

FINE ART + ANTIQUES

International auction 869



BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

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International auction 869



AUCTION

29 November - 2 December 2016

PREVIEW

Thursday	24 November	3 pm - 6 pm
Friday	25 November	11 am - 5 pm
Saturday	26 November	11 am - 4 pm
Sunday	27 November	11 am - 4 pm
Monday	28 November	11 am - 5 pm

or by appointment



BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

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DAYS OF SALE

FINE ART + ANTIQUES

Tuesday	29 November		
	4 pm	Paintings and drawings Marie Krøyer's studies	1 - 144 145 - 166

ORIENTAL ART

Wednesday	30 November		
	2 pm	Oriental sale The Benjamin Wolff Collection	200 - 347 348 - 396

FINE ART + ANTIQUES

Wednesday	30 November		
	5 pm	Oriental carpets	397 - 465
Thursday	1 December		
	4 pm	Jewellery and handbags	466 - 668
	7 pm	Wristwatches	669 - 700
Friday	2 December		
	2 pm	Russian sale Furniture, clocks and bronzes Silver and ceramics	701 - 748 749 - 875 876 - 914

MODERN ART

Tuesday	6 December		
	4 pm	Cobra Modern and contemporary paintings	
Wednesday	7 December		
	2 pm	Modern paintings and sculptures Modern prints	

NORDIC DESIGN

Wednesday	7 December		
	4:30 pm	Silver Ceramics	
Thursday	8 December		
	4 pm	Furniture, lamps and carpets	

DEADLINE FOR CLAIMING ITEMS: TUESDAY 20 DECEMBER

Items bought at Auction 869 must be paid no later than eight days from the date of the invoice and claimed on Bredgade 33 by Tuesday 20 December at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Baltikavej 10 in Copenhagen at the buyer's expense and risk. This transportation will cost DKK 100 per item VAT included, and storage will cost DKK 100 per item per week VAT included.



MALERIER + ANTIKVITETER

International auktion 869



AUKTION

29. november - 2. december 2016

EFTERSYN

Torsdag	24. november	kl. 15 - 18
Fredag	25. november	kl. 11 - 17
Lørdag	26. november	kl. 11 - 16
Søndag	27. november	kl. 11 - 16
Mandag	28. november	kl. 11 - 17

eller efter aftale



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KUNSTAUKTIONER

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AUKTIONSKALENDER

FINE ART + ANTIQUES

Tirsdag	29. november		
	kl. 16	Malerier og tegninger Marie Krøyers studier	1 - 144 145 - 166

ORIENTAL ART

Onsdag	30. november		
	kl. 14	Orientalisk kunst Benjamin Wolff-samlingen	200 - 347 348 - 396

FINE ART + ANTIQUES

Onsdag	30. november		
	kl. 17	Orientaliske tæpper	397 - 465
Torsdag	1. december		
	kl. 16	Smykker og dametasker	466 - 668
	kl. 19	Armbåndsure	669 - 700
Fredag	2. december		
	kl. 14	Russisk auktion Møbler, ure og bronzer Sølv og keramik	701 - 748 749 - 875 876 - 914

MODERN ART

Tirsdag	6. december		
	kl. 16	Cobra Moderne kunst og samtidskunst	
Onsdag	7. december		
	kl. 14	Moderne malerier og skulpturer Grafik	

NORDIC DESIGN

Onsdag	7. december		
	kl. 16.30	Sølv Keramik	
Torsdag	8. december		
	kl. 16	Møbler, belysning og tæpper	

SIDSTE FRIST FOR AFHENTNING: TIRSDAG DEN 20. DECEMBER

Effekter købt på auktion 869 skal være betalt senest 8 dage efter fakturadatoen og afhentet i Bredgade 33 senest tirsdag den 20. december. I modsat fald bliver de transporteret til Bruun Rasmussens lager på Baltikavej 10 i Københavns Nordhavn for købers regning og risiko. Transporten koster 100 kr. pr. effekt inkl. moms, og opbevaringen koster 100 kr. pr. effekt pr. påbegyndt uge inkl. moms.



The Opening of the Preview in Bredgade 33

Thursday 24 November

Presentations in the Saleroom

4 pm “Jorn and Cobra” by Art Historian Troels Andersen

Friday 25 November

Gallery talk

2 pm “Salto and the Forces of Nature” by expert in contemporary crafts, Amalie Hansen (mezzaninen)

3 pm “From My Bungalow in Calcutta - an Introduction to Benjamin Wolff's Collection” by specialist in art on paper, Peter Titelbech (3rd floor)

Monday 28 November

Gallery talk

2 pm “Marie Krøyer – an artist in her own right?” by expert in fine art, Julie Arendse Voss (1st floor)

3 pm “Russia - a Cornucopia of Art and Antiquities” by expert in Russian art, Martin Hans Borg (1st floor)

Åbningen af eftersynet i Bredgade 33

Torsdag 24. november

Foredrag i auktionssalen

Kl. 16 “Jorn og Cobra” ved kunsthistoriker Troels Andersen

Fredag 25. november

Gallery talk

Kl. 14 “Salto og naturens kræfter” ved ekspert i moderne kunsthåndværk, Amalie Hansen (mezzaninen)

Kl. 15 “Fra min bungalow i Calcutta – en introduktion til Benjamin Wolffs samling” ved specialist i kunst på papir, Peter Titelbech (3. sal)

Mandag 28. november

Gallery talk

Kl. 14 “Marie Krøyer – en kunstner i sin egen ret?” ved ekspert i ældre malerier, Julie Arendse Voss (1. sal)

Kl. 15 “Rusland – et overflødhorn af kunst og antikviteter” ved ekspert i russisk kunst, Martin Hans Borg (1. sal)

Danish Golden Age Paintings, Fine Jewellery and Norwegian Furniture

One of the highlights of the auction is Martinus Rørbye's formidable portrait of his teacher at the Academy of Fine Arts in Copenhagen, C.A. Lorentzen, who sits in front of his easel in his studio at Charlottenborg. The work is from 1827, and in the background is a plaster cast of Venus, whose graceful youthfulness forms a striking contrast to the aging art professor in the worn-out chair (cat. no. 27). Christen Købke is another Danish Golden Age painter. He went south in search of artistic inspiration, and during a trip to Naples in 1839 he studied the ancient murals from Pompeii. Included in the auction is a peacock motif, which Købke copied from a work from the Temple of Isis (cat. no. 9).

Leif Hasle's Golden Age Collection

The Danish author and art collector Leif Hasle lived in a building from the 1700s at Landemærket 55 in central Copenhagen. His home was tastefully decorated with art, mainly from the Danish Golden Age, and we can now present part of his collection at the auction. This includes Johan Thomas Lundbye's "Fountain at the Loggia dei Mercanti in Florence" from 1846, both as a painting and as a watercolour drawing, as well as five works by P.C. Skovgaard, including the depiction of a summer afternoon at the milking place near Knabstrup from 1874-1875 (cat. no. 17, 18 and 32).

The Artists' Colony in Skagen

No Bruun Rasmussen auction is complete without the works from the artists in Skagen! Michael Ancher is represented with the large and colourful painting "Fishermen returning from the North Beach. Evening sun" (cat. no. 62). A definite highlight is a collection of Marie Krøyer's nudes and portraits, which have only recently been discovered. Marie Krøyer began her artistic career in the early 1880s and was taught by her future husband P.S. Krøyer in his studio in the backyard behind our auction house in Bredgade 33. Read more about Marie Krøyer's collection on page 148.

Diamonds and Gentlemen's Wristwatches

The auction continues on Thursday, 1 December with exclusive jewellery and wristwatches led by a rare jewellery set with natural pink, blue and green diamonds, not to mention an impressive diamond ring of 9.29 ct. designed by the renowned Danish jeweller Jan Stockmarr (cat. no. 518 and 504). We can probably get most men to lift their bidding paddle with the Omega model "Speedmaster Ultraman" (named after a Japanese TV series), and the same goes for the auction's two Urban Jürgensen wristwatches. One of them is the extremely sought after ref. 2 with a perpetual calendar, the other a ref. Big 8 (cat. no. 694, 679 and 678).

Riches from Russia

Several other jewellery items will be up for auction, when we the day after focus on art and antiques from Russia, for instance a brooch with a large oval sapphire from the Russian jeweller Fabergé (cat. no. 719). The portrait of the perplexed boy "Shurka" from 1908 was painted by the artist Vladimir Egorovich Makovsky, who was part of the Russian art elite (cat. no. 707). The large the and coffee service of silver is also a fine item, which is suitable for travel use and was made in 1887 by the silversmith Mikhail & Semen Gavrilovich Gratchev in St. Petersburg (cat. no. 732).

Norwegian Paintings and Antiques

We turn our attention to Norway, which for many years belonged to the Kingdom of Denmark. The Danish Golden Age painter Martinus Rørbye came from Drammen and was one of the first artists who



depicted the distinctive Norwegian nature and the nation's prestigious buildings and festive folk traditions. Included in the auction is his glorious work with the picturesque title "A Sunday on Gulsvig in Hallingdal. Farmers from various valleys are gathered for a dance" from 1833 (cat. no. 52). Rørbye was a pioneer in this area, but others also took up the tradition, including his previously mentioned teacher from the Academy of Fine Arts, C.A. Lorentzen, who was known for his Norwegian landscapes. The Norwegian-Danish artist I.C. Dahl also enjoyed finding his motifs in Norway, and he is represented with "Nordic Landscape With Thatched Roof House" from 1814 (cat. no. 54). The painting has an interesting provenance, since it has belonged to the Danish art collector and draftsman Benjamin Wolff. He also owned a collection of Indian art, which we will present at our Oriental auction. We also offer Norwegian furniture design of a quality that you rarely see in Denmark, for example, a very beautifully carved and partially gilded bureau, attributed to Heinrich Lorentzen Bech, and the painted "Falsenskap" – both furniture pieces have an estimate of DKK 300,000-400,000 (cat. no. 777 and 781). It is also worth mentioning a gilded Rococo console and a sofa bench from Norway (cat. no. 780 and 779).

Lacquer Furniture

We journey from Norway to the U.K. with a George III commode from approx. 1765, attributed to the cabinetmaker John Cobb, who today is considered one of English furniture history's biggest names. One of his specialties was to incorporate the Japanese lacquer work from the Edo period in his furniture pieces, which the offered commode is an excellent example of. A pair of similar commodes have just been represented at the antique fair TEFAF in New York (cat. no. 764). Two other lacquer furniture pieces are an elegant Louis XV bureau from approx. 1750 attributed to the French cabinetmaker Jacques Dubois, and a Danish rococo bureau cabinet, which according to tradition is attributed to Mathias Ortmann and believed to have a past history at Hirschholm Castle north of Copenhagen (cat. no. 763 and 788).

Welcome to this year's Christmas auction!


Jesper Bruun Rasmussen

Guldaldermalerier, strålende smykker og norske møbler

Et af auktionens højdepunkter er Martinus Rørbyes formidable portræt af hans lærer på kunsthøjskolen, C.A. Lorentzen, der sidder foran staffeliet i sit atelier på Charlottenborg. Værket er fra 1827, og i baggrunden ses en gipsafstøbning af Venus, hvis yndefulde ungdommelighed danner en iøjefaldende kontrast til den aldrende kunstprofessor i den slidte stol (kat.nr. 27). En anden guldaldermaler er Christen Købke, der drog mod syd i jagten på kunstnerisk inspiration. Under en rejse til Napoli i 1839 studerede han de antikke vægmalerier fra Pompeji, og med på auktionen er et påfuglemotiv, som han kopierede efter et værk fra Isistemplet (kat.nr. 9).

Leif Hasles guldaldersamling

Den danske forfatter og kunstsamler Leif Hasle boede i en 1700-talsbygning på Landemærket 55 i det indre København. Hans hjem var smagfuldt indrettet med kunst, hovedsageligt fra den danske guldalder, og vi udbyder nu en del af hans samling. Det gælder fx Johan Thomas Lundbyes "Fontænen ved Loggia dei Mercanti i Florens" fra 1846 både som maleri og tegning samt fem værker af P.C. Skovgaard, heriblandt skildringen af en sommereftermiddag på malkepladsen ved Knabstrup fra 1874-1875 (kat.nr. 17, 18 og 32).

Kunstnerkolonien i Skagen

Ingen auktion uden værker fra kunstnerkolonien i Skagen! Michael Ancher er repræsenteret med det store og farvestrålende motiv "Fiskere vender hjem fra Nordstranden. Aftensol" (kat.nr. 62). Helt særligt er imidlertid en samling af Marie Krøyers nøgenstudier og portrætter, som først for nyligt er dukket op. Marie Krøyer indledte sin kunstneriske karriere i begyndelsen af 1880'erne og modtog undervisning af sin kommende ægtemand P.S. Krøyer i hans atelier i gården bag vores auktionshus i Bredgade 33. Læs mere om Marie Krøyers samling på side 148.

Diamanter og herrearmbåndsure

Auktionen fortsætter torsdag den 1. december med eksklusive smykker og armbåndsure anført af et sjældent smyksesæt med naturlige pink, blå og grønne diamanter for ikke at tale om en imponerende diamantring på 9.29 ct., der er designet af den kendte danske guldsmed Jan Stockmarr (kat.nr. 518 og 504). Med Omegas model "Speedmaster Ultraman", der er opkaldt efter en japansk tv-serie af samme navn, kan vi nok få de fleste herrer op af stolen, og det samme gælder auktionens to Urban Jürgensen-ure. Det ene er det ekstremt efterspurgte ref. 2 med evighedskalender, det andet et ref. Big 8 (kat.nr. 694, 679 og 678).

Rigdomme fra Rusland

Der kommer flere smykker under hammeren, når vi dagen efter sætter fokus på kunst og antikviteter fra Rusland, fx med en broche med en stor oval safir fra den russiske juveler Fabergé (kat.nr. 719). Portrættet af den betuttede dreng "Shurka" fra 1908 er malet af kunstneren Vladimir Egorovich Makovsky, der var en del af den russiske kunstelite (kat.nr. 707). Fint er også det store kaffe- og theservice af sølv, som er velegnet til rejsebrug og udført i 1887 hos sølvsmeden Mikhail Et Semen Gavrilovich Gratchev i Skt. Petersborg (kat.nr. 732).

Norske malerier og antikviteter

Vi vender blikket mod Norge, der gennem mange år hørte til det danske kongerige. Guldaldermaleren Martinus Rørbye kom fra Drammen og var en af de første kunstnere, der skildrede den særprægede norske natur og landets fornemme bygningsværker og festlige folkeliv. Med på auktionen har vi hans herlige værk med den malende titel "En søndag på Gulsvig i Hallingdal. Bønder fra forskellige dalstrøg

er forsamlede til dans" fra 1833 (kat. nr. 52). Rørbye var en pioner inden for dette område, men andre tog også traditionen op, heriblandt hans tidligere omtalte lærer fra kunstakademiet, C.A. Lorentzen, der netop var kendt for sine norske prospekter. Den norsk-danske kunstner I.C. Dahl yndede også at hente sine motiver i Norge, og han er repræsenteret med "Nordisk landskab med stråttækt hus" fra 1814 (kat. nr. 54). Maleriet har en interessant proveniens, da det har tilhørt den danske kunstsamler og tegner Benjamin Wolff. Han ejede også samlingen af indisk kunst, som vi præsenterer på vores orientalske auktion. Vi byder desuden på norsk møbelkunst af en kvalitet, som man sjældent ser i Danmark, fx et meget smukt udskåret og delvis forgyldt chatol, tilskrevet Heinrich Lorentzen Bech, og det bemalede "Falsenskap" – begge møbler har en vurdering på mellem 300.000-400.000 kr. (kat.nr. 777 og 781). Værd at nævne fra Norge er også en forgyldt rokokokonsol og en sofabænk (kat.nr. 780 og 779).

Eksklusive lakmøbler

Vi tager fra Norge til England med en George III-kommode fra ca. 1765, tilskrevet møbelsnedkeren John Cobb, der i dag betragtes som en af engelsk møbelhistories største navne. Et af hans specialer var at inkorporere gamle japanske lakarbejde fra edoperioden i sine møbler, hvilket den udbudte kommode er et fremragende eksempel på. Et par lignende kommoder har netop været repræsenteret på antikvitetsmessen TEFAF i New York (kat.nr. 764). To andre lakmøbler er et elegant Louis XV-bureau fra ca. 1750, tilskrevet den franske møbelsnedker Jacques Dubois, og et dansk rokokochatol, som ifølge traditionen er tilskrevet Mathias Ortmann og menes at have en fortid på Hirschholm Slot (kat.nr. 763 og 788).

Velkommen til årets juleauktion!


Jesper Bruun Rasmussen



Lot 732



PAINTINGS
AND DRAWINGS

Tuesday 29 November 4 pm

Lot 1 - 166





1

1 CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"Portræt af en dreng". Portrait of a boy. Half-length, 3/4 profile. Signed and dated C. H. 1847. Oil on paper laid on canvas. 37 x 32 cm.

Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen no. 248.

Exhibited: Stockholm, "Utställning av Dansk Konst från 1800-talets förra hälft", 1922 no. 60. City Art Gallery, Salford, England, "I know what I Like", 1954 no. 28.

Literature: Emil Hannover, "Maleren Constantin Hansen", 1901, mentioned p. 194.

Provenance: The painter P. C. Skovgaard and his descendants, the painters Joakim Skovgaard (1901) and Niels Skovgaard (1954).

DKK 20,000-30,000 / € 2,700-4,050

2 C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"En Harpespillerske". Young woman playing the harp. C. 1808. Unsigned. Oil on canvas. 34 x 29 cm.

Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg no. 50.

Provenance: Councillor of State, bill broker F. A. Lorck (1898). Bruun Rasmussen auction 156, 1963 no. 29, reproduced p. 9.

Provenance: The author and art collector Leif Hasle.

DKK 100,000-125,000 / € 13,500-17,000



2



3

3
**N. A. ABILDGAARD,
 ATTRIBUTED TO**

b. Copenhagen 1743, d. Frederiksdal 1809

Richard III ascend from his bed terrified by night-mares. Unsigned. Oil on canvas. 38 x 29 cm.
The painting is identical to a painting from 1787 at the National Museum in Oslo.

The subject is taken from Shakespeare's tragedy "Richard III", which like "Hamlet" and "Macbeth" inspired Abildgaard. In this painting, Richard III, before the Battle of Bosworth, has just had a nightmare in which all the people he has sentenced to death are coming back bloodstained to confront him (act 5, scene 3).

Provenance: The author and art collector Leif Hasle. DKK 20,000-30,000 / € 2,700-4,050

4
N. A. ABILDGAARD

b. Copenhagen 1743, d. Frederiksdal 1809

Two studies of male nudes. Unsigned. Inscribed N. A. Abildgaard. Drawing ink and wash on paper laid on paper. Sheet size 16.5 x 17 cm.

Provenance: The author and art collector Leif Hasle. DKK 15,000-20,000 / € 2,000-2,700



4

5
N. A. ABILDGAARD

b. Copenhagen 1743, d. Frederiksdal 1809

Helena blames the injured Paris his rude behavior. Signed and dated Abildgaard 1808. Oil on canvas. 32 x 39 cm.

Exhibited: The professor's residence at Charlottenborg, "Abildgaard's memorial exhibition" 1809 no. 19.

Kunstforeningen, "N. A. Abildgaards arbejder", 1916 no. 63.

Provenance: The auction after Abildgaard's widow in 1850 no. 20. The art dealers Winkel & Magnusson (1916).

The author and art collector Leif Hasle. DKK 75,000-100,000 / € 10,000-13,500



5

6

N. A. ABILDGAARD

b. Copenhagen 1743, d. Frederiksdal 1809

"Lyksaligheds genius". Genius of blissfulness with a horn of plenty with flowers. Unsigned. Inscribed "Lyksaligheds genius" (Genius of blissfulness). Drawing ink and wash on paper mounted on paper. Sheet size 16.5 x 9.5 cm. Period frame.

Provenance: The author and art collector Leif Hasle.

DKK 10,000-15,000 / € 1,350-2,000



6



7

7

PETER KORNBECK

b. Copenhagen 1837, d. s.p. 1894

An Italian cloister. Signed and dated P. Kornbeck
1878. Oil on canvas. 44 x 31 cm.

DKK 20,000-30,000 / € 2,700-4,050



8

8 CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"Parti af Cerestemplet i Pæstum". The temple of Ceres at Paestum. In the foreground two shepherds and a dog. 1875. Unsigned. Oil on canvas. 45 x 45 cm.

Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen no. 612, with the description (in Danish): "Began Paestum" (Constantin Hansen's diary, without date, but before 10 July, the date when the painting was sold to the present owner)".

Exhibited: Charlottenborg 1876 no. 110.

Kunstforeningen, "Udstillingen af C. C. Constantin Hansen's Malerier i Kunstforeningen", 1897 no. 259.

Provenance: President of the Supreme Court P. C. N. Buch (1876, 1901). DKK 150,000 / € 20,000

CHRISTEN KØBKE

b. Copenhagen 1810, d. s.p. 1848

"En påfugl på hvid grund". A peacock on white ground. Copy after a Pompeian painting. Unsigned. Dated d. 14 Aug. 39. Oil on paper laid on canvas. 25 x 35.5 cm. Inscribed on the stretcher by the painter Georg Hilker (in Danish): "Painted by Christen Købke in the museum at Naples in 1839". *Emil Hannover, A Catalogue Raisonné of the Works of Christen Købke no. 110.*

Mario Krohn, A Catalogue Raisonné of the Works of Christen Købke no. 205.

Jørgen Folmer and Iben From, A Catalogue Raisonné of the Works of Christen Købke no. 205.

Exhibited: Charlottenborg 1841, no. 83 ("Copier og Studier efter antikke Malerier i Museet i Neapel"). Kunstforeningen, "Fortegnelse over Købkes Malerier", 1912 no. 202. Kunstforeningen, "Christen Købke", 1953 no. 75.

Literature: "Christen Købke 1810-1848", the National Gallery of Denmark, exhibition catalogue, 1996, cat. no. 142c (not exhibited), reproduced p. 340, fig. 241, mentioned p. 339.

Hans Edvard Nørregård-Nielsen, "Christen Købke", 1996, vol. III, reproduced p. 61 and described p. 62 as follows (in Danish): "The depiction originates from the Temple of Isis in Pompeii, and stylistically it reflects the interest in everything Egyptian that was part of the artistic expression of the early Imperial period. The two peacocks are presented symmetrically, but with minor differences, in a large panel [reproduced p. 23], but Købke chose to paint them in full size separately. One painting, which remained in the family's ownership, is inscribed with "Napoli 4 July 1839", while the second is dated "14 August '39". In both cases, it should be noted how gracefully Købke has managed to reproduce his model of inspiration and works with an ease that a few years later, during fateful moments of discontent, led him to consider a future as a decorative painter."

Provenance: The estate auction of Christen Købke 1848, listed under "Købkes Copier af antike Malerier" (Købke's copies after ancient paintings) no. 9. House painter Weber (1893). Miss. M. Weber (1915). Kunsthallen auction, October 1939 no. 48, bought by engineer Johan Lønberg. Alice Reyn, née Lønberg, her estate auction, Bruun Rasmussen 517, 1988 no. 34, reproduced p. 34.

From 1839 to 1840 Christen Købke stayed in Italy. In 1839 he traveled to Naples together with the artists Jerndorff and Hilker. In Naples Købke was very interested in Pompeian murals, and while he waited for Constantin Hansen to join the small group of artists in Naples, Købke copied several murals from the National Archaeological Museum in Naples (then Museo Borbonico). Later Købke used the copies and studies from Naples and Pompeii as inspiration for the decoration of the ceilings in the Thorvaldsen Museum.

DKK 150,000-250,000 / € 20,000-33,500



9



Peacocks from the Temple of Isis in Pompeii, 1st century BC, National Archeological Museum in Naples.



*Wilhelm Bendz: Interior from Amaliegade with the artist's brothers. C. 1829.
The Hirschsprung Collection.*

10
WILHELM BENDZ,
AFTER C. W. ECKERSBERG

b. Odense 1804, d. Vicenza 1832

"Una Ciociara. Modelen C. i Ciociaradragt. Portræt af en romersk Landboerske". Young Italian woman in a dress from Ciociara. Unsigned. Oil on canvas. 45 x 37 cm.

William Bendz copied his teacher Eckersberg's painting from 1816 (Emil Hannover no. 166). That one owned by the Nationalmuseum, Stockholm.

It was quite common that a young painter practiced his skills by copying his master's paintings.

William Bendz has cut a bit of the dark skirt at the bottom in his version.

In the well-known painting by Bendz "Interiør fra Amaliegade med kunstnerens brødre" (Interior from Amaliegade with the artist's brothers) at the Hirschsprung Collection the unframed painting can be seen on the back wall to the right (reproduced p. 24).

La Ciociara is a woman from Ciociara an area in Central Italy roughly corresponding to the province of Frosinone.

DKK 40,000-50,000 / € 5,400-6,700



10



11

11

FREDERIK SØDRING

b. Aalborg 1809, d. Hellerup 1862

"Parti fra Schwartzwald" or "Landskab fra Tyrol".
View from Schwartzwald or Landscape from Tyrol.
Signed and dated F. Sødring 1841. Oil on canvas.
45 x 61 cm. Period frame.

Lilian Vestergaard, A Catalogue Raisonné of the Works of Frederik Sødring no. 134 or 135. View from either the Schwartzwald or the Tyrol.

Exhibited: The Hirschsprung Collection, "Sødring. Borgruiner og vilde vandfald", 2000-2001 no. 26, reproduced as no. 26.

In the above-mentioned exhibition catalogue there is a description of the way Sødring treated the light in his Tyrolean landscapes (In Danish): "The beautifully painted beeches are the main subject, some stumps, a fence and some rocks are forming the foreground and in the background raises the snowy peaks towards a transparent, slightly cloudy June sky. The shadows are getting longer, and landscape elements assumes a warmer glow as a result of the low sun".

DKK 25,000-35,000 / € 3,350-4,700



12

12
FREDERIK SØDRING

b. Aalborg 1809, d. Hellerup 1862

"Ruinerne af Brahehus ved Jönköping i Sverige". The ruins of Brahehus at Jönköping in Sweden. Study. C. 1830. Signed F. Sødring. Oil on canvas. 47 x 59 cm.

The final painting is signed and dated F. Sødring 2/11 1832 and with the measurement 70,5 x 98,5 cm, today at the National Gallery of Denmark, bought by the museum in 1833.

DKK 100,000-125,000 / € 13,500-17,000



13

13

I. T. HANSEN

b. Randers 1848, d. s.p. 1912

Sala del Collegio in the Doge's Palace in Venice. Signed and dated I. T. Hansen (in one word) 1881 Venezia. Oil on canvas. 64 x 76 cm. DKK 25,000-35,000 / € 3,350-4,700

14

I. T. HANSEN

b. Randers 1848, d. s.p. 1912

View of a Venetian canal and the monastery of St. Gregorio. Signed and dated I. T. Hansen 87 Abazzia S. Gregorio. Oil on canvas. 66 x 47 cm.

Literature: "Kunst i Privat Eje", volume III, 1945 p. 317.

Provenance: Engineer Paul Hjørresen, Aarhus.

DKK 30,000-50,000 / € 4,050-6,700





15

15
LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

"Den barmhjertige Samaritan". The good Samaritan. Signed with monogram and dated Roma 47. Oil on canvas. 63 x 74 cm.

Provenance: The collection of Johan Hansen, Consul General, 1927 no. 407 and 1931 no. 423, his auctions, part II, Winkel Et Magnussen 123, 1932 no. 40.

The author and art collector Leif Hasle.

DKK 30,000-50,000 / € 4,050-6,700



16

16 CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"To morraspillere uden for et osteria, på hvis mur står skrevet "Spaccio di Vino". Two morra players outside an osteria, on the wall is written "Spaccio di Vino". Signed and dated C. H. 1872. 48 x 56 cm.

Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen no. 585.

Constantin Hansen writes about the work in his diary on the 17 May 1872 (in Danish): "I have painted a picture of Morra players for merchant Hirschsprung", Emil Hannover, "Maleren Constantin Hansen", 1901 p. 351.

Provenance: Tobacco manufacturer Heinrich Hirschsprung, founder of The Hirschsprung Collection (1901). According to the present owner the painting has previously been in the possession of Consul Chr. G. Hansen and merchant Erling Hansen.

DKK 100,000-150,000 / € 13,500-20,000



17

17

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Fontænen ved Loggia dei Mercanti i Florens". The fountain at the Loggia dei Mercanti in Florence. Painted April-May 1846. Signed with monogram and dated 46. Oil on canvas. 25 x 34 cm.

Karl Madsen, A Catalogue Raisonné of the Works of J. Th. Lundbye no. 208, mentioned p. 243.

Exhibited: Charlottenborg 1847 no. 117.

Exhibited in connection with collecting money for the reconstruction of Frederiksborg Castle in 1860 no. 230.

"Den nordiske Industri- og Kunstudstilling", (The Nordic Industrial and Art Exhibition) 1872 no. 138.

Kunstforeningen, "Works of Johan Thomas Lundbye" 1893 no. 115.

Nivaagaards Malerisamling, Ribe Kunstmuseum og Skovgaardmuseet i Viborg, "Lundbye og Kierkegaard", 2013-2014 no. 31, reproduced p. 118.

Provenance: At the exhibition in 1847 Lundbye gave the painting away to a Mr. Gerson. Chamberlain Otto Bull. Merchant G. Hansen. Stockbroker E. Aug. Bloch, his auction in 1920, no. 47, reproduced p. 15. The author and art collector Leif Hasle.



18

Karl Madsen, "Johan Thomas Lundbye 1818-1848", 1949, p. 243-244, describes Lundbye's great expectations for the painting: "Almost jubilantly he (Lundbye) announces to Høyen on 4 May that the painting is underway. "Full of the greatest hopes, rich on the most glorious pleasures of art, with the beloved home in the background as a golden radiance – more beautiful than the quiet evening sky on Claude Lorrain's small 8-edged painting from Palazzo Sciarra in Rome – I seize the pen this evening to tell you the reason for this joy. I longed so to rummage through the delightful fat oil colours that I, after sending my large, splendid Roman paintbox home, have once again acquired everything that I need in order to paint, and this at a time when every penny is important to me. But I move on, for I have during the past five days been painting on a small piece, which hardly has any hindrance in becoming a masterpiece; whether it will become this, is another question."

Lundbye's enthusiastic expectations for the painting and its reception did not correspond with the rest of the world's eventual reaction. The painting was not sold at the exhibition in 1847, where Lundbye ended up giving it away.

DKK 250,000-350,000 / € 33,500-47,000

18

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Fontænen ved Loggia dei Mercanti i Florens". The fountain at Loggia dei Mercanti in Florence. Signed with monogram and dated 46. Drawing ink and watercolour on paper. 27 x 34 cm.

Drawing after the painting exhibited at Charlottenborg in 1847 no. 117. (Catalogue no. 17).

Exhibited: Nivaagaards Malerisamling, Ribe Kunstmuseum og Skovgaardmuseet i Viborg, "Lundbye og Kierkegaard", 2013-2014 no. 32.

The drawing is inscribed by J. Th. Lundbye: "Et Billed af dette Indhold, samme Størrelse, begyndte jeg i Florens d. 30. April og sluttede det d. 20. May. Motivet er taget af Fontanen ved Loggia dei mercanti (Taccas Copi af det antike Vildsvin i Galleri Medici). Figureerne ere Erindringer fra Rom og det Neapolitanske". (A picture with the same motif and size I began to paint 30 April and finished 20 May. The scene depicts the fountain at Loggia dei mercanti (Tacca's copy of the ancient sculpture at the Medici Gallery). The figures are memories from Rome and the Neapolitan).

In a letter to the Danish art historian N. L. Høyen, Lundbye writes from Florence about the painting, which he himself thinks is a little masterpiece. Alas it was not received as well as expected. It was very disappointing for Lundbye that the painting was not sold at the Charlottenborg exhibition.

Provenance: The author and art collector Leif Hasle.

Reproduced page 33.

DKK 30,000-50,000 / € 4,050-6,700



19

19

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

A cow. Signed and dated Johan Th. Lundbye Juli 1854. Pencil on paper mounted in passepartout. Sheet size 36 x 28.5 cm.

Provenance: The author and art collector Leif Hasle.

DKK 20,000-25,000 / € 2,700-3,350



20

20

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"En staaende Kalv". A standing calf. Study. Signed with monogram and dated 1843. Oil on canvas. 22.5 x 30.5 cm.

Karl Madsen, A Catalogue Raisonné of the Works of J. Th. Lundbye no. 154, study for no. 165 "To Kalve i en Lo" (Two calves in a barn) from 1844. The latter at AROS Aarhus Kunstmuseum (Aarhus Museum of Art).

Exhibited: Kunstforeningen, "Arbejder af Johan Thomas Lundbye", 1893 nr. 87. Kunstforeningen, "Malerier af Johan Thomas Lundbye", 1931, no. 67.

Literature: Karl Madsen, "Johan Thomas Lundbye 1818-1848", 1949, mentioned p. 183, reproduced p. 181. Karl Madsen compares the final painting (at AROS) with the present study with the following words (in Danish): "Alas, the painting with the two calves is indeed no step in the right direction, its muddy grey-yellow tone is not beautiful, it is dull and the rendering has no character. It is almost inconceivable how he could paint like this, when you think of the excellent study of the standing calf, where all the virtues, that are lacking in the final painting, are present."

Provenance: Captain A. P. Madsen (1893). Director Edu. Rée. Iron founder Brandt's collection, his estate auction, Winkel & Magnussen 77, 1930 no. 111. Merchant Julius Just (1931). Music teacher Anna Thorup. Merchant Wilh. T. Specht. DKK 40,000-50,000 / € 5,400-6,700



21

21

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Bøgerod med Bregner". Beech root with ferns. Signed with monogram and dated Frvk (Frederiksværk) May 1838. Oil on cardboard. 27 x 23 cm.

Karl Madsen, A Catalogue Raisonné of the Works of Johan Thomas Lundbye no. 49A.

Exhibited: Nivaagaards Malerisamling, Ribe Kunstmuseum and Skovgaardmuseet i Viborg, "Lundbye og Kierkegaard", 2013-2014 no. 6, reproduced p. 98 in the catalogue.

Provenance: The painter P. C. Skovgaard. The painter Suzette Holten, née Skovgaard. The collection of Johan Hansen, Consul General, no. 1129, his auctions, part III, Winkel & Magnussen 126, 1932 no. 113. The collection of the landowner P. Joh. Neergaard, 1938 no. 49. The composer Carl Johan Schwenn.

Provenance: The author and art collector Leif Hasle.

DKK 50,000-75,000 / € 6,700-10,000



22

22

C. A. LORENTZEN

b. Sønderborg 1746, d. Copenhagen 1828

Two rams on a rocky overhang. Signed Lorentzen. Oil on canvas. 60 x 74 cm.

Provenance: Bruun Rasmussen auction 316, 1974 no. 175. DKK 30,000-35,000 / € 4,050-4,700

23

CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

Study of a head of Protagoras. Half-length portrait in 3/4 profile. Unsigned. Oil on canvas. 34 x 31 cm.

Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen no. 599.

Half-length portrait of Protagoras for a painting with the same title no. 604 in the Catalogue Raisonné.

Provenance: Marie Axelsen née Constantin Hansen. DKK 15,000-20,000 / € 2,000-2,700



23



24

24
THORALD BRENDSTRUP

b. Sengeløse 1812, d. Copenhagen 1883

The road to Albano, in the background Monte Caro, a shepherd is resting. Signed and dated Th. B. 83. Oil on canvas. 42 x 63 cm.

DKK 30,000-35,000 / € 4,050-4,700

25
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

The fountain on Monte Pincio, Rome. Signed on the exhibition label on the stretcher Carl Holsøe. Oil on canvas. 39 x 64 cm

DKK 20,000-30,000 / € 2,700-4,050

26
THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

Forum Romanum and Meta Sudans. Unsigned. Oil on canvas. 73 x 108 cm.

Meta Sudan at the Arch of Constantine was a cone-shaped fountain placed there during the Emperor Titus' reign and restored by the Emperor Constantine. The only antique fountain that has survived to the present day. When Via dell 'Impero was built, the eight-meter high cone were removed. Recently, in connection with another deviation the fountain has been exposed. Meta Sudan was the point from where the main roads radiated to different parts of the Roman Empire.

Provenance: The art historian Sigurd Müller, a close friend of Thorald Læssøe, who lived with the painter 8 months in Rome in the year 1867. They were lifelong friends and Sigurd Müller took care of the painter the last 36 days of his life. Sigurd Müller's daughter. Bruun Rasmussen auction 642, 1998 nr. 35 reproduced. p. 17.

DKK 100,000-150,000 / € 13,500-20,000



25



26



Músee du Jeu de Paume, "Exposition D'Art Danois, Paris 1928".

27

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Portraitfigur af Hr. Professor Lorentzen i hans Atelier". Sign. monogram 1827. Olie på lærred. 95 x 77 cm.

Thorvaldsen, A Catalogue Raisonné of the Works of Martinus Rørbye no. 20.

Exhibited: Charlottenborg 1828 no. 57.

"Rådhusudstillingen af Dansk Kunst til 1890", 1901 no. 1567.

Kunstforeningen, "M. Rørbyes Arbejder", 1905 no. 14 (owner professor Barnekow).

Kunstforeningen, "Den Barnekowske Samling", 1921 no. 132, reproduced on an interior photo from Barnekow's home p. 10 (reproduced p. 44).

Músee du Jeu de Paume, "Exposition D'Art Danois, Paris 1928", reproduced planche 4 (reproduced p. 42).

Kunstforeningen, "Arbejder af M. Rørbye", 1930 no. 9 (owner doctor Chr. Hamburger).

National Gallery of Denmark, "Et hundrede Billeder fra Mit bedste Kunstværk" 1941 no. 59, reproduced fig. 59 (owner Børge Strand). The exhibition was at the behest of Crown Princess Ingrid.

Thorvaldsens Museum, "C. A. Lorentzen. 225 året for malerens fødsel", 1971 no. 54.

Literature: Politikens Dansk Kunsthistorie bd. III, 1972, mentioned and reproduced p. 417.





Interior from Barnekow's home.

Thorvaldsen's exhibition catalogue (1981), reproduced p. 21 and mentioned p. 22, where the art historian N.L. Høyen's praise of the painting is referenced: "The old, friendly man sits quite content in front of his easel, surrounded by works of art. It seems as if someone has suddenly drawn his attention away from his work, but he is not so much gazing at a particular object, rather his expression is one of reflection on what has been seen. A complete sense of respite from his work has thereby settled in ... you cannot get tired of looking at this piece."

Hans Edvard Nørregård-Nielsen, "Christen Købke. Omkring Kastellet", Vol. I, 1996, mentioned and reproduced p. 52-53 under the heading "About C. A. Lorentzen". The author describes the painting with great empathy: "Rørbye's portrait of the old painter is a monument because the young man's far-sightedness is mixed with the old man's retrospection" ... "Lorentzen sits in his worn-out chair and freezes"... "the light from outside does not only touch him, it also reaches the eye-catching and almost luminous plaster cast of the Venus de' Medici, which in this context emphasizes the point that life is fleeting and inevitably tied to death, while art remains and reaches into eternity"... "One owes Rørbye a great deal of gratitude for this portrait; which is so formidable that without it, we would not have known as much about Professor Lorentzen and the period of transition that he represented at the Academy of Fine Arts."



27



Constantin Hansen: Danish artists gathered in Rome (1837). Detail.
Portrait of Martinus Rørbye highlighted. The National Museum of Denmark.

Martinus Rørbye, "Det nære og det fjerne" (The Near and the Distant), exhibition catalogue 2014 - 2015 from Nivaagaard, Øregaard, the Skovgaard Museum and Ribe Art Museum, mentioned p. 237 and reproduced p. 238.

Pictured: lithographed by Ad. Kittendorff. Ch. A. Been and Emil Hannover, "Danmarks Malerkunst", 1905, p. 99. Karl Madsen, "Kunstens Historie i Danmark", 1901-1907, p. 207. "Dänische Maler", Leipzig 1922 p. 27. "De Smaa Kunstbøger", 1933, vol. 22 p. 11. "Dansk Kunst", painted reproduction in Politiken's magazine (1942), figure 4.

Provenance: Purchased in 1828 by Frederikke Dannemand; donated to doctor Christian Fenger; his grandson, Professor Christian Barnekow (1837-1913); presumably his son-in-law, doctor William Edward Ove Hamburger (1863-1948); his son, doctor Christian Hamburger (1904-1992); Winkel & Magnussen auction 99, 2 October, 1931, no. 129a (not sold); sold outside of auction through Winkel & Magnussen, presumably to Consul General Johan Hansen; his auction part 10, Winkel & Magnussen auction 143, 27 October, 1933, no. 163 reproduced p. 4; purchased by the merchant Børge Strand; his widow, Esther Strand (1971).

An iconic painting that has rightly earned the prominence it has in Danish art history.
DKK 2,000,000-3,000,000 / € 270,000-405,000





28

28

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Landscape with large trees. Inscribed on an old label on the back (in Danish) "P. C. Skovgaard 1848. A present to my husband after [?]"
Oil on cardboard. 22 x 32.5 cm.

Provenance: The author and art collector Leif Hasle.

DKK 25,000-35,000 / € 3,350-4,700

29

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Large trees in the Deer Garden north of Copenhagen, summer. C. 1840.
Unsigned. Oil on canvas. 39 x 62 cm.

On the old canvas, now hidden by a new canvas, Joakim Skovgaard had witnessed that the painting was painted by his father P. C. Skovgaard.

Provenance: The author and art collector Leif Hasle.

DKK 60,000-80,000 / € 8,050-11,000

30

VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

Summer landscape with storks on the meadow. Signed and dated V. Kyhn 1860. Oil on canvas. 71 x 94 cm. *DKK 50,000 / € 6,700*



29



30



31



31

31
C. A. JENSEN

b. Bredsted near Husum 1792, d. Copenhagen 1870

A pair of portraits of Andreas Peter Thomsen (1781-1860), Presiding Judge in the High Court of Justice, and his wife Anna Sabine Thomsen, née Gude (1792-1837). He in a black coat. Signed and dated Jensen 1833 (on the chair). She in a blue dress. Signed and dated C. A. Jensen p. 1837. Oil on canvas. 26.5 x 21 cm each. (2).

Sigurd Schultz, A Catalogue Raisonné of the Works of C. A. Jensen no. 253 and no. 174. Highly commended p. 251-253 and 298.

Provenance: Kunsthallen auction 380, 1989 no. 95. Bruun Rasmussen auction 593, 1993 no. 35.

On the reverse of the portrait of A. P. Thomsen the following information: Ætatis sua 52 anno 1833 (52 years old in 1833). DKK 50,000 / € 6,700



32

32

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Summer afternoon at the milking place at Knabstrup. 1874-1875. Unsigned. Inscribed on the back: "At professor P. C. Skovgaard arbejdede på dette billede lige til det sidste bevidnes. Joakim Skovgaard" (That P. C. Skovgaard worked on this picture to the last is testified by Joakim Skovgaard). Oil on canvas. 125 x 175 cm.

Exhibited: Kunstforeningens udstilling på Charlottenborg af P. C. Skovgaards arbejder i 100 året for hans fødsel, 1917 no. 421.

Provenance: The artist's estate auction in 1875 no. 42, sold to Mrs Anna Lund born Marstrand.

The author and art collector Leif Hasle.

Study for the painting sold at Bruun Rasmussen's anniversary auction 650, 1998, no. 217 for DKK 75.000.

DKK 100,000-150,000 / € 13,500-20,000





33

33

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

The manor Saltø. View of the courtyard with two gentlemen in a horse-drawn wagon. The gentlemen are doctor Frost and mr Ludvig Holm from the company Ludvig Holm and sons. 1856. Unsigned. Oil on canvas. 35 x 43 cm.

Provenance: Christian Carl Jensen, director of the Museum of Copenhagen 1915-1952 (Bymuseet), and from 1948 curator at the National Museum of Denmark. The painting was sold at auction in Museumsbygningen in 2002 as no. 113.

The author and art collector Leif Hasle.

DKK 25,000-35,000 / € 3,350-4,700



34

34
VILHELM HAMMERSHØI

b. Copenhagen 1864, d. s.p. 1916

"Træer. Forstudie til Kongevejen ved Gentofte. De syv store træer i billedets midte".
Trees. A study for Kongevejen near Gentofte. The seven large trees in the center of the picture. 1892. Unsigned. Pencil on paper. Sheet size 21 x 28.5 cm.

Sophus Michaëlis and Alfred Bramsen, A Catalogue Raisonné of the Works of Vilhelm Hammershøi no. 116. The drawing is a study for the painting "Landskab fra Kongevejen ved Gentofte. Sommer" (Landscape from Kongevejen near Gentofte, north of Copenhagen. Summer), no. 115 in the Catalogue Raisonné.

An oil study of "Landskab fra Kongevejen ved Gentofte. Sommer" (no. 118 in the Catalogue Raisonné) was sold at Bruun Rasmussen auction 862, 2016 no. 7 for DKK 4.3 million to the David Collection in Copenhagen.

Exhibited: Kunstforeningen, "Arbejder af Vilhelm Hammershøi", 1916 no. 92. Forum, "Det Danske Kunststævne", 1929 no. 766c.

Provenance: Museum Director Karl Madsen (1918), his estate auction Winkel & Magnussen 237, 1938 no. 112, reproduced p. 37. Helge Bartholdy Møller (1875-1952), his descendants until today. DKK 125,000-150,000 / € 17,000-20,000



35

35
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with the painter's wife sitting at the piano. Unsigned. Oil on canvas. 52 x 57 cm.

On the stretcher an exhibition label from Charlottenborg with the artist's name and no. 4.

Carl Holsøe was inspired by his friend the painter Vilhelm Hammershøi. The present painting clearly shows this.

*Provenance: Bruun Rasmussen auction 332, 1975 no. 61.
DKK 60,000-80,000 / € 8,050-11,000*



36

36
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior from the artist's home. A maid lights the candles before dinner. Signed C. Holsøe. Oil on canvas. 93 x 90 cm. *The Rococo chairs can also be seen in Holsøe's painting from the garden room no. 82 in the catalogue.*

DKK 200,000 / € 27,000



37

37

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Portræt af kobberstikkeren Oluf Olufsen Bagge (1780-1836)". Portrait of the engraver Oluf Olufsen Bagge. 1821. Unsigned. Oil on canvas. 38 x 28 cm. Period frame.

Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg no. 270.

Exhibited: Kunstforeningen, "C. W. Eckersberg-udstillingen", 1895 no. 149.

Literature: "C. W. Eckersbergs dagbøger 1810-1837", published and commented by Villads Villadsen. The portrait is not mentioned in the diary, but Villadsen mentions it in note 7, p. 167 in connection with Bagge's departure abroad 31 August 1821.

The engraver O. O. Bagge was a very close friend of Eckersberg. When Eckersberg in 1810 left Copenhagen for his grand journey abroad, that lasted until 1816, Bagge became the foster father of Eckersberg's son Erling. It is also Bagge, who on behalf of the absent Eckersberg, makes arrangements for his divorce from his first wife Christine Rebekka Eckersberg née Hyssing. Bagge later became Erling Eckersberg's engraving teacher. C. W. Eckersberg also painted a portrait of O. O. Bagge's wife Karen Bagge née Nielsen the same year.

The portrait of O. O. Bagge is engraved by Erling Eckersberg in 1827.

Provenance: The estate of S. H. Bagge, son of the portrayed. DKK 60,000-80,000 / € 8,050-11,000



38

38

C. A. JENSEN

b. Bredsted near Husum 1792, d. Copenhagen 1870

Portrait of Elisabeth Christine Sophie Horrebow née Manthey (1772-1829), married to professor Magnus Horrebow in 1794. Dressed in a black dress with a black belt, a white collar and white bonnet with black bows. Signed and dated C. A. Jensen 1826. Oil on canvas. 26 x 22 cm. Period frame.

Sigurd Schultz, A Catalogue Raisonné of the Works of C. A. Jensen no. 90, a repetition of no. 89 in the Catalogue Raisonné.

Exhibited: Copenhagen, "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 730.

Literature: Sigurd Schultz, "C. A. Jensen", 1932, vol. I p. 194-195.

In the above-mentioned work on C. A. Jensen p. 194-195 Sigurd Schultz praises the portrait of Mrs. Horrebow as one of Jensen's best: "A small, crooked and not so beautiful woman was the professor's wife ... But her face glows with kindness and loveliness, ..." later Schultz sums up: "The painting dramatically unites two opposite moments. Together the tragic plainness and the inner human value create a higher beauty".

Provenance: District Revenue Officer C. D. Weidemann (1901). Barrister Manthey-Wagner, Nærum (1932). The collection of doctor Frands Hougaard. Elisabeth og Theodor Jensen's collections, their sale Bruun Rasmussen auction 154, 1963, no. 17, reproduced p. 21.

DKK 50,000 / € 6,700



39

39

THORALD BRENDSTRUP

b. Sengeløse 1812, d. Copenhagen 1883

"Udsigt over Landsbyen Bjerget over Roeskilde Fjord. Tidlig Morgen". View over Sankt Jørgensbjerg (Bjerget) with Roeskilde Fiord. Early morning. Signed and dated T. B. 1836. 57 x 90 cm. Period frame.
Exhibited: Charlottenborg 1836 no. 132.

Ribe Kunstmuseum and Fuglsang Kunstmuseum, "Thorald Brendstrup. I guldalderens skygge", 2012, mentioned p. 121-122 and reproduced p. 123 in the catalogue.

The heading of the article of the painting in the catalogue reads "A Glimpse of the Coast of Paradise".

Brendstrup and the subject is then described in the following way (in Danish): "In the spirit of Eckersberg, he stayed true to his subject and sought the truth and the beauty herein rather than creating an idealized version – at least not in a very conspicuous way – of reality. As viewers we look at the canvas and see what he sees as a painter". "What does he then actually paint? He paints what he likes about his homeland: a wonderful light and slightly hazy morning, where everything is peaceful and quiet.

provenance: The author and art collector Leif Hasle.

DKK 30,000-40,000 / € 4,050-5,400



40

40

A. E. KIELDRUP

b. Haderslev 1827, d. Copenhagen 1869

View of the cliffs of Møn. Signed with monogram and dated 54.
Oil on canvas. 68 x 95 cm.

The cliffs of Møn, with more than 100 metres of vertical chalk cliffs, are a very special natural phenomenon. Artists and scientists visited the place in the 19th century and continue to do so today. The landscape recalls the nature in Norway and Germany. In the latter, Rügen has the same unusual natural surroundings which inspired Caspar David Friedrich. The magnificent scenery with the chalked slopes attracted I. C. Dahl, C. W. Eckersberg, P. C. Skovgaard, Frederik Sødring and as here Kieldrup. DKK 80,000-100,000 / € 11,000-13,500



41

41

FERDINAND RICHARDT

b. Brede 1819, d. Oakland, California 1895

"Parti af Kullen, seet fra Leerhavn". View of Kullen seen from Leerhamn, Sweden. Signed and dated Ferdinand Richardt 1846. Oil on canvas. 76 x 118 cm. Exhibited: Charlottenborg 1846 no. 178.

Literature: Melinda Young Stuart and Niels Peter Stilling, "Danske Herregårde og Amerika" 2003, reproduced p. 40.

Leerhavn (Leerhamn) was a hamlet 4 miles south of Kullen in Sweden.

DKK 30,000-40,000 / € 4,050-5,400

42

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Partie af Ilsedalen paa Harzen". From the Ilse valley in the Harz. 1810. Unsigned. Oil on canvas. 32.5 x 24.5 cm.

Emil Hannover, A Catalogue Raisonné of the Works C. W. Eckersberg no. 92.

Eckersberg describes the painting (in Danish): "In the background the so called Ilsenstein a wellknown rock of some height, in the middle a sawmill at a conduit of the Ilse river and women with baskets between the trees".

Provenance: Teacher Koch, Randers. (1898). Inscribed on the stretcher Koch. Bruun Rasmussen auction 284, 1974 no. 28 reproduced. p. 13.

The Ilse valley (German: Ilsetal) is situated at the northern boundary of the Harz in Germany, running from the National Park town of Ilseburg at the foot of the mountain range up to the source region of the Ilse river – near the summit of the legendary Brocken.

DKK 175,000-200,000 / € 23,500-27,000

60





43

43
EDUARD MAGNUS

b. Berlin 1799, d. s.p. 1872

Portrait of the sculptor Bertel Thorvaldsen in smock with fur collar and a cap. Unsigned. Oil on canvas. 60 x 46 cm.

The painting has not previously been known in the literature. The painting is almost identical to a painting from about 1830 at Thorvaldsens Museum in Copenhagen. The painting differs in size and quality. Perhaps this is a preliminary study for the museum's painting.

Eduard Magnus got to know the sculptor Thorvaldsen when Magnus moved to Rome in 1826. They became friends and Magnus painted Thorvaldsen several times.

The German art historian specializing in German art of the 18th and 19th century professor, dr. Helmut Börsch-Supan, Berlin has studied the painting and is convinced that it is a painting by Magnus and that it is a repetition or a preliminary study for the painting at Thorvaldsens Museum. Copy of letter from the professor is included as well as a letter from Magnus to Thorvaldsen.

DKK 80,000-100,000 / € 11,000-13,500



44

44
JOHAN VILHELM GERTNER

b. Copenhagen 1818, d. s.p. 1871

Portrait of the Danish Golden Age poet and author of plays Adam Oehlenschläger in black tie with decorations. Unsigned. Oil on canvas. 65 x 48 cm.

Inscribed on the back Gertner pinx.

Gertner made several portraits of Adam Oehlenschläger among others one dated 1846 at the Museum of National History, Hillerød.

Provenance: The author and art collector Leif Hasle.

DKK 40,000-50,000 / € 5,400-6,700



45

45

VILHELM MELBYE

b. Helsingør 1824, d. Roskilde 1882

Sailing ships in high sea off a rocky coast. Signed and dated
William Melby 1882. Oil on canvas. 62 x 98 cm. Period frame.

DKK 60,000 / € 8,050

46

ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

A pair of ship portraits of the "Bavaria", New York, USA. Both
signed Anton Melbye 1860. Oil on canvas. 60 x 92 cm each.
Gilt bobinet frames. (2).

*Provenance: Count Hans Schack of Schackenborg, who knew the
artist personally. Then his heirs. A letter dated 1984 from the last
Count Hans Schack is attached.*

*The ship portraits are executed by Anton Melbye in Le Havre har-
bour, France. "Bavaria" was a full-rigged ship built in 1846 and
owned by W. N. Whitlock Jr. "Bavaria" was included in the Union
Line fleet, with the blue U, and sailed between Le Havre and New
York.*

Provenance: The author and art collector Leif Hasle.

DKK 100,000-125,000 / € 13,500-17,000



46



46



47

47

C. A. JENSEN

b. Bredsted near Husum 1792, d. Copenhagen 1870

Portrait of a young woman. Portrait of Mrs. Scheel? Young woman with ash-blond hair and corkscrew curls. Low-necked blue-violet dress. Necklace made of small pit coal pearls. Signed and dated C. A. Jensen 1827. Oil on canvas. 23.5 x 19 cm. Period frame.

Sigurd Schultz, A Catalogue Raisonné of the Works of C. A. Jensen no. 123.

Exhibited: Sveriges Allmänna Konstförening, Stockholm, "Utställning av Dansk Konst från 1800-talets förra hälft", 1922 no. 76.

Literature: Sigurd Schultz, "C. A. Jensen", 1932, mentioned p. 232, 234-235 and 240, reproduced p. 209.

Provenance: The manor house Rygaard. Art dealer Martin Grosell, his auction Winkel & Magnussen 109 part I, 1932 no. 70. Barrister Otto Bing's collection, his auction Bruun Rasmussen 203, 1967 no. 15. Bruun Rasmussen auction 666, 1999 no. 188, reproduced p. 60. Johan and Randi Dæhnfeldt, their estate auction Bruun Rasmussen 842, 2013 no. 93, reproduced p. 94. The author and art collector Leif Hasle.

DKK 30,000-40,000 / € 4,050-5,400



48

48

WILHELM MARSTRAND

b. Copenhagen 1810, d. s.p. 1873

Interior with three persons. Signed and dated W. M. 1836. Oil on canvas. 30 x 25 cm.

Exhibited: The National Gallery of Denmark, "I lyset af Holland - Mesterværker fra hollandsk og dansk guldalder" with the theme: "Som fuglen i bur"; (As the bird in the cage), 2001 no. 67A, reproduced p. 119 fig. 18.

Provenance: Merchant Wiggo P. Heyman's collection, his auction Bruun Rasmussen 39, 1953 no. 46, reproduced p. 19 entitled "The Doctor's Visit".

Bruun Rasmussen's anniversary auction 650, 1998 no.

189, reproduced p. 138, here entitled "Interieur med en Pige der lider af Kærestesorg", (Interior with a lovesick girl).

Bruun Rasmussen auction 813, 2010 no. 31 reproduced p. 36, again entitled "Interieur med en Pige der lider af Kærestesorg", (Interior with a lovesick girl).

It has recently been suggested that the painting depicts Johan Ludvig Heiberg, introducing the young Johanne Luise Pätges to his mother, Thomasine Gyllembourg.

*Provenance: The author and art collector Leif Hasle.
DKK 30,000-40,000 / € 4,050-5,400*



49

49

I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

Garland of pink roses on an oak tree. Signed
I. L. Jensen. Oil on paper laid on cardboard.
22.5 x 16.5 cm.

DKK 20,000-25,000 / € 2,700-3,350

50

I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

White and pink roses. Signed I. L. Jensen. Oil
on panel. 17 x 23 cm.

DKK 20,000-30,000 / € 2,700-4,050



50



51

51
THEUDE GRØNLAND

b. Altona 1817, d. Berlin c. 1876

Still life with pineapples and peaches. Signed and dated Th. Grønland 1868. Oil on cardboard. 35 x 30 cm.

Theude Grønland, who was a student of J. L. Lund, is first and foremost known for his flower- and still life paintings. He went abroad and stayed in Paris from 1842-1869, hereafter he went to live in Berlin until 1876. He often travelled to Italy and he visited and stayed in England for longer periods and presumably made several still life paintings for Queen Victoria. Grønland was so popular with collectors from France, Germany and England that it was not possible for him to paint enough to send works to Denmark for the Charlottenborg exhibitions.

DKK 20,000-25,000 / € 2,700-3,350

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"En søndag på Gulsvig i Hallingdal. Bønder fra forskellige dalstrøg er forsamlede til dans". Sunday in Gulsvig/Gulsvik in Hallingdal in Norway. Farmers from various valleys are gathered for a dance. Signed and dated M. Rørbye 33. Oil on canvas. 60 x 79 cm.

Thorvaldsens Museum, A Catalogue Raisonné of the Works of Martinus Rørbye no. 69, reproduced p. 62.

Exhibited: Charlottenborg 1833 no. 58.

Literature: Martinus Rørbye, "Det nære og det fjerne" (The Near and the Distant), exhibition catalogue 2014 - 2015 from Nivaagaard, Øregaard, the Skovgaard Museum and Ribe Art Museum, mentioned p. 36 and reproduced p. 37 fig. 28.

Martinus Rørbye was born in Drammen and spent the first 11 years of his life in Norway, then the family moved to Denmark. As an adult, he returned to revisit Drammen and meet family and friends. The first trip took place in 1830 and lasted two months. The second trip took place two years later. On this trip, he accompanied the Prussian charge d'affaires in Copenhagen, the art-loving Count Athanasius Racynski. The trip lasted 10 days and Rørbye focused on drawing many detailed sketches for later use.

The man smoking his pipe in the foreground is the farmer Niels Milan from Vestfjorddalen in Upper-Telemark, whom Rørbye also has painted in an independent painting dated 1833 (reproduced p. 71).

The National Gallery of Denmark owns a sketch for the painting; it is the large farm Gulsvik/Gulsvig located in the southern part of the Hallingdal Valley. The farm complex consists of many buildings. Here are the farm's two storey house with a pantry below and on the first floor sleeping facilities for guests. It is most likely that the two travelers had spent the night there.

Rørbye does not reproduce a special event in this painting; but shows the rural population both in the process of their daily work and partying. A new motif has found its way to the canvas. Rørbye was ahead of his time. He was one of the first who painted the Scandinavian folklore. So far, there had only been focus on scenes of Italian daily life.

Provenance: In 1833 the Royal Collection of Paintings (today the National Gallery of Denmark) received the painting from the exhibition at Kunstakademiet (the Royal Academy of Art). In 1836 it was given to Councillor Koch and delivered to Mrs Dannemand or her family. Chamberlain Grevenkop-Castenskiold 1914, his estate in 1933. Lieutenant F. H. Grevenkop-Castenskiold, his widow. Kunsthallen auction 196, 1956 no. 195. Then in a private Danish collection.

DKK 2,000,000-2,500,000 / € 270,000-335,000



52



*Martinus Rørbye: The farmer Niels
Milan. 1833. Detail. Sold at Bruun
Rasmussen auction 532, 1989 no. 206.*







53

53

GEORGES MICHEL

b. Paris 1763, d. s.p. 1843

Landscape with a mill in the background. Signed Michel. Oil on panel. 30 x 40 cm.

Georges Michel was a French landscape painter and an important precursor of the Barbizon school. He was influenced by Dutch landscape painters such as Jacob van Ruisdael and Meindert Hobbema.

Today his works are found in museums around the world, including The Metropolitan Museum of Art, New York; Portland Art Museum, Vanderbilt University Gallery, Nashville; Strasbourg Musée des Beaux-Arts, Victoria and Albert Museum, London and other museums. DKK 30,000-50,000 / € 4,050-6,700

54

I. C. DAHL

b. Bergen 1788, d. Dresden 1857

"Nordic landscape with a thatched cottage". Signed and dated J. Dahl 1814. Oil on canvas. 47 x 63 cm. *Elisabeth Lødrup Bang, A Catalogue Raisonné of the Works of I. C. Dahl no. 52.*

This painting is a classical example of Dahl's "Nordic landscapes" from his time in Denmark, where he stayed in the years 1811-1818. At this time Dahl was very inspired by the old baroque masters, which he studied in the different collections in Copenhagen - in particular in the Royal Collection of Paintings (today the National Gallery of Denmark). The term "Nordic landscape" covers an imaginary, but in Dahl's mind basic Norwegian landscape. Lødrup writes the following about the painting: "The contrapostal grouping of the features in the different picture planes derives from the baroque



54

landscapes Dahl could study in the great collections in Copenhagen" (Marie Lødrup Bang, "Johan Christian Dahl 1788-1857, Oslo 1987, p. 47).

Provenance: Auction director Johan Christian Fick (1788-1864). The Danish art collector Benjamin Wolff (1790-1866), his descendants until recently.

The two art collectors J. C. Fick and Benjamin Wolff were very good friends and knew I. C. Dahl personally. J. C. Fick was this painting's first owner and the brother-in-law and friend of Benjamin Wolff, the second owner of the painting. In 1825 Fick founded Kunstforeningen in Copenhagen in collaboration with among other the art historian N. L. Høyen, the architect G. F. Hetsch and the painters Eckersberg and J. P. Møller.

Benjamin Wolff expanded his fortune as a merchant in the East Indies in the years 1817 to 1828. Back in Denmark he purchased the manor Engelholm in 1830

and later Grevensvænge at Mogenstrup. In 1832 he married Juliane Louise Sneedorff.

I. C. Dahl visited Engelholm several times. Initially under the previous owner P. B. Petersen, and he stayed in the summer of 1814 at the manor. Dahl painted several works of the landscape around Engelholm including two now at the National Gallery of Denmark from respectively 1814 and 1816, and he improved his landscape paintings during this stay.

In 1844 Dahl returned to Engelholm now under the new owner Benjamin Wolff - the two have probably known each other since the youth - in Wolff's drawing collection is a pencil sketch of Liselund on Møn from about 1814. Wolff himself has inscribed the drawing (in Danish): "The first sketch is by I. C. Fick, the rest is by Dahl" (Claus M. Smidt, "Tegnekunst på Nivaagaard", 1983, p. 5-11).

DKK 400,000-500,000 / € 54,000-67,000



55



56

56
CARL FREDERIK STANLEY

b. Westminster 1738, d. Copenhagen 1813

The poet and playwright Johannes Ewald (1743-1781). Signed and dated C. F. Stanley An: 1784. Bust of white Carrara marble. H. 63 cm.

The National Gallery of Denmark has two busts, one of gilded plaster from 1781 (inv. no. KMS 8659) and the other one from 1784 (posthumous), deposited from Valkendorf's College. The present bust is carried out after the last version.

Provenance: The author and art collector Leif Hasle.

DKK 50,000-75,000 / € 6,700-10,000

55

JULES-FELIX COUTAN

b. Paris 1848, d. 1939

A fisherman with net and catch. To the left a fishing girl in bare feet. Signed Jules Coutan. Bronze foundry mark from E. Colin & Cie in Paris. Large patinated bronze sculpture. H. incl. base 84.5 cm.

Provenance: According to a bronze plaque on base previous a present to "La. Ca Huanchacha de Bolivia, a su Derector, Don Pedro M. Wessel 1890".

DKK 50,000 / € 6,700



57

57

OLE MAGNUS RASCH

b. Aarhus 1783, d. Nørre Sundby 1862

"Aalborg og Nørresundby set fra Skansen". View of Aalborg and Nørresundby. Signed and dated O. R. f. Aalborg 1830. Oil on canvas. 65 x 85 cm. Period frame. The booklet mentioned below is enclosed. (2).

Ole Magnus Rasch was known as a portrait painter, but in this case he has painted a rare topographical motif, seen from the redoubt (Skansen) north of Nørresundby. It contains a wealth of details, e. g. peasants in the fields, merchant ships and a saluting navy vessel on Limfjorden, churches and many houses as well as the open countryside.

Literature: Johs. E. Tang Kristensen, "Portrætmaleren Ole Magnus Rasch 1783-1862", special edition of "Fra Himmerland og Kjær Herred", Sundby-Hvorup 1985, reproduced p. 14 and mentioned p. 15. DKK 25,000-35,000 / € 3,350-4,700



58

58

C. F. SØRENSEN

b. Samsø 1818, d. Copenhagen 1879

"Parti fra Jyllands Vestkyst ved Løkken". Scene from Jutland near Løkken. Unsigned. Oil on canvas. 68 x 93 cm.

Mona Christensen og Jan Faye, A Catalogue Raisonné of the Works of C. F. Sørensen no. 35.

Exhibited: Charlottenborg 1846 no. 201.

Provenance: Bought by Kunstforeningen for 80 rdl., won by professor and flowerpainter I. L. Jensen. Anton Hansen auction 195, 1932 nr. 68a, reproduced p. 22. Anton Hansen auction 199, 1933 no. 71, reproduced p. 19. Bruun Rasmussen auction 365, 1977 no. 157, reproduced p. 33. Bruun Rasmussen auction 673, 1999 no. 345, reproduced p. 125.

Provenance: The author and art collector Leif Hasle.

DKK 50,000-75,000 / € 6,700-10,000



59

59
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

From Sønderstrand at Skagen. Signed and dated Carl Locher 1877. Oil on canvas. 32 x 55 cm.

Carl Locher went, like Krøyer later did, to Paris, to join Léon Bonnat's school of painting. He copied at the Louvre; but also went out to the coast at Le Havre and the small fishing villages on the Normandy coast to paint the sea. The impressions from Normandy and from Bonnat influenced the motifs and colour scheme in his paintings including those he painted in Skagen.

While he stayed in Paris he also began to paint motifs from Skagen, among others "Ageposten kørende langs den øde strand på vej til Skagen", (the post carriage driving along the deserted beach on the way to Skagen), which is very similar to the present painting from the year before. Carl Locher, who traveled around the world, never forgot Skagen with the wide beach and the sea, especially the rough sea.

DKK 40,000-50,000 / € 5,400-6,700

60
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

An old couple and a cock in front of a cottage in Skagen. Signed M. A. Oil on panel. 30 x 42 cm.

DKK 50,000-60,000 / € 6,700-8,050

61
VIGGO JOHANSEN

b. Copenhagen 1851, d. s.p. 1935

View of Tuxen's house in Skagen. In the foreground a little girl, presumably Viggo Johansen's oldest child Ellen Johansen, later known as the painter Ellen Ottesen. Signed V. Johansen. Oil on canvas. 34 x 42 cm.

Literature: Ebbe Gotfredsen: "Søren Møllebygger og hans slægt. Skagen oplevet igennem fem generationer", Skagen 2001, p. 30.

The property was purchased in 1901 and rebuilt by the painter Laurits Tuxen. The house was first built by Anna Ancher's grandfather Søren Pedersen Møller also called Søren Møllebygger (builder of mills) c. 1833, and was then later called the Vesterby farm. His mills stood nearby, but they have disappeared today.

The house was in 1880 leased to Viggo Johansen. In 1891-1894, the house was rented out to Marie and P.S. Krøyer, who used the first floor with the large window as a studio. Krøyer's famous painting "Roses", today at Skagens Museum was painted in the garden on the other side of the middle building.

We are very grateful to Elisabeth Fabritius, M.A. in History of Art, in cataloguing this painting.

DKK 30,000-40,000 / € 4,050-5,400



60



61





62

62

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Fiskere vender hjem fra Nordstranden. Aften-sol". Fishermen homeward bound from the beach. Evening sun. Signed Mich. Ancher. Oil on canvas. 95 x 125 cm.

The present painting is a repetition by Michael Ancher of the very popular motif dated 1899 and exhibited the same year at Charlottenborg as lot no. 6. That one sold at Bruun Rasmussen auction 811, 2009 no. 394 for 1.000.000 DKK.

Several of the well-known fishermen are seen in the painting, from left to right: 1: Peter Svendsen. 2: Ole Svendsen. 3: Søren Kruse. 4: Ole Malmstrøm. 5: Søren Lønstrup. 6: Mads Bagh Sørensen. 7: Jens Bagh Sørensen. 8: Chr. Christoffersen ("Pys"). 9: P.K. Nielsen. 10: "Båd-Anders". 11: Chr. Hansen [?]. 12: Niels Gajhede [?].

Provenance : Shipbroker Marius Nielsen's home in Ryvang north of Copenhagen. A magnificent villa photographed and described in the women's magazine "Tidens Kvinder" 1942 (in Danish): "There are reminiscences from Italy with white marble statues, from France with the curving lines and the gold of the rococo furniture, from the East with purple coloured lighting and in the middle of it all a spray of salt water with fresh marine paintings by the best names".

Michael Ancher's "Fishermen returning from the North Beach" had a distinctive place on the wall in the middle room. "The drawing room could be called" the blue room". It is quite calm and further softened by the large black piano. Above the sofa hangs Ancher's famous picture with the fishermen who return home and on a small sleek table two orchids branches bend gracefully for the smallest breath" (see reproduction from "Tidens Kvinder" on www.bruun-rasmussen.dk).

DKK 500,000-750,000 / € 67,000-100,000



63

63
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Else strikker". Else is knitting. 1914. Signed
M. A. Oil on panel. 52 x 39 cm.

DKK 40,000-50,000 / € 5,400-6,700

64
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

The fisherman Ole Svendsen from Skagen
seen in profile. Signed with monogram. Oil
on panel. 40 x 31 cm.

DKK 30,000-40,000 / € 4,050-5,400



64



65

65

ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

Meeting across the fence. Signed A. Ancher. Oil on canvas. 43 x 63 cm.

Anna Ancher was not a Symbolist painter, but she has a certain veneration for and understanding of the Symbolist art, and a few of her works can be successfully interpreted from a Symbolist point of view. This painting is one of them.

In addition to the formal intensity of the interaction between colour, light and shade so characteristic for the paintings of Anna Ancher, this painting have the potential for a more atypical symbolist interpretation of the complicated relationship between man, woman and nature. The fence separates diagonally the young man and the woman. The sunlight falls on the back of the man whose face and front thus are kept in the shade and his dark figure stands in contrast to the

bright open landscape behind him, and the woman's calm bright appearance in front of him. She stands in the confined space of the garden with her sunlit figure against a dark green tree, whose fruit-bearing crown extends from behind her, across the fence and above the man's head, and thus creates a shared room of the two.

Anna Ancher depicts a down-to-earth fisherman/farmer and an innocent young girl from Skagen.

As Anna Ancher herself writes in a letter from 1893 to Martha Johansen (in danish): "well, I am still for nature, aren't you, Martha, it is rather lovely? Then a bit of symbolism in between will do no harm". (Knud Voss: Breve fra Anna Ancher, Copenhagen 1984, p. 60).

DKK 150,000 / € 20,000



66



67



68

66

CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

From Hornbæk Beach. Men and women are repairing fishing net. Signed and dated Carl Locher 1886. Oil on canvas. 87 x 127 cm. DKK 60,000 / € 8,050

67

CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

Fishermen on Skagen Beach. Signed and dated Carl Locher Skagen 95. Oil on canvas. 74 x 121 cm. DKK 50,000-60,000 / € 6,700-8,050

68

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Fiskeren og hans Kone på en Klit". A fisherman and his wife in the dunes. 1916-1917. Signed. M. A. Oil on canvas 80 x 110 cm.

Exhibited: Charlottenborg 1917 no. 19.

Exhibited: Internationale Kunstausstellung Düsseldorf 1924[?] no. 1807.

Provenance: Purchased by the present owner's grandparents at Bachs Kunsthandel (Bach's Art Gallery), Copenhagen 1928.

Michael Ancher has in this painting caught the extraordinary light that makes Skagen so special. The light that attracted artists to look to the north. There rests a peacefulness over the painting with the monumental figures that fill a large part of the painting.

DKK 250,000-300,000 / € 33,500-40,500



69

69

LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

"Landskab fra Jericho". Landscape from Jericho. Signed and dated L. T. Jericho 1891. Oil on canvas. 105 x 128 cm. *Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen no. 388.*

Exhibited: Biennale, Venezia 1895. Berlin, "Grosse Berliner Kunst-Ausstellung", 1895 no. 2469. Kunstforeningen, "Kontrafej og Komposition", 1895 no. 99.

Provenance: Descendants of the painter until today.

DKK 40,000-50,000 / € 5,400-6,700



70

70
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Efteraarsfarve. Landskab fra Tyrol med Bjerge i baggrunden". Autumn colours. Landscape from the Tyrol with mountains in the background. Signed and dated S. K. 1901. Oil on panel. 33 x 43 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer no. 701.

Provenance: The estate auction after the late P. S. Krøyer 1910 no. 181, sold for 565 DKK to director Frederik Hegel.

DKK 80,000-120,000 / € 11,000-16,000



71

71
VIGGO PEDERSEN

b. Copenhagen 1854, d. Roskilde 1926

"Dagligstue med tre figurer". A living room interior with three figures. Signed and dated Viggo Pedersen 1914. Oil on canvas laid on panel. 88 x 76 cm.

Exhibited: Den Frie 1914 no. 192.

DKK 30,000-40,000 / € 4,050-5,400



72

72

VIGGO JOHANSEN

b. Copenhagen 1851, d. s.p. 1935

"Efter Aftensbordet". After dinner. Signed and dated V. Johansen 87. Oil on canvas. 50 x 65 cm.

The friends are gathered around the table after dinner in the home of Viggo and Martha Johansen. The persons present are from left to right: bank cashier and art collector Johan Simmelkiær, almost hidden Ane Møller (later Thorup, Martha Johansen's cousin, born in 1871), Thora Madsen (married to Karl Madsen), the architect Thorvald Bindsbøll, Martha Johansen (standing), the painter P. S. Krøyer (seated in the center), the author Otto Benzon, the painter Kristian Zahrtmann, the two art historians Julius Lange and Karl Madsen (both standing).

This painting is a smaller repetition of the painting "Efter Aftensbordet" from 1887, exhibited at the Salon in Paris entitled "Mes Amis". The large painting (109 x 140 cm) is in the John G. Johnson Collection, Philadelphia Museum of Art, inv. no. 1014.

Provenance: Book printer Axel Simmelkiær, whose father bank cashier and art collector Johan Simmelkiær was a close friend of Viggo Johansen and portrayed in this painting as no. 1 from the left.

We are very grateful to Elisabeth Fabritius, M.A. in History of Art, in cataloguing this painting.

DKK 150,000 / € 20,000



73

73

I. E. C. RASMUSSEN

b. Æroskøbing 1841, d. The Atlantic Ocean 1893

Sunny summer day in Greenland with a young grouse hunter on his way down the hill on ski. Signed and dated J. E. C. R. 1884-88. Oil on canvas. 55 x 95 cm

In 1870-71 Rasmussen went on his first major trip to Greenland. He was captivated by the grandiose nature and of the local people and brought home many sketches for paintings that the following years earned him a high reputation.

DKK 100,000-125,000 / € 13,500-17,000

74

PAUL FISCHER

b. Copenhagen 1860, d. s.p. 1934

Winter day with the painter's daughter Ely with a sledge and a large red knitted cap. Signed Paul Fischer. Oil on canvas. 91 x 53 cm.

Provenance: Gift from Paul Fischer to Karin Bolin, daughter of the Imperial Russian and Swedish court jeweler W. A. Bolin. Paul Fischer was a good friend of the family. In this family until today.

DKK 150,000-200,000 / € 20,000-27,000





75

75
PAUL FISCHER

b. Copenhagen 1860, d. s.p. 1934

Winter day at Kultorvet, an elegant lady passing by a woman with a handcart. Signed and dated Paul Fischer 1901. Oil on cardboard. 41 x 27 cm.

Exhibited: Øregaard Museum, Hellerup, "Paul Fischer på Øregaard Museum", 2003-2004 no. 24.

Øregaard Museum: "Paul Fischers København og vores" September 2005 - January 2006, reproduced p. 19.

Reproduced: "Kunst og antikvitetsårbogen", 1980 p. 41.

"Kunst under hammeren", 1981 p. 97.

Reproduced as Christmas card for the World Wildlife Fund.

DKK 150,000 / € 20,000



76

76
PAUL FISCHER

b. Copenhagen 1860, d. s.p. 1934

A busy winter day in Vesterbrogade at the old "Industriens Hus" (House of Industry) seen towards the Town Hall Square in Copenhagen. In the foreground an elegant woman presumably the painter's wife Martha. C. 1925. Signed Paul Fischer. Oil on canvas. 58 x 74 cm.

Provenance: Paul Fischer's estate auction, Winkel & Magnussen 156, 1934 no. 117, reproduced p. 14.

Literature: Steffen Linvald, "Paul Fischer - københavnerens maler", 1984, reproduced p. 70.

DKK 250,000-350,000 / € 33,500-47,000



77

77

H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

Autumn day with mother and daughter embracing each other on a forest trail. Signed and dated H. A. Brendekilde 83. Oil on canvas. 95 x 126 cm.

DKK 200,000-300,000 / € 27,000-40,500





78



79

78

L. A. RING

b. Ring 1854, d. Roskilde 1933

Winter landscape with a yellow farmhouse. Signed and dated L.A. Ring 1906. Oil on canvas. 32 x 68 cm.

Provenance: The painter Dagmar Starcke and the sculptor Henrik Starcke, their estate sale, Bruun Rasmussen auction 342, 1976 no. 157, reproduced p. 27. DKK 60,000-75,000 / € 8,050-10,000

79

L. A. RING

b. Ring 1854, d. Roskilde 1933

Dog sitting by the road. Signed and dated L. A. Ring 21. Oil on canvas. 29 x 23,5 cm.

DKK 15,000-25,000 / € 2,000-3,350



80

80

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Hos Bedstefader. Udenfor et Hus i Lille Næstved". Visiting grandfather. Outside a house in Lille Næstved. Signed and dated L. A. Ring 93. Oil on canvas. 48 x 42 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring no. 281.

Exhibited: Kunstforeningen, "Arbejder af L. A. Ring", 1924 no. 96. The National Gallery of Denmark, "Mit bedste Kunstværk", 1941 no. 207. Kunstforeningen, "L. A. Ring 1854-1933", 1953 no. 29.

Literature: Peter Hertz, "Maleren L. A. Ring", 1934, mentioned p. 256 and reproduced 261.

Provenance: Auction 1893 no. 45 to V. Winkel & Magnussen. Gold Product Manufacturer Georg Hertz (1924, 1953).

In the above-mentioned book Peter Hertz describes the painting by Ring in the following way (in Danish): "... with an eye for the humorous motif – the squeezed-in garden between the rounded, low wing of the house and the elevated country road – and with the delicately observed, warm and natural interaction between the old smallholder and his grandchild, the bewildered little boy." DKK 50,000-75,000 / € 6,700-10,000



81

81
PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

Interior with the painter's wife in red blouse sitting
at a spinet. Signed with monogram and dated 1910.
Oil on canvas. 61 x 43 cm. *DKK 150,000 / € 20,000*



82

82
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior from the artist's house with the garden room on a warm late summer day with an open door and window. Signed Carl Holsøe. Oil on canvas. 58 x 63 cm.

The Rococo chairs can also be seen in Holsøe's painting with the maid who lights the candles no. 36 in the catalogue. DKK 60,000-80,000 / € 8,050-11,000



83

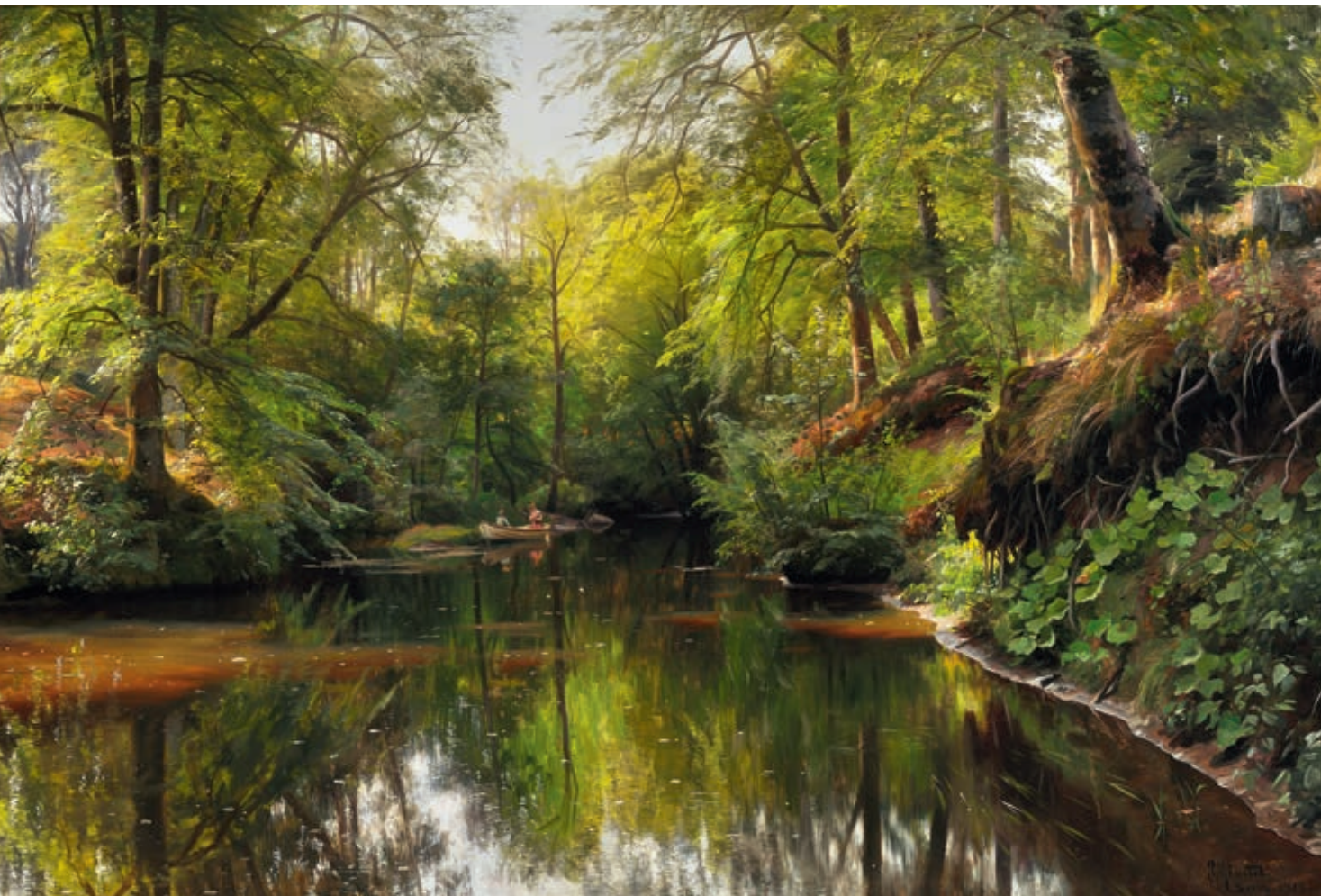
83

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Sæby stream, summer. Signed and dated P. Mønsted
1882. Oil on canvas. 50 x 47 cm.

DKK 50,000 / € 6,700



84

84
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A summer day in the forest at Sæby stream. Signed and dated Peder Mønsted Sæby 1913. Oil on canvas. 81 x 120 cm.

DKK 200,000-300,000 / € 27,000-40,500



85

85
PAUL FISCHER

b. Copenhagen 1860, d. s.p. 1934

Street scene from Helsingør overlooking the railway station. Signed Paul Fischer. Oil on canvas. 33 x 41 cm.

DKK 60,000 / € 8,050



86

86
H. A. BREDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

Harvest landscape at Korinth, Funen. Signed and dated H. A. Brendekilde 92. Oil on canvas. 83 x 126 cm.

Exhibited: Presumably Charlottenborg 1893 no. 62 "Landskabsbilleder fra Fyn" (Landscape paintings from Funen).

DKK 80,000-100,000 / € 11,000-13,500



87



88

87 ^{CD}

OLE RING

b. Baldersbrønde 1902, d. 1972

View from Christianshavn seen from the corner of Sankt Annæ Gade and Overgaden Neden Vandet towards Holmen. Signed Ole Ring. Oil on canvas. 83 x 120 cm.

DKK 30,000-40,000 / € 4,050-5,400

88

PAUL FISCHER

b. Copenhagen 1860, d. s.p. 1934

Summer day in Niels Hemmingsensgade by Helligåndskirken, (the Church of the Holy Spirit) in Copenhagen. Signed Paul Fischer. Oil on panel. 40 x 32 cm.

DKK 60,000-80,000 / € 8,050-11,000



89

89
PAUL FISCHER

b. Copenhagen 1860, d. s.p. 1934

Street Scene from Copenhagen at the corner of Gothersgade and Store Regnegade. A young woman is mailing a letter. Signed Paul Fischer. Oil on canvas. 39 x 57 cm.

DKK 150,000 / € 20,000



90



91

90
PAUL FISCHER

b. Copenhagen 1860, d. s.p. 1934

Street scene from Amagertorv, Copenhagen. Signed and dated Paul Fischer 1914. Oil on canvas. 73 x 49 cm.

DKK 200,000-250,000 / € 27,000-33,500

91
PAUL FISCHER

b. Copenhagen 1860, d. s.p. 1934

Street scene from the Town Hall Square in Lübeck in Northern Germany. Signed and dated Paul Fischer 86. Oil on canvas. 56 x 58 cm.

DKK 75,000-125,000 / € 10,000-17,000



92



93



94

92

PETER RAADSIG

b. Copenhagen 1806, d. s.p. 1882

"Afrejse fra hjemmet". Departure from home. The family is saying farewell to a young man. Signed and dated P. R. 1854. Oil on canvas. 68 x 105 cm. Period frame.

Exhibited: Charlottenborg 1854 no. 137.

DKK 60,000-80,000 / € 8,050-11,000

93

F. C. KIÆRSCHOU

b. Copenhagen 1805, d. s.p. 1891

From the "Old Klampenborg". Unsigned. Oil on canvas. 50 x 66 cm.

Inscribed in contemporary handwriting on the stretcher (in Danish): "'Old Klampenborg'. Prefect (stiftamtmand) Simony bought the painting from Kiærskou c. 1860".

DKK 30,000 / € 4,050

94

OTTO BACHE

b. Roskilde 1839, d. Copenhagen 1927

"En Fragtmand, der skal til Hovedstaden, holder for at tage en Passager op". A hauler on his way to the capital is picking up a passenger. Signed and dated Otto Bache 1865. Oil on canvas. 87 x 98 cm.

Exhibited: Charlottenborg 1865 no. 240 (supplement). Foreningen for National Kunst, "Otto Bache 1839-1927", 1964 no. 15.

Literature: Peter Christiansen and V. Jastrau, "Otto Bache. Malerier, Studier og Tegninger", 1928, reproduced plate 36.

Provenance: Draper Gundestrup (1865). Merchant Johannes Rich (1928). Gardener E. Mikkelsen (1964).

DKK 40,000-60,000 / € 5,400-8,050



95

95

L. A. SMITH

b. Copenhagen 1820, d. s.p. 1906

From an artist's home. The maid welcomes a guest. In the background a "Gliedermann" wearing a hat and a green suit; to the back of the room an easel. On the walls reliefs by Bertel Thorvaldsen among others "Ages of Love". Signed and dated L. A. Smith 1864. Oil on canvas. 70 x 57 cm.

Presumably exhibited Charlottenborg 1865 no. 310 (supplement) entitled "En Tjenestepige" (A maid).

DKK 60,000-80,000 / € 8,050-11,000



96

96
WENZEL TORNØE

b. Svendborg 1844, d. Frederiksberg 1907

”De sidste i ligfølget foran indgangen til en italiensk landsbykirke”. The last ones in a funeral procession in front of the entrance of an Italian village church. Signed and dated Wenzel Tornøe 1879. Oil on canvas. 71 x 58 cm.

Exhibited: Charlottenborg 1880 no. 266.

Provenance: Merchant J. E. Timm (1880).

DKK 20,000-30,000 / € 2,700-4,050



97

97

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

A Danish coast in summertime, presumably Vejle Fjord. Unsigned. Dated 30 Aug. 1867. Oil on canvas. 41 x 50 cm.

Provenance: Bruun Rasmussen auction 497, 1987 no. 57, reproduced p. 49.

The author and art collector Leif Hasle.

DKK 60,000-80,000 / € 8,050-11,000

98

OTTO BACHE

b. Roskilde 1839, d. Copenhagen 1927

"Køerne vandes". Watering the cows. Signed and dated Otto Bache 1877. Oil on canvas. 90 x 115 cm. *Exhibited: Presumably exhibited Charlottenborg 1877 no. 23 entitled "Køer" (Cows).*

Foreningen for National Kunst, "Otto Bache 1839-1927", 1964 no. 30. DKK 40,000 / € 5,400

99

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Summer landscape with grazing cows at a watering hole. Signed and dated P. Mønsted 1905. Oil on canvas. 53 x 79 cm. *DKK 60,000 / € 8,050*



98



99



100

100

KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"Julie og Ammen". Juliet and the wet-nurse. The young Juliet with her long blonde hair grabs the wet-nurse's arm, who is seated breathless with a fan in her hand. Sketch. 1874. Unsigned. Oil on canvas. 48 x 39 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann no. 162. S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann no. 370.

Exhibited: Kunstforeningen, "Kr. Zahrtmann", 1907 no. 61.

Literature: H. Chr. Christensen, "40 Billeder af Kristian Zahrtmann", 1913, reproduced p. 18.

Provenance: Curator, professor Pietro Krohn, a present from Zahrtmann. Curator Mario Krohn. Asta Krohn. The collection of Agathe and Knud Neye, their auction, Bruun Rasmussen 345, 1976 no. 38, reproduced p. 33.

The National Gallery of Denmark owns a painting with the same motif: William Shakespeare's "Romeo and Juliet" act 2, scene 5. DKK 25,000-30,000 / € 3,350-4,050



101

101

VALENTINE WALTER BROMLEY

b. 1848, d. Fallows Green, Harpenden 1877, Engelsk maler

Man and woman in Renaissance costumes standing with their backs to each other. Presumably a scene from Lady Macbeth. Signed and dated Valentine W. Bromley 1871. Oil on canvas. 46 x 36 cm.

Valentine Walter Bromley received his art education from his father, and at the early age of nineteen he became an Associate of the Institute of Painters in Water-Colours. He frequently acted as art correspondent for the "Illustrated London News".

DKK 40,000-50,000 / € 5,400-6,700



102



103



104

102

SIMON SIMONSEN

b. Munich 1841, d. Copenhagen 1928

"Et Kjøretøi fra Massa (ved Neapel)". A vehicle from Massa near Naples. Signed and dated Simon Simonsen 1877. Oil on canvas. 35 x 43 cm.

DKK 30,000-40,000 / € 4,050-5,400

103

FRITZ PETZHOLDT

b. Copenhagen 1805, d. Patras 1838

"En Bjergskraaning". A mountain side. Unsigned. Oil on paper laid on canvas. 29 x 44 cm.

Provenance: The Collin family. The collection of Consul General Johan Hansen no. 1506, his auctions, part VIII, Winkel & Magnussen 137, 1933 no. 145.

DKK 40,000-50,000 / € 5,400-6,700

104

C. F. AAGAARD

b. Odense 1833, d. Copenhagen 1895

Summer day with a family gathered around a table at a shadowry place. In the background the Mediterranean. Signed and dated C. F. Aagaard 1871[?]. Oil on canvas. 56 x 83 cm.

In 1870-1871 C. F. Aagaard was traveling in Italy and he visited several places including Capri and Sicily.

DKK 60,000 / € 8,050



105



106



107

105

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Still life with fruit and flowers in a silver centerpiece on a table with melons, pears and tomatoes. Signed B. Wegmann. Oil on canvas. 108 x 113 cm.

DKK 30,000 / € 4,050

106

I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

Wreath of wild flowers and oats and barley on a stumb. Signed I. L. Jensen. Oil on panel. 29 x 38 cm.

DKK 30,000-40,000 / € 4,050-5,400

107

CARL BALSGAARD

b. Copenhagen 1812, d. s.p. 1893

Still life with flowers and fruit on a stone sill, in the background a river landscape. Signed and dated C. Balsgaard 1865. Oil on canvas. 60 x 73 cm.

Inscribed on the stretcher: "Uds. 1865, Tilhører Dronning Louise" (exhibited 1865, belongs to Queen Louise). Presumably one of Carl Balsgaard's in 1865 at Charlottenborg exhibited paintings no. 9-11. No. 9, Frugtmaleri (fruit painting) described as belonging to Her Majesty the Queen). No. 10, Frugtmaleri (fruit painting). No. 11 Frugt-og Blomstermaleri (fruit and flower painting).

Provenance: Bruun Rasmussen auction 91, 1958 no. 54. DKK 60,000-80,000 / € 8,050-11,000



108

108

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

Rocks on Capri. Unsigned. Oil on canvas. 39 x 60 cm.

DKK 20,000-25,000 / € 2,700-3,350

109

LOUIS GURLITT

b. Altona 1812, d. Naundorf 1897

View of the Gulf of Dubrovnik. Signed Gurlitt. Oil on canvas. 29 x 48 cm.

In the summer of 1852 Gurlitt traveled to Dalmatia to seek out new motifs. The trip went over Zadar, Split to the Bay of Kotor and then home again via Dubrovnik. After 6 weeks the journey was interrupted because of an eye infection, but it was after all a very fruitful trip.

DKK 50,000-60,000 / € 6,700-8,050

110

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

From Bordighera. Signed and dated J. la Cour Bordighera 98. Oil on canvas. 44 x 74 cm.

Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour has registered four paintings from Bordighera under the year 1898 (in Danish): No. 779, "The river bed at Bordighera". No. 780, "From Bordighera". No. 781, "On the beach at Bordighera". No. 783, "The sun flashing in the sea at Bordighera". The present painting must be one of these.

DKK 40,000-50,000 / € 5,400-6,700



109



110



111



112



113

111

KNUD LARSEN

b. Vinderød 1865, d. Frederiksberg 1922

"I Udkanten af Skoven, Aften". At the outskirts of the forest, evening. Signed with monogram and dated 1898. Oil on canvas. 76 x 98 cm.

Exhibited: Charlottenborg 1898 no. 278.

DKK 25,000-30,000 / € 3,350-4,050

112

CARL BILLE

b. Copenhagen 1815, d. s.p. 1898

Evening near the old Knippelsbro in Copenhagen. Signed and dated Carl Bille 93. Oil on canvas. 63 x 100 cm.

Provenance: Brøste's Collection no. 120.

DKK 25,000-30,000 / € 3,350-4,050

113

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

"From Engstlen Alp. Berner Oberland". Signed and dated J. la Cour 1870. Oil on canvas. 108 x 162 cm.
Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour no. 250.

Exhibited: Foreningen for National Kunst, Charlottenborg, "Mindeudstilling for Janus la Cour", 1928 no. 52.

DKK 60,000-80,000 / € 8,050-11,000



114

114
HANS CHRISTIAN KOEFOED

b. Bornholm Island 1849, d. Roskilde 1921

"En nylig hjemkommen Sømand uddeler sine medbragte Gaver". A sailor just returned home from abroad distributes his gifts. Signed with monogram and dated 1877. Oil on canvas. 75 x 109 cm.

Exhibited: Charlottenborg 1877 no. 419 (supplement).

DKK 30,000 / € 4,050

115
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Seascape from Skagen. Signed and dated M. A. 13. Oil on panel. 32 x 42 cm. *DKK 30,000-35,000 / € 4,050-4,700*

116
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen at sea. Signed with monogram and dated 03. Oil on panel. 50 x 40 cm.

DKK 60,000 / € 8,050



115



116



117

117
PAUL FISCHER

b. Copenhagen 1860, d. s.p. 1934

Bathing girl on Hornbæk Beach. Signed Paul Fischer.
Oil on canvas. 32 x 40 cm. *DKK 60,000 / € 8,050*



118

118
ELISABETH WANDEL

b. Copenhagen 1850, d. s.p. 1926

Seated model. Signed and dated E. Wandel 1889.
Pastel on paper. Visible size 102 x 76 cm.

Exhibited: Charlottenborg 1920 no. 642 entitled "Ung Kvinde" (Young Woman). DKK 30,000 / € 4,050



119

119

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Sæby Mill. Signed and dated Peder Mønsted 96. Oil on canvas.
42 x 33 cm. *DKK 40,000-50,000 / € 5,400-6,700*

120

CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

"Vintermorgen i Hornbæk bugten. Frisk vestlig Kuling. Bønder læsse Tang." Winter morning in the bay of Hornbæk. Fresh breeze from west. Peasants are collecting sea weed. 1902. Signed Carl Locher. Oil on canvas. 83 x 129 cm.

DKK 30,000-40,000 / € 4,050-5,400

121

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Summer day by a forest lake. Unsigned. Dated 3. Aug. 1865. Oil on canvas. 37 x 56 cm.

Provenance: Bruun Rasmussen auction 120, 1960 no. 114.

DKK 30,000-40,000 / € 4,050-5,400



120



121



122



123



124

122 ^{CD}

JOHANNES LARSEN

b. Kerteminde 1867, d. s.p. 1961

"To lettende gråænder". Two rising mallards. Signed with monogram and dated 22. Oil on canvas. 39 x 48 cm.

Exhibited: Charlottenborg, "Malerier og Tegninger af Johannes Larsen", 1929 no. 217.

Provenance: Brewer Vagn Jacobsen (1929).

Brewer Vagn Jacobsen (1884-1931) was the son of the renowned brewer and founder of the Ny Carlsberg Foundation and Ny Carlsberg Glyptotek Carl Jacobsen. Vagn Jacobsen was Johannes Larsen's good friend, patron and hunting companion.

DKK 25,000-35,000 / € 3,350-4,700

123

SIMON SIMONSEN

b. Munich 1841, d. Copenhagen 1928

"Betænkelige". Anxious. Two dachshund puppies looking at two wasps on a bone. Signed and dated Simon Simonsen 1900. Oil on canvas. 65 x 49 cm.

Exhibited: Charlottenborg 1901 no. 408.

DKK 30,000 / € 4,050

124

SIMON SIMONSEN

b. Munich 1841, d. Copenhagen 1928

Pointer with pheasant. Signed and dated Simon Simonsen 1902. Oil on canvas. 90 x 74 cm.

DKK 20,000-30,000 / € 2,700-4,050



125

125

VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

View from St. Jørgen's Lake near old Farimagsgade. Signed with monogram and dated 5/7 55. Oil on canvas. 30 x 49 cm.

Inscribed on the back: "Sc. Jørgens Sø. Ved gamle Farimagsg. Testamenteret mig af Kyhn. Axel Heinrich" (Bequeathed to me by Kyhn. Axel Heinrich).

DKK 20,000-25,000 / € 2,700-3,350

126

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Landscape from Jutland with heather-clad hills. Signed and dated P. Mønsted 1911. Oil on canvas. 78 x 122 cm.

DKK 80,000-100,000 / € 11,000-13,500

127

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

"Strandskrænt med Træer". Beach slope with trees. Signed and dated J. la Cour April-Mai 1887. Oil on canvas. 67 x 100 cm.

Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour no. 620.

Provenance: Janus la Cour's estate auction part II, Charlottenborg 1910 no. 13, reproduced p. 2.

DKK 50,000-75,000 / € 6,700-10,000



126



127



128

128

PAUL FISCHER

b. Copenhagen 1860, d. s.p. 1934

Interior with a young girl in a pink dress playing a mandolin. Signed Paul Fischer. Oil on panel. 41 x 33 cm.

DKK 25,000-30,000 / € 3,350-4,050

129

ALFRIDA BAADSGAARD

b. Copenhagen 1839, d. s.p. 1912

Still life with dahlias on a sill. Signed L. B. Oil on panel. 27 x 34 cm.

She was baptised Ludovica Alfrida.

DKK 20,000-25,000 / € 2,700-3,350



129



130

130
LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

Portrait of a young lady. Signed and dated L. Tuxen 1893. Oil on canvas.
64 x 60 cm. Gilt Rococo style frame.

Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen no. 434.

Exhibited: Charlottenborg: "Mindeudstilling over Laurits Tuxen", 1929 no. 126.

Skagens Museum, "Skagen guld. Værker i privateje", 2011, no. P 396, reproduced p. 74. Here mistakenly listed as "The artist's wife".

The artist's second wife, Frederikke Treschow, who Tuxen married in 1901, was born in 1856, so she would have been 37 years on this portrait - but it depicts a young woman and she has no immediately resemblance with Frederikke nor with his first wife Ursule.

Provenance: Bank clerk With (1929).

DKK 50,000 / € 6,700



131

131
AXEL SCHOVELIN

b. Copenhagen 1827, d. Frederiksberg 1893

A little girl watching the sheep in a clearing in the forest. Signed and dated
 A. T. Schovelin 55. Oil on canvas. 80 x 112 cm. *DKK 30,000 / € 4,050*

132
VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

Danish summer landscape with thatched farmhouses and a view to the sea
 with numerous sailing ships. Signed and dated on the back of the canvas
 Kyhn 1856. Oil on canvas. 58 x 84 cm. *DKK 30,000 / € 4,050*

133
VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

Hilly landscape with cows. In the middle a fjord with a sailing ship. Signed V.
 Kyhn (in one word) and dated 1869. Oil on canvas. 102 x 140 cm.
*Presumably exhibited Charlottenborg 1870 no. 134 entitled "Landskab fra Hinds-
 gavl. I baggrunden sees Skamlingsbanken. Septbr" (Landscape near Hinds-
 gavl. In the background is Skamlingsbanken seen). September).*

Provenance: The author and art collector Leif Hasle.

DKK 40,000-60,000 / € 5,400-8,050



132



133



134



135

134
MALTHE ENGELSTED

b. Nivå 1852, d. Fakse Ladeplads 1930

"Sankt Peder". Saint Peter at the door of Paradise. Signed and dated M. E. 1891. Oil on canvas. 70 x 124 cm. Period Kleis frame. Exhibited: Den Frie 1891 no. 1.

Exhibition label from Nordische Kunst-Ausstellung in Lübeck 1895, entitled "St. Peter vor der Tür des Paradieses". DKK 40,000 / € 5,400

135
GERRIT VAN HONTHORST,
FOLLOWER OF, LATE
17TH CENTURY

A woman is playing the mandolin while a dwarf is trying to play the violin. Unsigned. Oil on canvas. 80 x 63 cm.

On the stretcher a lacquer seal from Reale Accademia Veneta di belle Arti.

DKK 20,000-30,000 / € 2,700-4,050



136

136
JENS THRANE

b. 1729, d. 1779, Danish painter

Full-length portrait of Frederik V, standing with the coronation relics. Indistinctly signed J. T. and unreadable dated. (Signed in the folding, the painting is foreshortened). Oil on canvas. 213 x 107 cm.

The painting is commissioned by regent (rigsforstander) Adam Gotlob Moltke for Moltke's mansion/palace. By marriage with a member of the Gyldenkrone family the painting came to Moesgård and sold at auction in 1960s.

Provenance: Bruun Rasmussen auction 608, 1995 no. 82.

DKK 30,000-40,000 / € 4,050-5,400



137

137
FRENCH PAINTER,
18TH CENTURY

Equestrian portrait of a gentleman in uniform in a colonnade. Unsigned. Oil on canvas. 115 x 102 cm.

DKK 25,000-30,000 / € 3,350-4,050



138

138

PETER WICHMANN

b. København 1706, d. s.p. 1769

Portrait of princess Charlotte Amalie (1706-1782) in a grey damask dress decorated with golden embroidery and precious stones, red cloak of velvet with ermine trimming. Oil on canvas. 137 x 111 cm.

Princess Charlotte Amalie was the daughter of Frederik IV in his marriage to Louise of Mecklenburg-Güstrow. Princess Charlotte Amalie remained unmarried and spent all her life in Denmark, where she actively participated in court life. Charlottenlund Castle north of Copenhagen, which she rebuilt, is named after her.

DKK 75,000-100,000 / € 10,000-13,500



139

139

ANDREAS BRÜNNICHE

b. Roskilde 1704, d. Copenhagen 1769

Portrait of Anna Margrethe Benzon, married to Andreas Theilmann, Endrupholm, Jutland. In green taffeta dress and red shawl. Powdered white wig adorned with flowers and large earrings. Top left the family crest. Unsigned. Oil on canvas. 80 x 62 cm.

Provenance: The estate Benzon. Civil engineer Johan Lønborg's collection, Bruun Rasmussen auction 163, 1964 no. 3, reproduced. p. 9. DKK 30,000-40,000 / € 4,050-5,400



140

140
ANDREAS MØLLER

b. Copenhagen 1664, d. after 1752

Portrait of Frederik V as a child in a red velvet jacket and armor, bearing the Order of the Elephant's blue ribbon and star. Unsigned. Oil on canvas. 78 x 63 cm.
Provenance: Bregentved. Bruun Rasmussen auction 97, 1958 no. 108, reproduced p. 39. Bruun Rasmussen auction 277, 1972 no. 283, reproduced. p. 9.

DKK 50,000-75,000 / € 6,700-10,000



141

142

141

An Italian renaissance style ebonised cassetta frame. 19th century. 98 x 82 cm (outer dimensions). 80 x 65 cm (inner dimensions). *DKK 8,000-10,000 / € 1,100-1,350*

142

An Italian renaissance style cassetta giltwood frame with punchwork corners. 20th century. 98 x 93 cm (outer dimensions). 74 x 69 cm (inner dimensions). *DKK 8,000-10,000 / € 1,100-1,350*



144

143

143
A Spanish baroque style carved giltwood and gesso frame. 20th century. 156 x 130 cm (outer dimensions). 127 x 100 (inner dimensions).

DKK 8,000-10,000 / € 1,100-1,350

144
An Italian renaissance style ebonised and parcel gilt cassetta frame. 20th century. 108 x 91 cm (outer dimensions). 88 x 72 cm (inner dimensions).

DKK 8,000-10,000 / € 1,100-1,350

"From Early Childhood It Was My Greatest Wish to Become a Painter"

The quote comes from the Danish painter Marie Krøyer (1867-1940). We now have the pleasure to present a unique collection of her drawings and paintings, which she left at Alfvéngården in Sweden. In 1962 Marie and P.S. Krøyer's daughter Vibeke inherited Alfvéngården and gave the folder with drawings and paintings to a local craftsman. For nearly 40 years the folder was hidden away in an attic, until it was found by chance. Based on its content, magister Tonni Arnold published the book "The Art of Marie Krøyer's Life" in 2002, where many of the newly discovered drawings and paintings were reproduced and described. Several of the offered works have also been featured in the exhibition "Marie Krøyer Alfvén, paintings, drawings, design" at Øregaard Museum, Lillehammer Art Museum, Skagen's Museum and the Leksand Art Museum between 2004-2005. Prior to the discovery of the folder, only about 20 works from Marie Krøyer's hand were known to exist, which is why it is so extraordinary to be able to present such a large collection.

Women and Artistic Aspirations

Marie Krøyer was born at a time where women were denied access to the Royal Academy of Fine Arts in Denmark, and they had to educate themselves at private art schools, which the young Marie Krøyer argued against in her letters: *"Oh, I wish I had been born a man! They have it a thousand times better than us women. They are free to learn, while we have to beg our way to anything. We have truly been unjustly treated."*

In 1885 Marie Krøyer created, together with Agnes Slott-Møller and other female painters, "Den lille Malerskole" (The Little School of Painters) and the following year "Atelierskolen" (the Atelier School). Harald Slott-Møller was responsible for the daily lessons, while P.S. Krøyer gave guest lectures, yet he was not completely enthusiastic about teaching female students: *"Oh these ladies, these ladies, all of whom want to paint – count me out – under no circumstances do I want students – period"*.

These schools were the forerunners of "Kunstskolen" (The Art School), which was created as a

department under the Royal Academy of Fine Arts in 1888. It was only in 1924 that gender equality was achieved at the Academy.

Under the Influence of the French Art Scene

In 1888 Marie Krøyer went to Paris, where she became a part of the Scandinavian art circle. The art metropolis was more open to the idea of women's art education, and Marie Krøyer studied with famous artists such as Gustave Couteau, Alfred-Philippe Roll and Puvis de Chavannes. The female students were here allowed to paint completely nude models, unlike in Copenhagen where the male nude models were always equipped with a loincloth. Inspired by the art scene in Paris, Marie Krøyer's idiom began to lean in the direction of French naturalism.

Marie Krøyer and the Men in Her life

The men of Marie Krøyer's life were very important to her artistic career. After having studied with P.S. Krøyer in the mid-1880s in Copenhagen, she met him again during her period of study in Paris, where they became engaged. In 1889 they married in Ausburg where Marie Krøyer's parents lived, and in 1891 they settled in Skagen, where their daughter Vibeke was born in 1895. In 1902 Marie Krøyer fell in love with the Swedish composer Hugo Alfvén, whom she was married with between 1912-36, and together they had the daughter Margita.

An Artist in Her Own Right

It seems as if Marie Krøyer stopped painting when P.S. Krøyer became severely mentally ill around 1900, and the last dated work that we know of today is from 1898. She was inspired by the English Arts and Crafts movement and instead dedicated herself to the decoration of her family's homes in Skagen, Copenhagen and later Alfvéngården in Sweden.

The offered collection of paintings and drawings shows us that Marie Krøyer was a highly talented artist in her own right - a true colourist and naturalist with a sharp power of observation, and today we can only speculate about what she could have achieved, if she had continued her painting in earnest and further developed her artistic career.



145



145

145
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

A study of a male model and two studies of female models. Unsigned. Dated respectively Jan. 86, Febr. 86 and Marts 86. Charcoal on paper. Sheet size c. 61 x 47 cm each. Unframed. (3).

All three drawings are from "Atelierskolen" for women established in 1886 in Copenhagen. Here Marie Krøyer studied in 1886-87, just before she went to Paris.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, the two female models are reproduced p. 53 and 58.

DKK 10,000-12,000 / € 1,350-1,600



145



146

146

MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Back turned female model. Unsigned. Charcoal on paper mounted in passepartout. Sheet size 61 x 47 cm. Unframed. DKK 10,000 / € 1,350

147

MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Study of a male model in pants (Rickard Krause). Unsigned. Inscribed Rickard Krause, Nørre Farimagsgade 26 Stuen. Charcoal on paper mounted in passepartout. 76 x 53 cm. Unframed. *From "Atelierskolen" for women in Copenhagen, where Marie Krøyer studied in 1886-87, before she went to Paris.*

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 51.

DKK 8,000-10,000 / € 1,100-1,350



147

148

MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

A woman with headscarf. Unsigned. Dated August 85. Oil on canvas. 32 x 31 cm.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 27 and mentioned p. 26-27 as follows (in Danish): "Here Marie sets the colours up against each other. The brown head scarf against a grey-green shimmering background. It's the colours that mark the contours and the atmosphere of the expression."

DKK 20,000-25,000 / € 2,700-3,350

149

MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Study of a pair of crossed feet. Unsigned. Dated 18/3 84. Oil on canvas. 32 x 47 cm.

Marie was only 16 years old when she painted these feet and she was a student at the painter Carl Thomsen's painting school.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 17 and mentioned p. 18.

DKK 20,000-30,000 / € 2,700-4,050



148



149



150

150
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Back turned male model. Unsigned. Oil on canvas.
55 x 31 cm.

*Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv",
2002, reproduced p. 80.*

DKK 20,000-25,000 / € 2,700-3,350

151
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Studies of a female and a male model. Unsigned. He
dated Dec. 85. Charcoal on paper mounted in passe-
partout. Sheet sizes 62 x 48 and 61 x 47 cm. Unframed.
(2).

*In 1885 Marie Krøyer and the painter Agnes Slott-Møller
established "Den lille Malerskole" for women. Here the
female students could draw after a nude model and
share the costs of facilities and models. The male model is
from "Den lille Malerskole".*

DKK 8,000-10,000 / € 1,100-1,350



151



151



152

152
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

"Landskab med rødkalket gård -2". Landscape with a red chalked farm - no. 2. Unsigned. Dated 19/8 87. Oil on canvas. 22 x 30 cm.

The landscape is the second in a series of three paintings with the motif of a red chalked farm from Marie Krøyer's summer stay in 1887 at Børglum Kloster (monastery) in northern Jutland. It was the year before she went to Paris, yet the works in this small series are surprisingly modern and audacious in their framing and colours.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 62 and mentioned p. 60.

DKK 60,000-80,000 / € 8,050-11,000



153

153

MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Boy on a stool. Unsigned. Dated April 87. Oil on canvas. 49 x 38 cm.

From "Atelierskolen" for women in Copenhagen, where Marie Krøyer studied in 1886-87, before she went to Paris.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 12.

DKK 40,000-50,000 / € 5,400-6,700



154

154
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Standing male model with outstretched arms. 1889.
Unsigned. Oil on canvas. 61 x 49 cm.

From the French painters Alfred Philippe Roll's and Puvis de Chavannes' school in Paris, where Marie Krøyer studied in 1889.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 77 and mentioned p. 75.

DKK 25,000-30,000 / € 3,350-4,050



155

155
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Portrait of Mrs Møller in profile. Signed with monogram and dated 21 Februar 1885. Charcoal on paper mounted in passepartout. Sheet size 43 x 31 cm. Unframed.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 28 and mentioned p. 27-28.

DKK 10,000-15,000 / € 1,350-2,000

156
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Portrait of Mrs Steffensen. Signed with monogram and dated November 84, and inscribed Gamle Kongevej 103, Madam Steffensen 63 Aar. Charcoal on paper mounted in passepartout. Sheet size 54 x 45 cm. Unframed.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 24 and mentioned p. 23 as follows (in Danish): "A charcoal drawing of Mrs Steffensen from November shows clearly what grip of the portrait the 17-year old Marie already had. Stylistically it is perfect."

DKK 10,000 / € 1,350



156



157

157

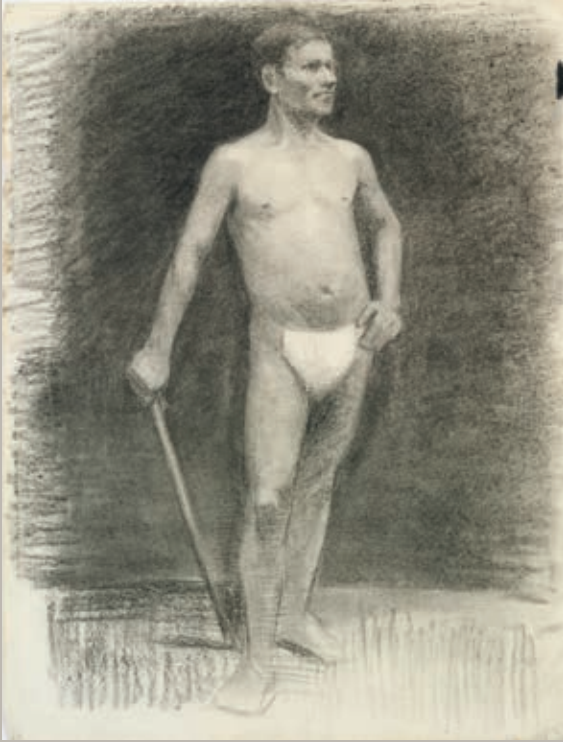
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

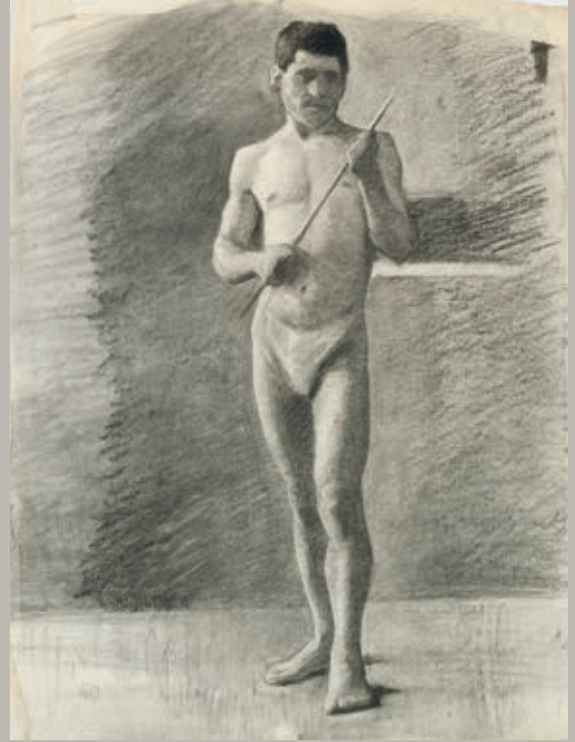
Portrait of Mutti Knudsen. Unsigned. Inscribed Mutti Knudsen, and dated October 84. Oil on canvas. 50 x 39 cm.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 25 and mentioned p. 24-26 as follows (in Danish): "Marie has let all the light in the picture radiate from the old woman's face, as a counterweight to the mournful look in her eyes. It is thought-provoking that Marie with very little schooling at the age of just 17, is capable of mastering the artistic effects of the portrait painting, to the extent that she can paint the soulful and mournful eyes of this woman."

DKK 20,000-25,000 / € 2,700-3,350



158



158



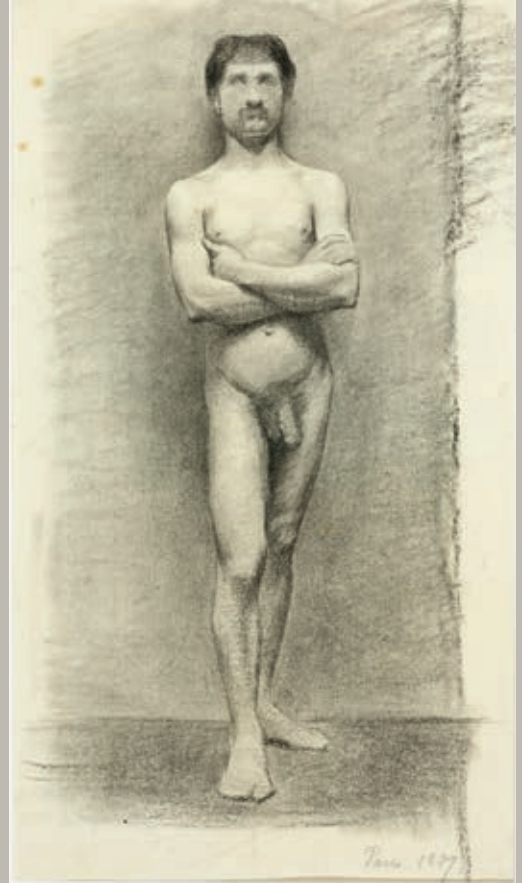
158



158



159



159

158 MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Four studies of male models. Unsigned. One dated Feb. 86, and one dated April 86. Charcoal on paper. Sheet size c. 63 x 48 cm each. Unframed. (4).

From "Atelierskolen" for women in Copenhagen, where Marie Krøyer studied in 1886-87, before she went to Paris. At Atelierskolen the female students could draw and paint after a naked model - the male models should however be dressed in a loincloth.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, two of the drawings are reproduced p. 50.

DKK 10,000-15,000 / € 1,350-2,000

159 MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Studies of two male models. Unsigned. One dated Paris 89 and the other dated 86. Charcoal on paper mounted in passepartout. Sheet sizes 61 x 44 and 62 x 47 cm. Unframed. (2).

The drawing dated 86 is made at the "Atelierskolen" in Copenhagen. The drawing dated Paris 89 is made at the French painters Alfred Philippe Roll's and Puvis de Chavannes' school in Paris.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, the drawing from Copenhagen reproduced p. 52 and the drawing from Paris, reproduced p. 76 and mentioned p. 75. DKK 8,000-10,000 / € 1,100-1,350



160



160

160
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Studies of a female and a male model. Unsigned, both dated Paris 89. Charcoal on paper mounted in passepartout. Sheet size c. 63 x 47 cm each. Unframed. (2).

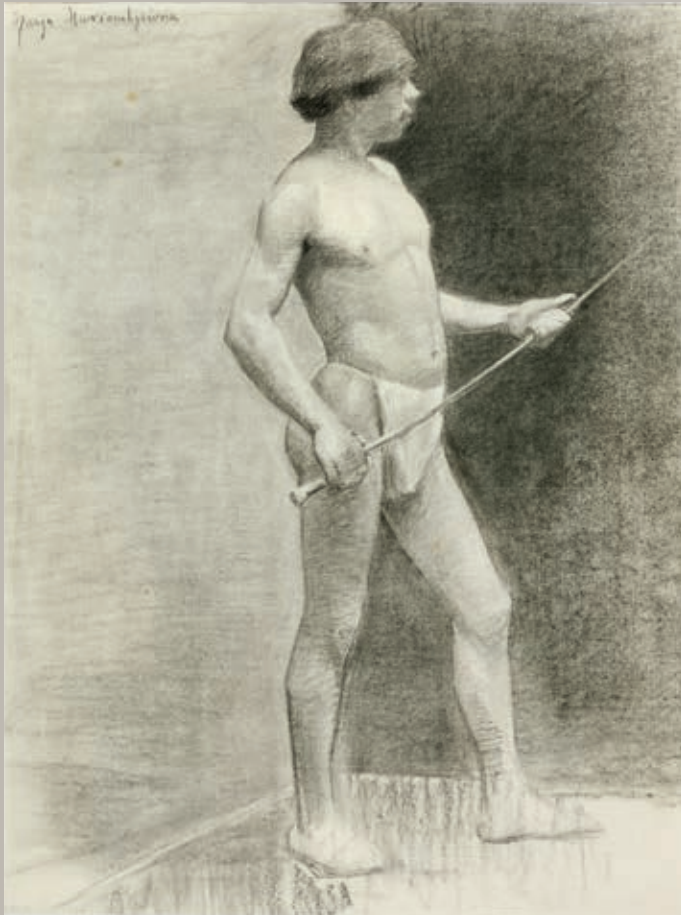
Both drawings are made at the French painters Alfred Philippe Roll's and Puvis de Chavannes' school in Paris. DKK 8,000-10,000 / € 1,100-1,350

161
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Study of a male model and study of a male head. Unsigned. Inscribed respectively Marja Maximiljewna [?] and Jacob Jacobsen. Charcoal on paper mounted in passepartout. Sheet sizes 62 x 47 and 48 x 37 cm. Unframed. (2).

DKK 6,000-8,000 / € 805-1,100



161

162
MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

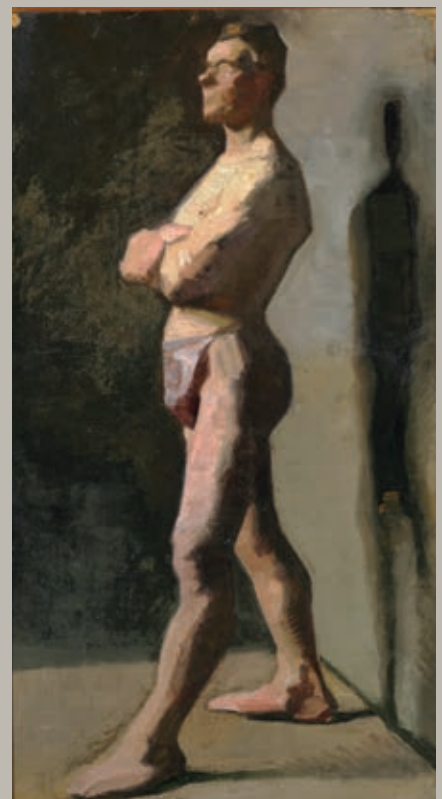
Male model with folded arms. Unsigned. Oil on canvas. 55 x 30 cm.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 83.

DKK 20,000-25,000 / € 2,700-3,350



161



162



163

163

MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

White farm house and a gateway. Unsigned. Dated August 85. Oil on canvas. 20 x 26 cm.

In the summer 1885 Marie Krøyer rented a room in this white farm house in the village Gederød together with a friend. The painter Harald Slott-Møller and his friend the painter Albert Repholtz stayed nearby, and they all four spent the days together painting out in the open air and the evenings discussing art.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 30 and mentioned p. 31 as follows (in Danish): "Marie's landscape paintings from the summer of 1885 are clearly better than those from 1884. They are more impressionistic in their small light brush strokes. The courtyard gets structure through waving brush strokes, that turn into a shimmering web of colours."

DKK 15,000-20,000 / € 2,000-2,700

164

MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

An old woman with a bonnet. Unsigned. Dated Feb. 86. Oil on canvas. 31 x 22 cm.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 39.

DKK 15,000-20,000 / € 2,000-2,700



164

165

MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Portrait of Minna Triepcke, the artist's mother, in profile. Unsigned. Dated 6-6 86. Oil on canvas. 25 x 21 cm.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 44 and mentioned p. 43 (see lot. no. 166)

DKK 15,000-20,000 / € 2,000-2,700



165



166

166

MARIE KRØYER

b. Frederiksberg 1867, d. Oslo 1940

Portrait of Minna Triepcke in profile and en face. Unsigned. Profile dated 31/5 86, en face dated 30/5 86. Oil on canvas. 24 x 33 cm.

Marie's parents, Max and Minna Triepcke, immigrated from Bavaria to Denmark in 1866, the year before Marie was born. In 1886 Marie's father lost his work in Copenhagen, and the family had to move back to Germany to Marie's great sorrow, since she was born and raised in Denmark. Just before the family left Denmark, Marie painted a series of paintings from their home at Ingemannsvej in Copenhagen, including three portraits of her mother, Minna, including this.

Literature: Tonni Arnold, "Kunsten i Marie Krøyers liv", 2002, reproduced p. 45 and mentioned p. 43 as follows (in Danish): "In all three portrait studies of Minna, she appears as a middle-aged woman with a double chin and an inscrutable face. Marie has not beautified or softened her mother's features. In this work the daughter Marie, who always tried to please her mother, gives way to the painter Marie. Minna's complexion is not made finer than it is. It is reproduced in all its blotchiness. Marie paints what she sees."

DKK 20,000-25,000 / € 2,700-3,350

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COBRA

International auction - 6 December 4 pm



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Estimate: DKK 750,000 / € 100,000



Asger Jorn: Dekoreret fad.
Estimate: DKK 25,000-30,000 / € 3,350-4,050



Asger Jorn: "Spansk frihed".
Estimate: DKK 30,000-40,000 / € 4,050-5,400



Asger Jorn: "Maternitet" eller "Studie til Opus 5 af Den Stumme Myte".
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CVR-nr. DK25472020

CITES EKSPORT TILLADELSE

Katalognumre markeret med (©) er effekter, der omfattes af Washingtonkonventionen. Effekter udført eller forarbejdet fra 1947 og frem sælges med CITES-certifikat gyldigt inden for EU. Effekter forarbejdet før 1947 kræver ikke CITES-certifikat før salg inden for EU. For udførsel til lande uden for EU kræves en dansk CITES-eksporttilladelse både for effekter udført før og efter 1947 samt muligvis en tilsvarende importtilladelse i det land, som effekten ønskes indført i.

AFHENTNING

Afhentning af effekter købt på traditionel auktion SKAL SKE senest 2 uger efter sidste auktionsdag.

Uafhentede effekter vil herefter uden yderligere varsel blive sendt til opbevaring for købers regning og risiko.

SALGSRESULTATER

Hammerslagspriser fra de seneste auktioner kan ses på vores hjemmeside: bruun-rasmussen.dk

FOTO

Fotos af alle effekter kan ses på vores hjemmeside: bruun-rasmussen.dk

EURO

Der bydes og faktureres i danske kroner.

Ved omregning fra DKK til Euro er anvendt Nationalbankens officielle valutakurs på tidspunktet for udarbejdelse af kataloget.

Beløbet i Euro er afrundet til et tal, der efter Bruun Rasmussens skøn fremtræder på en præsentabel måde i forhold til beløbet i DKK.

BEVARINGSTILSTAND

Bruun Rasmussen henleder opmærksomheden på, at katalognumrene som udgangspunkt ikke er forsynet med oplysninger om tilstand (jvf. købskonditionernes § 10). Vi henviser imidlertid til vores hjemmeside: www.bruun-rasmussen.dk, hvor der under det enkelte katalognummer ofte er oplysninger om bevaringstilstand, reparationer o. lign. Er disse oplysninger ikke tilstrækkelige kan én af afdelingens sagkyndige kontaktes for yderligere informationer.

BANKFORBINDELSE

Danske Bank · Konto: 30014310970638
IBAN: DK4130004310970638
Swift-BIC DABADKKK

VIRKSOMHEDSREGISTRERING

CVR-nr. DK25472020

CONDITIONS OF PURCHASE

§ 1. BIDDING

The buyer shall be the highest bidder at the "hammer price". Any person bidding on behalf of a third party shall be liable in surety for completion of the sale.

At the request of Bruun Rasmussen Kunstauktioner (hereinafter called Bruun Rasmussen), all bidders, whether they wish to make bids in person at the place of auction or commission bids by letter, fax or the homepage direct telephone bids or the homepage, should be able to document their ability to pay and be able to provide proof of identity at any time. Bruun Rasmussen is entitled to refuse to accept a bid if, when requested, adequate security or adequate payment on account has not been rendered.

Bids should be made by the bidder in person at the place of auction or by written commission by letter, fax or the homepage. For online auctions all bids are submitted via the homepage. Telephone bidding is possible within certain conditions made out by Bruun Rasmussen. Bruun Rasmussen is not to be held responsible for any errors that may occur using this service. The auctioneer shall have absolute discretion as to the increment of the bids. The auctioneer will also make decisions in all cases of doubt regarding the bidding.

Credit/debit card information must be registered with Bruun Rasmussen before bids can be submitted.

§ 2. PAYMENT

Purchases made at all Bruun Rasmussen traditional salesroom auctions are subject to a 30% fee (for wines, coins and stamps 25%), which covers 24% buyer's premium plus VAT of the premium.

Purchases made at all Bruun Rasmussen online auctions are subject to a 25% fee, which covers 20% buyer's premium and VAT of the premium.

Certain lots are sold in accordance with specific rules on normal VAT arrangement (hereinafter called normal VAT), so that the purchase price is the hammer price plus an additional 24% (for online auctions, wines, coins and stamps 20%) in buyer's premium and VAT of 25% levied on both the hammer price and the buyer's premium. The lots subject to Full VAT are indicated as such in the catalogue and on the homepage with an asterisk (*).

Danish VAT registered buyers shall provide Bruun Rasmussen with documentation of their SE-/CVR -number (VAT No.) as this has to be quoted on the invoice for goods bought at full VAT.

For some foreign buyers, specific VAT-exemption rules apply (cf. Article 3). VAT-exemption does not apply to private buyers from the EU who are considered as Danish buyers (cf. current Danish legislation on Special VAT Scheme for Sales of Works of Art, Collectors' items and Antiques by Public Auction).

The purchase price falls due for payment when the goods have been knocked down. Payment may be made in cash up to DKK 50,000, by Dankort, banker's cheque, traveller's cheque, Visa-, Master-, Diners Club- or Eurocard. Personal foreign cheques may only be used for payment by prior arrangement.

At traditional auctions payment for purchased items must be made during or immediately after the auction. Under all circumstances payment must be made no later than eight days from the date of the invoice. With online auctions, payment automatically takes place when the items are prepared for dispatch (circa 12 hours after the purchase has been made) using the credit/debit card details submitted by the purchaser. At the same time an invoice and dispatch information will be sent to the purchaser.

Should the purchase price not be paid by the due date, interest at 1.5 % per new month will be charged.

If the purchase price and interest are not paid within eight days after Bruun Rasmussen has sent its demand to the buyer, Bruun Rasmussen shall be entitled to rescind the sale and resell the goods at a Bruun Rasmussen auction or privately, and to demand reimbursement of any related losses from the defaulting

buyer. Any further profit on the sale shall be payable to the person who had deposited the goods for sale by auction.

If the defaulting buyer is entitled to proceeds from a sale of goods by Bruun Rasmussen, Bruun Rasmussen shall be entitled to set off its receivables against its payables to the defaulting buyer.

If the defaulting buyer has deposited other goods for sale, Bruun Rasmussen shall be entitled to sell such goods at a Bruun

Rasmussen auction without being bound by the reserve stipulated by the defaulting buyer. The defaulting buyer shall not be entitled to demand the surrender of goods deposited for sale as long as the debt payable to Bruun Rasmussen has not been discharged, regardless of whether the value of such goods may be deemed to exceed the debt payable.

Bruun Rasmussen shall be entitled to refuse a bid made by a buyer who is in default in respect to his payment obligations to Bruun Rasmussen, as well as a bid made by a third party on behalf of such a defaulting buyer. Bruun Rasmussen shall further be entitled to demand a deposit as a condition of accepting any future bids from such a purchaser.

§ 3. MONEY-BACK GUARANTEE

A. Purchases made on all traditional salesroom auctions are unconditional and can not be cancelled regardless of the type of bid such as absentee web bid, live-bidding or otherwise.

B. Online purchase of items by private individuals is subject to Danish consumer law, which extends 14 days of money-back guarantee. The purchaser is liable for any costs related to the transport of returned items.

Should a purchaser seek to avail himself or herself of the money-back guarantee, Bruun Rasmussen will refund the payment on receiving the returned items. Please note that the date on which accounts are debited is subject to the policy of the purchaser's bank/credit card company.

§ 4. EXEMPTION FROM VAT

Foreign buyers who meet the following conditions pay the applicable auction fees, cf. above, but are not charged Danish VAT. However, the Danish VAT must be deposited at Bruun Rasmussen until documentation has been provided to show that the goods have been exported as required by law.

A. Buyers who are VAT-registered in another EU country are exempt from paying Danish VAT when it can be documented that the item purchased has been transported to the address declared by the buyer to Bruun Rasmussen and specified on the invoice. In such cases, VAT must be settled in accordance with the rules in force in the country where the company is VAT-registered. It is advisable to check with the relevant local authorities.

B. Buyers domiciled outside the EU may be exempt from Danish VAT when it can be documented that the purchase has been transported out of the EU. As far as possible, Bruun Rasmussen issues the necessary export documents to be presented to the customs authorities, and reserves the right to charge a fee for doing so.

If the goods are being exported by a freight forwarder authorised by Bruun Rasmussen, the VAT need not be deposited. See the list of approved freight forwarders

§ 5. PAYMENT OF TAXES AND DUTIES

A. VAT-registered businesses in other EU Member States may opt out of exercising the option of VAT exemption and instead pay Danish VAT on second-hand goods/full VAT. Bruun Rasmussen must be informed of this before 10 am on the day after the purchase.

B. VAT-registered businesses in Denmark may choose to pay full VAT, cf. above. Bruun Rasmussen must be informed of this before 10 am on the day after the purchase.

§ 6. COLLECTION OF PURCHASES

The purchase price must be paid in full before the purchased lot can be passed over to the buyer. From the time of the lot being knocked down to the buyer, until its collection, the purchased lot will be held at the buyer's own expense and risk.

A storage fee will be charged for lots which have not been collected according to agreement. Lots which have been paid for but not collected will be stored at buyers expense. Lots not collected within 1 year will be resold at auction or privately at the buyer's expense.

§ 7. DISPATCH

Should Bruun Rasmussen undertake the packaging and forwarding of purchased goods, this shall be done at the buyer's own expense and risk. Bruun Rasmussen shall thus not be held liable neither for any damage caused to purchased goods during dispatch nor for any missing consignments.

§ 8. DROIT DE SUITE

In accordance with Danish copyright law, an additional royalty fee is to be paid for the purchase of works by contemporary Danish artist and some international artists who are either still alive or who have been dead for less than 70 years. The additional royalty fee will be collected by Bruun Rasmussen on behalf of Copydan, which is a Danish-based joint collecting society. Such works are marked with (CD) for Copydan next to the lot number.

The Copydan royalty fee is added to the auction price including the buyer's premium when the total exceeds €300.

Copydan royalty fees:

- 5% of the auction price and buyer's premium (excluding VAT) totalling up to €50,000.
- 3% of the auction price and buyer's premium (excluding VAT) of totals between €50,000 and €200,000.
- 1% of the auction price and buyer's premium (excluding VAT) of totals between €200,000 and €350,000.
- 0.5% of the auction price and buyer's premium (excluding VAT) of totals between €350,000 and €500,000.
- 0.25% of the auction price and buyer's premium (excluding VAT) of totals above €500,000.

Copydan royalties must not exceed €12,500 for an individual artwork.

The euro exchange rate has been set by Copydan for 2016 at DKK 746,02 per €100.

§ 9. EXPORT LICENCE

Applications for an export licence must be made to the Danish Cultural Assets Committee when required in accordance with current Danish legislation on the protection and preservation of cultural assets in Denmark. Where such a licence has not been obtained, the foreign buyer will be informed thereof immediately after the lot has been knocked down to the buyer. Another application will subsequently be sent to the Danish Cultural Assets Committee by Bruun Rasmussen on behalf of the buyer, now that the price is known. Should an export licence not be granted, the Danish Cultural Assets Committee would be obliged to acquire the purchased lot at the purchase price, and the buyer would thus not be bound to the purchase.

§ 10. DESCRIPTION OF LOTS

All lots are sold in the condition in which they are found when knocked down and as described in the catalogue and on the homepage with subsequently published changes and modifications. Description is done according to the best of Bruun Rasmussen's knowledge and on the cataloguing principles stated.

The lots auctioned are often of some age or of a kind which makes it possible that they may contain defects, deficiencies, or may have been subject to restoration or damage not necessarily stated in the catalogue and on the homepage. Pictures are for identification only and cannot be used for an evaluation of the condition of the goods.

Any person who wishes to bid at an auction should therefore satisfy himself of the condition of the lots for which he intends to bid by personal inspection at the preview held prior to the auction. The description is an indication of the prevailing opinion of scholars and expert at the time of the sale. If any doubts should

arise after the purchase regarding the genuineness of the purchased lot or its conformance with the description, Bruun Rasmussen should immediately be informed thereof.

Should the purchased lot be proved to be a forgery, or if the description contains material errors which lead to a considerably higher hammer price than that which a correct description would presumably result in, the buyer shall be entitled to cancel the purchase, after which the buyer shall be reimbursed for the total purchase price paid plus buyer's premium and VAT, when applicable.

For material errors in the description in respect to measurements or weight, compensation shall only be paid on a percentage basis in proportion to the difference.

The right of cancellation of a purchase in pursuance of the present conditions can only be exercised by the party who has bought the lot in question at Bruun Rasmussen and shall be subject to the presentation of a claim for cancellation in writing to Bruun Rasmussen within 2 years of the purchase date and to the purchased lot being returned to Bruun Rasmussen in the same condition in any and all respects which the purchased lot was in at the time of the lot being knocked down to the buyer.

In the event of cancellation the buyer shall not be entitled to claim payment of interest on the purchase price nor shall the buyer be entitled to claim compensation for any other expenses or loss incurred, including any possible loss of profit in connection with reselling.

It shall not be possible to state cancellation of a purchase in pursuance of the above provisions if:

- a the description on the day the lot was knocked down to the buyer was in accordance with the then generally accepted opinion of scholars and experts;
- b the only way of establishing whether the lot was a forgery at the time of the sale was the implementation of scientific processes, the validity of which was only acknowledged after the time of the sale, or which would have required a disproportionate amount of cost, or which would have been impossible to carry out without damaging the lot in question.

In addition to the time-limits stated above, all purchases are subject to the Statute of Limitations stipulated by Danish law by which Bruun Rasmussen is under no circumstance liable for purchases after 5 years from the date of purchase.

Bruun Rasmussen Auctioneers

Jesper Bruun Rasmussen, auctioneer

Jørgen Byriël, officially appointed external supervisor

COMMISSION

Bruun Rasmussen undertakes to execute commission bids for bidders who are unable to be present at the auction. It is a prerequisite that Bruun Rasmussen receives the commissions by letter, fax or telephone 24 hours before the start of the auction for the bidders' credit to be checked, if necessary. Bids by the homepage are to be received a minimum of 3 hours before the start of the auction. Bruun Rasmussen is not to be held responsible for any errors that may occur using this service.

CONDITION REPORTS

Bruun Rasmussen undertakes to provide further information about the state and condition of the lots if possible. This is regarded as a service for customers who are unable to make a personal inspection of the lots at the preview. Bruun Rasmussen stresses that the information given cannot be used as the basis for complaints; complaints can only be based on the description.

EXEMPTION FROM VAT

Buyers shall, according to § 2, pay full VAT on lots marked with an asterisk (*).

No Danish VAT is to be paid when VAT registered companies from other EU countries buy at Bruun Rasmussen and resell to private buyers. The private buyer then only has to pay VAT according to the rules in force in the country where the foreign company is VAT registered. For further information please consult your local authorities.

The above is an English translation of the Danish version of the Conditions of Purchase. In case of dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

§ 1. BUDGIVNING

Køber er den byder, der får hammerslag. Den, der byder for andre, hæfter som selvskyldnerkautionist for berigtigelsen af købet.

På opfordring fra Bruun Rasmussen Kunstauktioner (herefter benævnt Bruun Rasmussen), skal alle bydere, hvadenten de ønsker at afgive et bud ved personligt fremmøde på auktionsstedet eller afgive en kommission pr. brev, fax eller hjemmeside eller byde direkte pr. telefon eller hjemmeside, kunne dokumentere deres betalingsdygtighed samt til enhver tid identificere sig. Bruun Rasmussen er altid berettiget til at nægte at acceptere et bud, hvis på forlangende ikke tilstrækkelig sikkerhed er stillet eller en passende å conto betaling har fundet sted.

Bud afgives af byderen ved personligt fremmøde på auktionsstedet eller ved skriftlig kommission enten pr. brev, fax eller hjemmeside. På online-auktioner afgives bud direkte fra hjemmesiden. Afgivelse af bud pr. telefon er muligt under visse forudsætninger, der afgøres af Bruun Rasmussen. Bruun Rasmussen påtager sig intet ansvar for eventuelle fejl eller fejltagelser, der måtte opstå ved brug af denne service. Auktionarius bestemmer overbuddets størrelse og træffer ligeledes afgørelse i alle tvivlstilfælde om budgivningen.

For at kunne byde på Bruun Rasmussens auktioner kræves forudgående registrering af byders betalingskort-/kreditkortoplysninger.

§ 2. BETALING

Ved køb på alle traditionelle auktioner tillægges hammerslagsprisen 30% (for vin, mønter og frimærker 25%), der dækker salær på 24% samt moms af salæret.

Ved køb på alle net-auktioner tillægges hammerslagsprisen 25%, der dækker salær på 20% samt moms af salæret.

Visse numre handles efter særlige regler til fuldmoms, så udover auktionsomkostninger på 24% (for net-auktioner, vin, mønter og frimærker dog 20%), beregnes moms på 25% af både hammerslag og auktionsomkostninger. Disse numre er mærket med en stjerne (*).

Danske momsregistrerede købere skal overfor Bruun Rasmussen oplyse deres SE-/CVR-nr. (moms-nr.), da dette skal anføres på de fakturaer, hvor varen købes i fuld moms.

For visse udenlandske købere gælder der særlige regler for afgiftsfritagelse jvf. § 4. Afgiftsfritagelse omfatter ikke EU private købere, som ligestilles med danske købere jvf. gældende dansk lovgivning om handel med brugte varer, kunstgenstande, samlerobjekter og antikviteter.

Købesummen forfalder til betaling ved tilslaget. Der kan betales kontant op til DKK 50.000 eller med Dankort, banknoteret check, rejsechecks, Visa-, Master-, Diners Club- eller Euro-card. Personlige udenlandske checks kan kun anvendes efter forudgående aftale.

På de traditionelle auktioner i Bredgade skal betaling af købte emner finde sted under eller umiddelbart efter auktionen og under alle omstændigheder senest 8 dage efter fakturadatoen. På net-auktionerne trækkes købesummen automatisk på det af kunden oplyste betalings-/kreditkort i forbindelse med, at det købte emne udtages til transport (ca. 12 timer efter dagens salg). Samtidig tilsendes køber faktura og transportoplysninger.

Betales købesummen ikke rettidigt, skal der svares rente heraf med 1,5% pr. påbegyndt måned.

Betales købesum og renter ikke inden 8 dage efter at Bruun Rasmussen har afsendt påkrav herom til køber, er Bruun Rasmussen berettiget til at annullere købet og bortsælge det købte på ny auktion hos Bruun Rasmussen eller underhånden og afkræve køber ethvert herved opstået tab. Et eventuelt overskud tilfalder den, der har indleveret det købte til auktion.

Har den misligholdende køber tilgodehavender fra salg af effekter hos Bruun Rasmussen, er Bruun Rasmussen berettiget til at berigtige ethvert tilgodehavende hos køber ved modregning.

Har den misligholdende køber indleveret andre effekter til salg, er Bruun Rasmussen berettiget til at bortsælge sådanne effekter på auktion hos Bruun Rasmussen uden at være bundet af en af den misligholdende køber fastsat mindstepris. Den misligholdende køber er ikke berettiget til at kræve udlevering af effekter indleveret til salg, så længe forfalden gæld til Bruun Rasmussen ikke er betalt, uanset om værdien af sådanne effekter må anses at overstige forfalden gæld.

Bruun Rasmussen er berettiget til at afvise bud afgivet af en køber, der er i misligholdelse med sine betalingsforpligtelser over for Bruun Rasmussen eller et bud afgivet af en anden på den pågældendes vegne, ligesom Bruun Rasmussen er berettiget til at kræve et depositum som betingelse for accept af fremtidige bud.

§ 3. FORTRYDELSESRET

A. Ved køb på alle traditionelle auktioner er der ikke fortrydelsesret. Køb kan derfor ikke fortrydes, uanset om budafgivning er via web-kommissionsbud, live-bidding eller på anden vis.

B. For privatkøb af emner på en online-auktion gælder loven om fjernsalg, herunder også 14 dages fortrydelsesret. Eventuelle omkostninger forbundet med transport af købte emner retur fra køber, betales af køber selv.

Såfremt køber benytter sig af sin fortrydelsesret, refunderer Bruun Rasmussen betalingen umiddelbart efter, at varen er sendt retur og modtaget af Bruun Rasmussen. Bruun Rasmussen gør opmærksom på, at det herefter er op til bankerne/kreditkortselskaberne, hvornår refusionen indgår på købers konto.

§ 4. AFGIFTSFRITAGELSE

Udenlandske købere, der opfylder en af nedenstående betingelser, betaler de gældende salærstatsen jf. ovenstående, men bliver ikke belastet af dansk moms. Den danske moms deponeres dog hos Bruun Rasmussen, indtil eksporten er gennemført på dokumenteret lovpligtigt vis.

A. Købere, som er momsregistreret i et andet EU-land, kan fritages for at betale dansk moms, når det kan dokumenteres, at købet er transporteret til den adresse, som køber har angivet over for Bruun Rasmussen og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms i henhold til de gældende regler i det land, hvor virksomheden er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder.

B. Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at købet er transporteret ud af EU. Bruun Rasmussen udsteder så vidt muligt de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne, og forbeholder sig ret til at opkræve et gebyr herfor.

Foretages eksporten af en af Bruun Rasmussen godkendt speditør skal momsen ikke deponeres. Se listen over godkendte speditører

§ 5. AFGIFTSBETALING

A. Momsregistrerede virksomheder i andre EU-lande kan undlade at gøre brug af muligheden for momsfrigtagelse og i stedet betale dansk brugtmoms/fuldmoms. Dette skal meddeles Bruun Rasmussen inden kl. 10 dagen efter købet.

B. Momsregistrerede virksomheder i Danmark kan vælge at betale fuldmoms jf. ovenstående. Dette skal meddeles Bruun Rasmussen inden kl. 10 dagen efter købet.

§ 6. UDLEVERING

Købesummen skal være betalt, inden det købte kan udleveres til køberen. Det købte henligger fra hammerslaget for købers regning og risiko. For varer, der ikke afhentes ifølge aftale efter hammerslaget, vil blive kørt på fjernlager på købers regning og risiko. Købte varer, der er betalt, men ikke afhentet, vil efter 1 år blive videresolgt for købers regning ved auktion eller underhånden.

§ 7. FORSENDELSE

Såfremt Bruun Rasmussen påtager sig at emballere og fremsende købte varer, sker dette på købers regning og risiko. Bruun Rasmussen kan således ikke drages til ansvar for skader forvoldt på købte varer under forsendelse eller for forsvundne forsendelser.

§ 8. KUNSTNERAFGIFT TIL COPY-DAN ^{CD}

Ifølge gældende dansk lovgivning om ophavsret skal der opkræves følgeretsvederlag for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Følgeretsvederlaget opkræves af Bruun Rasmussen på vegne af kunstneres organisation Copydan. Disse værker er mærket (CD) for Copydan ud for katalognummeret.

Den såkaldte Copydan-afgift tillægges hammerslagsprisen inkl. salær, når beløbet overstiger €300.

Copydan-afgiften er:

- 5% af den del af hammerslagsprisen og salæret (ekskl. moms), der udgør indtil €50.000.
- 3% af den del af hammerslagsprisen og salæret (ekskl. moms), der ligger mellem €50.000 og €200.000.
- 1% af den del af hammerslagsprisen og salæret (ekskl. moms), der ligger mellem €200.000 og €350.000.
- 0,5% af den del af hammerslagsprisen (ekskl. moms), der ligger mellem €350.000 og €500.000.
- 0,25% af den del af hammerslagsprisen (ekskl. moms), der ligger over €500.000.

Copydan-afgiften kan ikke overstige €12.500 for det enkelte kunstværk.

Euro-kursen er fastsat af Copydan i 2016 til kurs 746,02 pr. €100.

§ 9. EKSPORTTILLADELSE

Kulturværtdiudvalget er blevet ansøgt om eksporttilladelse, hvor dette kræves iflg. gældende dansk lovgivning om sikring af kulturværdier i Danmark. Foreligger en sådan ikke, vil dette blive meddelt den udenlandske køber umiddelbart efter hammerslaget. Derefter vil Bruun Rasmussen igen ansøge Kulturværtdiudvalget på købers vegne, nu hvor prisen kendes. Gives eksporttilladelse ikke, er Kulturværtdiudvalget forpligtet til at overtage det købte til den opnåede pris, hvilket betyder at købet bliver hævet for køber.

§ 10. BESKRIVELSE AF EMNER

Alt sælges i den stand, hvori det ved hammerslaget er at forefinde og som beskrevet i katalog eller hjemmeside med senere offentliggjorte ændringer og modifikationer.

Beskrivelsen er foretaget efter bedste overbevisning og under anvendelse af de anførte katalogiseringsprincipper.

De solgte effekter er ofte af en alder eller af en art, der bevirker, at de kan være behæftet med fejl, mangler, restaurering eller beskadigelser, der ikke nødvendigvis angives i katalog eller på hjemmesiden. Afbildninger i katalog eller på hjemmesiden er blot til identifikation og kan ikke anvendes til vurdering af effekternes stand.

Enhver der ønsker at byde på auktion, bør derfor ved selvsyn på de før auktionen afholdte eftersyn forvise sig om de ønskede effekters stand.

Beskrivelsen er udtryk for den på salgstidspunktet blandt lærde og eksperter herskende opfattelse.

Skulle der efter købet opstå tvivl om det købtes ægthed eller dets overensstemmelse med beskrivelsen, skal dette straks meddeles til Bruun Rasmussen.

Såfremt det må erkendes, at det købte er en forfalskning, eller såfremt beskrivelsen har været behæftet med væsentlige fejl, der har medført en væsentlig højere hammerslagspris, end en korrekt beskrivelse må antages at ville have resulteret i, er køber beret-

tiget til at annullere købet, hvorefter den samlede erlagte købesum tillagt auktionsomkostninger og evt. moms, vil blive refunderet køber.

Væsentlige fejl i beskrivelsen relateret til mål eller vægt erstattes kun procentuelt i forhold til differencen.

Retten til under de her anførte betingelser at annullere et køb kan kun udøves af den, der købte den pågældende effekt hos Bruun Rasmussen og er betinget af, at krav om annullering fremsættes skriftligt over for Bruun Rasmussen inden 2 år efter købsdagen, og af at det købte inden samme frist returneres til Bruun Rasmussen i den samme stand i enhver henseende, som det købte var i på hammerslagstidspunktet.

Køber kan i tilfælde af annullering ikke gøre krav på betaling af renter af købesummen og er ej heller berettiget til at kræve anden udgift eller tab, herunder eventuel mistet videresalgfortjeneste, dækket.

Et køb kan ikke kræves annulleret efter ovenstående bestemmelser, såfremt:

- a. beskrivelsen i katalog eller på hjemmesiden på hammerslagsdagen var i overensstemmelse med den på dette tidspunkt gældende opfattelse blandt lærde og eksperter.
- b. den eneste måde til på salgstidspunktet at få fastslået et falskneri var iværksættelsen af videnskabelige processer, hvis gyldighed først blev anerkendt efter salgstidspunktet, eller som ville have været uforholdsmæssigt omkostningskrævende eller uigennemførlige uden beskadigelse af den pågældende effekt.

I tillæg til ovenstående frist gælder de almindelige forældelsesregler i forældelsesloven, efter hvilke køber ikke under nogen omstændigheder kan gøre noget krav gældende over for Bruun Rasmussen, når der er forløbet mere end 5 år fra købsdagen.

Bruun Rasmussen Kunstauktioner
Jesper Bruun Rasmussen, Auktionsholder
Jørgen Byriel, Auktionsleder

KOMMISSIONER

Bruun Rasmussen påtager sig at byde i kommission for bydere, der ikke kan være til stede ved auktionen. Det er en forudsætning, at kommissioner indleveret pr. brev eller fax er Bruun Rasmussen i hænde i 24 timer før auktionens start, så om nødvendigt bydernes kreditværdighed kan undersøges. Via hjemmesiden er denne deadline 3 timer. Bruun Rasmussen påtager sig intet ansvar for eventuelle fejltagelser, der måtte opstå ved brug af denne service

KONDITIONSRAPPORTER

Bruun Rasmussen påtager sig, hvis det er muligt, at orientere nærmere om numrenes kondition og tilstand. Dette er ment som en service for kunder, der ikke selv har mulighed for ved selvsyn at undersøge numrene på eftersynet. Det understreges, at de givne oplysninger ikke kan gøres til genstand for reklamationer; her henvises til beskrivelsen.

FRITAGELSE FOR DANSK FULDMOMS

Købere skal ifølge § 2 betale fuldmoms af de varer der i katalog eller på hjemmesiden er markeret med stjerner (*).

Når virksomheder, der er momsregistrerede i andre EU-lande, køber hos Bruun Rasmussen og videresælger til private, skal der ikke betales dansk moms, men moms i henhold til de regler der gælder, hvor den udenlandske virksomhed er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder.

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COMMISSION BIDS

KOMMISSIONSBUD

It is possible to leave commission bids if you can not be present at the auction yourself. This service is free of charge.

When leaving a commission bid, you are instructing our customer service to bid up to a specified amount on your behalf.

The situation can occur that another buyer has already bid the same as you were prepared to. Are you then willing to bid further? If not the lot will be sold to another buyer.

If you do not wish to exceed your bid then write "Max", for maximum, next to the amount. You can also allow us to raise your bid by approx. 15% or approx. 25%.

The hammer price may be higher or lower than the estimated price, so it is possible to buy below the estimate. Bruun Rasmussen will always buy at the lowest price possible, as if you yourself had been present at the auction.

All commission bids are strictly confidential.

Commission bids must be submitted no later than **24 hours** prior to the start of the auction.

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

Should this amount be the absolute maximum, please write "Max" in the appropriate column.

You can also allow us to bid by up to approx. 15% or approx. 25% more by indicating so.

Sign the commission form and make sure that Bruun Rasmussen receives it **24 hours** prior to the start of the auction.

If the information should be insufficient, Bruun Rasmussen can abstain from bidding. Bruun Rasmussen can not be held responsible for error in bidding or failure to execute bids.

INTERNET:

Commission bids can be submitted via website bruun-rasmussen.dk directly from the page with the item you want to submit a bid for.

Deadline for submissions of bids via the website is **3 hours** prior to the start of the auction.

Submitted bids are shown under "Your bids" when you are logged in. Please contact technical support on +45 8818 1114 for questions about the registration and submission of bids on the website.

For additional information, please consult "Conditions of Purchase" §1.

TELEPHONE BIDDING:

Should you wish to bid at auction by telephone, please inform Bruun Rasmussen of your name and telephone number, as well as which catalogue numbers you are interested in, no later than **3 hours** prior to the start of the auction. You will then be contacted shortly before the relevant lot comes under the hammer, thereby allowing you to participate without being in the auction room yourself.

For additional information, please consult "Conditions of Purchase" §1.

Det er muligt at afgive kommissionsbud, hvis De ikke selv kan være til stede på auktionens dag. Denne service er gratis.

Når De afgiver en kommission, beder De vores kundeservice på Deres vegne byde op til et af Dem bestemt beløb i hammerslag.

Der kan opstå den situation, at en anden køber allerede har budt det beløb, som De ønsker at afgive. Er De da villig til at gå et bud højere eller er De indforstået med at nummeret sælges til anden side?

Ønsker De ikke at byde højere så skriv "Max" ud for beløbet. Er De i tvivl om hvor højt De vil byde, kan De hæve budet med op til ca. 15% eller ca. 25%.

Salgsprisen kan blive højere eller lavere end vurderingen, så der er også mulighed for at købe til under den angivne vurdering. Vor kundeservice køber altid så billigt som muligt til Dem, som havde De selv været tilstede på auktionen.

Alle kommissioner behandles strengt fortroligt.

Kommissionsbud skal være Bruun Rasmussen i hænde senest **24 timer** før auktionens start.

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

Er dette Deres absolutte maximum bedes De anføre "Max" i kolonnen.

De kan også forhøje Deres bud med henholdsvis ca. 15% eller ca. 25%, ved at indikere dette i kolonnen.

De bedes underskrive kommissionsblanketten og sikre Dem, at Bruun Rasmussen modtager den senest **24 timer** før auktionens start.

Hvis Deres oplysninger ikke er tilstrækkelige, kan Bruun Rasmussen undlade at byde for Dem, ligesom Bruun Rasmussen ikke kan gøres ansvarlig for fejl ved budgivning.

INTERNET:

Kommissionsbud kan afgives på hjemmesiden bruun-rasmussen.dk direkte fra siden med den effekt, De ønsker at byde på.

Seneste afgivelse af bud via hjemmesiden er **3 timer** før auktionens start.

Afgivne bud kan ses på hjemmesiden under "Deres bud", når de er logget ind. Kontakt teknisk support på 8818 1114 for spørgsmål om registrering og budgivning via internettet.

For yderligere information, se "Købskonditioner", §1.

TELEFONBUD:

Såfremt De ønsker at byde pr. telefon, bedes De oplyse Bruun Rasmussen Deres navn og telefonnummer samt hvilke katalognumre, De ønsker at byde på, senest **3 timer** før auktionens start. De vil så blive ringet op kort før, den aktuelle vare kommer under hammeren, og De kan på denne måde deltage i auktionen uden selv at være til stede.

For yderligere information, se "Købskonditioner" på bruun-rasmussen.dk under "Guide".

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

Skal være Bruun Rasmussen i hænde senest **24 timer** før auktionens start.
Must be submitted no later than 24 hours prior to the start of the auction.

AUKTION NR AUCTION NO: **869**

Navn Name: *

Adresse Address: *

Postnr./by City: *

Land Country: * Fax:

Tel: *

e-mail: CVR-nr. VAT No.:

Bank: Konto nr. Acct. No.:

Adresse Address:

Postnr./By City: Land Country:

Tel: Kontaktperson Contact:

Obligatoriske felter er mærket med en stjerne * *Mandatory fields are marked with an asterix **

Undertegnede giver hermed fuldmagt til Bruun Rasmussen Kunstauktioner A/S om på mine vegne at købe nedennævnte katalognumre så fordelagtigt som muligt, inden for det af mig anførte beløb, i hammerslag.
I hereby request that Bruun Rasmussen bid on my behalf on the following lots up at the prices indicated below.

Undertegnede har udfyldt ovennævnte med de ønskede oplysninger, samt har accepteret købskonditionerne.
The undersigned has supplied the required information and agrees to be bound by the conditions of purchase.

Signatur: * B.R. kunde-nr. Client No.:

Jeg ønsker at modtage salgsresultater på de emner jeg har budt på via email dagligt efter auktion
I wish to receive sales results on the items I have been bidding on via e-mail every day after the auction

på e-mail adressen *on this e-mail address:*

Katalog nr. Lot. No.	Beskrivelse Description	Bud kr. Bid DKK	Max	+15%	+25%

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

Bredgade 33 · DK-1260 København K · Tel +45 8818 1111 · Fax +45 8818 1112 · bids@bruun-rasmussen.dk · bruun-rasmussen.dk

Fortsættes næste side *Please turn over*



MOMS OG KUNSTNERAFGIFT

BUYER'S STANDARD PREMIUM

30% AUCTIONEERS' MARGIN SCHEME

As of 1 January 1995 new EC regulations came into effect regarding the sale of secondhand goods, works of art, collector's items and antiques; these items may now be traded under the Auctioneers' Margin Scheme.

Under the Auctioneers' Margin Scheme the premium only is subject to VAT, i.e. the hammer price is exempted from VAT. The buyer's premium of 25% will thus henceforth include non-refundable VAT.

FULL VAT *

will be charged on goods that cannot be traded under the Auctioneers' Margin Scheme. These lots are marked with an asterisk *. The buyer pays the auction premium of 24% plus 25% VAT on the hammer price as well as the buyer's premium.

BUYER'S REDUCED PREMIUM 24%

is paid by buyers fulfilling the following terms/conditions:

1. Danish VAT registered buyers may choose to pay the 24% buyer's premium + 25% VAT on the total amount (Full VAT). The buyer may have the total VAT refunded and thus pays 24% in buyer's premium only.
2. VAT registered buyers in other EU countries may avoid Danish VAT by using their VAT registration number and thereby pay a buyer's premium of 24% only.
3. Residents of countries outside the EU meeting the Danish customs authorities' requirements regarding the export of goods pay the buyer's premium of 24% only (see Conditions of Purchase §3, Exemption from VAT).

ARTISTS' ROYALTIES PAYABLE TO COPY-DAN ^{CD}

Pursuant to current Danish legislation on copyright an artists' royalty of 5% of the total price exclusive of VAT (i.e. hammer price plus buyer's premium 24%) shall be collected on works of modern art by all Danish and most foreign artists. These works are marked ^{CD} for Copy-Dan next to the lot number.

For further information please refer to the Conditions of Purchase.

STANDARD AUKTIONSOMKOSTNINGER

30% - BRUGT MOMS

1. januar 1995 trådte nye love i kraft i EU vedrørende moms ved handel på auktion med brugte varer, kunstgenstande, samlerobjekter og antikviteter, der nu kan handles til brugt moms.

Efter de nye regler er det kun auktionsomkostninger, der skal tillægges moms, og ikke som tidligere varens fulde pris. I auktionsomkostninger er indregnet ikke fradragsberettiget moms.

FULD MOMS *

anvendes for visse varer som ikke kan handles i brugt moms. Disse er mærket med en stjerne *. Købere skal betale 24% i auktionsomkostninger, hvortil lægges 25% moms af hammerslaget og auktionsomkostningerne.

REDUCEREDE AUKTIONSOMKOSTNINGER 24%

betales af købere der opfylder følgende betingelser:

1. Danske momsregistrerede købere kan vælge at betale 24% i auktionsomkostninger + 25% moms af hele (fuldmoms). Momsbeløbet kan køber modregne, og betaler derved 24% i auktionsomkostninger.
2. Momsregistrerede købere i andre EU-lande kan, ved at anvende deres EU-momsnr., undgå den danske moms og derved betale 24% i auktionsomkostninger.
3. Alle købere med bopæl i et land uden for EU, der opfylder de danske toldmyndigheders krav i forbindelse med eksport, betaler derved 24% i auktionsomkostninger (se købskonditioner, §4, Afgiftsfrigørelse).

KUNSTNERAFGIFT TIL COPY-DAN ^{CD}

Ifølge gældende dansk lovgivning om ophavsret, skal der opkræves 5% i kunstnerafgift af hammerslagsprisen med tillæg af auktionsomkostninger på 24% excl. moms på værker af alle nyere danske og de fleste udenlandske kunstnere. Disse værker er mærket ^{CD} for Copy-Dan ud for katalognummeret.

For nærmere information henvises til købskonditionerne.

 ANTIQUES