical).
Bronze cornerpieces, fire gilt. With mock pendulum.
Sneck drive with original movement.
Snecks with cables instead of chains.
Back-frame completely engraved.
Oak case inlaid with ebonised pearwood and brass rims.
Revised by Cronos from Bruges.
Jonathan King was apprentice in 1682 and member of the
London clockmakers gild as soon as 1689.

45 x 31 x 18.5 cm
(€ 3000-4000)

45



45

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. 1750.
With depiction of a putto
on rocaille with foliage.
Yellow-gold painted walnut.

24 x 45 x 22 cm
(€ 1000-1500)



47/1



47/2

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)



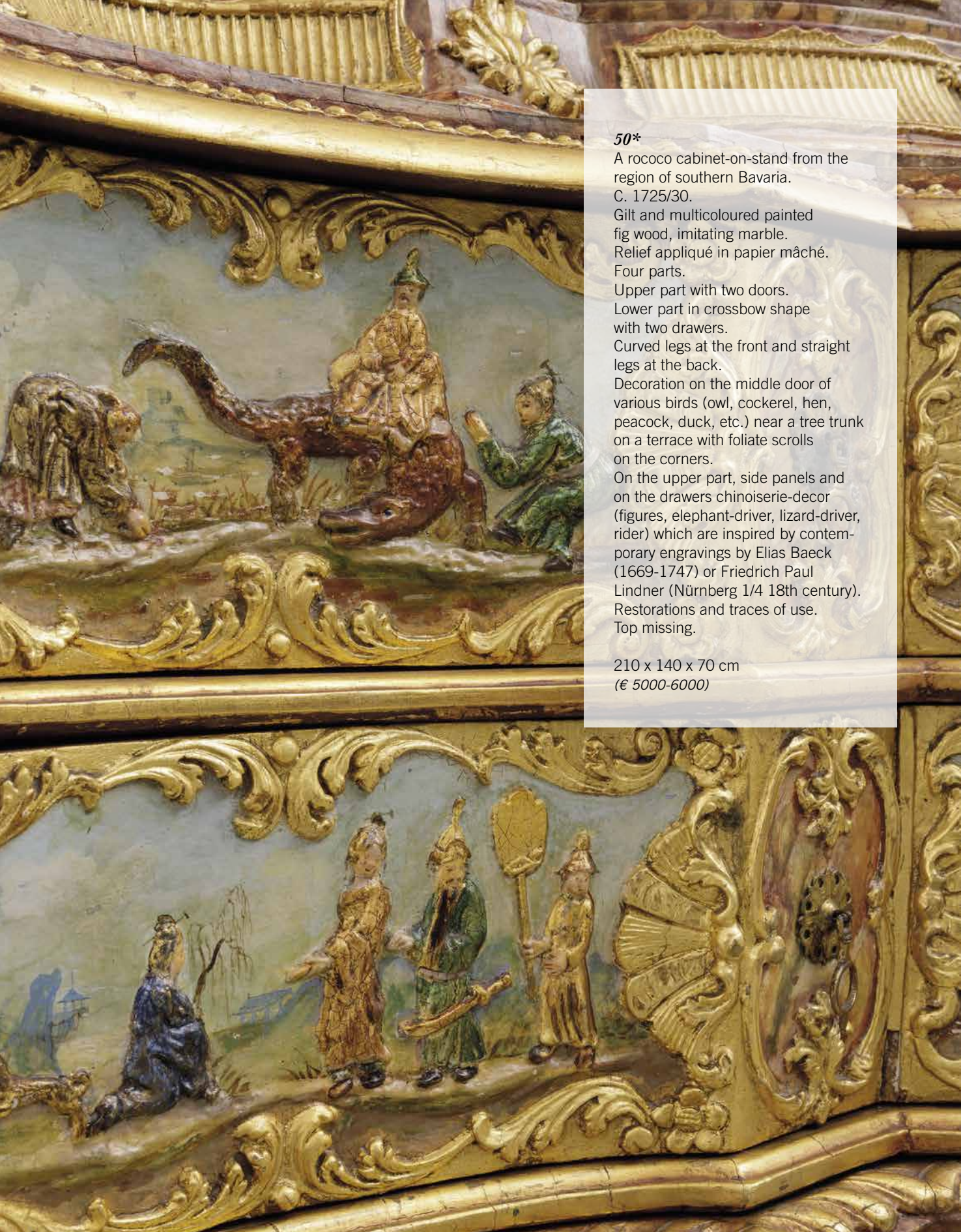
48

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 reliefdecor in Japanese style.
Traces of use.

195 x 110 x 60 cm
(€ 3000-4000)





50*

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)





51*

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





detail lot 52

52*

Rectangular plaque.
Presumably Austrian or Hungarian.
19th century. Ivory.
With depiction of the personification of a river
(probably Enns or Donau) and waternymph
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)



53/1

53/2

54*
Pair of candlesticks. John Steath.
London. 1728.
Silver. Engraved coat of arms on base.

H.: 18.5 cm (x 2)
Weight: c. 2120 g
(€ 1500-2000)

Provenance:
Axel Vervoordt, Antwerp, Vlaeykensgang,
late 1970's - early 1980's

55*
Candy dish on foot. London. 1749.
Silver.
Gadroon borders. Slightly damaged.

4 x 15.5 cm
Weight: 172 g
(€ 150-200)

Provenance:
Axel Vervoordt, Antwerp, Vlaeykensgang,
late 1970's - early 1980's

56*
Coffee-pot. James Mckay.
Edinburgh. 1760.
Silver.
Slightly damaged.
H.: 26 cm

Weight: 1190 g
(€ 1200-1500)

Provenance:
Axel Vervoordt, Antwerp,
Vlaeykensgang, late 1970's - early 1980's

57
Egg cruet. London. 1749.
Silver. Eight cup frame.

Weight: 480 + 394 g
(€ 1000-1500)

Provenance:
Axel Vervoordt, Antwerp,
Vlaeykensgang, late 1970's - early 1980's

58
A mug.
William & John Dean.
London. 1763.
Silver.

H.: 12.5 cm
Weight: 314 g
(€ 400-500)

Provenance:
Axel Vervoordt, Antwerp, Vlaeykensgang,
late 1970's - early 1980's

59
A mug.
Thomas Wallis I.
London. 1768. Silver.

H.: 12.5 cm
Weight: 378 g
(€ 300-400)

Provenance:
Axel Vervoordt, Antwerp, Vlaeykensgang,
late 1970's - early 1980's

60
A mug.
London. 1782.
Silver.

H.: 13 cm
Weight: 368 g
(€ 300-400)

Provenance:
Axel Vervoordt, Antwerp,
Vlaeykensgang, late 1970's - early 1980's

61
A mug.
Newcastle-upon-Tyne. 1799.
Silver.

H.: 13 cm
Weight: 356 g
(€ 300-400)

Provenance:
Axel Vervoordt, Antwerp, Vlaeykensgang,
late 1970's - early 1980's

62
A cruet. London. 1763.
Silver.
Weight: 1184 g
(€ 600-800)

Provenance:
Axel Vervoordt, Antwerp,
Vlaeykensgang, late 1970's - early 1980's

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: Antwerp, Vlaeykensgang, Axel
Vervoordt, late 1970's - early 1980's

64*
A set of six deep and six flat dinner
plates. London. 1798 and 1814.
Silver.
With coat-of-arms.
Numbering on the reverse.

Diam.: 24.5 cm (x 12)
Weight: 7500 g
(€ 4000-5000)

Provenance:
Axel Vervoordt, Antwerp,
Vlaeykensgang, late 70s - early 80s

65
Coffee-pot. Pylemans.
Brussels. 1778.
Silver.

H.: 35.5 cm
Weight: 1100 g
(€ 5000-6000)

Lit.: J. van Wittenbergh, Zilver met
Brusselse merken, 1979, p. 236,
cat.nr. 223





detail lot 67

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)



66

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)



67



68

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

69*

A pale greenish white jade
carving with birds.
China.
Ironwood stand.

(€ 300-400)
5 x 4 cm (Tot.: 10 cm)



70

70*

A Chinese coral figure of an Immortal.

H.: 17 cm
(€ 750-1000)



71

71*

A Chinese coral group of two Immortals with boy.

H.: 20 cm
(€ 800-1000)



72*

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





73*

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
(158 x 350 x 1.8 cm
(with outside and inside frame))
(€ 8000-10000)

Provenance and certificate:
Zen gallery, Brussels, 30.1.1994







74

74*

PIERRE JULES MENE (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 MENE (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)

Lit.: M. Poletti, A. Richarme, Pierre-Jules Mêne, cat.rais., p. 55, cha720, ill. 44; Payne, Animals in Bronze, Antique Collector's Club, 1986, p. 205

76*

PIERRE JULES MENE (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



76



75



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)

detail lot 75

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



78



79*

**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 antiquities, Schilde, 26.11.1992

80

ARTHUR WAAGEN (1869-1910)

'Kabyle', c. 1875

A bronze group.

Signed 'Waagen sculp(sit)'.

66 x 58 x 30 cm

(€ 3000-4000)

Lit.: P. Kjellberg p. 647, ill.





81*
EMILE ANDRE BOISSEAU
(1842-1923)
 'Ense & Aratro'
 A French bronze group.
 Signed 'E. Boisseau'.
 With a foundry mark from Paris.

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)

83*
MATHURIN MOREAU (1822-1912)
 'La Source'
 A French bronze group.
 Signed 'Math Moreau'.
 With a foundry mark from Paris.
 On a marble base.

H.: 69 cm (Tot. h.: 76 cm)
 (€ 2500-3500)

Lit.: Berman, II, 1443





84



85

84*

AUGUSTE JOSEPH PFEIFFER (1832-1886)

Allegory of hunting.

A bronze group.

Not signed.

On a marble base.

H.: 54 cm (H.: 5 cm (base))

(€ 1500-2000)

85*

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 antiquities, Schilde, 26.11.1992

86*

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 antiquities, Schilde, 26.11.1992



86

87*

**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 nymfs with ambourine
(h.: 86 cm), signed 'Dumaige', and a pair of vases (h.: 53 cm)
after Claude Michel Clodion.

On marble bases.
(€ 4000-5000)





88*

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

90

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

Fisherman at the pont.
Panel (mahogany).
Signed 'L. Kuhnén f(ecit)'.
Red seal on the reverse.

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

91

HERMAN TEN KATE (1822-1891)

Peasant interior, 1853.
Panel (mahogany).
Signed and dated
'H ten Kate f(eci)t 1853'.

17.5 x 21.5 cm (31.5 x 36 cm)
(€ 600-800)





92

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'.

Relined.

Area with clouds on the left side to be restored.

49.5 x 64 cm (64 x 77.5 cm)

(€ 3500-4500)



93

93*

JAN JACOB SPOHLER (1811-1879)

A Dutch river landscape, 1869.

Canvas.

Signed and dated 'J J Spohler f(ecit) 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

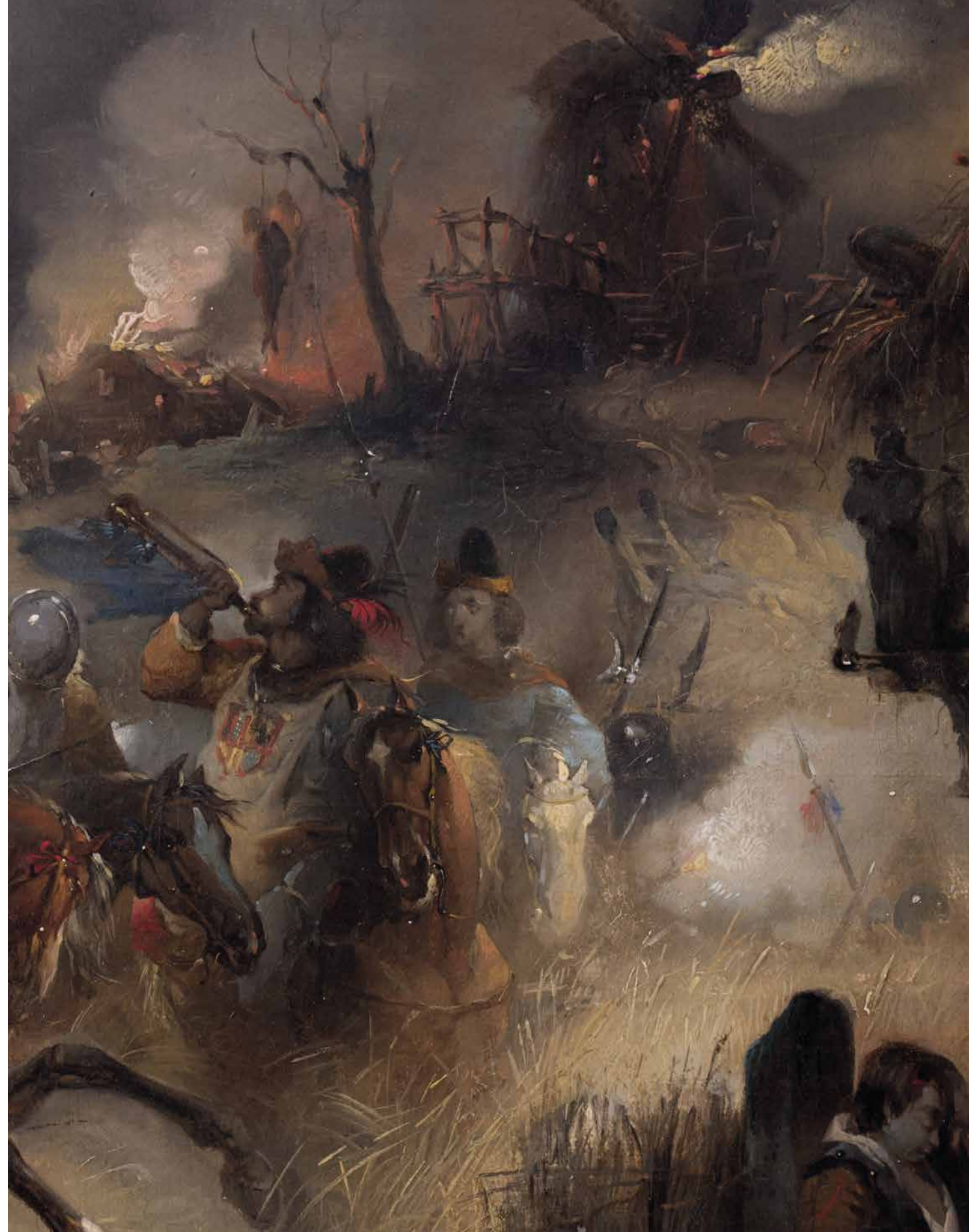
Provenance:

G. Campo, Antwerp, s.d.;

Private collection Wolvertem



details lot 95



95*

HENRI LEYS (1815-1869)

Spanish fury, 1834.

Oil on canvas. Signed with monogram and dated 'HL 1834'.

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.

101 x 148 cm (133 x 179 cm)

(€ 8000-10000)





96

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)



97



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)

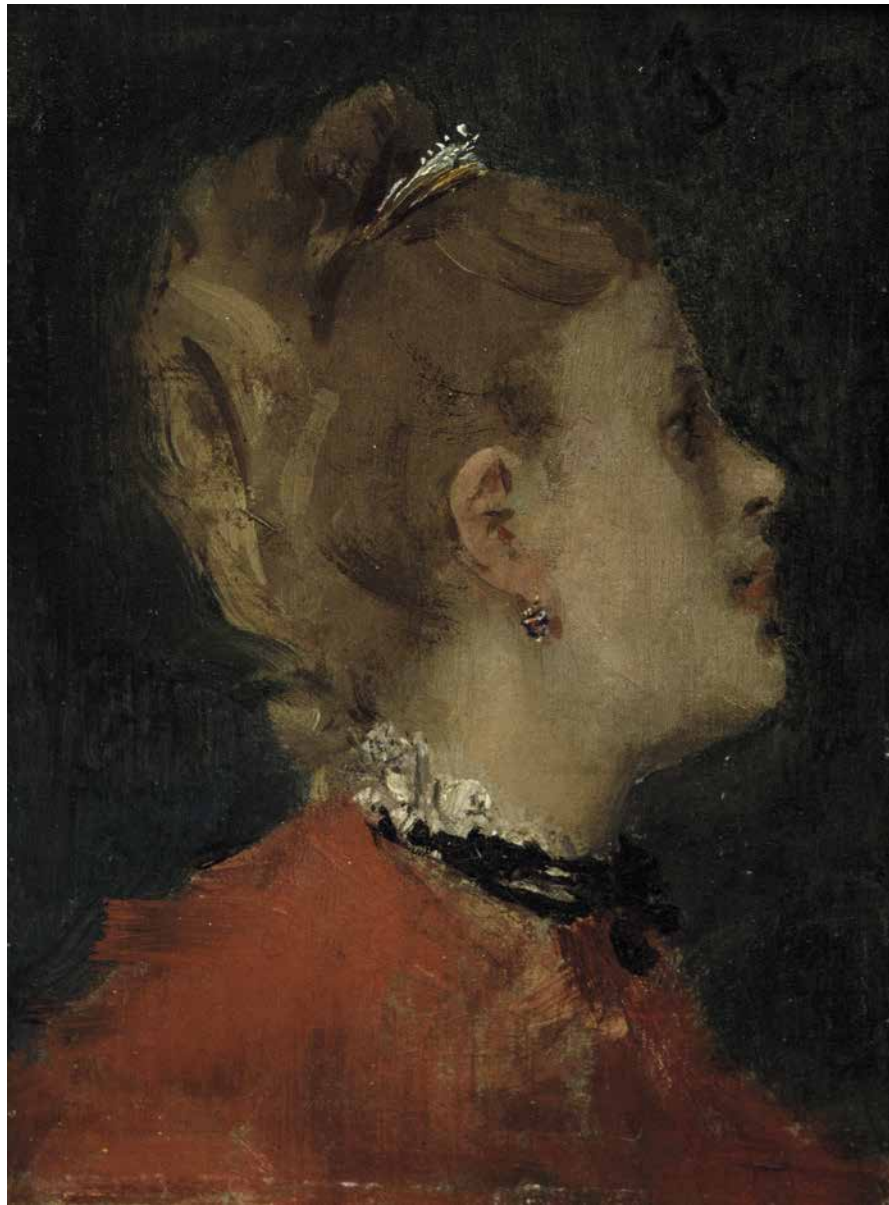
Three figures near a mosque.

Panel (mahogany).

Signed 'J.B(aptis)te Huysmans'.

13.5 x 11.5 cm (28.4 x 27 cm)

(€ 600-700)



100

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)

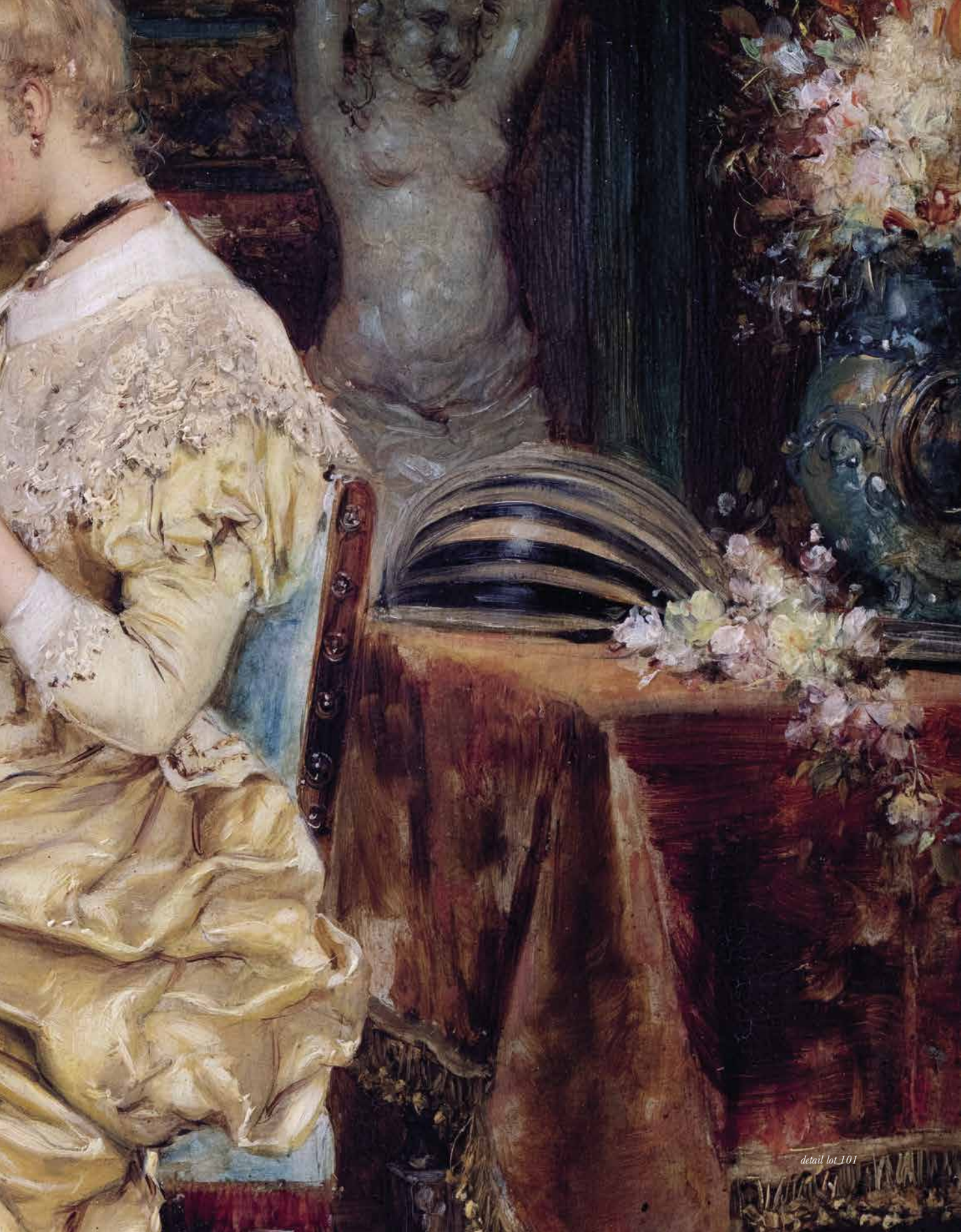
101*
JOSEPH BERNARD (1864-1933)
'Le beau parleur'
Panel (mahogany).
Signed 'J. Bernard'.

53 x 42 cm (68 x 56 cm)
(€ 5000-6000) ILL det p. 156

Provenance:
G. Campo, Antwerp, 15.5.1975



101



102*

**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

103*

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 MÜLLER-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)





detail lot 106



detail lot 106

106*

**EUGENE VERBOECKHOVEN
(1798-1881)**

The stable, 1870.

Canvas.

Signed and dated

'Eugène Verboeckhoven f(eci)t 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

'H(en)ri De Beul/ 1869'.

57 x 43 cm (73 x 58.5 cm)

(€ 800-1200)

Provenance:

G. Campo, Antwerp, 1.2.1988,
sale 165, lot 265





109



110

109*

CHARLES VAN DEN EYCKEN (1859-1923)

The dog cart, 1882.

Panel (mahogany).

Signed and dated 'Ch. Van den Eycken./ 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)



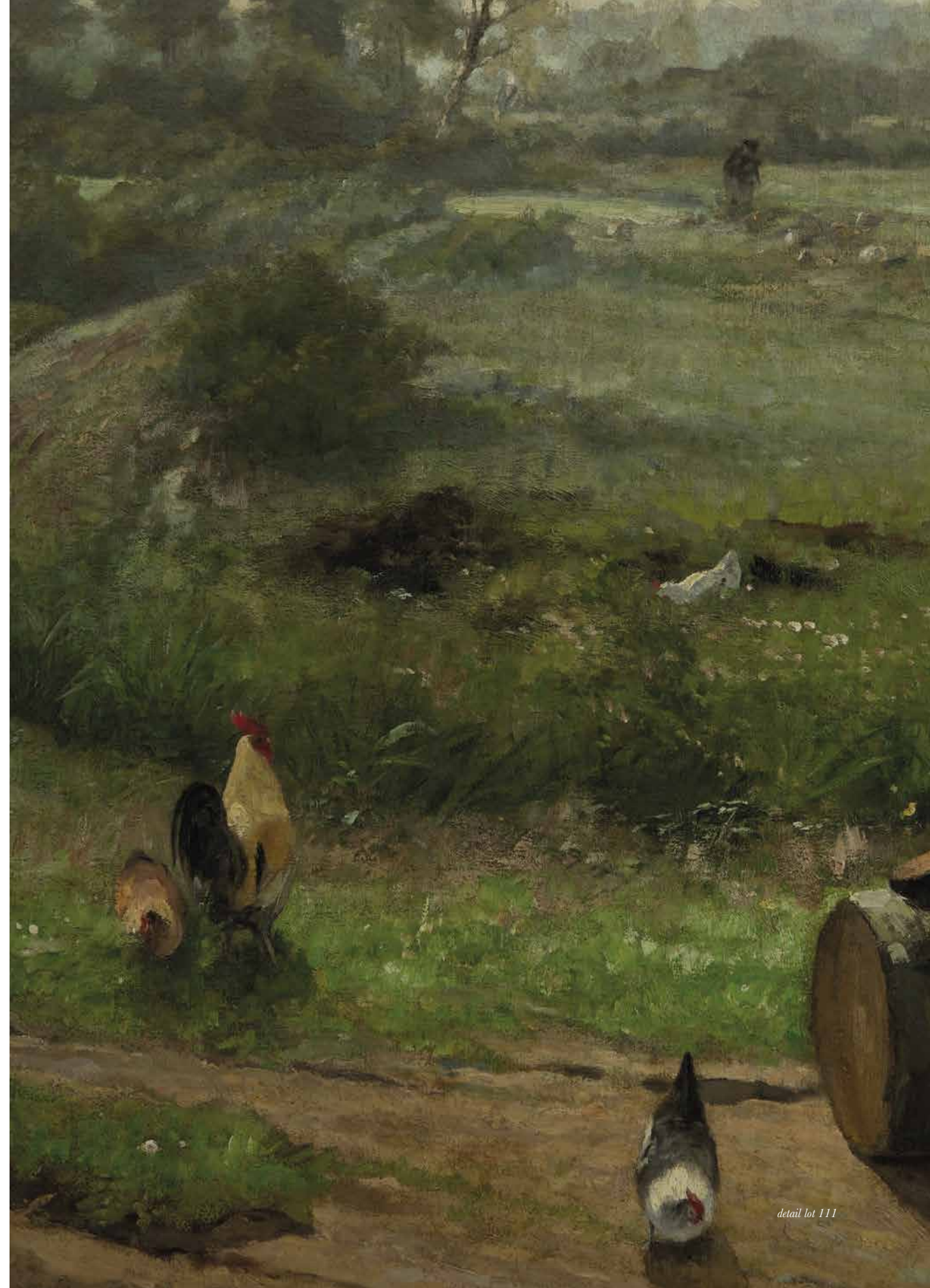
111*
FLORENT CRABEELS
(1821-1896)
 Couple in love on a trunk.
 Canvas.
 Signed 'Flor Crabeels'.

96 x 146 cm
 (119 x 170 cm)
 (€ 4000-6000)



112*
ELOI NOËL BOUVARD
(pseudoniem 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)



113*

JEAN FLORIN (XIX)

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.
19th century. Padouk.
Engraved copper and brass mountings.
Lock with turtle motive.
Front view hinged top lid and two doors.
Opened, seven drawers inside.

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.
Early Victorian era. C. 1840.
Mahogany.

110 x 75 x 55 cm
(€ 1500-2000)

Provenance and certificate:
Axel Vervoordt, Antwerp, 26.12.1985



116*

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
(€ 3000-4000)





117*

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 'Bouille' marquetry sideboard.

Three doors.

Bronze fittings.

Traces of use.

To be restored.

113 x 157 x 35 cm
(€ 1000-1500)



117

detail lot 116



119

119*

A mounted French Louis XIV
Napoleon III cartel clock.
Ebonised wood and 'Boulle' marquetry.
Bronze fittings. Berainese 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, ebonised wood, godrooned
borders. 'Boulle' marquetry of copper and
red-tainted tortoiseshell.
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)



120



121

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)



122

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detail lot 20

Terms and conditions of the Buyer

The joint stock company AUCTION HOUSE BERNAERTS JSC (hereafter 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 auctions implies the unconditional acceptance of the present conditions of sale.

1. Auction day

The auction takes place through 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 purchase and to the extent that he did not previously, the potential purchaser must register by presenting proof of identity and indicating 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 its personal number to participate in the auction. In other cases, the purchaser presents himself to complete and sign his entry form, after which he will receive a paddle with his personal number. Online sale bidders must register at least 5 hours before 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 its offer, the bidder commits himself to purchase the auction items for sale at the price he has proposed. He nevertheless has 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 all possible disputes born of the sale, including the bidding increments and the designation of the highest bidder. The auctioneer has, among others, the right to set the minimum price of each offer, not to accept the bid of persons that he does not know or whose identity or creditworthiness not seemed proven - in which case, the previous bidder remains bound-, to suspend the sale, without having to explain thereon to the bidders, to split, join or withdraw any item. In case of obstruction or disruption of the auction by violence, threat or a fraudulent way, the provisions of article 314 of the Penal Code will be applied. In case a price limit has been set by the provider/seller, BERNAERTS AUCTIONEERS has the right to bid on behalf of the provider/seller. BERNAERTS AUCTIONEERS reserves the right to refuse any offer made by unknown buyers.

4. Buyer by mandate or third-party buyer

The purchaser may designate a proxy, provided that he signals it to the auctioneer at the end of the sale. The purchaser answers for the solvency and the competence of its proxy; each purchaser remains responsible for its purchase, even if another person is stated as (proxy) purchaser.

5. Guarantee

The successful bid does not imply any guarantee on the part of the auctioneer responsible for the sale nor on the part of the acting judicial officer, concerning among others the authenticity. Items and art objects are sold in the state in which they are at the auction exhibition and sale, and without any guarantee. Buyers are expected to have reviewed items and objects of art and to have made their offer being informed. The estimated prices quoted in the catalogue serve for information purposes only. If necessary, the catalogue on paper takes precedence over the electronic version (on paper catalogues can be consulted or downloaded free of charges on [www.bernaerts.be\(link\)](http://www.bernaerts.be(link))). In exceptional cases, the sale of an art object can be cancelled and the hammer price refunded to the purchaser if the object bought is returned within three weeks, with evidence that it is a falsification, and provided that the object remained in the same condition as at the time of the auction.

6. Indivisibility and particularity

All obligations of purchase are by law, jointly and indissolubly, both for legal persons as for physical persons, the responsibility of all those who buy for a joint account, the final purchaser and those who bought for him, on the securities between them and those for whom they act as guarantor, as well as the heirs and successors of each of the people mentioned above.

7. Payment of the purchase price and the additional costs by the purchaser

The purchaser in the room and the purchaser who has bid by purchase order, by phone or by e-mail must pay to BERNAERTS AUCTIONEERS, immediately after the sale or at the time of the removal of the items, the hammer price, plus 22% on the hammer price in the room or 25% on the hammer price by phone, including VAT, for costs. The simultaneous sale in live (webcast) bidders must pay the purchase price increased by 28% on the hammer price, VAT included. The silent sales and/or after-sales bidders must pay the purchase price increased by 30% on the hammer price, VAT included. For each item, an additional administrative costs of € 2 will have to be paid and, if applicable, a droit de suite (right to follow or resale right). The droit de suite is an extension of the copyright law that entitles a compensation to the creator of a work of art in case of a resale of the work.

This right may apply both to sculptures and to graphic works of art. A droit de suite is charged in case of a resale of original works of art of living artists or artists who died less than 70 years ago and from a price of € 2,000.00 on. It amounts to 4% of the price up to € 50,000.00; to 3% of the auction price segment between € 50,000.01 and € 200,000.00; to 1% of the auction price segment between € 200,000.01 and € 350,000.00; to 0.50% of the auction price segment between € 350,000.01 and € 500,000.00; to 0.25% of the auction price segment above € 500,000.01 price. However, the droit de suite can never exceed € 12,500.00. The rate of the first segment, i.e. 4%, should be applied to the entire amount that lies within this segment. (Law of 4 December 2006 and R.D. of 2 August 2007). Only banknotes in euros (up to an amount of € 2,999 per object, fees included) or cheques guaranteed by a Belgian Bank (or Bancontact card) will be accepted for 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 crediting. Payments by credit card (Mastercard, Eurocard or Visa) involve an extra cost.

8. Compensation - confusion

The buyer cannot claim nor compensation, nor confusion, nor article 1653 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 have failed to immediately fulfil the obligations set out in these terms and conditions or 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 requested, under the same conditions of sale. The failing purchaser shall pay the 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 irresponsible bidder is required 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 grant.

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 only remain on-site at the risk and under the responsibility of the purchaser, which is solely responsible for the item he 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 inconvenience, discomfort, the state of the items and works of art, their repair or 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 description, are provided only for information purposes 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 catalogue. The public can also appeal to BERNAERTS AUCTIONEERS or to an expert chosen by the interested person, for a thorough review and that, for the duration of the viewing days. BERNAERTS AUCTIONEERS is not prepared to take the item back if the description of the catalogue is revoked during the sale and that the right description is given orally to the public. Each visitor is responsible for the damage that he causes to the exposed objects and items, even if it happened coincidentally or involuntarily. Similarly, the provisions of article 2280 of the Civil Code apply to this auction.

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 authorized 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 catalogue 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 counted on this sum.

14. Written and telephone bids

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, undersigned by the bidder. You complete the 'absentee bidding form' [link] during your visit at the auction house, or you download [link] it 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 will prevail.



HOW TO BID

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).



Kooporders
Ordres d'achat
Absentee bid form

Verlatstraat 18 - 2000 Antwerpen
T +32 3 248 19 21 - F +32 3 248 15 93
info@bernaerts.be - www.bernaerts.be

Gelieve voor 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 verkoopvoorwaarden 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 indiquées.

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.

[illegible]

Naam - nom - name:
 Adres - adresse - address:

 Telefoon - téléphone - telephone:
 Fax: E-mail:
 Bankrelatie - relation bancaire - bank relation:
 Handtekening - signature:



Telefonische biedingen
Offres téléphoniques
Telephonic bidding

Verlatstraat 18 - 2000 Antwerpen
T +32 3 248 19 21 - F +32 3 248 15 93
info@bernaerts.be - www.bernaerts.be

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 verkoopvoorwaarden 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.

[illegible]

Naam - nom - name:

Adres - adresse - address:

.....

Telefoon - téléphone - telephone:

Fax: E-mail:

Bankrelatie - relation bancaire - bank relation:

Handtekening - signature:

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



Timed / LIVE.BERNAERTS.EU
OCTOBER 1 - 18 / Online

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



Old Master & 19th Century Art



Asian Art & Oriental carpets



Paintings c. 1900



Works on Paper

WINTER AUCTION

Consignment until 15 October

AUCTION

7 - 9 December

VIEWING DAYS

2 - 5 December

**MODERN MASTERS
DESIGN
WORKS ON PAPER
& EDITIONS**

CONTACT

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ROGER RAVEEL (1921-2013)

'Het stappen in mijn tuin', 1970.
Doek. Getekend 'R. Raveel'.

80 x 101 cm

(€ 40000- 45000)



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