

The Wolff Collection

Master Drawings and Prints

401 - 536



BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

The Wolff Collection

International auction 879



A U C T I O N

Wednesday 30 May 2018 3 pm

P R E V I E W

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

or by appointment

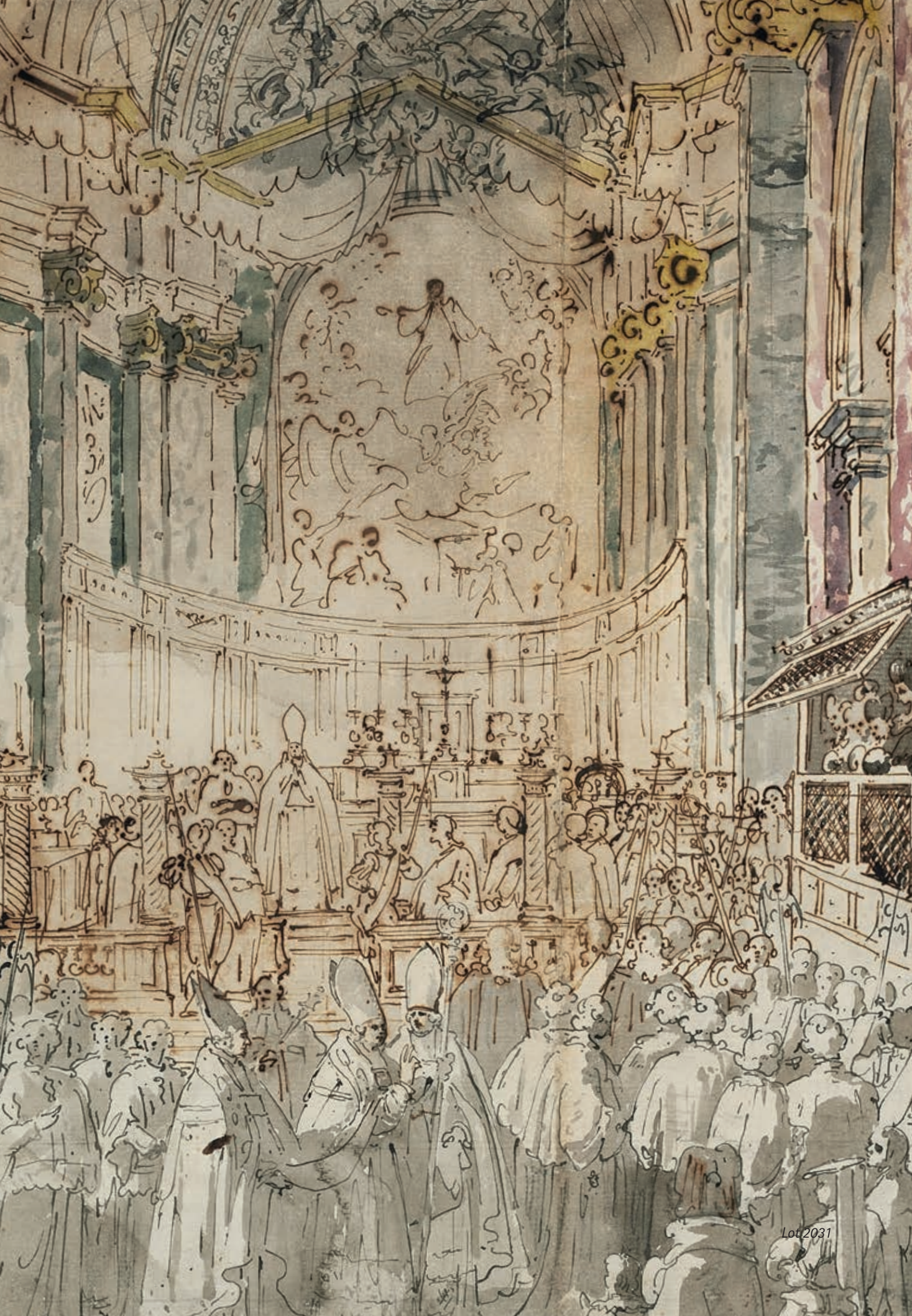


BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

Bredgade 33 · DK-1260 Copenhagen K · Tel +45 8818 1111
info@bruun-rasmussen.dk · bruun-rasmussen.com





DAYS OF SALE

Tuesday	29 May		
	2 pm	Asian art	
	6 pm	Evening sale: Old Masters and Danish Golden Age paintings	
Wednesday	30 May		
	2 pm	Paintings	
	3 pm	The Wolff collection	401 - 536
Thursday	31 May		
	3 pm	Jewellery	
	6 pm	Wristwatches	
Friday	1 June		
	2 pm	Silver and ceramics	
		Furniture, clocks and bronzes	
		Carpets	
Monday	4 June		
	4 pm	Moderne design:	
		Silver, ceramic and furniture	
Tuesday	5 June	Constitution Day / closed	
Wednesday	6 June		
	4 pm	Modern paintings and sculptures	
Thursday	7 June		
	2 pm	Modern paintings and sculptures	
		Prints	
Friday	8 June		
	2 pm	Russian icons, art and antiques	

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 20 JUNI

Items bought at Auction 879 must be paid no later than eight days from the date of the invoice and claimed on Bredgade 33 by Wednesday 20 Juni 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 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.



Åbningsforedrag i auktionssalen

Bredgade 33, København

Torsdag den 24. maj kl. 14-14.45

“Benjamin Wolff: En mand mellem fornuft og følelse
– 1800-tallets sidste store samler”

ved ekstern konsulent og ekspert i kunst på papir,
Peter Titelbech

The presentation will be held in Danish.

Due to the nature of the collection, the vast majority of the drawings are mounted and none of them are framed – this is therefore not mentioned in each separate catalogue entry. For enquiries about the collection or condition reports please contact us at wolff@bruun-rasmussen.dk

It is important to mention that for lots marked with the symbol ♦ additional images and information can be found at bruun-rasmussen.dk

Wolffs Samling

International auktion 879



AUKTION

Onsdag 30. maj 2018 kl. 15

EFTERSYN

Torsdag 24. maj kl. 15 - 18

Fredag 25. maj kl. 11 - 17

Lørdag 26. maj kl. 11 - 16

Søndag 27. maj kl. 11 - 16

Mandag 28. maj kl. 11 - 17

eller efter aftale



BRUUN RASMUSSEN

KUNSTAUKTIONER

Bredgade 33 · 1260 København K · Tel +45 8818 1111
info@bruun-rasmussen.dk · bruun-rasmussen.dk



SPECIALISTS IN FINE ART



Paintings, drawings and prints
Julie Arendse Voss
+45 8818 1123
jav@bruun-rasmussen.dk



Paintings, drawings and prints
Søren K. Holmstrup
+45 8818 1127
skh@bruun-rasmussen.dk



Paintings and drawings
Birte Stokholm
+45 8818 1122
bst@bruun-rasmussen.dk



External consultant: Drawings and prints
Peter Titelbech
wolff@bruun-rasmussen.dk



Director of sales
Kasper Nielsen
+45 8818 1121
kn@bruun-rasmussen.dk



International relations
Frederik Bruun Rasmussen
+45 8818 1003
fbr@bruun-rasmussen.dk



Silver and branding
Alexa Bruun Rasmussen
+45 8818 1091
alexa@bruun-rasmussen.dk



Sales and shipping
Kirsten MacDonald
+45 8818 1095
kmd@bruun-rasmussen.dk



Representative France + Belgium
Ditte Herborg Krogh
+33 6 6185 4564
dhk@bruun-rasmussen.dk



Representative New York
Sandra Septimus
+1 718 764 7601
ss@bruun-rasmussen.dk

AUKTIONSKALENDER

Tirsdag	29. maj		
	kl. 14	Asiatisk kunst	
	kl. 18	Aftenauktion: Gamle Mestre og Dansk Guldalder malerier	
Onsdag	30. maj		
	kl. 14	Malerier	
	kl. 15	Benjamin Wolffs samling	401 - 536
Torsdag	31. maj		
	kl. 15	Smykker	
	kl. 18	Armbåndsurre	
Fredag	1. juni		
	kl. 14	Sølv og keramik	
		Møbler, ure og bronzer	
		Tæpper	
Mandag	4. juni		
	kl. 16	Moderne design:	
		Sølv, keramik og møbler	
Tirsdag	5. juni	Grundlovsdag /lukket	
Onsdag	6. juni		
	kl. 16	Moderne malerier og skulpturer	
Torsdag	7. juni		
	kl. 14	Moderne malerier og skulpturer	
		Grafik	
Fredag	8. juni		
	kl. 14	Russisk ikoner, kunst og antikviteter	

SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 20. JUNI

Genstande købt på auktion 879 skal være betalt senest 8 dage efter fakturadatoen og afhentet i Bredgade 33 senest onsdag den 20. juni. I modsat fald bliver de transporteret til Bruun Rasmussens lager på Baltikavej 10 i Københavns Nordhavn for købers regning og risiko. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



Benjamin Wolff 1790-1866

– “an Amateur and Collector”

The Young Benjamin Wolff

C.W. Eckersberg: Portrait of Benjamin Wolff.



During the early years of the nineteenth century, Denmark was caught up in the whirlwind of the Napoleonic Wars – a global conflict between France and England. Despite efforts to remain neutral, Denmark was unwilling to meet an English ultimatum, and Copenhagen was therefore subject to three nights of heavy bombardment and the nation eventually also lost its entire fleet.

During the bombardment of Copenhagen in the early days of September 1807, a young man studied the dramatic events from the ramparts of the besieged city. A meticulously written diary and delicately drawn observations are among the earliest accounts of Benjamin Wolff. Born into a family of some wealth the young boy's parents would have a lasting influence on their son. From a loving and supportive mother, the young Benjamin inherited an appreciation of music, art and a lifelong understanding of the importance of language, wide horizons and education.

His ambition to be an artist was met with encouragement by his parents, who allowed him to attend the lower ranking classes at the Royal Danish Academy of Fine Arts. He was an able draughtsman and his artistic ambitions were sincere and understandable. Following the strong advice of his father, Benjamin Wolff obtained a law degree at The University of Copenhagen. The often absent but hardworking father passed on to his son a sense of discipline, diligence as well as a talent for business.

Denmark's devastating defeat in 1807 was a national turning point and forced the Danish government into a losing alliance with Napoleon. In 1813 Denmark went bankrupt and a period of economic recession followed. Options were few for an ambitious young man like Benjamin, so encouraged by his two brothers he took off to Calcutta, India, in 1817, in pursuit of career and fortune. He returned 1829 and had succeeded in both pursuits.

After his return to Denmark, Benjamin Wolff acquired Engelholm, a worn-down manor situated south of Copenhagen. Wolff was a man of l'Ancien Régime – integrity and due diligence were core values when handling property and finances – not only his own but also those of others. He held several public positions and was knighted with the Order of the Dannebrog in 1859.

I strive... he writes in his memoirs ...to become a useful member of society.

The Cultural and Social Circles

Benjamin Wolff shared a mutual interest in fine art with his close friend and brother-in-law, Johan Christian Fick (1788-1864) – collector, auctioneer and instrumental in the founding of Kunstforeningen (The Art Society) in 1825. Fick was, as Wolff, an able draughtsman, and the two amateurs seem to have exchanged personal drawings throughout their long friendship. They remained in close contact during Wolff's stay in Calcutta, and Fick would not only forward updates and letters including the Charlottenborg Spring Exhibition catalogue with personal comments – he also commissioned a portrait of his mother-in-law and the mother of Benjamin Wolff, Madam Wolff, from C.W. Eckersberg and had it sent to Calcutta. In return Wolff would send purchased drawings back to Copenhagen – some Fick kept, others were passed on to his friend, the collector J.C. Spengler (1767-1839), and the rest were temporarily stored by Wolff's mother.

Fick knew J.C. Dahl and C.W. Eckersberg, and as the first chairman of Kunstforeningen Fick moved among the cultural elite in Copenhagen. Both Fick's extensive library and art collection were dispersed after his death in 1864. His lifelong friend, Wolff, attended the estate auction the following year and succeeded in buying A Northern Lapwing by Maria Sibylla Merian (1647-1717), cat. no. 415 as well as the two views from Constantinople, both attributed to Ernst Wilhelm Rietschel (1824-1860), cat. no. 422 and 423.

Unlike J.C. Fick, Benjamin Wolff's name is barely mentioned in the literature covering the first half of the nineteenth century. Trips to Copenhagen were of course made, but his attention remained devoted to Engelholm Manor and the family's daily life. It was not a secluded life though. The Wolff family were close friends with Baron Henrik Stampe and his wife Baroness Christine Stampe at the neighbouring Nysø Manor. Nysø is widely known for its role in the Danish Golden Age and for hosting famous writers and artists, including Hans Christian Andersen and the sculptor Bertel Thorvaldsen. Baroness Stampe had a workshop set up in the main building and built a small studio for Thorvaldsen in the garden. During a dinner at Nysø, Thorvaldsen, who was the godfather to one of Wolff's children, presented a drawing to Hans Christian Andersen and an almost identical drawing to Wolff, cat. no. 517.

The Collection

In his summary of the collection, Benjamin Wolff notes having brought back 1031 drawings from the East Indies – excluding 342 drawings made by himself.

He arranged the European part of the collection according to schools: 3 portfolios containing 317 Italian drawings, one containing 131 German drawings, one containing 149 French, English, Dutch etc. drawings and 346 Danish drawings were housed in two portfolios – along with 8 oil sketches. One portfolio contained a choice selection of 99 drawings from various schools, while a total of 205 large sheets, Royal Academy studies and traced drawings were arranged in 3 portfolios. The collection numbered 2682 drawings (the exact number is slightly higher as Wolff purchased additional drawings after the summery). Following contemporary taste, Wolff mounted the drawings on separate sheets or cardboard, surrounded by ruled borders in ink and annotated. All drawings or their mounts were embossed with Wolff's monogram BW. Wolff notes that this process was completed during the summer of 1861.

Although describing the collection in numbers and schools, the memoirs offer only scarce information as to where, how and when the drawings were acquired. They mention that the best and most important drawings from India were purchased at auction sales. This also applies to many of the Danish and European drawings. Over the course of thirty years a considerable number were acquired at auctions in Copenhagen, among these, the estate sales of the esteemed art collector and Keeper of the *Kunstkammer* J.C. Spengler (1839), the art collector and architect Gottfried Schaper (1853) and the Danish Golden Age painter C.W. Eckersberg (1854). The drawings from these sales represent only a fraction of the total number of drawings. During a Grand Tour in 1830–1831 Wolff acquired more than 100 drawings (mainly Italian) – and mentions having acquired additional drawings abroad and privately.

The classic arrangement of schools, portfolios containing academy studies and the excellent selection of 99 drawings suggests curatorial thoughts regarding the collection. Wolff had a library but as it was severely reduced in connection with flooding in the 1940s we have no account of the contents of it. When returning back from India in 1829 Wolff expressed a wish to study and read, but the 1860's may have been the period where time allowed him to focus on the collection. This seems to coincide with the appearance of his name in The Royal Collection of Graphic Art's visitors log, kept in the Danish National Archives. Wolff went through boxes containing Danish, Dutch and Italian drawings.

The Old Master Drawings

The majority of the Wolff collection consists of 16th and 17th century drawings from the Italian schools. Especially the Mannerists, a mid-/late 16th century movement spanning most of Europe, are represented by some fine sheets. One example being Bartolomeo Passarotti's mysterious portrait of a seated woman looking directly at the viewer, cat. no. 471. Passarotti is an exquisite draughtsman especially known for his vivid crosshatching. The northern schools are also well represented. One sheet is for instance attributed to Bartholomeus Spranger, a Flemish native who combined Northern painting with Italian influences. The sheet shows Minerva surrounded by the conquered, cat. no. 409. Drawings of this size and quality are rarely seen on the market. Another artist with a connection to the Prague School is Hermann Weyer who is represented by a highly finished, signed and dated watercolour depicting nymphs chased by satyrs, cat. no. 426. Drawings by Weyer are scarce and only a handful of paintings are known today.

The top lot of the collection is an album of drawings by the German Neoclassical painter Johan Zoffany, cat. no. 437. Crowned by the artist's enigmatic self-portrait, the album was originally commissioned by





Zoffany's close friend in India, Colonel Claude Martin (1735-1800), and the album bears the Colonel's ex-libris and two finished portraits. A total of fifty-three drawings remain, executed after the artist's return to England. Claude Martin's Zoffany Album offers a historical and artistically valuable insight into the final years of the artist's life.

The Danish Drawings

The strength in Wolff's collection of Danish drawings lies not only in the fine works by the well-known artists such as Nicolai Abildgaard, C.W. Eckersberg, Christen Købke and Martinus Rørbye, but also in the variety, quantity and quality of drawings by lesser-known Danish artists of the late 18th century and first half of the 19th century, such as J.P. Lund, Frederik Sødring, Julius Friedlænder and Hermann Carmiencke.

Benjamin Wolff's Lifelong Passions: Travel, Trees and Art

The memoirs reveal rare and personal sides of Wolff – notably when reflecting on his lifelong passions; travel, trees and art. The thoughts correspond well with a group of drawings found in the otherwise varied Danish section of the collection.

Wanderlust and Grand Tour

As a schoolboy driven by an early wanderlust the young Benjamin translated travelogues from peculiar places. As a modern 19th century Grand Tour traveller he wrote several of his own travelogues, adding drawings of views and interesting observations. His return journey from India passed St. Helena Island, where he visited Napoleon's Tomb. Afterwards he stayed four months in England and two months in Paris before he arrived in Copenhagen. Half a year later he set off on the "Tour" of his life. Passing through Germany and Switzerland, he explored Italy from Milan in the north to Naples in the south. In his own words the impressions from the tour, lasting a whole year, were perceived with the appetite of a youthful spirit. Despite the time-consuming task of managing the flourishing estate of Engelholm in Denmark, Wolff travelled with family and friends quite often during the 1840s and 1850s. His wanderlust and desire to explore new destinations is very much present when reading his reflections from the 1860s. He longs and asks for a final Tour to Italy – not only to see what had escaped his younger eyes – but above all to educate and share his thoughts on travelling with his son Christian. A selection of drawings among the Danish and German schools are dedicated to wanderlust and the artist's stay abroad, among these Frederik Sødring's sheet with a study of a young travelling artist and a couple caught in a strong breeze, cat. no. 525, Martinus Rørbye's Entrance of S. Ciriaco, Ancona, cat. no. 488, Friedrich Thöming's Sorrento, on the Bay of Naples, cat. no. 528 and J.P. Møller's Vue á St. Cloud d'apres Nature d 26 Juni 1811, cat. no. 521.

Trees

Wolff devotes three pages in his memoirs with philosophical thoughts on trees and forests – comparing tree and forest with man and society. This imagery is perhaps formed by the national romanticism of the period, and although the thoughts are written during Denmark's growing conflict with Germany they seem to be highly personal reflections and not based on political observations. A small selection of studies is included in the catalogue. Of notable mention are Kyhn's detailed Landscape with Oak trees, cat. no. 522, Carmiencke's Group of trees, Wechselburg, cat. no. 523 and Frederik Kraft's Study of a tree – executed during a stay at Nysø Manor, cat. no. 530.

Art

Benjamin Wolff's desire to observe and draw was established at an early age. When the older brothers ran off to play, the young Benjamin would entertain himself with paper and pencils. His ambition to become an artist was encouraged by his mother and although she allowed him to attend the lower ranking schools at the Royal Academy in Copenhagen, the stay did not lead to the adventurous life of an artist he had hoped for – as he phrases it in his memoirs, *I then became an Amateur and a Collector*. The artistic aspirations seem to have been kept alive by an urge to acquire drawings depicting life and tradition at the

Royal Academy. The many drawings of models provide an insight into the school – from the traditions of Nikolai Abraham Abildgaard to the radical change in the 1820s during the era of C.W. Eckersberg and the lesser known professor J.L. Lund. An interesting group of model studies by C.W. Eckersberg, cat. no. 491 and 504 are represented as well as two interrelated studies by Eckersberg and his pupil L.A. Smith, cat. no. 505 and 507. These are accompanied by the interesting companion pieces “View of the plaster cast collection at the Academy” and “Figure drawing at the Academy” by Friedlænder cat. no. 489 and Frederik Sødring’s equally interesting preliminary study for a young artist painting a view of Frederiksberg after nature, cat. no. 508.

BW – the Mark of an International Collector



Benjamin Wolff’s embossed monogram “BW” and the mount on cardboard was applied during the arrangement of the collection in 1861. It was in accordance with tradition and contemporary taste. The ambition to build a collection, however, was clearly formed already during Wolff’s stay in India. He was acquainted with grand Anglo-Indian collections, such as those of the famous Impey family and Claude Martin, and these collections may have inspired the ambitious Wolff to form a collection of his own.

A number of signed drawings acquired in India seem to support this theory. The drawings are clearly not autographed, yet inscribed with B. Wolff in ink – the name represents the mark of the collector and not the signature of the draughtsman. The tradition of providing prints and drawings with names, signs and other marks is old and signifies ownership and provenance – these marks add important knowledge to the history of collections and collecting. Frits Lugt’s indispensable reference work “Les Marques de Collections de Dessins Et d’Estampes” lists centuries of known and unknown collectors. Lugt lists Wolff’s embossed stamp A Fivepointed Crown with initials BW as:

L.420. B. WOLFF (XIXe siècle), amateur danois.

The research and cataloguing in connection with the sale of Wolff’s drawings offer an important update to this listing in which the collection, as well as the collector, can be thoroughly described.

The Legacy of Benjamin Wolff

Benjamin Wolff’s memoirs were written during the final years of his life. In the opening lines he expressed hope that his achievements and words would be read by his descendants – that he would be remembered:

We seek immortality, each in our own way. One erects grand monuments – another leaves great writings – a third strives to be remembered as a loving father and husband.

Towards the end of the memoirs Wolff meditates on the saying that “after a collector comes a spreader”. He dislikes, but accepts, the thought – arguing that constant accumulation of wealth of the few will leave the majority increasingly poor. Many of Wolff’s drawings were acquired through auction sales in Copenhagen and abroad. Now, yet another chapter has been added to his name and legacy. The drawings in the Wolff Collection have been researched and catalogued and will once again be auctioned off – attracting an international audience on a far wider scale than he could have expected.

We are very grateful to Peter Titelbech for having written the above article as well as for providing general cataloguing assistance. We would also like to extend our sincere thanks to Dario Beccarini who has kindly suggested several attributions for the Italian drawings.

Jesper Bruun Rasmussen

THE WOLFF COLLECTION

Wednesday 30 May 3 pm

Lot 401 - 536



Lot 436



401

Dutch, Flemish and Prague Schools

401 FLEMISH SCHOOL, 17TH CENTURY

A triumphant procession. Unsigned. Drawing ink and wash on paper. Sheet size 73 x 70 mm.

DKK 8,000-10,000 / € 1,050-1,350

402 BARTHOLOMEUS SPRANGER, SCHOOL OF, LATE 16TH CENTURY

Hercules, Deianira and the Centaur Nessus. Unsigned. Black chalk and white highlights on paper. Sheet size diam. 206 mm.

DKK 15,000-25,000 / € 2,000-3,350

403 BARTHOLOMEUS SPRANGER, ATTRIBUTED TO

b. Antwerp 1546, d. Prague 1611

Hercules, Deianira and the Centaur Nessus. Unsigned. Drawing ink and wash on paper. Sheet size 181 x 292 mm.

The subject matter is derived from Ovid's Metamorphoses, where the centaur Nessus escapes through the Euenus River with the abducted Deianira, the wife of Hercules, who comes to her rescue. The artist has depicted the scene in a way typical for Mannerists, who were fond of long-limbed twisted figures. Spranger depicted the subject on several occasions, and it is known from both a painting (Kunsthistorisches Museum, Wien; Metzler no. 28) and a drawing (Private collection, New York; Metzler no. 124) by the artist. The fluid broken lines and the quick rendering of the pen are typical of Spranger's drawings from the late 1590s.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 69. Reproduced pl. 69.

DKK 40,000-60,000 / € 5,350-8,050



402



403



404

404 ♦

FLEMISH SCHOOL, 17TH CENTURY

Studies of figures. Verso A seated woman. Unsigned. Drawing ink on paper.

Sheet size 145 x 115 mm.

DKK 8,000-10,000 / € 1,050-1,350

405

BARTHOLOMEUS SPRANGER, SCHOOL OF, LATE 16TH CENTURY

Faith, Hope, Love and Wisdom. Unsigned. Drawing ink and wash on paper.

Sheet size 133 x 191 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 66.

Reproduced pl. 66.

Provenance: Schapers auction 1853 no. 202 (as Spranger). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 15,000-20,000 / € 2,000-2,700

406

DUTCH SCHOOL, 17TH CENTURY

Studies for sceneries with washerwomen. Unsigned. Inscribed Bloemaert.

Drawing ink and wash on paper. Sheet size 122 x 247 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 15.

Reproduced pl. 15.

DKK 10,000-15,000 / € 1,350-2,000



405



406



407

407

**BARTHOLOMEUS SPRANGER,
SCHOOL OF, 16TH CENTURY**

Minerva with a river god and goddesses. Unsigned.
Drawing ink, wash and white highlights on paper.
Sheet size 193 x 274 mm.

*Exhibited: The Nivaagaard Collection, "Tegnekunst på
Nivaagaard", 1983, no. 68. Reproduced pl. 68.*

DKK 15,000 / € 2,000



408

408

PIETER STEVENS II, ATTRIBUTED TO

b. Mechelen 1567, d. Prague 1624

A town with canals. Unsigned. Inscribed verso Petrus Stephanus. Watercolour and drawing ink on paper. Sheet size 190 x 308 mm. Exhibited: *The Nivaagaard Collection, "Tegnekunst på Nivaagaard"*, 1983, no. 70. Reproduced pl. 70.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 1094 (as Pieter Stevens). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 20,000-30,000 / € 2,700-4,050



409

409

BARTHOLOMEUS SPRANGER, ATTRIBUTED TO

b. Antwerp 1546, d. Prague 1611

Minerva holding a Goddess of Victory figurine while surrounded by the defeated. Unsigned. Inscribed 68. Drawing ink, black chalk, wash and white highlights on grey/blue prepared paper. Sheet size 223 x 370 mm.

The drawing represents the pinnacle of Spranger's technical and compositional abilities. The slightly prepared paper offers the artist the possibility to up-tone with the white highlights and down-tone with the black chalk and wash. The wash is applied in fine horizontal strokes allowing the artist to model the figures beautifully. The drawing has both technical and compositional similarities with Minerva (Hessisches Landesmuseum Darmstadt inv. no. AE2138) which is dated ca. 1596. It is fair to assume that the present drawing dates from approximately the same period.

Spranger often depicted Minerva, the muse of the Prague Court, for instance in his major work Minerva Vanquishing Ignorance (Kunsthistorisches Museum, Vienna inv. no. GG_1133). Minerva with the Muses and Pegasus (Albertina, Vienna inv. no. 7995) also has similarities with the present drawing.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 67. Reproduced pl. 67.

*Provenance: Schapers auction 1853 no. 203 (as Spranger). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).
DKK 80,000-100,000 / € 10,500-13,500*





410



410



410

410 ♦

JAN GOEREE

b. Middelburg 1670, d. Amsterdam 1731

A collection of eight illustrations for The Bible. Unsigned. Drawing ink and wash on paper. Sheet sizes from 103 x 150 mm to 100 x 155 mm. (8).

Provenance: Gottfried Schaper (1775-1851), his estate auction 1853 no. 91 (as Goeree). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 15,000-20,000 / € 2,000-2,700



410



411

411

REMBRANDT VAN RIJN

b. Leiden 1606, d. Amsterdam 1669

"The Descent from the Cross by Torchlight". Signed and dated in plate Rembrandt f. 1654. Etching and drypoint on paper. Plate size 211 x 161 mm. *A well inked impression. Hinterding/Rutger's third state of four.*

Reference: Bartsch 83; Hind 280; BB.54-G; Hinterding/Rutgers 286 (New Hollstein). DKK 30,000 / € 4,050

412

REMBRANDT VAN RIJN, CIRCLE OF, 17TH CENTURY

Susanna accused by the Elders. Unsigned. Inscribed Susanne accusé par les vieillards and 144 and 1623. Drawing ink and wash on paper. Sheet size 198 x 268 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 76. Reproduced pl. 76.

DKK 15,000-20,000 / € 2,000-2,700



412

413
**REMBRANDT VAN RIJN,
 CIRCLE OF,
 17TH CENTURY**

The Descent from the Cross. Unsigned. Drawing ink, wash and black chalk on paper. Sheet size 220 x 166 mm.

DKK 15,000-20,000 / € 2,000-2,700



413



414

414

**DUTCH SCHOOL,
17TH CENTURY**

A soldier with his dog. Inscribed F. A. B. F.
Drawing ink and brown wash on paper. Sheet
size 199 x 118 mm.

DKK 10,000-15,000 / € 1,350-2,000

415

MARIA SIBYLLA MERIAN

b. Frankfurt 1647, d. Amsterdam 1717

A Northern Lapwing. Unsigned. Watercolour and
gouache on vellum. Sheet size 341 x 246 mm.

*Rolas du Rosey's collection of art was dispersed
over four auctions during 1863 and 1864. Among
more than 1700 drawings offered in the last sale, six
entries were catalogued as autograph works by
Maria Sibylla Merian, with an introduction to the
descriptive texts: "Alle diese Gouachemalereien sind
mit höchster Naturwahrheit und in miniaturartiger
Vollendung in der bekannten Manier der geschätzten*

*Künstlerin ausgeführt" (all these gouaches are completed
by the highly praised artist in her well-known manner,
miniature-like with an immense truth of nature).*

*Provenance: The estate auction of Freiherr C. Rolas du
Rosey (1784-1862) (Lugt 2237) 1864, no. 5938. The
estate auction of Johan Christian Fick (1787-1864)
1865-II, no. 71. Here purchased by Benjamin Wolff
(1790-1866) (Lugt 420).*

DKK 20,000-30,000 / € 2,700-4,050



415

416

JAN HARMENSZ MULLER (AFTER
BARTHOLOMEUS SPRANGER)

b. Amsterdam 1571, d. 1628

Apotheosis of the Arts. 1597. Inscribed in print B. Sprangers
inven. and Joannes Mullerus sculpsit. Engraving on paper.
Sheet size 680 x 500 mm.

Literature: *N.H. (Muller Dynasty) part 2, p. 206, 76 III/III.*

DKK 6,000-8,000 / € 805-1,050



416



417

417

HENDRIK GOLTZIUS (AFTER CORNELIS CORNELISZ VAN HAARLEM)

b. 1558, d. Haarlem 1616

The Dragon Devouring the Companions of Cadmus. Inscribed in print H. Goltz. Sculpt. Ao 1588. Engraving. Sheet size 252 x 319 mm.

From the story of Cadmus, told in Ovid's "Metamorphoses" and based on a painting by Cornelis van Haarlem (1562-1638), now in the National Gallery, London. In Het Schilder-Boeck, commonly translated to "The Book of Painters", the Flemish writer and painter Karel van Mander interprets and explains the scene of Cadmus as "a symbol of the good intentions of inexperienced youth, intentions which are ultimately destroyed by the wisdom of old age".

Hollstein's first state of four.

A dark and well inked impression.

Literature: Bartsch 262; Hollstein 310- I.

Provenance: Probably the estate auction of Gottfried Schaper, III, 1855, no. 2419. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 30,000-40,000 / € 4,050-5,350



418

French and German Schools

418

CONRAD MARTIN METZ

b. Bonn 1749, d. Rome 1827

Battle of the Sea Gods. Signed and dated C. Metz 1805. Black chalk, white highlights and wash on paper. Sheet size 510 x 790 mm.

DKK 15,000-20,000 / € 2,000-2,700

419

CONRAD MARTIN METZ

b. Bonn 1749, d. Rome 1827

Helios giving the Reins of the Chariot of the Sun to Phaeton. Signed and dated C. M. Metz Roma 1819. Drawing ink and wash on paper. Laid down on contemporary mount with handwritten caption "Th' impatient youth with haste Snatches the reins, and vaults into the seat – Euripides, No. 53". Sheet size 463 x 702 mm.

In this highly finished and complex drawing, Conrad Martin Metz recollects earlier compositions related to Ovid's narrative of Phaeton i.e. Phaethon, von einem Sonnenstrahl getroffen, 1800 (Albertina), Phoebus steigt mit dem Sonnenwagen aus den Fluten 1803 (Albertina) and Der Sturz des Phaeton 1801 (Hamburger Kunsthalle). DKK 15,000-25,000 / € 2,000-3,350



419



420

**420
GERMAN SCHOOL,
LATE 16TH CENTURY**

Minerva, Juno, Venus and Amor in the clouds. Signed P. M.
Drawing ink and wash on paper. Sheet size 307 x 211 mm.

*Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his
estate sale 1839, no. 899 (as German school). Here purchased by
Benjamin Wolff (1790-1866) (Lugt 420).*

DKK 10,000-15,000 / € 1,350-2,000



421

421

HUBERT ROBERT, ATTRIBUTED TO

b. Paris 1733, d. s.p. 1808

Capriccio with a temple and ancient ruins. Unsigned. Red chalk on paper. Sheet size 351 x 522 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 75. Reproduced pl. 75.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 409 (as F. Blondel). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 20,000-30,000 / € 2,700-4,050



422

422

ERNST WILHELM RIETSCHEL, ATTRIBUTED TO

b. 1824, d. 1860

View towards Constantinople seen from the heights of Pera. Unsigned. Inscribed ...[?] Sulimanje ...[?] Campo zu Pera ...[?] Inscribed and dated verso ..[?] Stiglmeier 1830. Pencil and watercolour on paper. Sheet size 265 x 386 mm.

Ernst Rietschel travelled the Middle East before settling in Munich. He spent the years 1853-54 in Athens where he was captivated by the colourful folklore of the Greeks. Drawings from Constantinople are scarce and limited to a small number of undated costume drawings in Kunstbibliothek, Staatliche Museen Berlin. These differ stylistically from the two unsigned views in the Wolff Collection. Both are inscribed in German and bear the name Stiglmeier/Stiglmeir. Benjamin Wolff mistakenly attributes View towards Constantinople seen from the heights of Pera to Stiglmeier. It

is, however, more likely that Stiglmeier may be identified as the collector and merchant Johann Stiglmeier from Staubing recorded by Lugt as nos. 2314, 2315. The catalogue of a sale made by R. Weigel in Leipzig on October 6, 1856 includes a large quantity of prints and a small selection of drawings from Stiglmeier's collection. Further drawings from his collection were offered in the sale of Rolas du Rosey, 1864 (Lugt 2237). Johan Christian Fick is known to have purchased from this sale.

Provenance: Ex. Coll Johann Stiglmeier (Lugt 2314/2315. Not in the 1856 sale. Probably from the collection of Johan Christian Fick (1787-1864). Presented to or purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 10,000-20,000 / € 1,350-2,700



423

423
ERNST WILHELM RIETSCHEL,
ATTRIBUTED TO

b. 1824, d. 1860

Hagia Sophia in Constantinople. Unsigned. Inscribed Konstantinopel bei Aja Sophia, verso Stiglmeir/Bei Aja Sophia in Konstantinopel 110z186. Pencil and watercolour on paper. Sheet size 263 x 376 mm.

Ernst Rietschel travelled the Middle East before settling in Munich. He spent the years 1853-54 in Athens where he was captivated by the colourful folklore of the Greeks. Drawings from Constantinople are known, but scarce and limited to a small number of undated costume drawings in Kunstbibliothek, Staatliche Museen Berlin. These differ stylistically from the two unsigned views in the Wolff Collection. Both are inscribed in German and bear the name Stiglmeir/Stiglmeir. Benjamin Wolff mistakenly attributes View towards Constantinople seen from the heights of Pera to Stiglmeir. It is, however, more likely that Stiglmeir

may be identified as the collector and merchant Johann Stiglmeir from Staubing recorded by Lugt as nos. 2314, 2315. The catalogue of a sale made by R. Weigel in Leipzig on October 6, 1856 includes a large quantity of prints and a small selection of drawings from Stiglmeir's collection. Further drawings from his collection were offered in the sale of Rolas du Rosey, 1864 (Lugt 2237). Johan Christian Fick is known to have purchased from this sale.

Provenance: Ex. Coll Johann Stiglmeir (Lugt 2314/2315. Not in the 1856 sale. The estate auction of Johan Christian Fick (1787-1864) 1865-II, no. 110. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 10,000-20,000 / € 1,350-2,700



424

424

FRENCH SCHOOL, 18TH CENTURY

Mars and Venus surprised by Vulcan. Unsigned. Drawing ink and wash on paper. Oval. Sheet size 166 x 276 mm.

Provenance: Achille Ryhiner-Delon (1731-1788) (Lugt 2164). Inscribed on the reverse by Ryhiner-Delon Portefeuille No 29 Dessein No 37 (Lugt 3004b). Dr. N. Meyer (1775-1855) (Lugt 1812). Schapers auction 1853 no. 131 (as Leclerc?). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 8,000-10,000 / € 1,050-1,350

425

LOUIS-FÉLIX DE LA RUE, ATTRIBUTED TO

b. Paris 1731, d. s.p. 1765

The Triumph of Galatea and Neptune and Thetis. Unsigned. Inscribed (Chez) Naudet Md Destampes au Louvre 1795. Watercolour, drawing ink and wash on paper. Sheet sizes 233 x 363 mm and 244 x 375 mm. (2).

Provenance: Naudet, French dealer (c. 1763 - 1830) (Lugt 1937). Benjamin Wolff (1790-1866) (Lugt 420).

DKK 15,000-20,000 / € 2,000-2,700



425



425



426

426

HERMANN WEYER

b. Coburg 1596, d. c. 1621

Nymphs chased by satyrs. Signed and dated He. W. 1617. Drawing ink, watercolour and white highlights on paper. Sheet size 215 x 337 mm. *Biographical sources on the life of Hermann Weyer are few. It is however known that he in 1616 travelled to the Netherlands and was greatly inspired both in terms of motives and stylistically. The influence is definitely present in this drawing, executed the year after Weyers arrival in the Netherlands.*

A comparable drawing depicting Eurydice in the Underworld is at the Pushkin Museum, Moscow and a drawing depicting Lot and his Daughters in the collection of the Princess of Waldburg-Wolfegg and Waldsee, Wolfegg Castle. Highly finished watercolours such as this one are very rarely offered on the market.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 1150 (as Hans Weyer). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 50,000-75,000 / € 6,700-10,000





427

427

FRENCH SCHOOL, 17TH CENTURY

Allegorical scene. Unsigned. Black chalk, wash and white highlights on paper. Sheet size 293 x 400 mm.

DKK 10,000-15,000 / € 1,350-2,000

428 ♦

PIERRE-CHARLES TRÉMOLIÈRES

b. Cholet 1703, d. Paris 1739

A draped woman. Verso a seated draped female. Unsigned. Inscribed no 5 Tremoliere. Black chalk and white highlights on paper. Sheet size 303 x 153 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 71. Reproduced pl. 71.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 597 (as Trémolières). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 6,000-8,000 / € 805-1,050



428



429

429

FRENCH SCHOOL, 18TH CENTURY

Bacchanal. Unsigned. Drawing ink, wash and white highlights on paper. Sheet size 308 x 193 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 77. Reproduced pl. 77.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 109 (as Annibale Carracci). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 8,000-10,000 / € 1,050-1,350



430

430

FRENCH SCHOOL, 18TH CENTURY

A female painter in an Asian studio. Unsigned. Drawing ink and wash on paper. Sheet size 136 x 196 mm.

DKK 20,000-30,000 / € 2,700-4,050



431

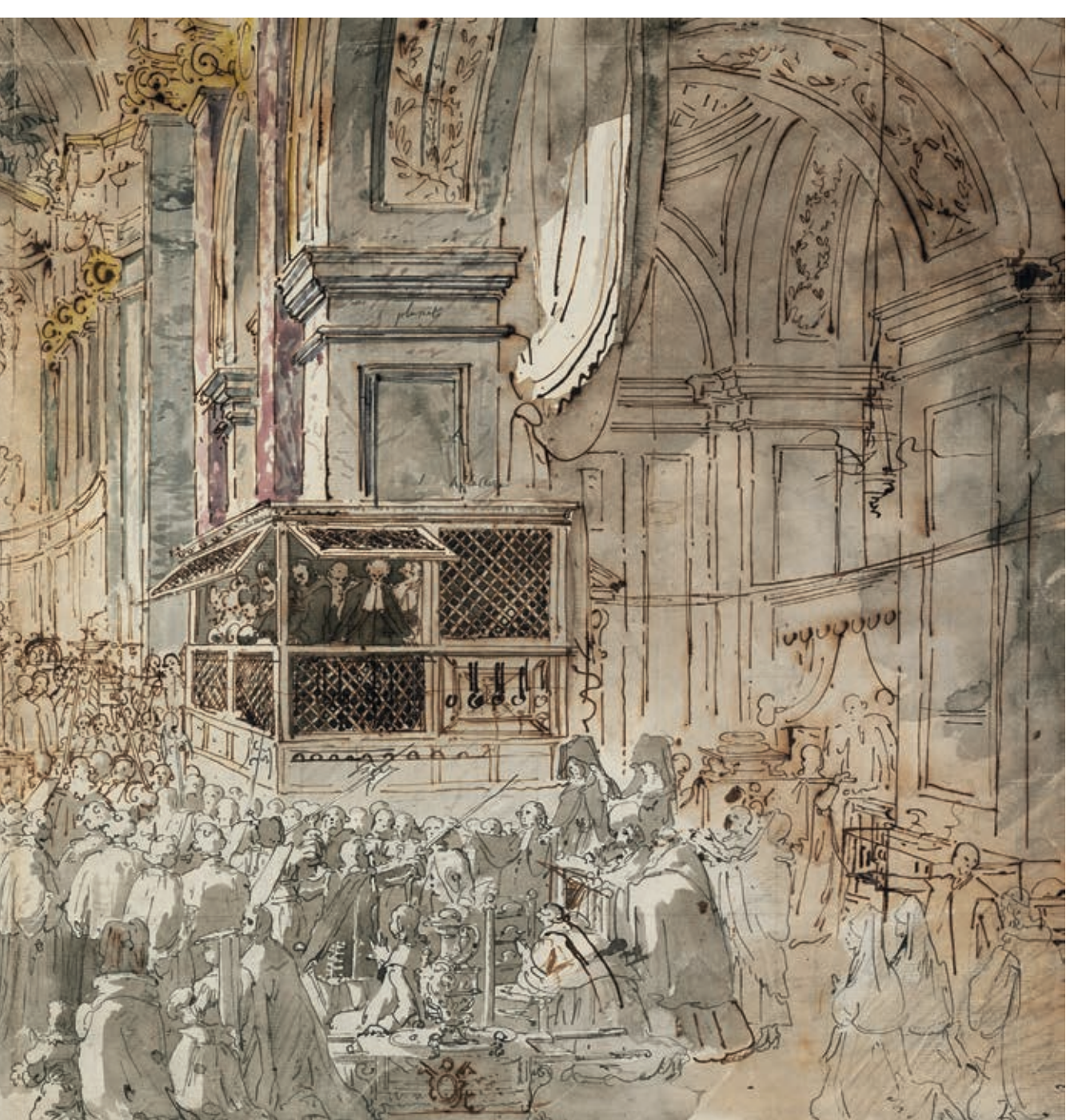
431

LOUIS JEAN DESPREZ

b. Auxerre 1743, d. Stockholm 1804

Gustav III of Sweden visiting a church in Rome. Unsigned. Inscribed Deprés Cab. de Schaper 1853 no. 53. Drawing ink and wash on paper. Sheet size 457 x 864 mm.

When Gustav III of Sweden visited Rome in 1783, he did so incognito as the Count of Haga, in order not to cause a stir. This might explain his slightly anonymous placement in the far left of the church. During his visit to Rome the King met Desprez, and later that year Desprez journeyed to Sweden to decorate The Royal Theatre in Stockholm. The King's enthusiasm for the



artist knew no bounds, and he is quoted as saying that no one besides himself and Deprez possessed even an inkling of imagination. Desprez dreamed early on of becoming an architect, and during the first half of the 1760s he studied at the Académie Royale d'Architecture in Paris. However, he was later advised to pursue a career as an artist instead. The drawing here is a fine example of a beautiful symbiosis between artistic freedom and architectural diligence – a connection that also his friend and colleague in Rome, Francesco Piranesi, excelled in.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 34. Reproduced pl. 34.

Literature: Nils G. Wollin: Desprez en Italie, Malmö 1935, pp. 182-183 & pl. 222-23.

Provenance: Gottfried Schaper (1775-1851), his estate auction 1853 no. 58 (as Després). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 80,000-100,000 / € 10,500-13,500



432

432

FRENCH SCHOOL, 18TH CENTURY

Three designs for candelabras and perfume censors. Unsigned. Drawing ink, black chalk and white highlights on paper. Sheet sizes from 326 x 225 mm to 338 x 241 mm. (3). Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 594-596 (as J. B. Toro). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 20,000-30,000 / € 2,700-4,050



432



432



433

433

FRENCH SCHOOL, LATE 17TH CENTURY

Studies of a child's head. Unsigned. Black chalk on light blue prepared paper. Sheet size 271 x 228 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 35. Reproduced pl. 35.

DKK 6,000-8,000 / € 805-1,050

434

CHARLES ANDRÉ VAN LOO, CIRCLE OF, 18TH CENTURY

A male academy nude. Unsigned. Black chalk and white highlights on paper. Sheet size 492 x 414 mm.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 605 (as Charles André van Loo). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 6,000-8,000 / € 805-1,050

435

FRENCH SCHOOL, EARLY 18TH CENTURY

Studies of allegorical figures. Unsigned. Red chalk with white highlights on blue prepared paper. Sheet size 232 x 350 mm.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 4 (as Francesco Albani). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 15,000-20,000 / € 2,000-2,700



434



435

436

AMBROISE DUBOIS

b. Antwerp 1542, d. Paris 1614

The departure of Chariclea. Unsigned. Black chalk, drawing ink, wash and white highlights on paper. Sheet size 222 x 358 mm.

Around 1610 Ambroise Dubois painted a series of fifteen paintings depicting scenes from Heliodoro's Aethiopica. The paintings were commissioned for Marie de Medici's chamber at Château de Fontainebleau. A closely related drawing is at the Rijksmuseum, Amsterdam (inv. no. RP-T-1944-133).

Spengler's attribution to Parmigianino is understandable since Parmigianino was a major influence on The Second School of Fontainebleau to which Dubois belonged.



Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 36. Reproduced pl. 36.

Literature: For related drawings see André Chastel et al.: "L'École de Fontainebleau", Paris, Grand Palais, 1972/1973 cat. no. 87 and 88.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 224 (as Parmigianino). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 75,000-100,000 / € 10,000-13,500



436

Claude Martin's Zoffany Album. A collection of fifty-three drawings by Johan Zoffany, executed during the 1790s exclusively for his friend in India, Colonel Claude Martin. Forty-nine of the drawings have been rearranged by Benjamin Wolff in a 19th century album. The remaining four on separate mounts. A few signed, dated and/or inscribed. Black chalk or "trois crayons" on grey laid paper. Sheet size c. 410 x 280 mm.

Of indisputable importance is this collection of autograph drawings executed by Johan Zoffany at the request of his friend Claude Martin in India:

"This Book Belong to Lieutenant Colonel Claude Martin Given to his Friend Baron De Zofanni

For to Fill it up with his Remarks when at his Pleasure to return it to the Colonel by the Best opportunity at Lucknow" –as the first title page reads.

Fifty-three drawings (of fifty-four) were rearranged and bound in an album by Benjamin Wolff after his return from India – adding a second title page reading:

"LIV haandtegninger udførte i Indien efter General Claude Martin's Anmodning af Baron de Zoffany. Tilhører B. Wolff" (LIV Hand drawings, executed in India by Baron de Zoffany at General Claude Martin's request. Belongs to B. Wolff).

The collection complements and adds significantly to Zoffany's exceedingly rare corpus of drawings and offers new valuable knowledge to the artist's late oeuvre. However, the two title pages raise the question as to how, where and when the drawings were executed. In an attempt to establish a chronology, the following text distinguishes between Claude Martin's Book and Benjamin Wolff's Album.

Johan Zoffany sailed for India in 1783. He prospered by painting portraits and conversation pieces for the Anglo-Indian society. In Lucknow, Zoffany met Claude Martin (1735-1800) – one of the best-known figures of eighteenth-century north India. Martin was a man of many and varied talents and of notable wealth – a connoisseur and collector, and a generous patron to British artists who found their way to Lucknow. He became a lifelong friend of Zoffany while working on the first version of "Colonel Mordaunt's Cock Match" (c. 1784-1786, Tate Gallery). In the painting Martin is depicted on the right side, throned in the midst of European adventures, orientalist friends. In one of his finest Indian paintings, "Self-portrait with Colonel Antoine Polier, Claude Martin and John Wombwell" (1786-87) Zoffany depicts a circle of friends, their shared interests in art, literature and connoisseurship, and their fascination with India itself and its customs.

Johan Zoffany left India after a six year stay and arrived in England August 1789. Prior to his departure from Lucknow it seems plausible that Claude Martin, as a token of dear friendship, presented a book to him with the above cited title page.

In Wolff's Album we find two portraits of Claude Martin – one bearing Zoffany's comment "This I Find Of Wery Leick". These may have been executed during his stay with Martin in Lucknow or more likely in England and after studies from India. The remaining drawings seem to have been executed during the 1790s. Zoffany's remarkable self-portrait and a few others are dated respectively 1796 and 1797. How and when Martin's Book was returned to Lucknow is uncertain. Despite the



Self portrait of Johan Zoffany.

distance Zoffany and Martin had remained in contact and as Zoffany continuously acted on behalf of Martin in acquiring statues, furniture etc. in England it is plausible the Book of drawings was returned in one of these shipments.

This may have been as late as 1799 as Wolff's Album contains a study for or after "Portrait of the artist with his Family", painted c. 1799–1801.

Almost all records of Claude Martin's collection is lost. However, in the Calcutta Gazette 18 December 1800, the following advertisement appears: TO BE SOLD BY PUBLIC AUCTION:- BY TULLOH AND COMPANY. AT THEIR ROOM, On Thursday, the 8th January 1801. (By order of the Executors of the late Major-General Martin, Deceased).

The sale of Claude Martin's vast collection would last several years. From time to time the Calcutta Gazette contained descriptive reports from the sale highlighting "about 4,000 volumes of highly valuable books [...] about 150 paintings in oil colours on different subjects: forty-seven oil paintings and sketches by Zoffany: a very extensive collection of fine prints, drawings, caricatures and Hindustani sketches".

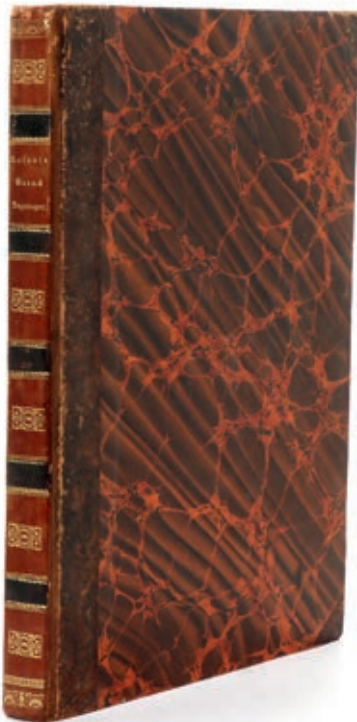
Claude Martin's etched bookplate is pasted inside the cover of Wolff's Album, suggesting that it was included in the book collection or at least among the extensive collection of drawings.

Benjamin Wolff's memoirs include several accounts of his stay in India 1817–1829. Although thoroughly described the accounts offer only scarce information as to where, how and when he acquired drawings. He does however mention that the best and most important drawings were purchased at auction sales. In his summary of the entire collection, twenty portfolios in total, Wolff notes having brought back 1031 drawings from the East Indies – excluding the 342 drawings made by himself. Martin's Book is not listed among these as Wolff may have regarded this collection as European and as such included it among the European drawings. According to the memoirs these were mounted, annotated and embossed with the collector's monogram in 1861. The drawings are arranged randomly in the Album, taking no notice of the numbering (2–45) on several of the sheets. It is unclear when Wolff's Album was created. The half leather binding suggests 1840s–1860s.

The drawings, in part with Zoffany's handwritten comments, explores aspects of the artist's fertile imagination, friendships and family, lifelong appreciation of music and a striking sense of wit. Zoffany's consequent use of black, white and coloured chalks on coloured paper corresponds with known chalk drawings and to some extent with the 180 drawings offered in the artist's estate sale 1811 (Drawings in chalk, illustrative of the country and manners of India. By Mr Zoffany, Cat. nos. 14–39). Besides the interesting Cat. no. 26 "Nine, Colonel Martin and other Portraits, etc." the catalogue lists unfinished sketches and completed paintings that, at least in terms of subject, relate to some of the drawings i.e. Susannah and the Elders, Design of the Altar-piece of the Chapel at Brentford and Contemplation. Of noteworthy mention are, besides the two portraits of Martin, the personal drawings depicting himself and his family. In addition to the enigmatic self-portrait and the depiction of the artist surrounded by his family, the album offers a painterly drawing portraying the artist's second daughter Cecilia Clementina Eliza seated in an interior. A portrait of a young woman wearing a fashionable feathered hat also resembles Cecilia.



"Taros Kow a bord the duches of Florens".



Claude Martin's bookplate inside frontcover.
Designed by himself.

It was Johan Zoffany's intention to return to India, and in March 1798 he was granted permission by the East India Company to return to Bengal "to settle his private affairs and practice there as a Painter". Increasingly poor health and a change in the current state of affairs in Lucknow would put an end to the opportunity of one last adventurous journey. And so, in the last drawing of the album, Zoffany has laid down his palette and brushes, lying in repose, he returns a final remark to his friend - fines.

DKK 400,000-600,000 / € 53,500-80,500



Diana and Actaeon. From Ovid.



Flagellation of a woman taken in adultery.



First sketch for Brentford Chapel. 1797.

(First sketch for Brentford Chapel.)

First sketch for Brentford Chapel 1797.



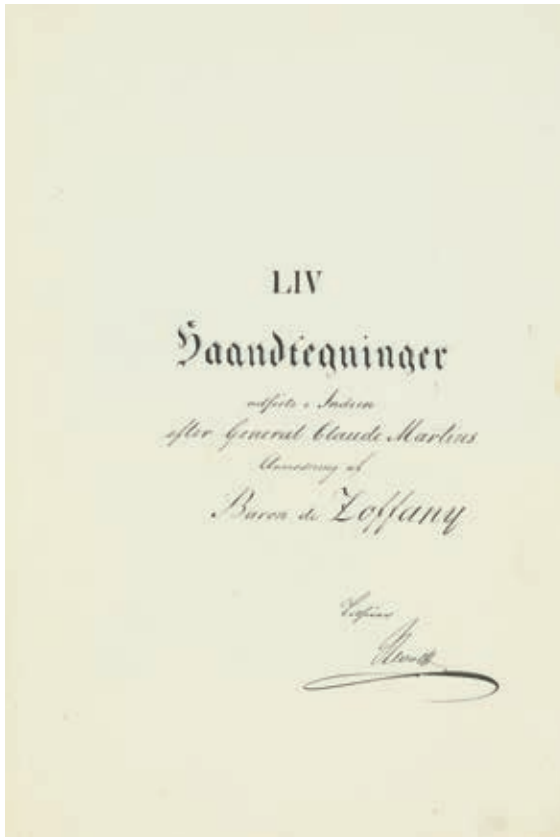
"Cicilia". Interior with the artist's daughter writing at the window.



A mother with her children.



"La Famille a Schée". The artist and his family.



Title page "LIV Hand drawings, executed in India by Baron de Zoffany at General Claude Martin's request. Belongs to B.Wolff".



"Il Cominciamento".



A woman seated by a vase.



The Temptation of Saint Jerome.



Allegory of Victory.



Portrait of Claude Martin.



The artist's daughter Cecilia.



“Nachita di Pulcinella”.



Satyr and female nude.



From The Labours of Hercules.



"A Dream Sep. tr 10 - 1797".



"From the Feier in the Freieing Pan".



Study after Jaffier and Belvidera.



Neptune and Amphitrite.



Judgement of Paris.



Susanna and the Elders.



"Religion".



Senior Cazanigos Marriage 1797
in Feshana

“Senior Cazanigos Marriage 1797 in Feshana”.

This Book
Belong To Lieutenant Colonel
Claude Martin Given to his
Friend Baron De Zofanni
For to Fill it up with his Remarks
& when^{at} his Pleasure to return it to the
Colonel by the Best opportunity at
Lucknow

"This Book Belong to Lieutenant Colonel Claude Martin Given to his Friend Baron De Zofanni For to Fill it up with his Remarks when at his Pleasure to return it to the Colonel by the Best opportunity at Lucknow".



Portrait of Claude Martin.



438

438

GUSTAV HEINRICH NAEKE

b. Frauenstein 1785, d. Dresden 1835

Dante and Vergil in Inferno. From Dante's Divine Comedy. Unsigned. Embossed stamp J. C. S. Pen, ink and wash on paper. Sheet size 233 x 340 mm.

Upon his arrival in Rome 1817, Gustav Heinrich Naeke joined the circle of Friedrich Overbeck. He participated, with other members of the brotherhood, in the decoration of the Dante Room of the Villa Massimo in Rome. Naeke abandoned neoclassicism and took in the programme of the Nazarene movement, suggesting that the drawing predates his stay in Rome.

Provenance: The estate auction of Johan Conrad Spengler (1767-1839) (Lugt 1434), 1839, no. 906. The estate auction of Gottfried Schaper, 1855, no.158. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 8,000-10,000 / € 1,050-1,350

439

JOHANN NEPOMUK ENDER

b. Vienna 1793, d. s.p. 1854

"Paris and Menelaus" and "Diomedes and Aeneas". Signed Joh Ender and dated respectively 1812 & 1814. Inscribed verso respectively 76 and 75. Drawing ink and wash on paper. Sheet sizes 352 x 464 mm and 382 x 480 mm. (2)

The young Johann Nepomuk Ender began his studies at the Vienna Academy of Fine Arts in 1807 and from the late 1820s he was widely sought-after for his accurate portraits of respected figures at the Court in Vienna and the aristocracy. During the formative years and prior to his Grand Tour from 1818, Ender produced what seems to be an unrecorded series of neoclassical drawings depicting dramatic scenes from Greek Mythology.

Provenance: The estate auction of Captain Shaper 1853, nos. 76 and 75. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 10,000-15,000 / € 1,350-2,000



439



439



440

440

JOHANN PHILIP VEITH

b. Dresden 1768, d. s.p. 1837

A shepherd resting in the shade as cattle and goats are grazing. Signed and dated J. P. Veith 1798. Watercolour on paper. Sheet size 506 x 409 mm.

DKK 10,000 / € 1,350

441

**GERMAN PAINTER, LATE
18TH CENTURY**

Idyllic landscape with classical ruins and figures conversing. Unsigned. Drawing ink and wash on paper. Sheet size 360 x 527 mm.

DKK 15,000 / € 2,000

442

JAKOB PHILIPP HACKERT

b. Prenzlau 1737, d. San Piero di Careggio near Florence 1807

A mountainous Tuscan landscape. Signed and dated Filippo Hackert f. 1802, Le Montagne de Luchio preso con Pupillio e Mammiano á St. Marcello su le confini della Toscana. Drawing ink and brown wash on paper. Sheet size 461 x 585 mm.

Provenance: Gottfried Schapers (1775-1851), his estate auction 1853 no. 97 (as Hackert). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 20,000-30,000 / € 2,700-4,050



441



442



443



443

443 CHIPART

b. c. 1764, d. c. 1825

Fishermen at an ancient Italian aquaduct and Fishermen at an ancient ruin. Unsigned. Gouache on paper. Sheet sizes 484 x 378 and 493 x 378 mm. (2). *Written biographical sources about Chipart are scarce. It is however known that he sporadically worked as a painter of theatrical scenery at The Royal Danish Teatre, Copenhagen between c. 1794 - 1825.*

DKK 10,000-15,000 / € 1,350-2,000



444



444

444 CHIPART

b. c. 1764, d. c. 1825

A pair of Italianate landscapes with ruins and peasants. Unsigned. Gouache on paper. Sheet size 379 x 484 mm each. (2).

Written biographical sources about Chipart are scarce. It is however known that he sporadically worked as a painter of theatrical scenery at The Royal Danish Theatre, Copenhagen between c. 1794 - 1825. DKK 10,000-15,000 / € 1,350-2,000



445

445

**HUBERT ROBERT, STYLE OF,
18TH CENTURY**

Capriccio with anicent ruins. Unsigned. Inscribed verso Robert.
Black chalk and watercolour on paper. Sheet size 226 x 333 mm.
*Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard",
1983, no. 52. Reproduced pl. 52.*

*Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his
estate sale 1839, no. 583 (as Hubert Robert). Here purchased by
Benjamin Wolff (1790-1866) (Lugt 420).*

DKK 6,000-8,000 / € 805-1,050



446

446

HANS GOTTLÖB HENSIGEN

b. 1766, d. 1805

Scene from Northern mythology. A heroic landscape with a cavern and temple architecture. Unsigned. Contour etching on paper coloured by hand. Sheet size 515 x 895 mm.

Hans Gottlob Hensigen was a student of Louis-Jean Deprez. The watercolour is applied by Per Estenberg - another student of Deprez.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 1190. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

A similar etching is at Drottningholm Museum of Theatre.

DKK 6,000-8,000 / € 805-1,050



447

Italian School

447

DOMENICO GARGIULO (CALLED MICCO SPADARO)

b. Naples 1609, d. s.p. 1675

View from a Neapolitan forest. Unsigned. Dated Tenerello A di 13 di Febraro 1649. Black chalk, drawing ink and wash on paper. Sheet size 215 x 310 mm. *Domenico Gargiulo trained in the atelier of Aniello Falcone in Naples and it is told how he along with another student, Salvator Rosa, sketched the surrounding landscapes. The exact location of the forest is not known but variations are used in several of Gargiulo's biblical scenes. Figure studies by Gargiulo are not uncommon but landscapes on the other hand are very rare.*

Literature: Joachim Meyer, "Aggiunte alla Collection de Solimène", Le Dessin Napolitain. Actes du colloque international Ecole Normale Supérieure, 6-8 mars 2008 sous la direction de Francesco Salinas et Sebastian Schütze, Paris/Rome 2010, p. 283.

Provenance: Collection de Solimène. Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 372-396 (one of these lots from Collection Solimène). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 10,000-15,000 / € 1,350-2,000



448

448
GIOVANNI BILIVERT,
ATTRIBUTED TO

b. Florence 1585, d. s.p. 1644

An allegory of painting. A composition with a female artist. Unsigned. Black chalk on paper. Sheet size 177 x 272 mm.

DKK 15,000 / € 2,000

449
ITALIAN SCHOOL,
18TH CENTURY

Jupiter in the clouds with a goddess. Unsigned. Inscribed Perin del Vago - 8 and numbered 203. Pencil, drawing ink and brown wash on paper. Sheet size 204 x 187 mm.

On the reverse a letter.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 88. Reproduced pl. 88.

DKK 8,000 / € 1,050



449

450

**FLORENTINE SCHOOL,
16TH CENTURY**

Saint Bernard of Clairvaux. Unsigned. Drawing ink and wash with a black chalk underdrawing on paper. Sheet size 308 x 132 mm.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 291 (as Salviati). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 8,000-10,000 / € 1,050-1,350



450

451

**NEAPOLITAN SCHOOL,
17TH CENTURY**

The crossing of the Red Sea. Unsigned. Inscribed in an old hand Giulio. Red chalk on paper. Sheet size 184 x 314 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 24. Reproduced pl. 24.

*Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 102 (as Giulio Carpi-
oni). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).*

DKK 6,000-8,000 / € 805-1,050



451



452

452 PALMA IL GIOVANE

b. Venice 1544, d. s.p. 1628

Christ in Limbo with Saint Dismas. Unsigned. Drawing ink, brown wash and white highlights on paper. Sheet size 234 x 194 mm.

Benjamin Wolff has on the mount attributed the drawing to Tintoretto. Drawings by Palma and Tintoretto are often mistaken due to the fact that Palma was a student of Tintoretto and drew in a quite similar manner. Palma executed several studies with variations over the theme and the present study is related to drawings at The Royal Collection of Graphic Art, Copenhagen inv. no. GB 8404 and at British Museum inv. no. 1868.8.9.130.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 47. Reproduced pl. 47.

DKK 30,000-40,000 / € 4,050-5,350



453

453 ♦

GIUSEPPE CADES

b. Rom 1750, d. s.p. 1799

Neoclassical scene with Apollo, Diana and Minerva. Verso Prometheus shaping man of clay. Unsigned. Drawing ink and brown wash on paper. Sheet size 212 x 320 mm.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 76 (as Giuseppe Cades). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 10,000 / € 1,350

454

**NEAPOLITAN SCHOOL,
17TH CENTURY**

The Virgin Mary and Child appears to a king. Unsigned. Inscribed in an old hand Parmigianino. Pencil and brown wash on paper. Sheet size 285 x 201 mm. DKK 8,000-10,000 / € 1,050-1,350



454

455

**FLORENTINE SCHOOL,
SECOND HALF OF
THE 16TH CENTURY**

An allegorical representation of a woman. Unsigned. Drawing ink and brown wash on paper. Sheet size 158 x 91 mm.

On the reverse Spengler's text about the artist.

Provenance: Count Antonio Maria Zanetti (1679/80-1776) (Not in Lugt). Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 288 (as Rosso Fiorentino). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 8,000-10,000 / € 1,050-1,350



455



456

456
LUCA CAMBIASO, CIRCLE OF,
16TH CENTURY

The Entombment of Christ. Unsigned. Drawing ink and wash on paper. Sheet size 211 x 281 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 18. Reproduced pl. 18.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 86 (as Luca Cambiaso). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 15,000-20,000 / € 2,000-2,700



457

457

LUCA CAMBIASO

b. Moneglia 1527, d. Madrid 1585

Three naked resting soldiers. Unsigned. Drawing ink and brown wash on paper. Sheet size 213 x 303 mm. *Probably a design for one of the many commissions for decorations of private palaces that Cambiaso executed. The present study is closely related to a drawing with an almost identical composition which sold at Sotheby's, New York, 29 January 2014, lot 58.*

DKK 30,000-40,000 / € 4,050-5,350



458

458

PIER FRANCESCO CITTADINI

b. Milan 1616, d. Bologna 1681

A group of travellers in a village. Unsigned. Drawing ink and brown wash on paper. Sheet size 265 x 398 mm.

Cittadini travelled to Rome in the 1640s and there he met several Flemish and French artists. They had a great influence on Cittadini which is clearly seen in this drawing.

DKK 8,000-10,000 / € 1,050-1,350



459

459

ITALIAN SCHOOL, C. 1600

Two demons carry off nymphs. Unsigned. Indistinctly inscribed. Drawing ink and red chalk on paper. Sheet size 158 x 215 mm.

DKK 20,000-30,000 / € 2,700-4,050



460



461



462

460
NEAPOLITAN SCHOOL,
18TH CENTURY

Design for a ceiling decoration with the glorification of a warrior. Unsigned. Inscribed in an old hand Pietro da Cortona. Drawing ink and wash on paper. Sheet size 366 x 578 mm.

On the mount Spengler's information about Pietro da Cortona.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 32. Reproduced pl. 32.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 58 (as Pietro da Cortona). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 15,000 / € 2,000

461
FILIPPO BELLINI

b. Urbino 1550, d. Macerata 1604

The Birth of the Virgin. Unsigned. Drawing ink, red chalk and brown wash on paper. Sheet size 205 x 265 mm. DKK 10,000-15,000 / € 1,350-2,000

462 ♦
PALMA IL GIOVANE,
CIRCLE OF, 17TH CENTURY

Studies for a composition with the Madonna and Child. Unsigned. Drawing ink and red chalk on paper. Sheet size 235 x 193 mm.

Verso an engraving by Paolo Veronese.

DKK 15,000-20,000 / € 2,000-2,700



463

463

GIUSEPPE NICOLA NASINI

b. Castel del Piano 1657, d. Siena 1736

Mucius Scaevola. Unsigned. Drawing ink and brown wash over red chalk on paper. Sheet size 84 x 161 mm.

Provenance: Johann Philipp Veith (1768-1837), auction 1835, no. 1226. Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 308 (as Francesco Solimena). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 8,000-10,000 / € 1,050-1,350

464

DOMENICO BECCAFUMI, CIRCLE OF,
16TH CENTURY

A bearded man, presumably an ancient god. Unsigned. Inscribed And. Schiavone. Brown wash and white gouache highlights on paper. Sheet size 193 x 176 mm.

Provenance: Benjamin Wolff (1790-1866) (Lugt 420). Thence by descent. DKK 50,000-75,000 / € 6,700-10,000



464



465

SIGISMONDO CAULA

b. Modena 1637, d. s.p. 1724

A kneeling saint. Unsigned. Red chalk and white highlights on paper. Sheet size 270 x 207 mm.

DKK 15,000-20,000 / € 2,000-2,700

466

CARRACCI SCHOOL, 17TH CENTURY

A lying man. Unsigned. Inscribed Ludovico Carracci no. 2. Black and red chalk on paper. Sheet size 393 x 280 mm.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 103 (as Ludovico Carracci). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 8,000-10,000 / € 1,050-1,350

465



466



467

467

FRANCESCO SOLIMENA

b. Canale di Serino 1657, d. Barra 1747

Study of an arm. Verso studies of men. Unsigned. Inscribed J. C. d'Arpino. Recto red chalk on paper. Verso pencil on paper. Sheet size 173 x 221 mm. *The present drawing will be included in the forthcoming publication Francesco Solimena e le Arti a Napoli, by Nicola Spinosa and other authors, Vol II, I Disegni, by Cristiana Romalli cat. no. A9.*

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 3. Reproduced pl. 3.

Literature: Joachim Meyer, "Aggiunte alla Collection de Solimène", Le Dessin Napolitain. Actes du colloque international Ecole Normale Supérieure, 6-8 mars 2008 sous la direction de Francesco Salinas et Sebastian Schütze, Paris/Rome 2010, p. 283.

Provenance: Collection Solimena. Presumably the book dealers Terres (Naples c. 1750-1830). Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 20 (as Cavaliere d'Arpino). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 30,000-40,000 / € 4,050-5,350



468

468

DOMENICO GARGIULO (CALLED MICCO SPADARO)

b. Naples 1609, d. s.p. 1675

View from Solfatara di Pozzuoli, Naples. Unsigned. Inscribed M. Spadaro. Dated La Zolfatara A di 22 di Marzo 1648. Black chalk, drawing ink and wash on paper. Sheet size 205 x 273 mm.

Domenico Gargiulo was a student of Aniello Falcone in Naples and it is told how he along with another student, Salvator Rosa, sketched the surrounding landscapes. The present drawing is, however, of a later date. The volcanic crater was used by Gargiulo in a painting depicting The Martyrdom of Saint Gennaro. Landscape drawings by Gargiulo are rarely seen on the market.

Literature: Joachim Meyer, "Aggiunte alla Collection de Solimène", Le Dessin Napolitain. Actes du colloque international Ecole Normale Supérieure, 6-8 mars 2008 sous la direction de Francesco Salinas et Sebastian Schütze, Paris/Rome 2010, ill. and discussed pp. 282-283.

DKK 15,000-20,000 / € 2,000-2,700

469

BACCIO DEL BIANCO, ATTRIBUTED TO

b. Florence 1604, d. Madrid 1656

Two artists decorating ceramics. Unsigned. Black chalk and wash on paper. Sheet size 178 x 181 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 13. Reproduced pl. 13.

Provenance: Johann Philipp Veith (1768-1837), auction 1835, no. 1149. Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 21 (as Baccio del Bianco). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 15,000-20,000 / € 2,000-2,700



469



470

470
STEFANO DELLA BELLA,
ATTRIBUTED TO

b. Florence 1610, d. s.p. 1664

Caricature. Unsigned. Drawing ink and wash on paper. Sheet size 160 x 131 mm.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 51 (as Stefano della Bella). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 8,000-10,000 / € 1,050-1,350

471

BARTOLOMEO PASSAROTTI

b. Bologna 1529, d. Rome 1592

A seated woman looking backwards. Unsigned. Drawing ink with a black chalk underdrawing on paper. Sheet size 415 x 280 mm.

Passarotti, a key figure in Bologna at the transition from Mannerism to Baroque, is especially known for his vivid cross-hatching which is clearly seen in the present drawing. The composition is typical for Passarotti and the seated woman can be compared with a drawing of a woman seen from the back at The Willumsen Museum (inv. no. GS. 763) and The Sleeping Woman, formerly in the Oppenheimer Collection (sold Sotheby's Monaco, 1987, lot 34. Gernsheim 3845), both of the approximately same size as the present drawing.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 6. Reproduced pl. 6.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 35 (as Domenico del Barbieri). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

On the reverse an unidentified collector's mark showing an eagle (not in Lugt).

DKK 75,000-100,000 / € 10,000-13,500





472

472

**CENTRAL ITALIAN SCHOOL,
SECOND HALF OF THE 16TH CENTURY**

The Disputation of the Holy Sacrament. Unsigned. Drawing ink and red chalk on paper. Sheet size 290 x 230 mm.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 297 (as Andrea Schiavone). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 15,000-20,000 / € 2,000-2,700

473

POMPEO GHITTI

b. Marone 1631, d. s.p. 1703

Saint Anthony of Padua and The Holy Trinity. Unsigned. Drawing ink on paper. Sheets size 341 x 256 mm.

In the print room of Musée Bonnat Bayonne there is a drawing by Ghitti with the same subject matter but with a slightly different composition. The present drawing is probably a different draft for the same commission.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 82. Reproduced pl. 82.

DKK 8,000 / € 1,050



473

474

**GIOVANNI FRANCESCO GRIMALDI
(CALLED IL BOLOGNESE)**

b. Bologna 1606, d. Rome 1680

Study of trees. Unsigned. Brown drawing ink on paper. Sheet size 323 x 216 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 80. Reproduced pl. 80.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 64 (as Giovanni Francesco Grimaldi, called Il Bolognese). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 8,000-10,000 / € 1,050-1,350



474



475

475

ROMAN SCHOOL, 17TH CENTURY

A reclining river god. Unsigned. Red chalk on paper. Sheet size 256 x 345 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 1. Reproduced pl. 1.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 3 (as Francesco Albani). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 8,000-12,000 / € 1,050-1,600



476

476

ITALIAN SCHOOL, 17TH CENTURY

The Family of Darius before Alexander. Unsigned. Inscribed verso A. Guardi 1784. Red chalk on paper. 276 x 385 mm.

Closely related to Paolo Veronese's masterpiece The Family of Darius before Alexander at National Gallery, London inv. no. NG294.

Provenance: Presumably Michael Keyl (1722-1798) (Not in Lugt). Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 143 (as Paolo Farinati). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 8,000-10,000 / € 1,050-1,350



477



477

PIETRO DA CORTONA,
ATTRIBUTED TO

b. Cortona 1596, d. Rome 1669

Design for an allegorical ceiling composition with Minerva, Mercury and Virtues. Unsigned. Inscribed Beretini da Cortona. Drawing ink and brown wash over black chalk on paper. Sheet size 522 x 325 mm. Exhibited: *The Nivaagaard Collection, "Tegnekunst på Nivaagaard"*, 1983, no. 31. Reproduced pl. 31.

DKK 15,000-25,000 / € 2,000-3,350

478

LUCA CAMBIASO, SCHOOL OF,
16TH CENTURY

Design for a frieze with satyrs, nymphs, tritons and seahorses. Unsigned. Drawing ink and brown wash on paper. Sheet size 202 x 1156 mm.

The subject matter was likely to have been well received since a fragment is known from a drawing attributed to Domenico Parodi at The National Gallery of Denmark, inv. GB5619.

Provenance: Schapers auction 1853 no. 37 (as Cambiaso) (Not in Lugt). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 30,000 / € 4,050



478



479

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MATTIA PRETI

b. Taverna 1613, d. Valletta 1699

The outbreak of Plague in Naples. Study for the frescos at the city gates. Unsigned. Black chalk on paper. Sheet size 247 x 184 mm.

When plague raged Naples in 1656 Mattia Preti was commissioned to paint seven large frescoes for the city gates depicting the Virgin or saints delivering people from the plague. Two oil sketches are in the Capodimonte Museum in Naples. Today only the fresco decorating Porta San Gennaro is preserved.

DKK 20,000-30,000 / € 2,700-4,050



480

480

FRANCESCO SOLIMENA

b. Canale di Serino 1657, d. Barra 1747

Two studies of a walking man. Verso People gathering before a priest. Unsigned. Red chalk and pencil on paper. Verso black chalk. Sheet size 196 x 162 mm.

The present drawing will be included in the forthcoming publication Francesco Solimena e le Arti a Napoli, by Nicola Spinosa et al., Vol II, I Disegni, by Cristiana Romalli cat. no. A10.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 4. Reproduced pl. 4.

Literature: Joachim Meyer, "Aggiunte alla Collection de Solimène", Le Dessin Napolitain. Actes du colloque international Ecole Normale Supérieure, 6-8 mars 2008 sous la direction de Francesco Salinas et Sebastian Schütze, Paris/Rome 2010, p. 284.

Provenance: Book dealers Terres (Naples c. 1750-1830), their inscription recto "g" for grana. Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 20 (as Cavaliere d'Arpino). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 20,000 / € 2,700



481

481

GIOVANNI PAOLO PANINI

b. Piacenza c. 1691, d. Rome 1765

The Arch of Titus. Unsigned. Drawing ink and wash on paper.
Sheet size 285 x 200 mm.

*Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard",
1983, no. 46. Reproduced pl. 46.*

DKK 20,000-25,000 / € 2,700-3,350



482

482

GIOVANNI PAOLO PANINI

b. Piacenza c. 1691, d. Rome 1765

Capriccio with Pantheon. Unsigned. Drawing ink and wash on paper. Sheet size 373 x 247 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 45. Reproduced pl. 45.

Provenance: Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 221 (as Panini). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 20,000-25,000 / € 2,700-3,350



483



483



484

483

**NEAPOLITAN SCHOOL,
19TH CENTURY**

Two views from Naples. Unsigned. Gouache on paper. Sheet sizes 275 x 415 mm and 280 x 405 mm. (2).

Neapolitan views like these were often purchased as Grand Tour souvenirs in the 19th century.

DKK 10,000-15,000 / € 1,350-2,000

484

GIACOMO GUARDI

b. Venedig 1764, d. s.p. 1835

Venetian capriccio with gondolas. Unsigned. Drawing ink and wash on paper. Sheet size 464 x 303 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard", 1983, no. 87. Reproduced pl. 87.

Provenance: Dr. N. Meyer (1775-1855) (Lugt 1812). Johan Conrad Spengler (1767-1839) (Lugt 1434), his estate sale 1839, no. 93 (as Belotto). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

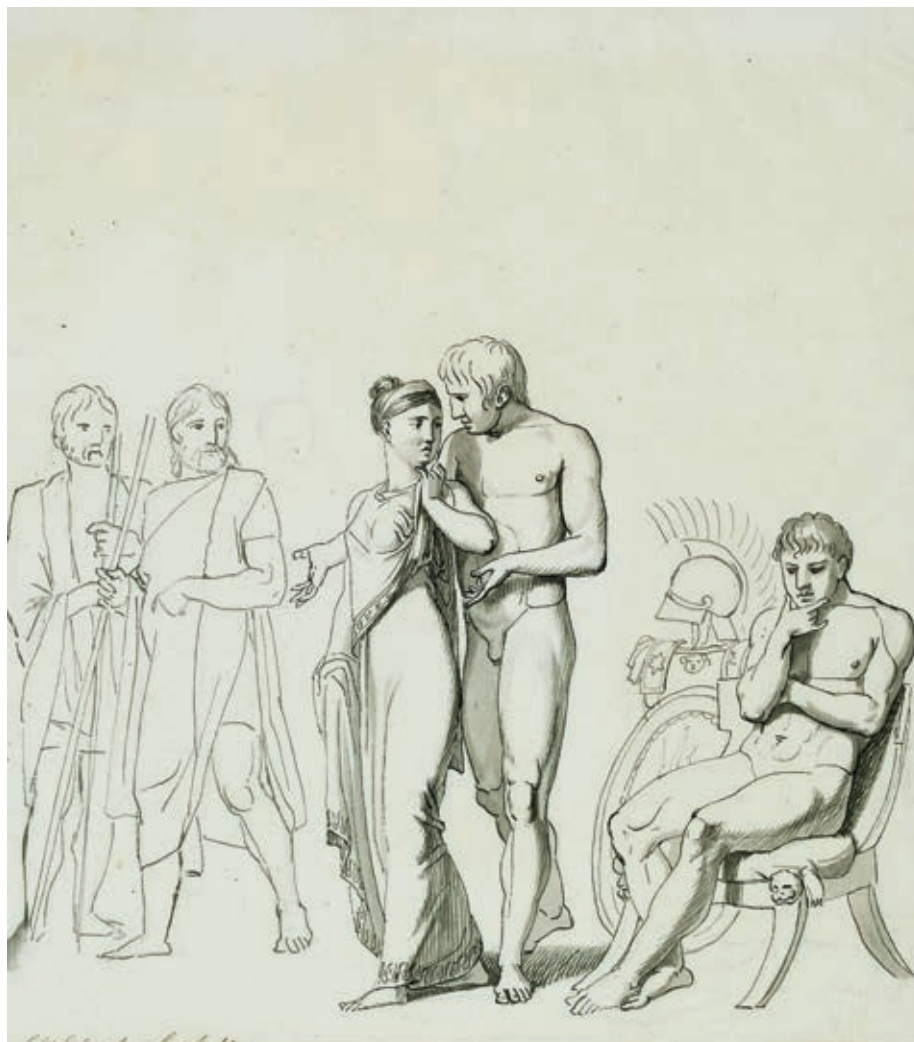
DKK 8,000-10,000 / € 1,050-1,350



485



485 verso



486

Danish School

485

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

A composition with naked young men. Verso a seated woman. 1806. Unsigned. Inscribed C. W. Eckersberg Cat. No. 25. Drawing ink, pencil and wash on paper. Sheet size 260 x 217 mm.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 25 (1806: (in Danish) A seated woman. Verso figures. Hence while mounting Wolff has reversed the main motif as compared to the estate auction). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 15,000-20,000 / € 2,000-2,700

486

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Briseis må forlade Achilles". Briseis has to leave Achilles. Verso a sketch of the same motif. 1806. Unsigned. Inscribed C. W. Eckersberg Cat. No. 45. Drawing ink, pencil and wash on paper. Sheet size 248 x 216 mm.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 45. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 15,000-20,000 / € 2,000-2,700



487

487 ♦

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

Studies from daily life, Paris. Unsigned. Dated by the artist Paris 1834. Verso similar study inscribed Marchand de brioches Balayeurs 983. Pencil and watercolour on paper. 185 x 262 mm.

One of several known sketchbook sheets depicting urban life in Paris. Rørbye's estate auction 1849 lists eight of which this could be one.

Provenance: The estate auction of I.P. Møller 1855, no. 983. Here purchased by Benjamin Wolff (1790–1866) (Lugt 420).

DKK 8,000–10,000 / € 1,050–1,350



488

488 MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

Entrance of S. Ciriaco, Ancona. Unsigned. Inscribed by the artist Ancona Sa. Cherigo a Ancona. Verso inscribed No. 150 M. Rørby. Pencil and watercolour on paper. Sheet size 218 x 297 mm.

Having travelled Turkey and especially Greece, Rørbye was constrained to undergo a period of quarantine upon his arrival at the Port of Ancona (May 19-31, 1836). He writes in his diary 20 May: "Dagen tilbragte jeg ret godt med at skrive og tegne" (The day was well-spent writing and drawing). However, only few drawings are recorded from this involuntary stay. The explanation may be seen in Rørbye's choice of entertainment during his confinement - he writes May 21: "Jeg tilbragte heele Formiddagen paa mit Værelse med at retuschere nogle af mine Tegninger fra Grækenland" (I spent all morning in my room, retouching some of my drawings from Greece).

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 89. Reproduced pl. 89.

Provenance: Presumably the estate auction of Martinus Rørbye 1849, 9. A.a Italien, no. 37. Anonymous sale, Copenhagen 1856, "Fortegnelse over en Samling af Malerier, Studier, Skizzer, Haandtegninger [...]", no. 150. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). no. 150. DKK 15,000-20,000 / € 2,000-2,700

489

JULIUS FRIEDLÆNDER

b. Copenhagen 1810, d. s.p. 1861

Figure drawing at the Academy and View of the plaster cast collection at the Academy. Unsigned. Both inscribed 266. Pencil on paper. Sheet sizes 222 x 242 mm and 217 x 246 mm. (2).

Throned in the center among The Belvedere Torso, Apollino, The Callipygian Venus and Germanicus is Thorvaldsen's portrait sculpture of Countess Osterman-Tolstaja. The cast was exhibited at Charlottenborg 1828. The influential art historian N. L. Høyen notes in his review of the exhibition "This is a work of art that enables the young artist to understand what studying another artwork means, to sense and to seize the living spirit it radiates and thus create a new work of art". The casts served as formal training at the lower ranking School of Plaster at the Academy.

After advancing to the higher ranking Model School a competition system urged students to be diligent in the pursuit of their studies. One reward offered the student the right to pick the best spot when drawing or painting after model. Friedlænder's charming drawing depicting concentrated students studying the male figure at the Academy concurs with a drawing by Wilhelm Bendz in which he shares the atmosphere at an evening class – observed from the opposite side of the podium. With both drawings before us, we can imagine the exact seat and rank of the two artists in the making.

Provenance: The estate auction of Julius Friedlænder 1861, no. 266 (Juvenile works, a lot of three). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 15,000-20,000 / € 2,000-2,700



489



489



490



490

490

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

A naked seated woman and A mother with her child.
1807-1809. Both drawing ink and wash on paper. Un-
signed. 175 x 116 mm and 162 x 123 mm. (2).

*Provenance: The estate auction of the late C. W. Eckersberg
1854 no. 99 and no. 101. Here purchased by Benjamin Wolff
(1790-1866) (Lugt 420). DKK 15,000 / € 2,000*



491

491 ♦

C. W. ECKERSBERG

b. Bläkrog near Aabenraa 1783, d. Copenhagen 1853

A young girl undresses. Verso a ship. 1844. Unsigned. Inscribed verso Eckersberg 463. Pencil and wash on paper. Sheet size 187 x 147 mm.

This drawing is a study for the painting "En ung Pige klæder sig af" (A young girl undresses) from 1844 (Hannover no. 574, private collection).

It is known from his diary that Eckersberg 25 June 1844 employed a new model, and during the summer she stood for him and his students for 135 hours. Four students had signed up for the summer class: Joel

Ballin, Julius Exner, Geskel Saloman and a private female student Caroline Behrens. 11 September Eckersberg writes in his diary (in Danish): "I have finished the figure after the model. Also Ballin, Exner, Saloman and ms Behrens have completed their figures, so the model was dismissed."

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 463 (En kvindelig figur med draperi/ A female figure with drapery). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 40,000-60,000 / € 5,350-8,050



492

492

N. A. ABILDGAARD

b. Copenhagen 1743, d. Frederiksdal 1809

Studies of Narcissus admiring his reflection in the stream. Unsigned. Sepia, drawing ink and wash on paper. Sheet size 159 x 199 mm.

Probably an early preliminary sketch for "Narcissus Studying his Reflection in a Stream", The Royal Collection of Graphic Art (KKSgb3713).

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 3. Reproduced pl. 3.

DKK 20,000 / € 2,700

493

N. A. ABILDGAARD

b. Copenhagen 1743, d. Frederiksdal 1809

From Ossian. Fingal handing Oscar his weapon. Unsigned. Sepia, drawing ink and pencil on laid paper (WM. HONIG). Sheet size 153 x 136 mm.

"Alexander's messenger received by the Persian philosopher" has been suggested as the title of this drawing. The drawing is more likely related to one of Abildgaard's recurring subjects, namely Ossian, and comparable to "Fingal giver Oscar sine Våben", (KUNSTEN Museum of Modern Art Aalborg, inv. nr. NK 1.).

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 1. Reproduced pl. 1.

DKK 15,000 / € 2,000

494

N. A. ABILDGAARD

b. Copenhagen 1743, d. Frederiksdal 1809

Study sheet depicting a male youth carrying an urn and two studies of the male figure. Unsigned. Pencil, drawing ink and wash on paper. Sheet size 115 x 143 mm.

DKK 15,000 / € 2,000



493



494



495

495 ♦

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

Two mythological figures. Verso a sketch of Venus and Cupid. 1807–1809. Unsigned. Inscribed verso C. W. Eckersberg 132. Drawing ink, pencil and wash on paper. Sheet size 199 x 161 mm.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 132 (1807–1809: (in Danish) Two naked figures). Here purchased by Benjamin Wolff (1790–1866) (Lugt 420).

DKK 15,000–20,000 / € 2,000–2,700



496

496 ♦

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

Two female figures. A study for Cecrop's daughters. Verso studies of figures. C. 1814. Unsigned. Inscribed "Studie til Cecrops Døttre tegnet af Prof C. W. Eckersberg Catalog No 8" (Study for Cecrop's Daughters drawn by prof. C. W. Eckersberg catalogue no. 8). Pencil and wash on paper. Sheet size 550 x 405 mm.

This drawing is a study for the painting "Cecrop's Daughters", mentioned in Eckersberg's diary 14 March 1814 and in a letter to J. F. Clemens. The painting is only known from a fragment "Kvindehoved i Profil" (Woman's head in profile) (Hannover no. 142) and from an oil sketch "Cecrops Døtre opdager Minervas Hemmelighed" (The daughters of Cecrop discover Minerva's secret) (Hannover no. 142, Glyptoteket inv. no. MIN 0877) and from another drawing (in Danish) "Draft for The daughters of Cecrop discover Minerva's secret" (the estate auction of Eckersberg 1854 no. 625, The National Gallery of Denmark inv. no. KKSgb4213).

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 8 (Nogle større Tegninger (a few large drawings) 1813–1815). Here purchased by Benjamin Wolff (1790–1866) (Lugt 420).

DKK 30,000–40,000 / € 4,050–5,350

496 ♦

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

Two naked young men. Verso sketches of figures. 1811–1813. Unsigned. Verso inscribed tegnet af professor C. W. Eckersberg i København. Drawing ink, pencil and wash. Sheet size 236 x 167 mm.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 252. Here purchased by Benjamin Wolff (1790–1866) (Lugt 420).

DKK 10,000–15,000 / € 1,350–2,000



497



498



498

498

I. P. MØLLER

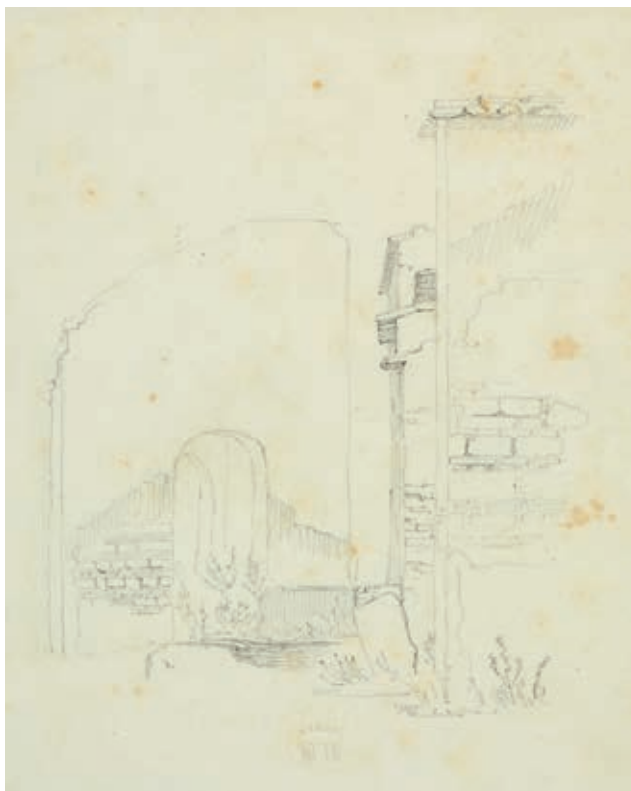
b. Faaborg 1783, d. Copenhagen 1854

Two views from Møn. Unsigned. Inscribed by the artist: Taleren paa Møns klint seet fra Liselund and Sommerspiret på Graaryg paa Moen. One inscribed verso: 278. Prof J. P. Møller. Pencil and drawing ink on paper. Sheet sizes 206 x 252 mm and 206 x 267 mm. (2) According to the estate auction, both drawings are from 1814. Møller was at this time preoccupied with his reception piece for the Academy (*Landscape from Vordingborg with a view towards Møn, 1815*). A sketchbook drawing, a panoramic view from Møn, dated July 1814, is in the Royal Collection of Graphic Art.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 66 & 67. Reproduced pl. 66 & 67.

Provenance: The estate auction of I. P. Møller 1855, nos. 278 and 279. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 6,000-8,000 / € 805-1,050



499

499

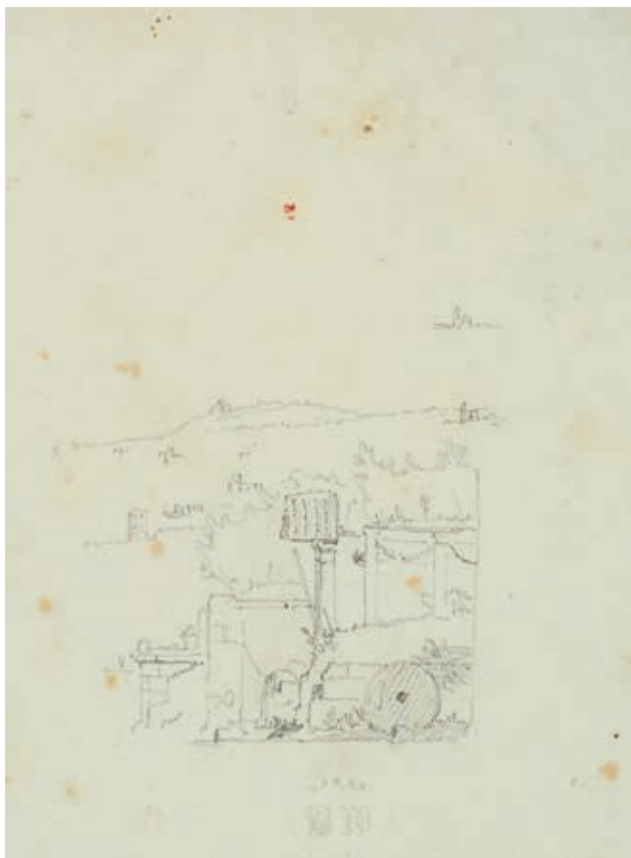
CHRISTEN KØBKE

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

Two sketchbook studies from the Herculaneum Gate at Pompeii. Unsigned. Pencil on paper. Sheet sizes 145 x 112 mm and 205 x 168 mm. (2)

Both drawings are studies for Købke's "Porten ved Via Sepulcralis I Pompeji", 1840 (Den Hirschsprungske Samling). The larger representing the right-hand side and the smaller depicting the view in the center.

DKK 10,000-15,000 / € 1,350-2,000



499



500

500

DANKVART DREYER

b. Assens 1816, d. Barløse 1852

Ganymede filling the Cup. Signed D. Dreyer. Inscribed in upper left corner K 1. In lower left corner 160 6 716. Verso Ganimedes. Black chalk on paper. Sheet size 561 x 433 mm.

With an ambition of having a complete oeuvre of Thorvaldsen's work at The Academy, plaster casts were commissioned and shipped from Rome to Copenhagen over a course of 15 years. The plaster version of Ganymede filling the Cup arrived in 1825. The marble version arrived on the Galathea during the month of August 1833 and exhibited at Charlottenborg the year after.

Among the collection of model drawings at the Danish National Art Library, four depict Ganymede and of these, two were executed under the guidance of J. L. Lund – Dreyer's favoured professor at the Academy from 1833.

DKK 8,000-12,000 / € 1,050-1,600



501

501 JULIUS FRIEDLÆNDER

b. Copenhagen 1810, d. s.p. 1861

Academy study of a male model. Dated Januari 1829. Approved by J. L. Lund and inscribed No. 12 and "Har erhødt den mindre Medaille". Black chalk on paper. Sheet size 490 x 380 mm.

Friedländer was awarded the small Silver Medal for this drawing. During his academy training he was awarded both the Small and the Large Silver Medal. His attempts to win the most coveted prize at the Model School, the Gold Medal, were in vain.

Provenance: The estate auction of Julius Friedländer 1861, no. 451 (A collection of Model drawings). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 6,000-8,000 / € 805-1,050



502

502

C. A. LORENTZEN

b. Sønderborg 1746, d. Copenhagen 1828

A bear handler and performers at the fair at Dyrehaven (The Deer Park) north of Copenhagen. Unsigned. Inscribed recto and verso fra (from) C.A. Lorentzen til (to) Købke. Pencil, black chalk and wash on paper. Sheet size 182 x 318 mm.

The physically and academically aged C. A. Lorentzen was Christen Købke's professor at the Academy from 1826 until his death in 1828.

Commonly referred to as Bakken "The Hill", The Deer Park north of Copenhagen has been a popular destination since the late 16th century. For the King it had served as a hunting ground. For the society it was a different kind of amusement: Innkeepers, theatre ensembles, hawkers, bear handlers and horsemen would entertain the crowds. Listed in C. A. Lorentzen's 1829 estate auction from 1829 are two companion pieces depicting a similar scene – it is plausible that the drawing is related to these. For the generation following Lorentzen, The Deer Park became one of the favoured excursion spots for plein-air studies.

Provenance: Presumably Christen Købke's 1848 estate auction, no. 14, "En Bjørnetrækker", under "Haandtegninger af forskellige danske Kunstnere". Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 8,000 / € 1,050

503

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

The death of Virginia. Signed and dated Eckersberg inv. Febr. 1804. Drawing ink and wash on paper. Sheet size 333 x 425 mm.

This is probably the first original large figurative composition Eckersberg executes at the Academy, where he had just begun in January 1804. It is listed as no. 1 and the earliest dated - February 1804 - at his estate auction, followed by "The Massagetean Queen Tomyris plunges the head of Cyrus into a vessel of blood" (The National Gallery of Denmark, inv. no. KKSgb3993), dated September 1804 and the oldest drawing by Eckersberg at the National Gallery of Denmark.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 14. Reproduced pl. 14.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 1 (Tegninger (Drawings) 1804), here titled (in Danish) "Virginia is killed by her father at the square in Rome". Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 30,000-40,000 / € 4,050-5,350



503

504

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

Woman putting on her slippers. 1843. Unsigned. Inscribed verso Eckersberg 461. Drawing ink and pencil on paper. Sheet size 166 x 120 mm.

This drawing is a study for the painting "Nøgen kvinde i færd med at drage sin tøfler på" (Naked woman putting on her slippers) from 1843 (Hannover no. 567, Glyptoteket inv. no. MIN 2062).

At Eckersberg's summer class at the Academy in the summer of 1843, Eckersberg had found a new female model, Madam Hack. During the summer she stood for Eckersberg and his students in two different positions. 25 July 1843 the class begins working with the second position. On this date Eckersberg writes in his diary about the present drawing (in Danish): "I have drawn a figure after the model...." 5 studies of Madam Hack in the same position but from different angles painted by the students of the summer class are known. The students are Jens Vilhelm Top, Joel Ballin, H. J. Hammer, Friedrich Theodor Baasch og Carl V. Balsgaard. This drawing by Eckersberg is very similar to the final painting.

Exhibited: Hirschsprung, "Den nøgne guldalder", 1994 no. 60, reproduced p. 131.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 461 (En kvindelig figur med draperi/A female figure with drapery). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 60,000-80,000 / € 8,050-10,500



504



505

505

C. W. ECKERSBERG

b. Blåknag near Aabenraa 1783, d. Copenhagen 1853

A seated nude. Unsigned. Inscribed verso Eckersberg 1841. Pencil on paper. Sheet size 147 x 180 mm.

Wolff's dating inscribed on the back of the drawing is not correct. The identical pose of the model suggests that the drawing is from the same session as the drawing by L. A. Smith (see cat. no. 507) dated 1843.

DKK 10,000-12,000 / € 1,350-1,600

506

N. A. ABILDGAARD

b. Copenhagen 1743, d. Frederiksdal 1809

Study of a kneeling woman offering fruit. Signed N. Abildgaard. Inscribed verso Til Det Kongelige Tegne...[?] Akademia. Sepia on paper. Sheet size 148 x 184 mm.

DKK 15,000 / € 2,000



506



507

507

L. A. SMITH

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

A seated model. Signed and dated Schmidt 1843. Inscribed verso nr. 68 Schmidt. Pencil on paper. Sheet size 292 x 235 mm.

As is the case with other private pupils of C.W. Eckersberg, a number of Smith's model drawings from the early 1840s correspond to drawings executed by the professor during the same session. Observing from Eckersberg's right side, Smith's detailed and highly finished study of the female model accompanies A seated nude, cat. no. 505.

Provenance: Anonymous sale, Copenhagen 1856, "Fortegnelse over en Samling af Malerier, Studier, Skizzer, Haandtegninger [...]", no. 68. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 8,000-10,000 / € 1,050-1,350



508

508

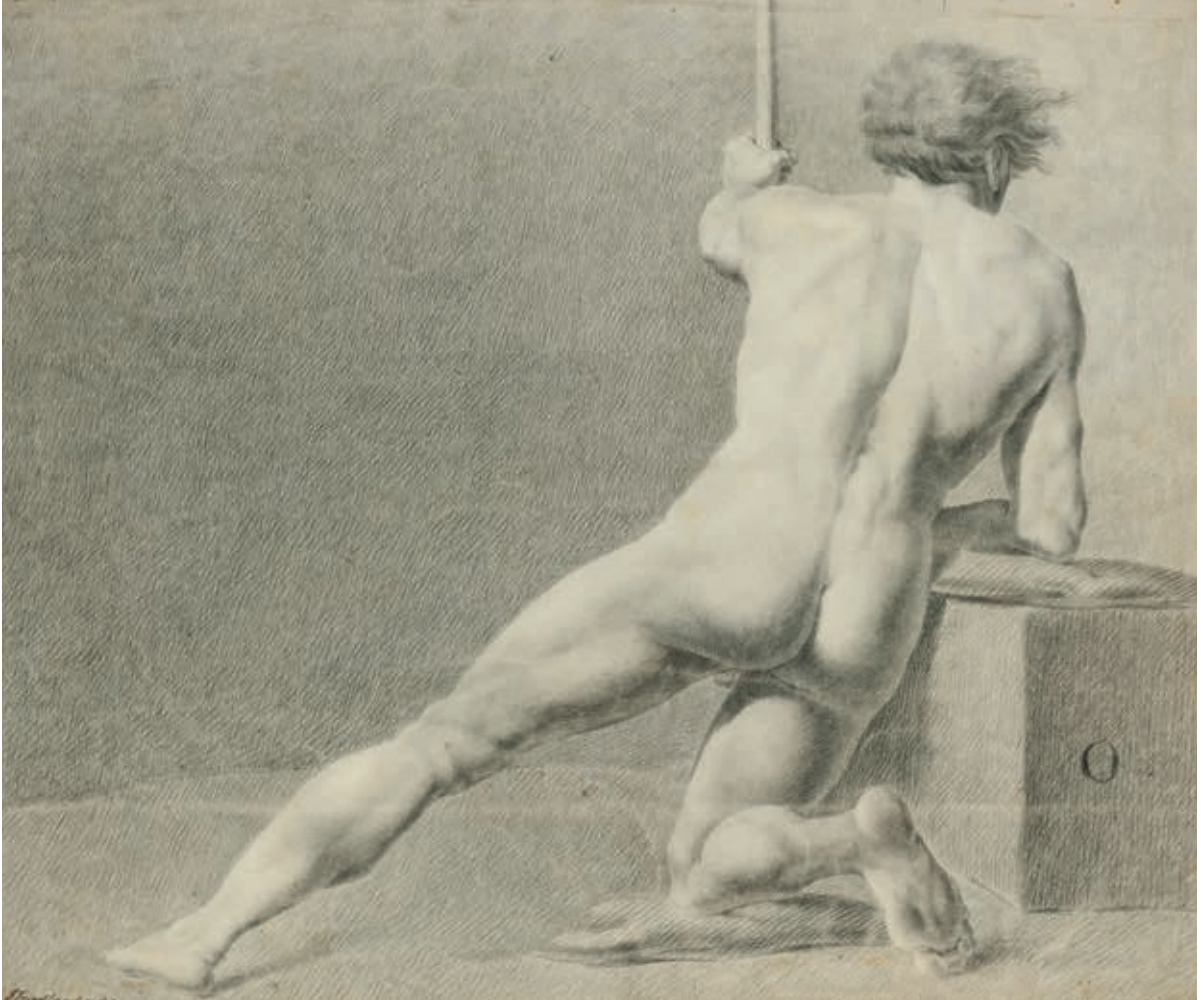
FREDERIK SØDRING

b. Aalborg 1809, d. Hellerup 1862

Preliminary study for "En ung kunstner beskæftiget med at male efter naturen et parti ved Frederiksberg". A young artist painting a view of Frederiksberg from nature. 1829. Unsigned. Pencil on paper, squared for transfer. Sheet size 168 x 187 mm.

*Frederik Sødring exhibited three paintings at the annual Spring Exhibition at Charlottenborg 1829: Catalogue no. 90, "A young artist painting a view of Frederiksberg from nature", depicts a painter's camp in the countryside. Sheltered under a canvas tent, entertained by two fellow artists, the young painter sits in front of his easel with a palette, maulstick and brushes. The painting on the easel is probably catalogue no. 91, "View after Nature". Sødring's competition piece from the previous year. "A young artist painting a view of Frederiksberg from nature" is acknowledged as the first time an artist's outdoor work served as a subject for an exhibition painting (Jesper Svenningsen in *For pleasure and for prizes. Danish plein-air painting of the 1820s. Perspective, The National Gallery of Denmark 2015*). Unlike a small sketchbook study, "Sødring and Hilker's Tent in Charlottenlund" (The Museum of National History), clearly executed in situ, the detailed compositional drawing showing the three artists is likely to have been conceived in the artist's studio.*

DKK 15,000 / € 2,000



509

509

JULIUS FRIEDLÆNDER

b. Copenhagen 1810, d. s.p. 1861

A male academy. Unsigned. Inscribed and dated O. December 1824. Black chalk on paper. Sheet size 430 x 514 mm.

Among the earliest academic drawings by Friedlænder. Two almost identical drawings recorded in the Danish National Art Library suggests that the young student was copying from drawings and engravings under the supervision of Clemens.

*Provenance: The estate auction of Julius Friedlænder 1861, no. 451 (A collection of Model drawings). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).
DKK 6,000-8,000 / € 805-1,050*



510

510

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

A seated female figure dressed in classical drapery. 1807-1809. Unsigned. Inscribed C. W. Eckersberg. Cat. no 108. Pencil and wash on paper. Sheet size 170 x 142 mm.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 108 (in Danish: Drawings 1807-1809, "2 sheets. A female figure. - Two soldiers and other figures"). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 10,000-15,000 / € 1,350-2,000

511 ♦

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Zephyr bortfører Psyche". Zephyr abducts Psyche. Verso a composition with figures. 1807-1809. Unsigned. Inscribed Zephyr bortfører Psyche, tegnet af Prof. C. W. Eckersberg. Cat. No. 117. (Zephyr abducts Psyche, drawn by Prof. C. W. Eckersberg. Cat. no. 117). Black chalk and wash on paper. Sheet size 387 x 305 mm.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 117 (Tegninger (Drawings) 1807-1809). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 30,000-50,000 / € 4,050-6,700



511



512

512 ♦

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

Svanhilde at the shore. Verso sketches of a mask and a decorative detail. 1807-1809. Unsigned. Inscribed C. W. Eckersberg N. 133. Drawing ink, pencil and wash on paper. Sheet size 260 x 210 mm.

Study for the painting "Svanhilde paa Strandbredden ventende Alger" (Svanhilde at the shore waiting for Alger), 1809, Hannover no. 54 (private collection).

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 15. Reproduced pl. 15. In the catalogue Claus M. Smidt describes the drawing as (in Danish): "Svanhilde, who belongs to the Norse mythology, is depicted so lifelike, that one should think she is drawn after model. Look at the shoe of the right foot - it looks like an ordinary slipper."

*Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 133 (here described as Alkyone at the shore). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).
DKK 10,000-15,000 / € 1,350-2,000*



513

513

C. W. ECKERSBERG

b. Blåskrog near Aabenraa 1783, d. Copenhagen 1853

"Klopstocks Monument ved Ottensen". The monument of Klopstock at Ottensen. Unsigned. Inscribed Klopstocks Monument tegnet af C. W. Eckersberg No 177. Drawing ink and wash on paper. Sheet size 225 x 197 mm.

Friedrich Gottlieb Klopstock (1724-1803) was a German poet born in Quedlinburg. In 1751 he settled in Copenhagen, where he for many years stood high in both Count Bernstorff's, Count A. G. Moltke's and Frederik V's favour. He is buried in Hamburg-Ottensen.

Eckersberg has drawn his monument in 1810 on his way through Germany to Paris.

Exhibited: ARoS, Aarhus Art Museum, "C. W. Eckersberg", 1983 (not in catalogue).

The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 16. Reproduced pl. 16.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 177. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 20,000-30,000 / € 2,700-4,050

514 ♦

JENS PETERSEN LUND

b. 1725, d. Copenhagen 1794

The Pyramid of Cestius and seven scenic views from Rome. Unsigned. Drawing ink and watercolour on paper. Sheet sizes 118 x 160 mm – 133 x 189 mm. (8).

Initially a painter of historical subjects under the guidance of C. G. Pilo at the newly established The Royal Danish Painting, Sculpture and Building Academy of Copenhagen, Jens Pedersen Lund (c.1731 – c. 1794) was the first formally trained landscape painter in Denmark. During the formative years in Rome (1762-1765), J. P. Lund produced these small scale, virtuously executed "veduta esatta", i.e. exact vedute, topographically accurate depictions of cityscapes.

They correspond by subject and technique with similar views in The Royal Collection of Graphic Art and are in some cases closely related to a series of etched views published by J. P. Lund in Rome 1764.

Of the four views sold at Gottfried Schaper's 1853 estate sale, one has a further drawing on the verso, inscribed in Danish "du ser heraf kiære Harsdorff, at jeg vill Vorres gamle Zibiziger Juu[?]] stetye Vele[?]" (please note my dear Harsdorff, I have the best intentions for our old Zibiziger Juu stetye Vele). The sculptor C. F. Stanley and the architect C. F. Harsdorff accompanied J. P. Lund on the Grand Tour.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, nos. 52-58. Reproduced pl. 52-58.

Provenance: Four from the estate auction of Gottfried Schaper 1853 no. 135. All from Benjamin Wolff (1790-1866) (Lugt 420).

DKK 8,000-10,000 / € 1,050-1,350





515

515

L. A. SMITH

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

Florentine. Signed and dated Schmidt Aug 1840. Inscribed in upper right corner Florentine/ Smith. 1840 and inscribed verso Florentine Nr. 1. Schmidt. Aug 1840. Pencil on paper. Sheet size 270 x 191 mm.

In his diary 21 August 1840 Eckersberg mentions this drawing session. Having arranged the pose of the model Florentine, C. W. Eckersberg places himself to the right of "Lille-Smith" (Little-Smith), hence draws Florentine, seen from the side instead of from the front as L. A. Smith in this drawing. Eckersberg's drawing (Standing female model, KKS13162) served as a preparatory study for "Pige i badet", 1840 (Emil Hannover no. 549. Den Hirschsprungske samling).

DKK 6,000-8,000 / € 805-1,050



516

516 ♦

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

A mythological figure. Verso a forest scene. 1807-1809. Unsigned. Inscribed C. W. Eckersberg Cat. No. 111. Pencil on paper. Sheet size 187 x 148 mm.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 111 (1807-1809 (in Danish): 3 sheets with figures). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 8,000-10,000 / € 1,050-1,350



517

517

BERTEL THORVALDSEN

b. Copenhagen 1770, d. s.p. 1844

Cupid and Hymen. Signed Thorvaldsen. Inscribed on the mount by Wolff Denne haandtegning er mig foræret af Alb Thorwaldsen selv. B. Wolff (This drawing is presented to me by Alb Thorwaldsen personally. B. Wolff). Pencil on paper. Sheet size 240 x 173 mm.

The subject of Cupid and Hymen is related to a bas-relief Thorvaldsen designed for King Christian VIII and Queen Caroline Amalie's 25th wedding anniversary in 1840. Still pre-occupied with the theme and having promised H. C. Andersen a drawing, Thorvaldsen came up with the idea while staying at Nysø manor during the month of June 1840. Pleased with the design, Thorvaldsen used it for a bas-relief the following day. The Wolffs were close with the Stampes at Nysø and it is plausible that Thorvaldsen not only presented a drawing to H. C. Andersen, but also one to Wolff during these last days of June 1840. H. C. Andersen's drawing was inserted in an album, now at The Royal Library, and a third, almost identical drawing, is in Nasjonalgalleriet in Oslo.

DKK 10,000-12,000 / € 1,350-1,600



518

518 ♦

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

Sketches of a young girl crying. Verso a figure composition with a child and women, and a ship. 1807-1809. Unsigned. Inscribed C. W. Eckersberg Cat. No. 99. Drawing ink on paper. Sheet size 232 x 177 mm.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 99 (1807-1809: (in Danish) two sheets with female figures). Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 8,000-10,000 / € 1,050-1,350



519

519 C. W. ECKERSBERG

b. Bläkrog near Aabenraa 1783, d. Copenhagen 1853

Allegorical scenery. Unsigned. Dated Juni 1806. Inscribed C. W. Eckersberg Cat. No. 55. Sheet size size 276 x 229 mm.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 55. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 15,000-20,000 / € 2,000-2,700



520

520

VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

Cliffs at Anacapri. Signed with monogram and dated VK Capri 18/4 1851. Inscribed verso Nr. 85 W Kyhn Parti af Klipper på Capri. Drawing ink and wash on paper. Sheet size 216 x 276 mm.

Among the few recorded drawings from the artist's brief stay in Italy, Sept. 1850 – June 1851. The study of cliffs was not entirely new to Kyhn. During the 1840s he would draw, paint and publish experimental etchings depicting slopes with rugged cliffs and rocks from the Island of Bornholm. Vilhelm Kyhn was co-founder of The Society of Danish Etchers (Den Danske Radeerforening) 1853 and on a wider scale his Drawing School for Women (Tegneskolen for Kvinder), established 1865, proved instrumental in the breakthrough for female artists.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 37. Reproduced pl. 37.

Provenance: Anonymous sale, Copenhagen 1856, "Fortegnelse over en Samling af Malerier, Studier, Skizzer, Haandtegninger [...]", no. 85. Here purchased by Benjamin Wolff (1790–1866) (Lugt 420). DKK 6,000–8,000 / € 805–1,050

521

I. P. MØLLER

b. Faaborg 1783, d. Copenhagen 1854

View from St. Cloud. Unsigned. Dated Vue á St. Cloud d'après Nature d 26 Juni 1811. Drawing ink and wash on paper. Sheet size 190 x 260 mm. *A lifelong friendship was forged when C. W. Eckersberg and I. P. Møller met at the Academy in Copenhagen and travelled together to Paris. In his Paris diary, Eckersberg gives an account of their daily life in Rue de Baune; early breakfasts, visits to the Opera, dinners in Neuilly and several excursions to the vicinities of Paris. The estate auction of I.P. Møller lists four other views from St. Cloud equally dated June 26. A view towards St. Cloud was completed by Eckersberg the following day.*

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 62. Reproduced pl. 62.

Provenance: The estate auction of I.P. Møller 1855 no. 200. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 15,000-20,000 / € 2,000-2,700



521



522

522

VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

Landscape with oak trees. Unsigned. Inscribed verso Nr 54 W. Kyhn del. Pencil and drawing ink on paper. Sheet size 365 x 290 mm.

The judicious addition of ink in the shaded areas and the highly graphical finish suggests that the artist may have considered this as a study for an etching.

Provenance: Anonymous sale, Copenhagen 1856, "Fortegnelse over en Samling af Malerier, Studier, Skizzer, Haandtegninger [...]", no. 54. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 6,000-8,000 / € 805-1,050



523

523

HERMANN CARMIENCEKE

b. Hamburg 1810, d. Brooklyn 1867

A group of trees, Wechselburg. Unsigned. Inscribed and dated Wechselburg Juli 1837 and Tegnet af H. Carmiencke. Pencil and wash on paper. Sheet size 333 x 425 mm.

In 1836, Carmiencke was introduced to Countess Emilie von Schönburg (1806-1880). He stayed with his patroness at the Castle Wechselburg on several occasions, and for a short period of time he held a position as a drawing teacher to the Countess' daughter.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 8. Reproduced pl. 8. DKK 6,000-8,000 / € 805-1,050



524



524

524

G. L. LAHDE

b. Bremen 1765, d. Copenhagen 1833

The printmaker inking a plate, and A tailor working at his desk. Unsigned. A patch of paper attached to the lower right corner of the former, dated by the artist: d. 15 Janu 1791. Drawing ink and wash on paper. Sheet sizes 155 x 118 mm and 142 x 140 mm. (2)

Despite good intensions and hard work, Lahde the artist never received the necessary recognition from his contemporary peers – their verdict was in fact quite blunt. As a printmaker and publisher, however, Lahde's legacy is undeniable. In addition to numerous printed works after Abildgaard, Thorvaldsen and Eckersberg, his publications on topography, everyday life and costumes remain sources of historical significance.

"The printmaker inking a plate" and "The tailor working at his desk" were probably intended for a series of prints depicting local crafts.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, nos. 39 & 40. Reproduced pl. 39 & 40. DKK 6,000-8,000 / € 805-1,050

525 ♦

FREDERIK SØDRING

b. Aalborg 1809, d. Hellerup 1862

Sheet with a study of a young travelling artist and a couple caught in a strong breeze. Signed and dated F. Södring Söndagen Den 7de October 1830. 1832. Verso studies of foliage and trees. Pencil and watercolour on paper. Sheet size 180 x 150 mm.

This sheet was originally dated Sunday the 7th of October 1830. However, the 7th was a Thursday and later corrected to 1832. The drawing marks the formative years when the young artist, filled with wanderlust, would take leave on the first of several artistic journeys - not to the south, but to Sweden and Norway.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 93. Reproduced pl. 93. DKK 8,000-10,000 / € 1,050-1,350



525

526 ♦

C. W. ECKERSBERG

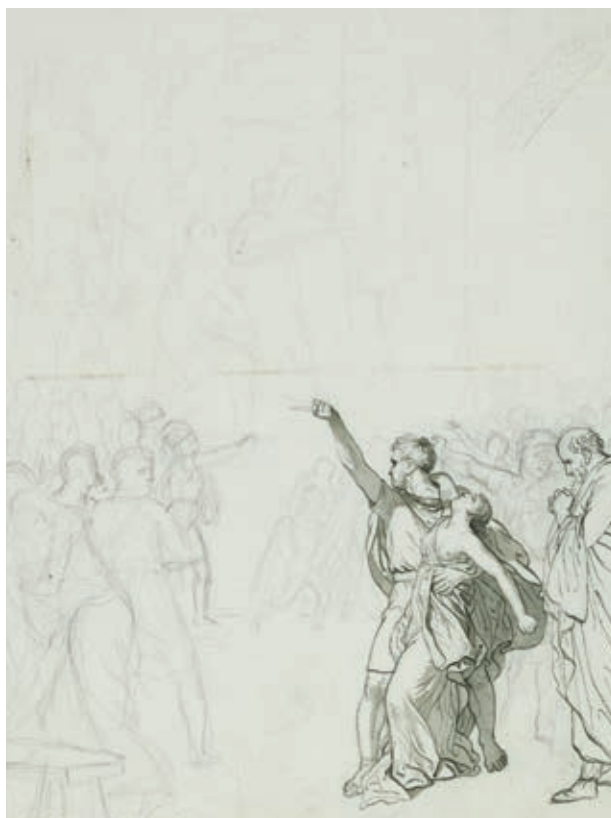
b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

Virginia is killed by her father. Verso a mythological scene with Mercury. 1807-1809. Unsigned. Inscribed C. W. Eckersberg Cat. No. 136. Drawing ink, pencil and wash on paper. Sheet size 275 x 210 mm.

Eckersberg has previously been occupied with this motif. His first original large figurative composition executed at the Academy in 1804 also depicts the death of Virginia. That drawing is also a part of the Wolff-collection cf. cat. no. 503.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 136. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420).

DKK 15,000-20,000 / € 2,000-2,700



526



527

527

A. W. BOESEN

b. Vigerslev 1812, d. Bologna 1857

A group of trees at Villa Doria, Albano. Signed and dated Boesen Albano Villa Dorea October 1846. Pencil on paper. Sheet size 263 x 331 mm.

Boesen is among the lesser known artists of the Danish Golden Age. His first stay in Italy, 1845-1847 was sponsored by the Academy in Copenhagen. After a longer stay in Capri, Sorrento and Sicily, Boesen returning to Rome, notes in a letter "... I have decided to remain in Albano and collect studies of Holly Oaks". It is during this period he works on the panoramic view overlooking the woods at Villa Barberini (The National Gallery of Denmark).

DKK 6,000 / € 805

528

FRIEDRICH THØMING

b. Eckernförde 1802, d. Naples 1873

Sorrento, on the Bay of Naples. C. 1830. Unsigned. Inscribed verso Thøming-Sorent 508. Pencil on paper. Sheet size 230 x 290 mm.

Friedrich Thøming was a pupil of I. P. Møller (1783-1854) at the Royal Danish Academy of Fine Arts in Copenhagen. Except for brief stays in Munich (1825-27) and Frankfurt (1839) Thøming worked in Italy throughout his life – in the latter part he settled permanently in Naples. He was among the artists closest to Bertel Thorvaldsen. Of the eleven recorded works by Thøming in Danish museums, nine are in The Thorvaldsen Museum and among them "The Bay of Naples, Thorvaldsen and Thøming seated in the nearest fishing-boat with other travellers", 1828. Wealthy Grand Tour travellers considered it prestigious to follow the taste of Thorvaldsen. Thøming received commissions from German and Danish collectors including the Danish Crown Prince Christian Frederik.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 94. Reproduced pl. 94.

Provenance: The estate auction of Julius Friedländer 1861, no. 508. Here purchased by Benjamin Wolff (1790-1866) (Lugt 420). DKK 6,000-8,000 / € 805-1,050



528



529

529

HERMANN CARMIENCEKE

b. Hamburg 1810, d. Brooklyn 1867

Study of cliffs at Sebnitz. Signed and dated Sebnitz, 1836 d 15/6. Carmiencke. Pencil and wash on paper. Sheet size 196 x 299 mm.

Hermann Carmiencke was a prolific painter, draughtsman and etcher. A pupil of J. C. Dahl in Dresden (1831-1834) and a private pupil of C. W. Eckersberg (1783-1853) in Copenhagen. This delicately finished study of cliffs and vegetation was completed during a short stay in Sachsen 1835-1836. Scholars have suggested that these detailed studies by Carmiencke may have had some influence on J. Th. Lundbye.

DKK 6,000-8,000 / € 805-1,050

530

FREDERIK KRAFT

b. Copenhagen 1823, d. Frederiksberg 1854

Study of a tree. Signed and dated F. Kraft 1845. Pencil on paper. Sheet size 311 x 246 mm.

Frederik Kraft, the illegitimate son of King Chr. VIII and a gifted painter and draughtsman, died at the age of 31. He left the Academy at an early age and with a few exceptions he focused entirely on landscapes: notably views from the northern part of Zeeland or from his stay in Italy (1851-1853). The drawings and sketchbook studies of Frederik Kraft are preeminent – whether they be of clouds, rocks or trees. Of the latter he would often differ between a tree or the skeleton of a tree. Several of these studies were sold at the artist's estate auction 1854. DKK 6,000-8,000 / € 805-1,050



530



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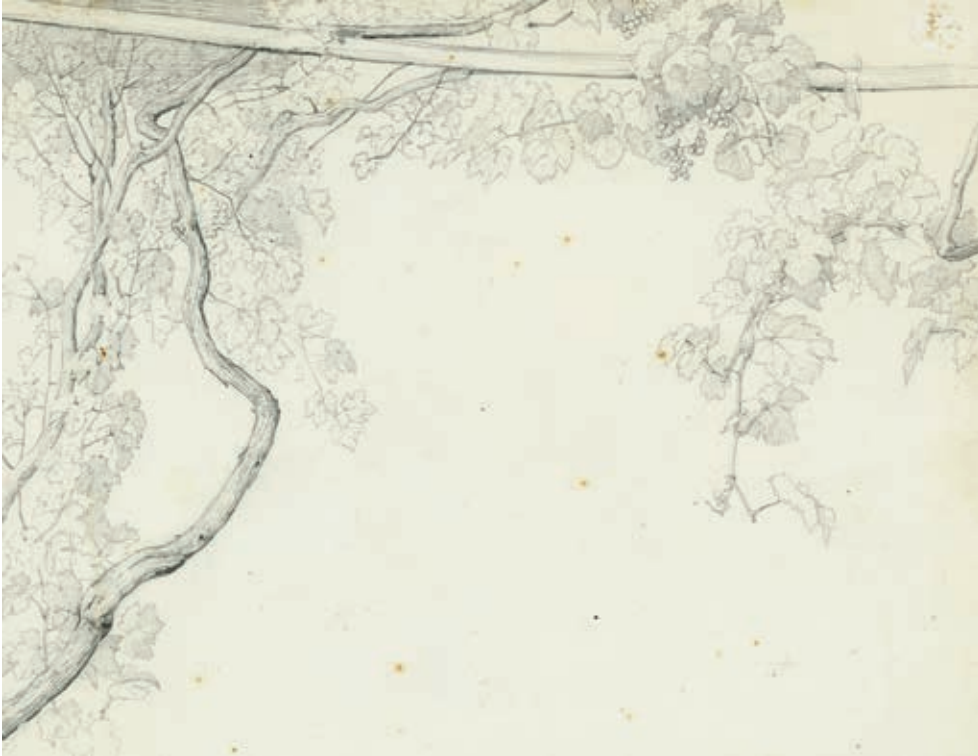
JULIUS FRIEDLÆNDER

b. Copenhagen 1810, d. s.p. 1861

A Brigand from the Roman Campagna posing in a studio. Unsigned. Inscribed and dated by the artist Rom d. 15 Novb 1843. Pencil and white on paper. Sheet size 237 x 192 mm.

Friedlænder's estate auction lists several studies and drawings depicting costumes, trades and studies of inhabitants of Rome.

DKK 6,000-8,000 / € 805-1,050



532



533



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JULIUS FRIEDLÆNDER

b. Copenhagen 1810, d. s.p. 1861

Vine covered pergola, Capri. 1843. Unsigned. Pencil on paper. Sheet size 205 x 264 mm.
The vine covered pergola often served as a picturesque detail in several of Friedlænder's drawings from Capri. Using the vine as repoussoir, Friedlænder lets the viewer contemplate on the alluring and meditative gaze into the endless horizon.

DKK 6,000-8,000 / € 805-1,050

533 ♦

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

A sailing ship. Unsigned. Verso a sketch with distance records. Inscribed, cropped and only partially readable, C. W. Eckersberg 18[?]. Pencil on paper. Sheet size 266 x 325 mm.

DKK 8,000-10,000 / € 1,050-1,350

534 ♦

FREDERIK SØDRING

b. Aalborg 1809, d. Hellerup 1862

Albech's children at sleep. Verso View from Copenhagen. Unsigned. Inscribed by the artist Albechs Børn d. 9 April Kl 9 af 1828. Pencil and watercolour on paper. Sheet size 146 x 184 mm.

Exhibited: The Nivaagaard Collection, "Tegnekunst på Nivaagaard 2", 1984, no. 91. Reproduced pl. 91.

DKK 6,000-8,000 / € 805-1,050



LE SORT DES ARTISTES

535

535

J. F. CLEMENS (AFTER N. A. ABILDGAARD)

b. Stettin 1748, d. Copenhagen 1831

"Le Sort des Artistes". 1786. Etching and engraving on paper. Plate size 180 x 226 mm.
 Leo Swane, "J.F. Clemens: Biografi samt Fortegnelse over hans Kobberstik", Copenhagen 1929, no. 221-III (IV).

Behind the painting the artist deadens his ear to the critics pouring scorn on his work. On the left, the goddess Minerva, protector of art, is silently watching with wonder. Le Sort des Artistes (the fate of the artists) is one of many engraved, often satirical compositions after the learned Nicolai Abildgaard (1743-1809) and in this case, a caustic comment on the lack of knowledge on the part of the ridiculed critics in the center – the public.

DKK 6,000-8,000 / € 805-1,050



536 actual size

536

JULIUS FRIEDLÆNDER

b. Copenhagen 1810, d. s.p. 1861

A young boy wearing a large hat. Unsigned. Inscribed 209. Oil on paper. Sheet size 83 x 90 mm.

Provenance: The estate auction of Julius Friedländer 1861, no. 209. Here purchased by Benjamin Wolff.

DKK 6,000-8,000 / € 805-1,050

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The Wolff Collection

ONLINE

Preview: 28, 29 and 31 May 10 am - 5 pm

Baltikavej 10, Nordhavn, Copenhagen

Auction: Friday 1 June at 3 pm



BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

Disse købsvilkår udgør Bruun Rasmussen Kunstauktioner A/S' ("BRK") købsvilkår for traditionelle auktioner og er gældende fra 1. februar 2017.

BRK kan til enhver tid ændre købsvilkårene.

Ved bud accepterer budgiver/køber at være bundet af de til enhver tid gældende købsvilkår, som fremgår på bruun-rasmussen.dk. Købsvilkårene gælder både i forhold til erhvervsdrivende og forbrugere.

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

- 1.1 Alle udbudte genstande er vurderet af BRK. Vurderingen er et skøn over det forventede hammerlag, jf. punkt 5.3. Vurderingen er baseret på tidligere salg af samme type genstande og erfaringer hos BRK. Hammerslag kan derfor falde højere eller lavere ud end vurderingen.

2 BESKRIVELSE AF GENSTANDE

- 2.1 Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.
- 2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.
- 2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.
- 2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk.

3 EFTERSYN

- 3.1 Udbudte genstande udstilles op til auktionen i et show-room hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvisse sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.
- 3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK's bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK'S ROLLE

- 4.1 Salget af en genstand formidles af BRK på vegne af sælger. BRK afhænder altid udbudte genstande til den højst mulige pris under budgivningen.
- 4.2 Udbudte genstande kan have en med sælger aftalt mindstepris, hvorunder den ikke kan sælges. Denne pris er fortrolig.
- 4.3 De traditionelle auktioner overværes af en af Justitsministeriets beskikket auktionsleder, der sikrer, at auktionerne går retmæssigt for sig.

5 BUDGIVNING

- 5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvis beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.
- 5.2 Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.
- 5.3 Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerlaget.
- 5.4 Køber er den budgiver, der opnår hammerlag. Ved hammerlaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.
- 5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.
- 5.6 Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.
- 5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.
- 5.8 BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.
- 5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

- 6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:

Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:

Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:

I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk.

FORAUKTION:

Visse traditionelle auktioner indledes med en net-auktion. De højeste bud på net-auktionen danner udgangspunktet på den efterfølgende traditionelle auktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 1 tillæg til hammerlaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".

7.1.1 KØBERSALÆR:

Hammerslaget tillægges et salær til BRK. På de traditionelle auktioner udgør salæret 24 % af hammerlaget + moms af salæret, i alt 30 %. For frimærker og mønter udgør salæret 20 % af hammerlaget + moms af salæret, i alt 25 %.

7.1.2 FULDMOMS:

Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerlag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "✳" eller med teksten: "Dette emne handles i fuldmoms".

7.1.3 FØLGERETSVEDERLAG:

Ifølge 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. Vederlaget opkræves på vegne af Copydan Billedkunst. Disse værker er i kataloget og på bruun-rasmussen.dk mærket med "CD". Copydan-afgiften tillægges hammerlaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingsats
300 - 500.000 euro	5%
50.000 - 200.000 euro	3%
200.000 - 350.000 euro	1%
350.000 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Copydan-afgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af Copydan Billedkunst.

7.1.4 BETALINGS-/KREDITKORTGEBYR:

BRK forbeholder sig ret til at opkræve de af indløsnings-selskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

- 8.1 Købesummen forfalder til betaling ved hammerlaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

- 9.1 Betaling kan ske på følgende måder:

A: MED BETALINGS-/KREDITKORT (Dankort, Visa, MasterCard, Diners Club, China UnionPay og JCB) eller kontant (op til 50.000 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK.

B: MED BETALINGS-/KREDITKORT (Dankort, Visa, MasterCard, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: VIA BANKOVERFØRSEL til BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRTAGELSE, -BETALING OG -DEPONERING

- 10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.2.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovpligtig vis. Foretages eksporten af en af BRK godkendt speditør, skal momsen ikke deponeres. Se listen over godkendte speditører på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerlag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk.
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhængt i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.

13 FORSENDELSE

- 13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditor. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "©" i kataloget. Følgende regler gør sig gældende:

- A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
- B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særkilt markeret.
- C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen, når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan

normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse.

- D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

- 15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.
- 15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.
- 15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.
- 15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSE- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

- 17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Er budgiver/køber forbruger, og kan der ikke findes en løsning, kan der klages til Center for Klageløsning, Nævnens Hus, Toldboden 2, 8800 Viborg, hvis betingelserne herfor er opfyldt. Budgiver/køber kan klage til Center for Klageløsning via forbrug.dk.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Jesper Bruun Rasmussen, auktionsholder

Rev. 02.18

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for traditional auctions and are effective from 1 January 2017. BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

- 1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

- 2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.
- 2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.
- 2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.
- 2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

- 3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.
- 3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.
- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.
- 4.3 The traditional auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

- 5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.
- 5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.
- 5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.
- 5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.
- 5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.
- 5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to withdraw his bid, neither under the Danish Consumer Contracts Act.
- 5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.
- 5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.
- 5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

- 6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some traditional auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following traditional auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".

7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the traditional auctions, the fee is 24% of the hammer price + VAT of the fee, 30% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.

7.1.2 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "*", or with the text: "This item is subject to full VAT".

7.1.3 Royalty Fee: In accordance with Danish copyright law, royalty fees have to be charged for works by new Danish and certain foreign artists, who are either alive or have not been dead for more than 70 years. The fee is charged on behalf of Copydan Visual Arts. These works are marked "CD" in the catalogue and on bruun-rasmussen.dk. The Copydan fee is added to the hammer price + the buyer's premium (exclusive of VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
--	--------------

300 - 50.000 euro	5%
50.000 - 200.000 euro	3%
200.000 - 350.000 euro	1%
350.000 - 500.000 euro	0.5%
over 500.000 euro	0.25%

The Copydan fee cannot exceed EUR 12,500 (ex. of VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by Copydan Visual Arts.

7.1.4 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at the time of payment.

8 PAYMENT DEADLINE

8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

9.1 The payment can be made in the following ways:

A: With debit/credit card (Dankort, Visa, MasterCard, Diners Club, China UnionPay and JCB) or cash (up to DKK 50,000) in the saleroom or subsequently at one of BRK's locations.

B: With debit/credit card (Dankort, Visa, MasterCard,

Diners Club and JCB) via BRK's website on the buyer's personal page.

C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.

A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.2.

B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.

C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.

10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.

11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.

11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.

11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:

A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.

B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been

paid, and only then can the collection of an item take place.

- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.

13 SHIPPING

- 13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "©" in the catalogue. The following rules are applicable:
 - A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.
 - B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.
 - C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems.
 - D: In connection with export to other countries outside the EU, special rules may apply concerning the sub-

sequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 15.2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

- 17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the bidder/buyer is a consumer and a solution cannot be found, a complaint can be submitted to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, if the conditions for such a complaint are met. The bidder/buyer can complain to the Complaint Resolution Centre on forbrug.dk.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Jesper Bruun Rasmussen, Auctioneer

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

Rev. 02.18

ADDRESSES

BRUUN RASMUSSEN AUCTIONEERS

COPENHAGEN – BREDGADE

BREDGADE 33
DK-1260 COPENHAGEN K
Tel +45 8818 1111
E-mail: info@bruun-rasmussen.dk

COPENHAGEN – SUNDKROGSGADE

SUNDKROGSGADE 30
DK-2150 NORDHAVN
Tel +45 8818 1111
E-mail: info@bruun-rasmussen.dk

COPENHAGEN – BALTIKAVEJ

BALTIKAVEJ 10
DK-2150 NORDHAVN
Tel +45 8818 1111
E-mail: info@bruun-rasmussen.dk

AARHUS

SØREN FRICHS VEJ 34 D
DK-8230 ÅBYHØJ
E-mail: aarhus@bruun-rasmussen.dk

FYN

NICK MESSMANN
Tel +45 8818 1232
E-mail: nic@bruun-rasmussen.dk

ONLINE AUCTIONS – SUPPORT

BRUUN-RASMUSSEN.DK
Tel +45 8818 1114
E-mail: support@bruun-rasmussen.dk

REPRESENTATIVES:

FRANCE & BELGIUM

DITTE HERBORG KROGH · PARIS
Tel +33 6 6185 4564
E-mail: dhk@bruun-rasmussen.dk

SOUTHERN FRANCE & LUXEMBOURG

PETER KOCH
Tel +45 4045 3403
E-mail: p.koch@bruun-rasmussen.dk

GERMANY

FINN MEESENBURG
Tel +45 8818 1233
E-mail: fme@bruun-rasmussen.dk

ITALY

JEANETTE IDA MØLLER · MILANO
Tel +39 340 053 9219
E-mail: j.moller@bruun-rasmussen.dk

SPAIN

VAGN ERIK KROGSØE
Tel +45 2445 1224
E-mail: vek@bruun-rasmussen.dk

KARIN K.J.V. FRIJS · MARBELLA

Tel +34 630 29 21 02
Fax +34 952 77 74 64
E-mail: k.frijs@bruun-rasmussen.dk

SWEDEN

PETER KLEBERG
Tel +46 (0) 721 777 291
E-mail: pek@bruun-rasmussen.dk

THAILAND

ANDERS NORMANN
Tel +66 818 177 273
E-mail: normann@bruun-rasmussen.dk

USA

SANDRA SEPTIMIUS · NEW YORK
Tel +1 718 764 7601
E-mail: ss@bruun-rasmussen.dk

BENEDICTE HALLOWELL

Tel and Fax +1 617 566 7333
E-mail: b.hallowell@bruun-rasmussen.dk

CONTACT DIRECTLY

KONTAKT DIREKTE

HOVEDNUMMER / MAIN NUMBER

Bruun Rasmussen Auctioneers +45 8818 1111

ADMINISTRATION

Jakob Dupont, CEO +45 8818 1081
dupont@bruun-rasmussen.dk

KUNDESERVICE / CUSTOMER SERVICE

kundeservice@bruun-rasmussen.dk +45 8818 1010
customerservice@bruun-rasmussen.dk +45 8818 1010

KOMMISSIONER / COMMISSIONS

Lise Winther Wobido +45 8818 1013
Anja Bering Hansen +45 8818 1028
bids@bruun-rasmussen.dk

BESTILLING AF KATALOGER / CATALOGUE REQUESTS

Kundeservice / Customer service +45 8818 1111

AUKTIONSRAÐGIVNING / AUCTION GUIDANCE

Franziska Kampmann +45 8818 1026
fka@bruun-rasmussen.dk

SHIPPING

shipping@bruun-rasmussen.dk +45 8818 1055

VURDERING OG INFORMATION / VALUATION AND INFORMATION

INDBOVURDERINGER / VALUATION AT YOUR HOME

David Utzon-Frank +45 8818 1221
duf@bruun-rasmussen.dk

Kasper Nielsen +45 8818 1121
kn@bruun-rasmussen.dk

Casper Behrendtzen +45 8818 1235
cab@bruun-rasmussen.dk

Hans Ruben +45 8818 1231
hru@bruun-rasmussen.dk

Ralph Lexner +45 8818 1161
rl@bruun-rasmussen.dk

Liselotte Toxværd Møller +45 8818 1234
ltm@bruun-rasmussen.dk

BØGER / BOOKS

Lærke Bøgh +45 8818 1217
lb@bruun-rasmussen.dk

FRIMÆRKER / STAMPS

Christian Grundtvig +45 8818 1214
cg@bruun-rasmussen.dk

MØNTER / COINS

Michael Fornitz +45 8818 1201
mfo@bruun-rasmussen.dk

MODERNE DESIGN / MODERN DESIGN

Peter Kjølgaard Jensen +45 8818 1191
pkj@bruun-rasmussen.dk

Ole Ravn +45 8818 1192
olr@bruun-rasmussen.dk

MODERNE KUNST / MODERN ART

Niels Raben +45 8818 1181
nr@bruun-rasmussen.dk

Niels Boe Hauggaard +45 8818 1182
nbh@bruun-rasmussen.dk

PORCELÆN, GLAS OG ASIATISK KUNSTINDUSTRI / CERAMICS, GLASS AND ASIAN WORKS OF ART

Ralph Lexner +45 8818 1161
rl@bruun-rasmussen.dk

Charlotte Hviid +45 8818 1162
chv@bruun-rasmussen.dk

RUSSISK / RUSSIAN

Martin Hans Borg +45 8818 1128
mhb@bruun-rasmussen.dk

SMYKKER / JEWELLERY

Katrin Mikkelsen Sørensen +45 8818 1174
kms@bruun-rasmussen.dk

SØLV / SILVER

Amalie Hansen +45 8818 1194
amh@bruun-rasmussen.dk

TÆPPER / CARPETS

Henrik Schleppegrell +45 8818 1145
hsc@bruun-rasmussen.dk

VIN / WINE

Morten Stenør Larsen +45 8818 1207
msl@bruun-rasmussen.dk

VÅBEN / WEAPONS

David Utzon-Frank +45 8818 1221
duf@bruun-rasmussen.dk

ÆLDRE KUNST / FINE ART

Kasper Nielsen +45 8818 1121
kn@bruun-rasmussen.dk

Julie Arendse Voss +45 8818 1123
jav@bruun-rasmussen.dk

Birte Stokholm +45 8818 1122
bst@bruun-rasmussen.dk

ÆLDRE MØBLER / FURNITURE

Anders Fredsted +45 8818 1142
afr@bruun-rasmussen.dk

Henrik Schleppegrell +45 8818 1145
hsc@bruun-rasmussen.dk

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 auktionsdagen. 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 budgivningen.

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: **879**

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*

KOMMISSIONSBUD

BREDGADE

[illegible]

AUKTION NR AUCTION NO: 879

Exclusive Preview in London

The Danish Embassy, 55 Sloane St., London

15 May 12-6 pm Cocktail/reception 6-9 pm

16 May 10-5 pm

RSVP: sales@bruun-rasmussen.dk

Please note that the Danish Embassy requires photo ID to enter

Auction in Copenhagen

Preview: 24 - 28 May

Auction: 29 May - 8 June

1



2



C.W. ECKERSBERG (1+2)

CAMILLE PISSARRO (3)

PIETER CLAESZ (4)

MARTINUS RØRBYE

CHRISTEN KØBKE

P.S. KRØYER

DRAWINGS FROM

THE WOLFF COLLECTION

AND MORE...

3



4



BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

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