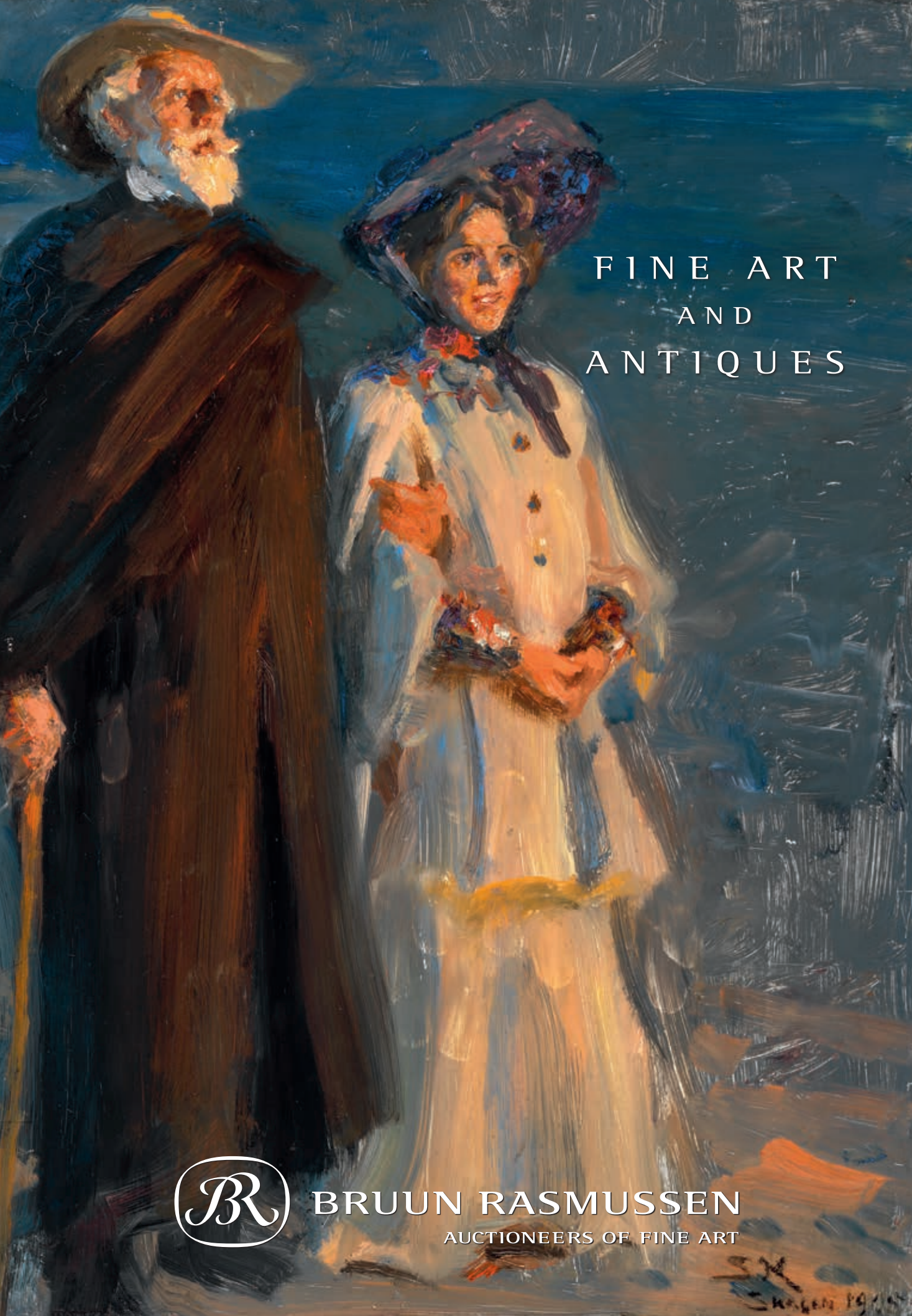

FINE ART AND ANTIQUES

BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

MALERIER + ANTIKVITETER

Traditionel Auktion 895

AUKTION

9. - 11. juni 2020

EFTERSYN

Torsdag	4. juni	kl. 11 - 17
Fredag	5. juni	Grundlovsdag lukket
Lørdag	6. juni	kl. 11 - 16
Søndag	7. juni	kl. 11 - 16
Mandag	8. juni	kl. 11 - 17
		eller efter aftale

BRUUN RASMUSSEN
KUNSTAUKTIONER

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info@bruun-rasmussen.dk · bruun-rasmussen.dk

Vigtig information om auktionen og eftersynet

På et kort øjeblik blev verden forandret som følge af COVID-19. Danmark kan heldigvis som flere andre lande nu åbne mere og mere op for samfundet igen. Hos Bruun Rasmussen følger vi myndighedernes retningslinjer og afholder den Traditionelle Auktion og det indledende eftersyn ud fra visse restriktioner og forholdsregler.

Oplev udvalget og byd med hjemmefra

Sikkerheden for vores kunder er altafgørende, og vi anbefaler derfor, at flest muligt går på opdagelse i auktionens udbud via bruun-rasmussen.dk og auktionskatalogerne. Du kan også bestille en konditionsrapport eller ringe til en af vores eksperter, der kan fortælle dig mere om specifikke kunstgenstande.

Vi anbefaler ligeledes, at flest muligt deltager i auktionen uden at møde op i auktionsalen. Du har følgende muligheder for at byde med hjemmefra:

- **Live-bidding:** Byd med via direkte videotransmission fra auktionssalen på hjemmesiden. Klik på det orange ikon med teksten "LIVE" ud for den pågældende auktion.
- **Telefonbud:** Bliv ringet op under auktionen af en af vores medarbejdere, der byder for dig, mens du er i røret. Servicen kan bestilles på hjemmesiden eller via email til bids@bruun-rasmussen.dk indtil 24 timer før auktionen.
- **Kommissionsbud:** Afgiv et digitalt kommissionsbud senest 24 timer inden auktionen ud for det pågældende emne på hjemmesiden. En af vores medarbejdere vil byde på dine vegne under auktionen.

Besøg eftersynet og auktionen

I begrænset omfang har du også mulighed for at besøge eftersynet og auktionen. Det ligger os meget på sinde, at du kan færdes trygt og sikkert i vores auktionshus. Vi overholder udmeldingerne om hyppig rengøring, og der er håndsprit på alle etager. Det er dog nødvendigt at begrænse antallet af samtidige besøgende, og derfor skal du bestille en fast tid forinden dit besøg:

Bestil tid: Reserver en eller flere tider til eftersyn og auktion via bookingsystemet:
https://bruun-rasmussen.onlinebooq.dk.
Husk at medbringe mailen eller SMS'en med bekræftelse på din reservation.

Har du spørgsmål eller oplever udfordringer med bookingen, kan du ringe til os på tlf.: 8818 1111.

NB: Som følge af COVID-19 er caféen desværre lukket, og der vil hverken være foredrag, rundvisninger eller udskænkning. Desuden er der ingen garderobe, og store tasker må derfor ikke medbringes.

Velkommen til eftersyn og auktion hos Bruun Rasmussen!

Important Information Regarding the Live Auction and Preview

The world changed overnight due to COVID-19. Luckily, Denmark can now, as other countries around the world, begin to open up again. At Bruun Rasmussen, we are following the guidelines of the local authorities and will conduct our Live Auction and preview with certain restrictions and regulations.

Experience the Lots and Bid at the Auction – from the Comfort of Your Living Room

The safety of our customers is paramount. Therefore, we recommend that as many people as possible explore the auction via bruun-rasmussen.dk and the auction catalogues. You can also request condition reports or call one of our specialists, who can provide you with more information about specific art objects.

We also recommend that as many as possible participate in the auction from home. You have the following options to do so:

- **Live-bidding:** Join the bidding via direct video transmission from the saleroom on the website. Click on the orange "LIVE" icon on the auction in question.
- **Phone bids:** Have one of our employees call you up during the auction. The person will bid for you, while you listen over the phone. This service can be requested on the website or via email to bids@bruun-rasmussen.dk up until 24 hours prior to the auction.
- **Commission bid:** Submit an online commission bid via the website no later than 24 hours before the lot in question is up for auction. One of our employees will bid for you during the auction round.

Visit the Preview and Auction

To a limited extent you also have the opportunity to visit the preview and auction. It is important to us that you can move about safely in our auction house. We follow the guidelines concerning frequent cleaning and hand sanitizer will be available on all floors. However, it is necessary to limit the number of visitors, so you have to book a time for your visit ahead of time:

Book a visit: Reserve one or more visits to the preview and auction by contacting our customer service via +45 8818 1111 / customerservices@bruun-rasmussen.dk.
Don't forget to bring the email or text message confirming your scheduled visit.

If you have further questions, please feel free to call or write our customer service.

NB: As a result of COVID-19, the café is unfortunately closed, and there will be no presentations, guided tours or drinks served during the preview. Furthermore, there is no cloakroom, and larger bags are therefore prohibited.

Welcome to the preview and auction at Bruun Rasmussen!

Lot 16

AUKTIONSKALENDER

MALERIER OG ANTIKVITETER

Tirsdag	**9. juni**		
	kl. 16	Malerier	1 - 94
	kl. 18	Armbåndsure	95 - 136
Onsdag	**10. juni**		
	kl. 14	Asiatisk auktion	137 - 177
	kl. 15	Russisk auktion	178 - 200
	kl. 15.30	Sølv og porcelæn	201 - 232
		Møbler, ure, bronzer og tæpper	233 - 324
Torsdag	**11. juni**		
	kl. 16	Smykker	325 - 515

MODERNE KUNST OG DESIGN

Tirsdag	**16. juni**	
	kl. 16	Malerier og skulpturer
Onsdag	**17. juni**	
	kl. 14	Malerier og skulpturer
		Grafik
Torsdag	**18. juni**	
	kl. 16	Sølv og kunsthåndværk
		Møbler, belysning og tæpper

SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 1. JULI

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest onsdag den 1. juli. 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.

Eventuelle særlige regler i forbindelse med COVID-19 kan findes på bruun-rasmussen.dk

Lot 14

FINE ART + ANTIQUES

Live Auction 895

AUCTION

9 - 11 June 2020

PREVIEW

Thursday	4 June		11 am - 5 pm
Friday	5 June	Constitution Day	Closed
Saturday	6 June		11 am - 4 pm
Sunday	7 June		11 am - 4 pm
Monday	8 June		11 am - 5 pm

or by appointment

BRUUN RASMUSSEN
AUCTIONEERS OF FINE ART

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Lot 61

DAYS OF SALE

FINE ART AND ANTIQUES

Tuesday	**9 June**		
	4 pm	Paintings	1 - 94
	6 pm	Wristwatches	95 - 136
Wednesday	**10 June**		
	2 pm	Asian sale	137 - 177
	3 pm	Russian sale	178 - 200
	3:30 pm	Silver and ceramics	201 - 232
		Furniture, clocks, bronzes and carpets	233 - 324
Thursday	**11 June**		
	4 pm	Jewellery	325 - 515

MODERN ART AND DESIGN

Tuesday	**16 June**	
	4 pm	Paintings and sculptures
Wednesday	**17 June**	
	2 pm	Paintings and sculptures
		Prints
Thursday	**18 June**	
	4 pm	Silver and decorative art
		Furniture, lamps and carpets

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 1 JULY

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Bredgade 33 by Wednesday 1 July 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.

Information about special regulations due to COVID-19 can be found at bruun-rasmussen.dk

“Vi elsker vort land, men ved midsommer mest ...”

Med dette katalog byder vi velkommen til sommerauktion i Bredgade. Ordene i overskriften stammer fra ”Midsommervisen”, som Holger Drachmann skrev i 1885 til skuespillet ”Der var engang”. Som forfatter var Drachmann en af det moderne gennembruds kontroversielle skikkelser, og som kunstner kom han til at spille en vigtig rolle for kunstnerkolonien i Skagen. Heroppe på Danmarks nordligste punkt mødte han den af tidens malere, der var allerbedst til at skildre den danske sommer, nemlig P.S. Krøyer. Denne malers mest berømte værk er ”Sankt Hans-blus på Skagen Strand” fra 1906, og her har han ladet lokale skagboer, byens bedre borgerskab og repræsentanter fra kunstnermiljøet samles omkring den festlige danske sommertradition. På auktionen præsenterer vi en af Krøyers forstudier fra 1905 – et portræt af Drachmann og hans sidste hustru, den norskfødte Soffi. Parret har opmærksomheden rettet mod noget uden for billedrammen, og deres ansigter er lyst op af det Sankt Hans-bål, som man ser i det endelige værk fra året efter. Drachmann tårner sig op i sin karakteristiske sorte slyngkappe og eksotiske hat, mens han holder sin stok i den ene hånd og sin mange år yngre hustru i den anden. I deres ansigtsudtryk mødes den aldrendes upåvirkede ro og ungdommens forventningsfulde glæde. Der er sommerstemning for alle pengene i denne studie, og skulle det ikke være nok, har vi fire andre af Krøyers værker med på auktionen. Det gælder et andet portræt af Drachmann, et kystparti fra Vesterhavet med rosafarvede skyer og et af hans l’heure bleu-motiver med en dreng, der sopper i måneskinnet. Vi byder også på et af Krøyers værker, der ikke tager udgangspunkt i Skagen. Det sker i form af en hidtil ukendt nøgenstudie af en kvinde udført under en rejse til Paris i 1877 efter Rembrandts ”Bathsheba tager bad”, der hænger på Louvre (kat.nr. 28, 40, 32, 37 og 16).

For et halvt år siden solgte vi et værk af den samtidige Vilhelm Hammershøi for 31,5 mio. kr., og det opnåede dermed status som det hidtil næstdyreste værk af kunstneren på auktionsmarkedet. Som de fleste ved, er Hammershøi bedst kendt for sine sparsomt indrettede og stemningsmættede interiører, og man kunne fristes til at spørge, om han aldrig kom udenfor i sin søgen efter motiver. Det gjorde han imidlertid, og med på auktionen har vi et af hans landskaber med træer på en bakke ved Frederiksværk fra 1904. Det samme gælder et motiv med to tændte stearinlys i stager, som Hammershøi skildrede i flere malerier sidenhen, fx i det kendte værk ”Fem portrætter”, der i dag hænger på Thielska Galleriet i Stockholm (kat.nr. 41 og 47).

Det er ikke hver dag, at man ser en signeret rokokokommode af møbelsnedkeren Mathias Ortmann på auktionsmarkedet. Han anvendte nemlig kun signaturetiketter på sine møbler i en relativ kort periode af sit kunstneriske virke – fra 1745-57. Kommoden er udtryk for periodens allerfineste nordeuropæiske møbelsnedkerkunst og har tidligere været i grosserer Louis Foghts samling (kat.nr. 241).

Er tiden derimod inde til at forsøde tilværelsen med skønne smykker, præsenterer vi denne gang et stort udvalg, heriblandt fra Boucheron. Det franske familieforetagende blev grundlagt i 1858 og indtog som den første juveler den prominente parisiske adresse Place Vendôme. Allerede i 1867 vandt grundlæggeren Frederic Boucheron guldmedalje på Verdensudstillingen, og lige siden dengang har juveleren stået for udsøgt design og håndværk og har gennem tiden været den foretrukne smykkeleverandør for et utal af kvinder verden over. I den danske smykkeverden har juveleren Hartmann’s gennem to årtier stået stærkt, og på auktionen præsenterer vi blandt andet et af deres bemærkelsesværdige armbånd med de fineste Tahiti-perler (kat. nr. 340-344, 370-374 og 377).

Lot 118

Sammen med smykkerne udbyder vi også en guldtabatiere med seks store diamanter, som den tyske juveler C.M. Weishaupt & Söhne udførte i Hanau i 1860'erne. Dette klenodie er prydet med Christian IX's kronede monogram og skulle i følge mundtlige overleveringer have været brugt som kongelig præsentationsgave til den norske digter og dramatiker Henrik Ibsen (kat.nr. 415).

Man har også endnu engang mulighed for at blive ejer af det legendariske Rolex Daytona med referencen 6239. Det udbudte ur tilhører en sjælden variant af skivedesign, som samlere i dag betegner som eksotisk. Modellen er opkaldt efter den berømte racerkører og skuespiller Paul Newman, der ofte blev set med denne elegante reference på armen – både i hollywoodfilm og på racerbanen. Denne klassiker bliver udbudt til en vurdering på 800.000-1.000.000 kr. (kat.nr. 118).

Med ønsket om en god midsommer!

Jesper Bruun Rasmussen

”We love our country, but at midsummer most ...”

With this catalogue, we welcome you to our summer auction in Copenhagen. The lyrics of the headline come from the Danish ”Midsummer Song”, which the poet and playwright Holger Drachmann wrote in 1885 for the play ”Once Upon a Time”. As a writer, Drachmann was one of the Modern Breakthrough’s controversial figures, and as an artist, he came to play an important role for the artist colony in Skagen. There at Denmark’s northernmost point, he met one of the period’s finest painters of the Danish summer: P.S. Krøyer. This painter’s most famous work is ”Midsummer Eve Bonfire on Skagen’s Beach” from 1906, where he gathered local residents, the finer citizenry and representatives from the artist colony around the festive Danish summer tradition of the bonfire. At this auction, we present one of Krøyer’s preliminary studies from 1905 – a portrait of Drachmann and his final wife, the Norwegian-born Soffi. The couple is preoccupied with something outside the frame of the painting, and their faces are lit up by the Midsummer Eve bonfire that you see in the final work from the following year. Drachmann towers in his distinctive black cape and exotic hat while holding his cane in one hand and his much younger wife in the other. In their facial expressions, the unaffected calm of the elderly person and the youth’s expectant joy meet. This study is brimming with a summer mood and if that is not enough, we have four other Krøyer paintings included in the auction. An additional portrait of Drachmann is among the group as well as a coastal view of the North Sea with rose-coloured clouds and one of Krøyer’s l’Heure Bleue motifs with a boy paddling in the moonlight. We also offer one of his works not based on the life of Skagen. This painting is an unknown nude study of a woman made by Krøyer during a trip to Paris in 1877, where he copied Rembrandt’s ”Bathsheba at Her Bath” at the Louvre (cat. no. 28, 40, 32, 37 and 16).

Six months ago, we sold a work of Krøyer’s contemporary Vilhelm Hammershøi for DKK 31.5 million. This hammer price was the second-highest ever for a work by the artist on the auction market. As most people know, Hammershøi is best known for his sparsely decorated and evocative interiors, and one might be tempted to consider whether he ever ventured outside in his quest for motifs. That he actually did so, is proven at this auction with one of his landscapes from 1904 depicting trees on a hill near the town of Frederiksværk. Also included at the auction is a motif with two candlesticks, which Hammershøi used in several of his paintings, including in the famous work ”Five Portraits” that today hangs at the Thielska Gallery in Stockholm (cat. no. 41 and 47).

It’s not every day you get to see a signed Rococo commode by the cabinetmaker Mathias Ortmann on the auction market. One reason for this is that he only used signature labels on his furniture during part of his career – from 1745-57. The commode is an example of the finest Northern European carpentry of the period and has previously been in the merchant Louis Foght’s collection (cat. no. 241).

If you instead feel that it is time to sweeten your existence with beautiful jewellery, we can this time present a large selection that includes jewellery from Boucheron. Founded in 1858, the French family-owned business was the first jeweller to occupy the prominent Parisian address of Place Vendôme. Already in 1867, the founder Frederic Boucheron won the gold medal at the Exposition Universelle, and ever since, the jeweller has been the epitome of exquisite design and craftsmanship and has been the preferred jewellery purveyor for countless women worldwide. In the Danish jewellery world, Hartmann’s has been in popular demand for two decades, and at this auction, we present, among other items, one of their remarkable bracelets with the finest Tahiti pearls. (cat. no. 340-344, 370-374 and 377).

Lot 415

Along with the jewellery, we can also offer a gold tabatière with six large diamonds, which the German jeweller C.M. Weishaupt & Söhne made in Hanau in the 1860s. This treasure is adorned with Christian IX's crowned monogram and, according to oral tradition, it was used as a royal presentation gift to the Norwegian poet and playwright Henrik Ibsen (cat. no. 415).

You also once again have the chance to become the owner of the legendary Rolex Daytona reference 6239. The wristwatch belongs to a rare variant with a dial design that collectors today consider exotic. The model is named after the famous actor and race car driver Paul Newman, who was often seen with this elegant reference around his wrist – both in Hollywood movies and on the racetrack. This classic will be up for auction at an estimated price of DKK 800,000-1,000,000 (cat. no. 118).

We wish you all a wonderful Midsummer!

Jesper Bruun Rasmussen

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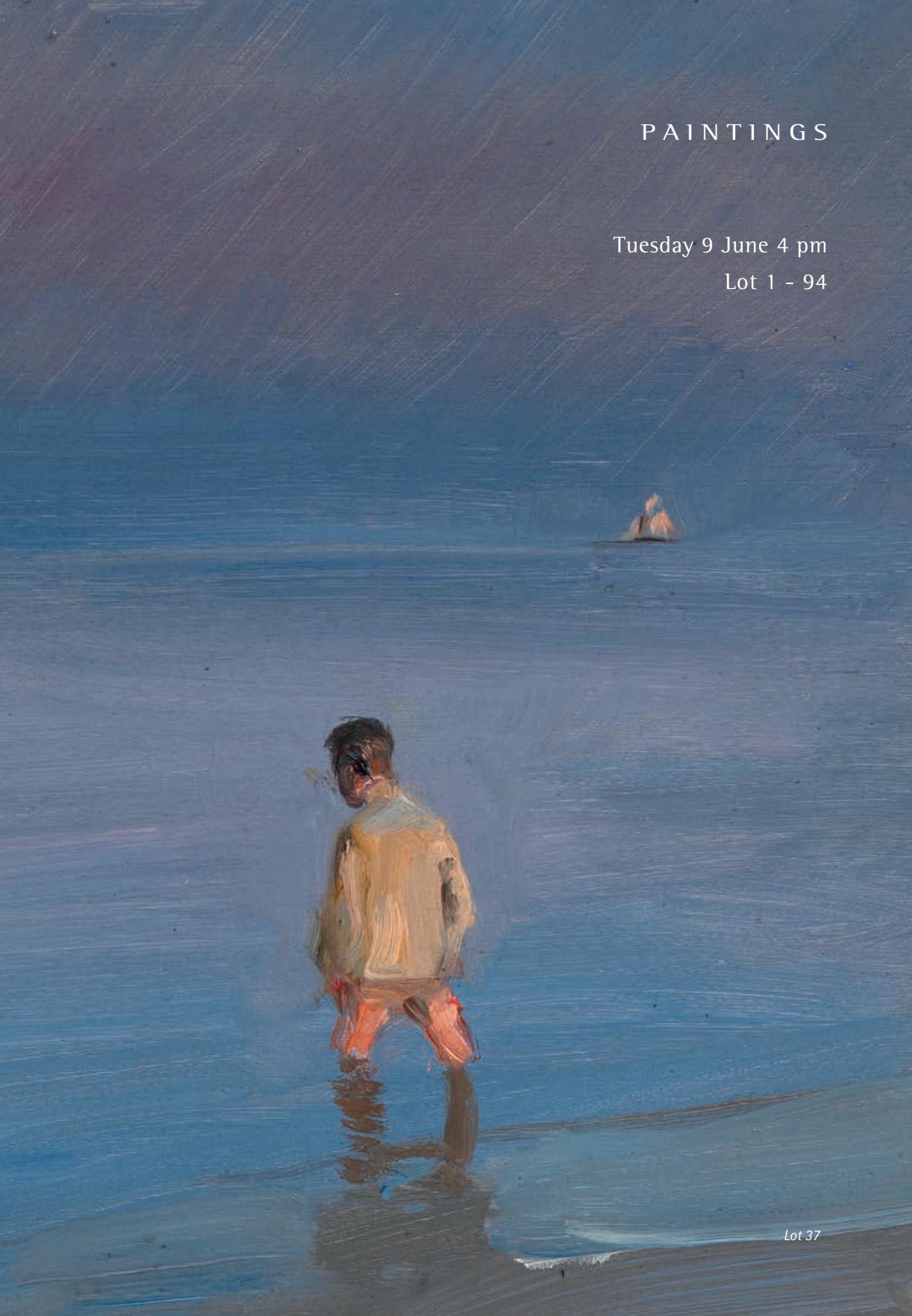
Lot 397
Lot 398
Lot 399

PAINTINGS

Tuesday 9 June 4 pm

Lot 1 - 94



Lot 37

1

1
FRANZ DE PAULA FERG
b. Vienna 1689, d. London 1740

An evening scene near an inn. Signed with monogram. Oil on panel. 21.5 x 28 cm.
DKK 20,000-25,000 / € 2,700-3,350

2
THORALD LÆSSØE
b. Frederikshavn 1816, d. Copenhagen 1878

Fountain on a terrace overlooking the mountains fading into the blue in the distance. Unsigned. Oil on canvas. 28 x 36 cm.
Provenance: Bruun Rasmussen auction 602, 1994 no. 497.

Exhibition label from Kunstforeningen (the art association) on the stretcher. *DKK 20,000 / € 2,700*

3
NIELS BREDAL
b. Copenhagen 1841, d. s.p. 1888

The town square of Sulmena in Abruzzo, Italy. Signed N. Bredal. Oil on canvas. 28 x 36 cm.
DKK 30,000 / € 4,000

2

3

4

4
EMANUEL LARSEN

b. Copenhagen 1823, d. s.p. 1859

A September day at the sea off the coast of North Zealand with a view towards Sweden. Unsigned. Dated Septmr 1855. Oil on paper laid on canvas. 38 x 54 cm.

DKK 20,000 / € 2,700

5
P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

View towards Møns Klint (the cliffs of Møn) with 'Taleren' seen from the beach just below 'Sommerspiret'. Signed with monogram and dated 1 Sep 1846. Oil on paper laid on canvas. 28 x 37 cm.

P.C. Skovgaard was better than most Danish painters at comprehending and reproducing the magnificent and dramatic Danish nature. This is expressed in the present painting from Møns Klint.

5

"The motif Møns Klint would become a long-lasting love for Skovgaard" (Oelsner p. 76).

He often returned to the area and rendered the cliffs both in smaller works like here and in works of more impressive size.

P.C. Skovgaard visited Møns Klint for the first time in 1841. In an exchange of letters between the art historian N.L. Høyen and P.C. Skovgaard, the former wrote about his enthusiasm for Møns Klint: "There is such a rich substance for a painter! .... It stands against the air and the sea like the marble palaces in the works of Paul Veronese" (Oelsner s. 75). Høyen also highlighted the special light between the sky and the sea and mentioned that the light in the area resembled that of southern Europe more than in any other place in Denmark.
P.C. Skovgaard was encouraged to visit the island of Møn, and he was just as taken by the magnificent nature as Høyen. It was a difficult task to portray the light and shadows in the large chalk cliffs and adapt them to the surrounding nature: the sky, sea and beach. It caused Skovgaard a great deal of anguish, and only when he went down onto the beach one day and observed the light's effect on the large chalk cliffs, did he understand how to approach the painting process. Skovgaard chose to paint 'Taleren' from the beach, making the cliff formation seem even more impressive while leaving parts of the cliffs in shadow. In this way, he succeeded in creating greater nuance in the depiction of the cliffs. Several facets emerged.
Some of Skovgaard's contemporaries such as C.W. Eckersberg, I.C. Dahl and Jørgen Roed, were also preoccupied with this peculiar nature area and painted significant and important paintings here.

Literature: Gertrud Oelsner & Karina Lykke Grand (ed.), "P. C. Skovgaard - Dansk guldalder revurderet", 2010, pp. 74-79. DKK 100,000-150,000 / € 13,500-20,000

6

6
ANDREAS BRÜNNICHE
b. Roskilde 1704, d. Copenhagen 1769

Portrait of a gentleman of the Benzon family. Unsigned. The coat of arms of the Danish Benzon family is in the upper left corner, and on a label on the reverse is inscribed (in Danish): "Belongs to the entailed estate Benzon from Albertine Benzon 1893". Oil on canvas. 78 x 63 cm. 18th century carved and gilt Rococo frame.

DKK 15,000-20,000 / € 2,000-2,700

7
PEDER ALS
b. Copenhagen 1726, d. s.p. 1776

Portrait of a young noble lady in a yellow silk dress with lace sleeves and red ribbons. Hair and neckline adorned with flowers. Unsigned. Oil on canvas. 71 x 56 cm.

Provenance: Bruun Rasmussen auction 446, 1983 no. 40, reproduced p. 25.

DKK 30,000-35,000 / € 4,000-4,700

7

8

8
JOHAN HÖRNER
b. Edebo 1711, d. Copenhagen 1763

A pair of portraits of district revenue officer and councillor Andreas Teilmann (1699-1772) and his wife Anna Teilmann, née Neergaard (1712-1794). He is wearing a red jacket, waistcoat and a blue cape over one shoulder, his left hand tucked into his waistcoat. Signed and dated on the reverse J. Hörner pinx. ao. 1742. She is wearing a brocade silk dress with a green velvet shawl over her shoulder. Signed and dated on the reverse J. Hörner pinx. ao. 1742. Oil on canvas. 79 x 65 cm each. 18th century carved and gilt Rococo frames. (2).
Andreas Teilmann is considered the ancestor of the non-noble branch of the Danish Teilmann family.

Provenance: The sitters, and thence by descent. *DKK 30,000-40,000 / € 4,000-5,350*

8

9

10

11

9

NICOLAS POUSSIN, AFTER, 17TH - 18TH CENTURY

Cephalus and Aurora. Unsigned. Bears signature f. Poussin. Oil on canvas. 114.5 x 155 cm.
The original by Poussin from c. 1624-25 is in the Worsley Collection, Hovingham Hall, York.

Aurora, goddess of dawn, fell in love with the mortal Cephalus and tried to seduce him. He thought only of his wife Procris and rejected her. The motif is from Ovid's Metamorphoses (Book Seven).

DKK 30,000-40,000 / € 4,000-5,350

10

DUTCH SCHOOL, 17TH CENTURY

The Rich Man and Lazarus. (Luke Gospel, chapter 16). Unsigned. Oil on canvas. 95 x 111 cm.
Provenance: Winkel & Magnussen auction 389, 1954 no. 86.

DKK 20,000-30,000 / € 2,700-4,000

11

JAN VAN BALEN, AFTER, 17TH-18TH CENTURY

Pallas Athena and the nine Muses. Unsigned. Oil on canvas. 118 x 180 cm.
The original by Jan van Balen from c. 1630 is in the collection of Peterhof Palace, Saint Petersburg.

DKK 30,000-40,000 / € 4,000-5,350

12

12
HENDRICK VAN AVERCAMP, ATTRIBUTED TO

b. Amsterdam 1585, d. Kampen c. 1634

Three studies of figures. Later inscribed [...] 1672. Pencil on paper laid on paper. Sheet sizes from 8.7 x 5 cm to 11.5 x 5.5 cm.

Provenance: Julius Kronberg (1850-1921), Swedish painter and professor at the Academy of Fine Arts, Stockholm. *DKK 20,000-25,000 / € 2,700-3,350*

13
GERMAN SCHOOL, C. 1630

Allegorical scene with a person offering a naked woman jewels. In the background a moor holding a letter. Signed/inscribed and dated on the bracelet I. S. Ae 1630. Oil on canvas. 100 x 79 cm. Unframed.

Provenance: Bruun Rasmussen auction 600, 1994 no. 75, reproduced p. 60.

DKK 30,000-40,000 / € 4,000-5,350

13

14

14

N. A. ABILDGAARD, SCHOOL OF, C. 1800

Scene from antiquity with a vestal virgin at the altar with a blazing fire, surrounded by youngsters and an elderly bearded man. The group is looking at or worshipping a statue of the Greek-Roman god of Healing and Medicine Aesculapius standing with his staff with the snake. Unsigned. Oil on canvas. 46 x 38 cm.

In antiquity rumours said that the vestal virgins served the snakes. This was perhaps because there was some connection to the medical cult of Aesculapius on the Tiber Island and the cult around Bona Dea, where the snake was considered a symbol of fertility. *DKK 20,000-30,000 / € 2,700-4,000*

15

15
FRENCH SCHOOL, C. 1800
Horatius on the bridge. Unsigned. Oil on canvas. 180 x 250 cm.
A well-known legend of early Rome described Horatius Cocles almost single-handedly defended a bridge against Etruscan aggressors.

Provenance: Presumably purchased in France in 1920s by Gunnar Sadolin no. 677 (his stencil on the reverse). Inherited by the present owner. *DKK 80,000-100,000 / € 10,500-13,500*

16
P. S. KRØYER (AFTER REMBRANDT VAN RIJN)

b. Stavanger 1851, d. Skagen 1909

"Bathsheba tager bad". Bathsheba at her bath. Signed and dated P. S. Krøyer Paris 1877 and Kopi efter Rembrandt (copy after Rembrandt). Oil on canvas. 101 x 82 cm. 19th century frame.

In May of 1877, Krøyer travelled to Paris via Belgium and the Netherlands. Here, he stopped to visit the famous museums, and in Amsterdam, he became fascinated by the works of Rembrandt. After arriving in Paris, Krøyer settled in Montmartre, which at the time was the neighbourhood of choice for artists. As a city, Paris was a place of unlimited urban opportunities for Krøyer: the many museums, all the art dealers' exhibitions, the many cafes, the beautiful women and the elegant boulevards suited Krøyer perfectly.

Paris had become the city where artists came to better their craft and be inspired. Carl Locher was one of the first Danish painters to go there.

Krøyer met with his Danish painter friends, including Karl Madsen, who studied with Jean Léon-Jérôme, as well as P.A. Schou, Hans Nikolaj Hansen and Laurits Tuxen, who all attended Léon Bonnat's art school. It was Tuxen who introduced Krøyer to Bonnat.

Krøyer had brought some of his bright studies from Hornbæk. However, they were met with criticism from several artists – both Madsen and Bonnat stated "that the colour and tone had no fullness – that they almost looked like watercolours", and Bonnat continued: "his studies looked like a set piece for the theatre".

At Bonnat's art school, Krøyer had to "work on" establishing a correct relationship between the larger surfaces of the paintings and finding the "shades" in the "colour".

In particular, Bonnat highlighted two painters who had qualities worth imitating, namely the Spanish painter Jusepe de Ribera and Rembrandt van Rijn from the Netherlands. They showed in their paintings a simplicity, greatness and wholeness.

According to Ernst Mentze, Krøyer painted with Bonnat during the summer of 1877, while he also copied Rembrandt's "Susanna and the Elders" or "Susanna at her Bath" at the Louvre, but Mentze must have mistaken two of Rembrandt's famous motifs "Susanna and the Elders" and "Bathsheba at her Bath", since the former is at the Gemaldegalderie in Berlin, whereas "Bathsheba at her Bath" is at the Louvre in Paris.

Krøyer writes on 21 August 1877, to Pauline Hirschsprung, who was married to Krøyer's patron the tobacco manufacturer Heinrich Hirschsprung in Copenhagen: "I am currently copying a painting by Rembrandt at the Louvre. The work depends on whether I can capture "the grandness"". The painting up for auction is the one he was working on at this time and the one Mentze mistakenly has referred to as "Susanne at her Bath".
As you can see, Krøyer did indeed capture "the grandness".

Litterature: Ernst Mentze "P.S. Krøyer. Kunstner af stort format-med brændte vinger" (P.S. Krøyer. Artist of a Large Format with Burnt Wings), 1969. Quotes from pp. 40-47.

DKK 200,000-300,000 / € 27,000-40,000

16

17

17
SOPHIE AIZELIN
b. Dijon 1817, d. Paris 1882, née Berger

"Flora". A young woman with a flower crown and flowers in her hand, dressed in a transparent robe. Signed S. Aizelin. Pastel on paper. Oval. Visible size 69 x 56 cm.

Sophie Aizelin was a student of Anatole Devosge (1770-1850) and Sophie Frémiet Rude (1797-1867).

From 1847 to 1849 she exhibited at the Salon de Paris under her maiden name Sophie Berger and from 1857 to 1870 under her husband's surname Sophie Aizelin. In 1850 she married the sculptor Eugène-Antoine Aizelin (1821-1902). *DKK 20,000-30,000 / € 2,700-4,000*

18

18

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Antoinette Elisabeth Raben-Levetzau, née Holstein Ledreborg (1773-1833). In a blue dress, light shawl, light hair with a blue ribbon and long curls falling down over the shoulder. The beginning of 1790s. Unsigned. Oval. Oil on canvas. 68 x 55 cm.

Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel no. 522 reproduced p. 327.

Presumably exhibited, "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 854 as the widow of privy Counsillor (Gehejmeraadinde) Raben-Levetzau, belonging to the widow of Major (majorinde) Schultz.

Provenance: Councillor of State (etatsråd) Emil Glückstadt's collection, his auction Winkel & Magnussen 17, 1923 no. 165. Senior counsel Aage Park's collection, his auction Bruun Rasmussen 107, 1959 no. 164, reproduced on the frontispiece.

DKK 80,000-100,000 / € 10,500-13,500

19

L. A. SMITH

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

The little Mermaid and the Prince. Signed and dated L. A. Smith 1851. Oil on canvas. 100 x 73 cm.

H. C. Andersens folkeeventyr "Den lille Havfrue" udkom i 1837 i tredje hefte af "Eventyr, fortalte for Børn". Enhver voksen som ethvert barn kender 'Den lille Havfrue', der særligt i form af Edvard Eriksens bronceskulptur, opstillet på Langelinie i København i 1913, har opnået verdensberømmelse. I Andersens historie redder havfruen prinsen fra druknedøden på havet. Hun forelsker sig i ham og får ved en heks' mellemkomst forvandlet sin fiskehale til et par menneskeben, som hun dog kun kan bruge under svære smerter. Forvandlingen koster hende også stemmen, og kun hvis hun formår at vinde prinsens kærlighed og blive gift med denne, opnår hun menneskenes udødelige sjæl. Vælger prinsen en anden til hustru, vil havfruen blive til skum på havet. Det sidste bliver havfruens sørgelige skæbne i Andersens fortælling. L. A. Smiths version af mødet mellem havfruen og hendes udkårne synes ikke at trække på en konkret scene i Andersens eventyr eller for den sags skyld på brødrene Grimms eventyr om "Havfruen i dammen" fra 1843. Hos Smith ser det ud til, at den prinseligt klædte ungersvend har fanget sin havfrue i et åløb ved hjælp af en fiskestang, hendes havfruehale er endnu intakt og lykkelige, forelskede smil ses på de tos læber - deres verdeners uforenelighed kaster her endnu ingen dystre skygger.

Hans Christian Andersen's fairy tale "The Little Mermaid" was first published in 1837 as part of the third collection of "Fairy Tales Told for Children". Every adult, as well as every child, knows "The Little Mermaid", who in the shape of Edvard Eriksen's 1913 bronze sculpture at Langelinie in Copenhagen has gained worldwide fame. In Andersen's story, the mermaid rescues a prince from drowning at sea. She falls in love with him, and with the help of a witch, the mermaid turns her fishtail into a pair of human legs, which she can only use while enduring severe pain. The transformation also costs her the use of her voice, and only if she manages to win the prince's love and marry him will she achieve the immortal soul of mankind. If the prince chooses another wife, the mermaid will turn into foam on the waves of the sea. The latter turns out to be the mournful fate of the mermaid in Andersen's tale. Ludvig August Smith's version of the meeting between the mermaid and her heart's desire does not seem to draw on any specific scene in Andersen's story or, for that matter, on the Brothers Grimm's tale of "The Mermaid in the Pond" from 1843. In Smith's painting, it appears as if the princely dressed bachelor has caught his mermaid in a stream using a fishing rod. Her mermaid tail is still intact, and happy, loving smiles are seen on both pair of lips – the incompatibility of their two worlds has yet to cast any gloomy shadows here.

DKK 40,000-50,000 / € 5,350-6,700

19

20
VILHELM KYHN
b. Copenhagen 1819, d. Frederiksberg 1903

Portrait of an artist. Signed with monogram and dated 59. Oil on cardboard. 24.5 x 21 cm.
Exhibited: Foreningen for National Kunst, "Vilh. Kyhn 1819-1903 Hundredaarsudstilling", 1919, no. 106. Here as a portrait of Kyhn's brother 'Portræt af Kyhns Broder', Ludvig Johan Kyhn.

Kusthalle Kiel, 'Die Kopenhagener Schule - Meisterwerke Dänischer und Deutscher Malerei von 1770 bis 1850', 2005, reproduced p. 148 and mentioned p. 250.

Randers Museum, Fuglsang Kunstmuseum, Ribe Kunstmuseum, Heart Herning Museum of Contemporary Art, 'Vilhelm Kyhn & det danske landskabmaleri', 2012-14, not in catalogue.

Literature: Regina Schubert, "Vilhelm Kyhn", i 'Die Kopenhagener Schule - Meisterwerke Dänischer und Deutscher Malerei von 1770 bis 1850', exhibition catalogue, 2005, reproduced p. 148 and mentioned p. 250.

Provenance: Baker Henrik Svanberg, Copenhagen (1919). Bruun Rasmussen auction 688, 2000 no. 1414 reproduced p. 85.

At an early stage Kyhn was appreciated for his many depictions of the Danish landscape. Several of his works were bought by the National Gallery of Denmark in his own lifetime, and by fellow artists and private collectors. He was admitted to the Royal Danish Academy of Fine Arts in 1836 and trained mainly under J. L. Lund, but he was also privately taught by C. W. Eckersberg.
Eckersberg's influence is clearly visible in this knee-length portrait.

Portraits played a very small part in Kyhn's oeuvre. Only two self-portraits dating from 1838 and 1844 are known. The present portrait thus represents an important addition. The sitter, previously believed to be the artist's brother Ludvig Johan Kyhn, is depicted with a straw hat and the - for the artist - typical work suit of the period. This suggests he may have been a painter, perhaps Kyhn's pupil, the painter Ernst Christian Laub (1839-1867). Another portrait of Ernst Laub by Kyhn, also dated 59, was sold at Bruun Rasmussen Auctioneers in 2019.

Regina Schubert writes in the above mentioned exhibition catalogue: "Porträts scheint Kyhn überhaupt nur im engsten Familien- und Freundskreis angefertigt zu habem, so etwa das kleine Ölgemälde seines Bruders, ein Kniestück, das den jungen Mann in klassizistischer Pose auf einem Stuhl sitzend zeigt. Hier wird der Einfluss von Eckersbergs Porträtstil greifbar." (p. 250).

DKK 150,000-200,000 / € 20,000-27,000

20

21

21
HANS JENSEN

b. Odense 1840, d. s.p. 1905

"Vilhelm Kyhns Atelier pa Farimagsvejen". Vilhelm Kyhn sitting in front of the easel in his studio in Copenhagen. Unsigned. Oil on canvas. 47 x 61 cm.
H. Slyngbom, "Dansk Kunstnerleksikon", 1947 p. 226 mentions that Hans Jensen with the help of his drawing teacher Christoffer Faber and the sculptor C. Peter joined Vilhelm Kyhn's school for painters. Slyngbom also mentions that Jensen painted Kyhn's studio (The present painting).

Kyhn's studio got the name "Hulen" (The Cave). It was located next to his house in Vester Farimagsgade 5 near Sct. Jørgens Sø (Lake) in Copenhagen. Here Kyhn's students and artist friends met for informal gatherings.

Provenance: The collection of Consul General Johan Hansen, his auction "Kunstnerportrætter" (Artist portraits), part XI, Winkel & Magnussen 151, 1934 no. 126, reproduced p. 29.

DKK 30,000 / € 4,000

22

22
PETER CRAMER

b. København 1726, d. s.p. 1782

Kitchen scene. A man smoking a pipe bringing vegetables to a farmer's wife who is cutting a head of cabbage. Unsigned. Oil on panel. 31 x 26 cm.
Exhibited: Kunstforeningen, "Den Barnekowske Samling", 1921 no. 25.

Provenance: Gift from the artist to the Master of Ceremonies H. W. von Warnstedt 1781, who in 1814 donated the painting to the Barnekow collection. Label with Warnstedt's written donation dated 1817 on the back.

The collection was created by State Councellor (konferensråd), life surgeon Christian Fenger (1773-1845). Upon his death, the collection passed to his daughter Else Sophie Barnekow (1809-1899) and then to her son the composer, Professor Chr. Barnekow (1837-1913), their descendants exhibited the collection in Kunstforeningen 1921 (the Art Association).

The collection consisted mainly of Danish painters among others Jens Juel, C. A. Lorentzen, C. W. Eckersberg, I. L. Jensen and Martinus Rørbye. In 2016 Bruun Rasmussen sold : "Professor Lorentzen in his studio", once in the collection, for DKK 1.9 mill; to the National Gallery of Denmark.

DKK 30,000-40,000 / € 4,000-5,350

23

23

JAMES NORTHCOTE

b. Plymouth 1746, d. London 1831

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

James Northcote: Mendel Levin Nathanson (1780-1868) in a black coat and white shirt with tie. Signed and dated Js Northcote pinx 1803. Oil on canvas. 76 x 62 cm.
Jens Juel: Esther Herfurth (1777-1849) in a white dress with lace. Married 1799 to M. L. Nathanson. 1798. Unsigned. Oil on canvas. 68 x 52.5 cm. Both in late 19th century classical frames. (2).

Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel no. 698, reproduced vol. II p. 452.

Exhibited: Kunstforeningen, "En Samling af Jens Juels Malerier, Tegninger og Kobbere", 1828 no 59 and dated "malet 1798" (painted 1798) and "tilhører Nathanson" (owner Nathanson).

University of Copenhagen: "Fortegnelse over de Kunstgjenstande, der udstilles paa Universitetet i København. Danske Malere fra Abildgaard til nu", Christmas 1843 no. 33. "Portrait. Tilhører Grosserer Nathanson". (Portrait. Owner wholesaler Nathanson).

23

Industriforeningen, København, "Jødisk Udstilling", 1908 no. 791 (Esther) and 787 (Mendel).

Kunstforeningen, "Jens Juels arbejder", 1909 no. 131.

Fyns Stiftsmuseum Odense, "Jens Juel", 1960 no. 102.

Kunstforeningen, "Jens Juel. Malerier i privat eje", 1982 no. 67.

Kunstforeningen, "Indenfor Murene, Jødisk kunst og kultur i Danmark", 1984 no. 39 reproduced p. 55.

Literature: E.F.S. Lund and C.C. Andersen (ed.), "Danske malede Portrætter", vol VII, 1900, 1, p. 78.

Nathanson came from a background of few means in Altona and had almost no education before he arrived in Copenhagen with the help of his grandmother. However, he was very gifted and worked his way up to become a prominent businessman, an author writing about the national economy and editor of the Danish newspaper Berlingske Tidende in 1838. Already in 1798, he established himself as an independent draper and decided to deal directly with the man-

ufacturers instead of with middlemen. He took up residence in England, where he learned about new business practices. During this stay he was presumably portrayed by James Northcote, a well-known portrait painter and pupil of Sir Joshua Reynolds.

His business experienced good times and bad, but he was always very community oriented. Among other projects, he founded the Free School for Boys of the Mosaic Faith in 1805 and in 1810 the Caroline School for Girls. He was probably the one person who did the most to get Jews integrated into Danish society. He welcomed into his home prominent writers and artists such as the poets Jens Baggesen and Henrik Hertz, the painters C.A. Lorentzen and C.W. Eckersberg and the composer F. Kuhlau, just to name a few.

In C.W. Eckersberg's famous large group portrait, "Det Nathansonske familiebillede" (The Nathanson Family) from 1818, Eckersberg portrays the married couple being greeted by their eight children after an audience with the King, that one at the National Gallery of Denmark (KMS1241).

Provenance: The family of the portrayed until today. The present owner is a descendant of the portrayed's daughter Bella, who was painted by C. W. Eckersberg with her sister Hanna in the living room with a bird cage in the iconic painting at the National Gallery of Denmark (inv. no. KMS3498).

DKK 80,000-100,000 / € 10,500-13,500

24

24

SCULPTOR UNKNOWN, C. 1900

Laocoön. Study after the Laocoön group. Sculpture of red clay. Unsigned. H. 75 cm.

The sculpture is a study of the famous Hellenistic sculpture The Laocoön group, which is today in the Vatican Museum.

The myth of Laocoön exists in several different versions. According to Vergil's Aneide, the Trojan priest Laocoön tried to warn the Trojans against letting the Trojan horse into Troja. To make him silent, the goddess Athene sends a pair of giant snakes to kill Laocoön and his two sons. It is Laocoön's death struggle we here see depicted in the sculpture. *DKK 18,000-20,000 / € 2,400-2,700*

25

25
HOLGER DRACHMANN
b. Copenhagen 1846, d. Hornbæk 1908

Seascape with sailing boats in windy weather. Signed and dated Holger Drachmann 91. Oil on canvas. 65 x 101 cm.

DKK 30,000-40,000 / € 4,000-5,350

26
WILLIAM HOWARD YORKE
b. St. John, New Brunswick 1847, d. 1921, active in Liverpool

The Norwegian tall ship Activ, which is heaving to on starboard tack, with the sails of the main-mast braced aback awaiting a pilot. The ship carries the Norwegian flag, including the union mark of Norway and Sweden, which was in use 1844-1899. On the foremast, the pilot flag "In Need of Pilot" is carried, which is the union mark with a white border around it. A navigator stands with his long binoculars on the aft half-deck and watches for the pilot who is on his way in a dinghy from the pilot schooner, observed across the starboard side of the Norwegian ship. Signed Wm. Yorke. Oil on canvas laid on board. 61 x 92 cm.

We are grateful to Erik Kromann, director at Marstal Maritime Museum for his help in cataloguing this lot.

DKK 40,000 / € 5,350

27
THOMAS WHITCOMBE
b. London ca. 1750, d. ca. 1824

"East-Indiaman Essex" seen from two angles. Unsigned. Oil on canvas. 82 x 122 cm.

The "East-Indiaman Essex" weighed 1,200 tons and was built in Blackwall shipyard at the river Thames, East London by Perry, Wells and Green 1802-1803. She was owned by Henry Bonham, Broad Street City of London. The maiden voyage started on June 30, 1803 with 5 other East-Indiamen. The journey went over Ceylon and Bombay. The return took place in February 1805. A total of 7 sailing trips to the East took place before the owner sold the ship. This painting is done after the ship's 4th successful voyage to China 1811-1812.

Provenance: Naval historian F. Holm Petersen, Troense.

DKK 40,000-50,000 / € 5,350-6,700

26

27

28

▼ *Holger and Soffi Drachmann.*

P.S. Krøyer: "Sankt Hans-blus på Skagen strand" (Midsummer Eve Bonfire on Skagen's Beach), 1906. Art Museums of Skagen. Photo: Art Museums of Skagen, Denmark.

The gentleman to the left with a straw hat is the artist's brother-in-law Valdemar Triepcke together with the artist's daughter Vibeke. Behind her Michael and Anna Ancher. The tall figure with the wide-brimmed felt hat is Holger Drachmann with Soffi by his side. By the boat in the background the composer Hugo Alfvén and Marie Krøyer. To the far right Laurits Tuxen with his wife Frederikke.

28
P. S. KRØYER
b. Stavanger 1851, d. Skagen 1909

"Drachmann og hustru. Hele figurer stående." Drachmann and his wife. Full length. Signed and dated S. K. Skagen 1905. Oil on panel. 41 x 32 cm. *H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer no. 741.*

Exhibited: Kunstforeningen, "P. S. Krøyer 1851-1909", 1910 no. 314.

Provenance: P. S. Krøyer's estate auction, 1910 no. 193, here purchased by director Ernst Enna for DKK 610.

Director O. J. Løvengreen's collection, his auction, Winkel & Magnussen 362, 1950, no. 58.

The painting is a study for Krøyer's most famous work "Midsummer Eve Bonfire on Skagen's Beach" from 1906 (at Art Museums of Skagen). In the painting, Krøyer has portrayed many of the local inhabitants and prominent citizens as well as several of his artist friends gathered around the Midsummer Eve bonfire on the beach. The group includes Marie Krøyer and the Swedish composer Hugo Alfvén leaning up against a boat in the background. Holger Drachmann is centrally located next to his wife Soffi Drachmann. The flames light up the image and come precariously close to the couple.

In this study, Krøyer has captured the Drachmann couple with his characteristic quick brush strokes as they watch the Midsummer Eve bonfire with different expressions. Holger Drachmann stands

tall and straight with his distinctive white hair and beard, a wide-brimmed hat and a large black cape wrapped around him. With stoic calm, he considers the bonfire with the slightly distant gaze of an elderly man. In turn, Soffi Drachmann stands with flushed cheeks, big eyes, and a youthful expectancy and playful fascination, while considering the same flames.

"In 1903 Krøyer began painting 'Midsummer Eve bonfire on Skagen's beach'. At Midsummer Eve, he placed his easel on the beach, and he had notified his friends what lay ahead. When the fire was lit, they had all shown up around the old bascule light in Østerby. A little pastel and a few highlights were enough to set the composition. It was easy, warm and cold colours against each other, an orange line to mark the fire, and then the figures began to come to life."

"Already on the first night, Drachmann placed himself where he wanted to be depicted. This was probably the worst place because sparks and heat from the fire made it almost impossible. Drachmann acknowledged the mistake and said to Krøyer: "Dear Søren, if you let me stay here, my beard and hair will turn black, and besides, I hate the smoke." (Lise Svanholm: "Malerne på Skagen", 2011, p. 240 and p. 242).

Reproduced on the cover of the catalogue. *DKK 300,000-500,000 / € 40,000-67,000*

29

29
HANS FREDRIK GUDE

b. Oslo 1825, d. Berlin 1903

A young woman sits on the beach in the shade of a tree with a parasol and a book. In the background a couple of fishermen by a boat. Signed and dated H. F. Gude Weihn. 1883. Oil on canvas. 40 x 28 cm.

DKK 100,000-150,000 / € 13,500-20,000

30
ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

Sailing ships in Copenhagen Harbour. In the background the skyline of Copenhagen. Signed and dated Anton Melbye Paris 1840. Oil on canvas. 43 x 64 cm.

DKK 40,000-50,000 / € 5,350-6,700

31
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A girl on a small jetty near Hellebæk. In the background Sweden. Signed and dated P. Mønsted 1892. Oil on cardboard. 29 x 23 cm.

Provenance: The collection of merchant C.W. Messerschmidt.

DKK 30,000-40,000 / € 4,000-5,350

30

31

32

32 *
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Udsigt over Vesterhavet syd for Skagen, aften. View over the North Sea south of Skagen. Evening. Signed SK 5. Aug. Spirbakken. Oil on canvas. 29 x 60 cm.

Spirbakken is an area on the west coast about 5 kilometres south of Skagen and immediately south of Skagen Dune Plantation.

DKK 250,000-300,000 / € 33,500-40,000

33
HOLGER DRACHMANN

b. Copenhagen 1846, d. Hornbæk 1908

Stormy weather at Skagen. Signed and dated Holger Drachmann Skagen 1903. Oil on canvas. 42 x 66 cm.

DKK 40,000-50,000 / € 5,350-6,700

33

34

34
MICHAEL ANCHER
b. Bornholm 1849, d. Skagen 1927

Two fishermen from Skagen sitting in the afternoon sun in the dunes of Skagen beach looking out over the sea. Signed and dated M. A. 10. Oil on canvas. 46 x 69 cm.

DKK 80,000-100,000 / € 10,500-13,500

35
MICHAEL ANCHER
b. Bornholm 1849, d. Skagen 1927

"En Pogeskole i Skagen". A school for young children in Skagen. 1881. Unsigned. Oil on canvas. 80 x 70 cm.

Elisabeth Fabritius, A Catalogue Raisonné of the Works of Michael Ancher no. 226.

Exhibited: Charlottenborg 1881 no. 336 (supplement).

Exhibited: Charlottenborg , "Mindeudstilling for Michael Ancher", 1928 no. 14.

The Hirschsprung Collection owns a smaller version (38.8 x 34.6 cm) of this painting that one reproduced in Elisabeth Fabritius, "Michael Ancher og det moderne gennembrud 1880-1890, (Michael Ancher and the modern breakthrough 1880-1890) p. 61.

35

Provenance: Jens Olsen (1876-1954), Danish Consul General. Benny M. Goldschmidt, Rosenvænget.

In the early 1880s Ancher painted several scenes of daily life including "Pogeskolen". It is an almost square painting, that is dominated by schoolmaster Anders Skriver in the centre. Light falls into the room from the right.
Ancher depicts an ordinary school class in the countryside, here Skagen. A small boy is writing on a blackboard, and some boys are playing behind the teacher's back.

DKK 100,000-150,000 / € 13,500-20,000

36

36

H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

"Besøg hos gamle Hanne". A visit at old Hanne. Signed H. A. Brendekilde.
Oil on canvas. 49 x 42 cm.
Exhibited: Charlottenborg 1911 no. 698 (supplement).

Provenance: Bruun Rasmussen auction 465, 1984 no. 91, reproduced p. 59.

DKK 40,000-50,000 / € 5,350-6,700

37

37
P. S. KRØYER
b. Stavanger 1851, d. Skagen 1909

Summer evening with moonlight over the sea. In the foreground a paddling boy. P. S. Krøyer July 26, 04. Oil on panel. 33 x 41 cm.
Provenance: Winkel & Magnussen auction 327, 1946 no. 33 with the title "Soppende Dreng. Skagen Strand. Maaneskin" (Paddling boy. Skagen Beach. Moonlight).

The blue hour or l'heure bleu, was Krøyer's speciality, and is one of the most important artistic elements that has contributed to the artist's and Skagen's world fame. *DKK 600,000-800,000 / € 80,500-105,000*

38

38
ANNA ANCHER
b. Skagen 1859, d. s.p. 1935

A young woman from Skagen with a black headscarf. Unsigned. Oil on cardboard. 25 x 22 cm.
Provenance: Bruun Rasmussen auction 497, 1987 no. 7, reproduced p. 118.
DKK 60,000-80,000 / € 8,050-10,500

39
ANNA ANCHER
b. Skagen 1859, d. s.p. 1935

A woman from Skagen with a white headscarf. Signed A. A. Oil on panel. 35 x 26 cm.
The present painting is a study for "Koner, der binder guirlander" (Women making festoons) (Art Museums of Skagen inv. no. 1331). That one painted 1907 when Frederik VIII visited Skagen for the inauguration of the new harbour.

Provenance: Helga Ancher, her estate auction, Bruun Rasmussen auction 178, 1965 no. 199, reproduced p. 43. Bruun Rasmussen auction 561, 1991 no. 3, reproduced p. 7. *DKK 50,000-75,000 / € 6,700-10,000*

39

40

40
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Portrait of Holger Drachmann. He sits on a bench in Skagen's plantation. In one hand he holds a notebook in the other a pencil. A shawl lies above his knees. Signed and dated P. S. Krøyer Skagen Aug. 1902, with dedication 'Til (to) Holger Drachmann'. Pastel on paper. Visible size 58 x 80 cm.
Literature: Preben Michael Hornung, "Peder Severin Krøyer'" 2002, mentioned and reproduced p. 330.

Provenance: Bruun Rasmussen auction 99, 1958 no. 128, reproduced p. 39. Bruun Rasmussen auction 488, 1986 no. 147, reproduced p. 65.

Peter Michael Hornung writes the following about the portrait: "With the hat set elegantly aslant, the writing pad lying open in his lap and the pencil raised in a gesture of a mind lost in reverie. The poet sits and waits for the inspiration that has begun to arrive at a slower pace for each passing year. The gaze is distant as if Drachmann is completely consumed by his own thoughts, but the poet also seems to be in harmony with his surroundings and does not seek to rise above it as in the previous painting, but it is far from a painting of an old man. Krøyer has discreetly suggested the force of nature stirring within Drachmann, by placing him in front of one of the older trees of the plantation so that it almost looks as if the tree's branches shoot up from his chest. In addition, Krøyer has concentrated the light on the lower part of Drachmann's face, the white shirt and on the branches of the old tree."

The finished oil portrait (H. Chr. Christensen nr. 716) was sold to a German collector in 1902 after having been exhibited at Eduard Schulte in Berlin. It has not appeared in public since then.

The Hirschsprung Collection has an oil study for the finished portrait (H. Chr. Christensen nr. 715). Krøyer gave the present pastel sketch to Drachmann himself, as the dedication says.

DKK 150,000-200,000 / € 20,000-27,000

41

41
VILHELM HAMMERSHØI
b. Copenhagen 1864, d. s.p. 1916

Landscape from Dunkebakke, Frederiksværk. Oil on canvas. 55 x 65 cm.
Susanne Meyer-Abich, A Catalogue Raisonné of the Works of Vilhelm Hammershøi in "Vilhelm Hammershøi: Das Malerische Werk", 1995, no. 245.

Exhibited: Ordrupgaard, "Vilhelm Hammershøi - en retrospektiv udstilling", 1981 no. 103, reproduced p. 131, with the title 'Landskab. Studie'.
Wildenstein, New York and The Philips Collection, Washington, "Hammershøi. Painter of Stillness and Light", 1983 no. 65, reproduced p. 76, with the title 'Landscape sketch'.
Kunsthalle der Hypo-Kulturstiftung, München, "Hammershøi and Europa", 2012, reproduced p. 245.

Literature: Poul Vad, "Hammershøi. Værk og Liv", 1988, mentioned p. 256, reproduced p. 283.
Poul Vad, "Hammershøi and Danish Art at the Turn of the Century", 1992, reproduced p. 283.

Provenance: Barrister Peter Olufsen.
Gerda og Peter Olufsen (1981,1983).
Kunsthallen Kunstauktioner, Copenhagen, auction 497, 1998 no. 103, reproduced p. 45. Here acquired by the present owner.
Barrister Peter Olufsen (1891-1972) was married to Kamma Sophie Ilsted (1894-1928), who was the daughter of Vilhelm Hammershøi's very good friend and brother-in-law Peter Ilsted. The painting was passed on to his son Peter Olufsen (1919-1997), who was married to Gerda Pullen Ullman.

Vilhelm Hammershøi: "Træstammer. Arresødal, Frederiksværk" (Tree Trunks. Arresødal, Frederiksværk), 1904. The National Gallery of Denmark. Photo: The National Gallery of Denmark.

"I have mostly painted interiors ... How did I end up doing this? ... It's difficult to say. It just happened. And it is fashionable right now, everyone wants interiors, they hardly want anything else. When I paint a landscape, I usually can't sell it." (Interview with Vilhelm Hammershøi in the Danish magazine "Hver 8. Dag", 1907).

As the quote above shows, the interior was already Hammershøi's most popular and sought-after motif during his own lifetime. Therefore, Hammershøi's name is inseparably linked to the simple, poetic and grey-toned interior, which provides a quiet enigmatic insight into the soul of human existence, and as such the painter is recognized as one of the most central figures of Symbolism at the turn of the century.

But Hammershøi also painted landscapes throughout his life, and the landscape constitutes a large and important part of his oeuvre. They were often painted during one of his and his wife Ida's summer holidays around Denmark. This includes the painting here of the landscape at Dunkebakke, which was painted in 1904, while the couple during the summer lived in a small house at Arresødal near Frederiksværk in North Zealand. An area that inspired several of Hammershøi's landscapes.

The style of the artist's landscapes originates from the Danish Golden Age tradition, as we know it from artists such as Peter Christian Skovgaard, Christen Købke and Johan Thomas Lundbye. Hammershøi had been a student of Vilhelm Kyhn and Frederik Rohde, both landscape painters trained during the Danish Golden Age. But in contrast to the Golden Age's classic depiction of the landscape with a foreground, middle ground and background in a spatial progression in the perspective, often illustrated by a path or road that leads us into the fictional deeper space of the painting, Hammershøi's landscapes are instead parallel-plane compositions, focusing on the middle ground.

Vilhelm Hammershøi: "Landskab fra Kongevejen ved Gentofte"
(Landscape from Gentofte, north of Copenhagen), 1892. The David Collection.
Sold at Bruun Rasmussen Auctioneers in 2016 for DKK 4.3 million / € 575,000.

"Instead of painting the intensely emotional but unsentimental connection to the landscape on the canvas, he portrayed the dual experience of intense feeling and insurmountable distance; and instead of painting the foreground and the background in the successive progression into the space of the landscape, he left out everything that could draw attention to the foreground and focused sharply on the middle ground; he based the image on the dialectic between the measurable extent of the horizontal plane (from edge to edge of the frame) and the immeasurable deep space of the air (and the sky)". (Poul Vad p. 152).

In this landscape, the foreground is completely naked. The colours are delicate green-brown and transparent. The foreground rises as an empty, slightly diffuse, impenetrable barrier in front of the viewer – there is no friendly path that leads us into the landscape. On the contrary, we are kept at a distance and on the outside. In the middle ground, the landscape takes shape. Three hilltops, slightly offset, form a hilly progression across the canvas from edge to edge of the frame, forming a curving horizontal line parallel to the surface of the painting. A distinctive Danish landscape profile. Above this, an infinitely large sky opens up in grey-white shades in the upper half of the image. In profile against this open space, the work's few trees stand as vertical markers and a link between earth and the sky in an otherwise completely empty landscape.

"Hammershøi transferred the use of the parallel-plane known from interior paintings and figure compositions to the landscape motifs, but he combined it with the experience of the depth of the sky and the open space. He made the foreground – which is without any details – blurred, almost tactile; and only as the gaze moves into the depths of the landscape, do we see things compress: the deeper we go, the clearer the landscape becomes ... The blurred foreground nullifies the experience of the landscape as a sensual intrusive, physical reality: there is distance or even a void between the viewer and the middle ground, which in turn appears clear and distinct: every tree is an individuality..." (Paul Vad pp. 154-155).

Vilhelm Hammershøi: "Vej nær Gentofte Sø". (Road near Lake Gentofte), 1903. Private collection. Sold at Bruun Rasmussen Auctioneers in 2018 for DKK 250,000 / € 33,500.

Trees appear in almost all of Hammershøi's landscapes. Sometimes trunks and branches fill the entire canvas as in "Tree Trunks; Arresødal, Frederiksværk" (The National Gallery of Denmark) from 1904 and from the same summer holiday as this painting was made on. Many other times the trees form a long straight row parallel to the surface of the image, as in "Landscape from the King's Road at Gentofte" (The David Collection). Or as in the present painting, where a few single trees stand, like modest accents on top of the hills in the undulating landscape. Often – as in this painting – there is a thin membrane of unpainted canvas around the trees, which both makes the appearance of the trees very concrete and provides them with an ethereal intangibility.

Hammershøi often began his landscapes en plein air – often with a fine underdrawing in pencil, as can be seen in "Road Near Gentofte Lake" (private collection). On top of the underdrawing, he often painted a very thin transparent coat of paint, in delicate tinted colours, through which the canvas can often be glimpsed or seen quite clearly. Both are present in this study, which gives us an important and interesting insight into Hammershøi's method. The work is most likely painted en plein air at Dunkebakke. The composition is delicately drawn, and the thin coat of paint applied in endless shades of white, grey, brown and green. At first, Hammershøi wanted to place the line of the horizon roughly in the middle of the painting, but in the same way as he sometimes might shift the canvas of his interiors, so that the framing of the motif ended up different than originally conceived – in the same way as a photographer works with his motif – Hammershøi has here left a band of naked unpainted canvas along the lower edge, whereby he, in the painting process itself, has lowered the line of the horizon and made the open sky larger at the expense of the landscape. At the same time, the subject becomes smaller in height but not in width, and thus Hammershøi emphasizes in Poul Vad's words "the dialectic between the measurable extent of the horizontal plane (from edge to edge of the frame) and the immeasurably deep space of the air (and sky)".

Poul Vad makes this overall characteristic of Vilhelm Hammershøi's landscapes:

"These pictures are deeply Danish. Each one of them is a penetratingly seen portrait of a typical Danish landscape, of typical Danish light and weather, while the similarity to the traditional pictorial conception of the landscape, by way of Kyhn to Lundbye and Købke, is striking. But the strangely cleansed quality of the paintings, what we have here called sublimation, which provides them with an indefinable suggestion of abstraction – the distance, the coolness, the emptiness in which everything appears with an extreme distinctness and obtains an almost painful degree of existence – makes them simultaneously foreign, and not only in a Danish context. While they are rooted in a European art tradition and particularly in the classical sense, the cool mysticism of these paintings seems almost non-European. The inner peace they radiate, manifests the spiritual equilibrium in a human being whose identity is not marked by the Europeans' Faustian striving and perpetual division among competing stimuli." (Poul Vad, p. 262)

A more beautiful and fitting description of the present landscape as well is hard to imagine.

Based on the classical landscape depictions of the Danish Golden Age, Hammershøi's paintings represent a radically different and modern view of the landscape.

DKK 1,500,000-2,000,000 / € 200,000-270,000

Due to logistical challenges posed by COVID-19, there is a risk that the painting will not arrive in time for the auction. This could lead to a postponement of the sale until September 2020.

42

42
CARL HOLSØE
b. Aarhus 1863, d. Asserbo 1935

Dining room interior with a chinese export porcelain bowl and tomatoes on a dish on the table, etchings on the wall and a samovar on the sideboard in the background. Signed C. Holsøe. Oil on canvas. 70 x 55 cm.
Provenance: Bruun Rasmussen auction 589, 1993 no. 3, reproduced p. 5. Hereafter in private collection, USA. *DKK 100,000-150,000 / € 13,500-20,000*

43

43
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with mother and child. Signed Carl Holsøe. Oil on canvas. 77 x 65 cm.

Provenance: Bruun Rasmussen auction 581, 1992 no. 67, reproduced p. 54. Hereafter in private collection, USA.

DKK 100,000-150,000 / € 13,500-20,000

44

44
MICHAEL ANCHER
b. Bornholm 1849, d. Skagen 1927

Mother and child. Signed and dated M. A. 13. Oil on canvas. 54 x 49 cm.
Provenance: The painter Helga Ancher's estate auction, Bruun Rasmussen 178, 1965, no. 33.
DKK 40,000-50,000 / € 5,350-6,700

45
LAURITS TUXEN
b. Copenhagen 1853, d. s.p. 1927

View through a gate towards a park in full bloom. Signed and dated L. T. 2/6 1922. Oil on canvas. 71 x 90 cm.
According to the owner, the motif depicts a view through a gate towards Kongens Have (The King's Garden) in Copenhagen.

Provenance: Acquired directly from the artist in 1922 by art dealer, Viggo Berg, Skagen. Thence by descent.
DKK 30,000-40,000 / € 4,000-5,350

46
MICHAEL ANCHER
b. Bornholm 1849, d. Skagen 1927

Catching eel at sunset. Signed and dated M. A. 21. Oil on canvas. 38 x 59 cm. *DKK 75,000 / € 10,000*

45

46

Vilhelm Hammershøi: "Fem portrætter" (Five Portraits, 1901–1902. The Thiel Gallery. Photo: The Thiel Gallery, Stockholm.

47

VILHELM HAMMERSHØI

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

Two candles on a table. Unsigned. Certified on the reverse (beneath the relining) by the artist's wife Ida Hammershøi: "malet af Vilhelm Hammershøi attesteres: Ida Hammershøi" (painted by Vilhelm Hammershøi certified: Ida Hammershøi). C. 1901. Oil on canvas. 30 x 22 cm.
Provenance: Ida Hammershøi (1916). Bruun Rasmussen auction 465, 1984 no. 165.

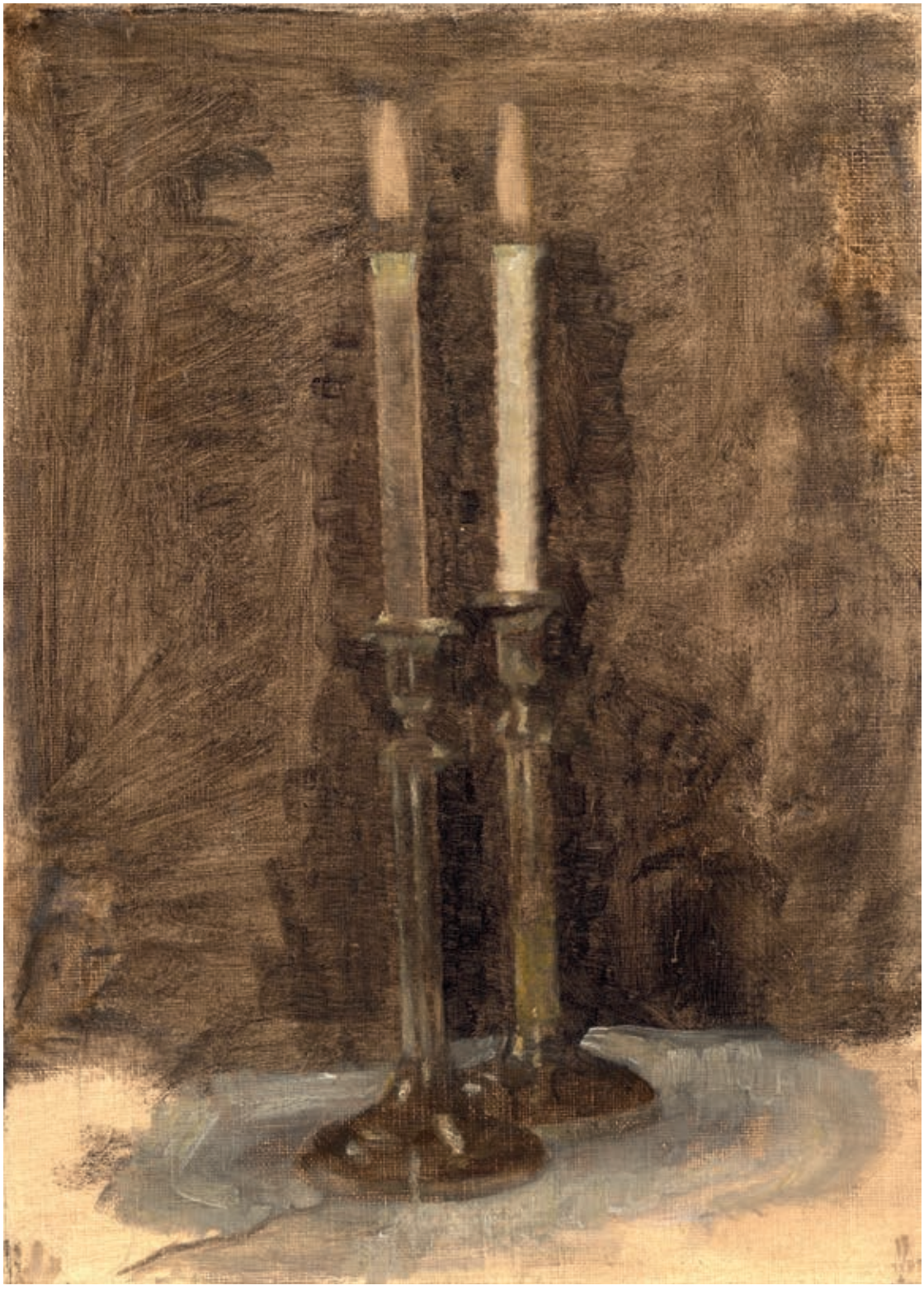
This work with two lit candles in a pair of silver Empire candlesticks, placed slightly offset with one behind the other, is a study that Hammershøi has used in several different important works.

First and foremost, in the very large painting "Five Portraits" from 1901-1902 (The Thiel Gallery, Stockholm). In several studies for "Five Portraits", Hammershøi experimented with the candles and their placement. In one study there are three candles separated lengthwise along a table, in another study the two candles are separated lengthwise on the table, one hidden behind Svend Hammershøi. In the final version of the painting, the two candles stand as a pair close together and slightly offset to the right of the table (very similar to this present study) in front of the portrait by J.F. Willumsen. Another light is hidden behind Svend Hammershøi at the other end of the table.

Hammershøi also used the same two candlesticks with almost the same placement in the "Coin Collector" from 1904 (National Gallery, Oslo).

In both of the above works, the two lit candles and their placement play a key role in the lighting, colours and composition of the paintings.

The fact that Hammershøi used the two candles in almost identical placements in several different works also tells us something about Hammershøi's modus operandi. He repeated and reused many different recurring elements in many of his works. *DKK 300,000-500,000 / € 40,000-67,000*



47

48

48

CARL LARSSON

b. Stockholm 1853, d. Falun 1919

"Rokokoidyll". Rococo idyll. An elegant gentleman in a red Rococo suit seated under a chestnut tree by a forest lake, autumn. 1884. Signed at the bottom to the left Carl Larsson (indistinctly) and at the bottom to the right Carl Larsson. Watercolour on parchment. Fan-shaped. Visible size 30 x 60 cm.
Ulwa Neergaard, A Catalogue Raisonné of the Works of Carl Larsson, no. 171 in "Carl Larsson. Signerat med pensel och penna", Stockholm 1999.

After years of failure in Paris, where Carl Larsson had attempted to exhibit at the Salon without any luck, a turning point occurred in 1882, when he was introduced to the small town of Grez-sur-Loing about 70 kilometres south of Paris. Here he met his future wife, the artist Karin, and here their first daughter Suzanne was born. Grez

was a charming town and became a gathering place for Scandinavian artists from especially Sweden and Norway. The Larsson family lived there for about 3 years. The present watercolour was made here.

Here Carl Larsson threw himself into nature and outdoor painting. The works of this period reveal a freshness and ease, and Larsson painted watercolours with very simple motifs, including locals who worked in their lush vegetable gardens with pumpkins and cabbage plants. He often portrayed a random slice of life with a lonely figure as part of the décor, like in this watercolour with the elegant gentleman in a Rococo suit. A characteristic of Larsson's Grez watercolours is also a mixture of Japanese decorative art and Rococo era pastel colours, which can be seen in the work here.

DKK 100,000-150,000 / € 13,500-20,000

49

49
CHRISTEN DALSGAARD

b. Skive 1824, d. Sorø 1907

Young girl contemplating a letter. Signed and dated Chr. Dalsgaard Sorø 1871. Oil on canvas. 54 x 44 cm. *DKK 30,000-50,000 / € 4,000-6,700*

50
HERMANN DAVID SALOMON CORRODI

b. Frascati 1844, d. Rome 1905

Sunset at Aqua Claudia outside Rome. Signed H. Corrodini Roma. Oil on canvas. 73 x 44 cm.
Provenance: A descendant of King Christian X (1870-1947), who reigned from 1912-1947 and Queen Alexandrine (1879-1952).

Aqua Claudia was an ancient Roman aqueduct, begun by Emperor Caligula in the year 38 AD, and finished by Emperor Claudius in the year 52 AD. It is considered to be one of "Rome's four great aqueducts". *DKK 40,000-60,000 / € 5,350-8,050*

50

51
JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

Study of a cow. Signed with monogram and dated Busköre Vognserup July 1844. Oil on cardboard. 18.5 x 27 cm.
Busköre (Bush-ear) is the name of the cow!

Exhibited: Kunstforeningen 1893 no 94.

In the summer of 1844, Lundbye was strongly affected by Margrethe Bauditz's rejection of his marriage proposal in early June of the same year. After the failed courtship, he left Copenhagen for a period of time, and among other places he stayed at Vognserup Manor, where he spent a few weeks in the company of the art historian Niels Lauritz Høyen.

During the summer, Lundbye created many studies of cows. In his journal, he contemplates the process of painting from nature, the character of the study, N. L. Høyen's opinion on this, and the joy associated with becoming confident in one's craft and gaining a true understanding of nature.

On 28 July 1844, Lundbye writes in his diary: "I have to the best of my ability studied the animals, but it is a difficult subject since the models are so unruly, and I can do almost nothing without the help of others. When I paint the animal, I have to have someone to hold the model and ideally turn and adjust it, to preserve the initial position. But the accuracy expected in the depiction of the human body cannot be achieved here. Therefore, it is difficult to check the painter of animals, a degree of leeway that I have no intention of taking advantage of, since the truth must be paramount and also has the peculiar convincing aspect about it, so the viewer feels that yes, this is what it's like in nature. Thus, the more I can include in my depictions, the better, and the more I can get out of the same conditions, the better, but it is hardly possible for me to complete the study of an animal under the same lighting, the same time of day, let alone manage studies of an entire group. There is always a lot left to memory and a true and trained eye. That is why I still have to rely heavily on what I learn from my visits to the stables and the milking parlours. I know Høyen will fight this intensely, but time, which might afford me a myriad of studies, is the only thing that can give me the undeniable certainty it is to have studies of everything."

And on 28 August in 1844, he writes: "Do I have reason to be happy? And what might the reason be? Yes, because I have come to know the cow far better than before. 'Is that so much' others might say, and I might myself tend to agree with them, but it is more than it seems at first glance because it means that I have left the childish way of studying behind, or rather, I have learned to study. Thus, subtleties have emerged for me that I never imagined possible; peace and order have settled in my mind regarding my work as well as a greater degree of satisfaction."

(Quote from Johan Thomas Lundbye's diaries, Sources of Danish Art History (ktdk.dk) by MA and PhD Jesper Svenningsen).

DKK 30,000-40,000 / € 4,000-5,350

52
AXEL HJALMAR ENDER

b. Asker 1853, d. Kristiania 1920

A young woman brings water to the animals in the field. Signed and dated Axel Ender 1915. Oil on canvas. 75 x 54 cm. *DKK 30,000-40,000 / € 4,000-5,350*

51

52

53

53
ANTAL NEOGRADY

b. Galsa 1861, d. Alag 1942, Hungary

A young woman picking wild field flowers. Signed Neogrady A. Oil on canvas. 100 x 151 cm.

Antal Neogrady was a Hungarian painter who studied art in Budapest and in Munich. He was active in Budapest, where he taught at the Academy of Fine Arts and where he exhibited.

DKK 40,000-50,000 / € 5,350-6,700

54

54
FRITZ PETZHOLDT

b. Copenhagen 1805, d. Patras 1838

"Fra de pontiske sumpe". From the Pontine Marshes. Study. C. 1837. Unsigned. Oil on paper laid on canvas. 35 x 49 cm. Damborg frame with label.
Henry Tuxen's unpublished inventory, 1942-1943, of more than 50 of Fritz Petzholdt's paintings in private collection no. 26.

Exhibited: Kunstforeningen (The Art Association), "Fritz Petzholdt 1805-1838", 1985 no. 45.

Provenance: Winkel & Magnussen auction 336, 1947 no. 234. Bruun Rasmussen auction 490, 1987 no. 276.

Study for the painting "Parti af de Pontiske Sumpe med en flok bøfler" (view from the Pontine Marshes with a herd of buffaloes) from 1837 (The Hirschsprung Collection).

DKK 100,000-150,000 / € 13,500-20,000

55

LUPLAU JANSSEN

b. Sørbymagle 1869, d. Copenhagen 1927

A Greenlandic fiord with umiaks and kayaks. C. 1925. Signed Luplau Jannsen. Oil on canvas. 104 x 141 cm.

Luplau Janssen was in Greenland in the summer of 1925, and later the same year he exhibited his works from Greenland at Bergenholz Kunsthandel in Copenhagen. Among other works he exhibited a study for this work (no. 8 in the catalogue, reproduced). *DKK 40,000-60,000 / € 5,350-8,050*

55

56

56
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

"Blomstersælgere ved Dr. Louises Bro". Flowersellers at Queen Louise's Bridge in Copenhagen. Signed Paul Fischer. Oil on canvas. 57 x 74 cm.

Provenance: The estate auction of Paul Fischer, Winkel & Magnussen auction 156, 1934 no. 119. Bruun Rasmussen auction 815, 2010 no. 17.

DKK 300,000-400,000 / € 40,000-53,500

57

57
CARL HOLSØE
b. Aarhus 1863, d. Asserbo 1935

An interior with a young woman sitting by the window. Signed Carl Holsøe. Oil on canvas. 60 x 50 cm.
Provenance: Bruun Rasmussen auction 589, 1993 no. 1, reproduced p. 4. Hereafter in private collection, USA.

DKK 80,000-100,000 / € 10,500-13,500

58

58
PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

Interior with two little girls sitting at a table. Signed with monogram and dated 1904. Oil on canvas. 49 x 43 cm.

Presumably exhibited at Winkel & Magnussen in 1904 as no. 68 with the title "Lektielæsning" (Doing homework).

DKK 200,000-250,000 / € 27,000-33,500

59

60

61

59
EUGÈNE GALIEN-LALOUE
b. Paris 1854, d. Chérence 1941

Flower sellers at Quai de l'Horloge in Paris. Signed E. Galien-Laloue. Gouache on paper. Visible size 17.5 x 30.5 cm. *DKK 40,000-50,000 / € 5,350-6,700*

60
EUGÈNE GALIEN-LALOUE
b. Paris 1854, d. Chérence 1941

A busy day in Paris with a view of Notre Dame. Signed E. Galien-Laloue. Gouache on paper. Visible size 19.5 x 32 cm.

DKK 40,000-50,000 / € 5,350-6,700

61
PAUL FISCHER
b. Copenhagen 1860, d. Gentofte 1934

A busy winter day at Vesterbro Passage in Copenhagen with the Town Hall Square in the background. Signed and dated Paul Fischer 1913. Oil on canvas. 85 x 94 cm.

DKK 400,000-500,000 / € 53,500-67,000

62

62
THEODOR PHILIPSEN

b. Copenhagen 1840, d. s.p. 1920

"Vej gennem skoven ved Bromølle". A road through the forest at Bromølle. 1899. Signed with monogram. Oil on canvas. 65 x 97 cm.
Vibeke Skov, A Catalogue Raisonné of the Works of Theodor Philipsen no. 457.

Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), A Catalogue Raisonné of the Works of Theodor Philipsen no. 644.

Exhibited: Kunstforeningen, "Theodor Philipsen", 1911, no 233.

Provenance: Captain S. A. Philipsen (1911). Winkel & Magnussen auction 67, 1929 no. 156. Winkel & Magnussen auction 306, 1944 no. 278. Kunsthallen auction 359, 1986 no. 193, reproduced p. 13. Bruun Rasmussen auction 842, 2013 no. 49, reproduced p. 62. *DKK 50,000-75,000 / € 6,700-10,000*

63

63
L. A. RING
b. Ring 1854, d. Roskilde 1933

"Roskilde Fjord. Vinter. Gule og brune Siv i Forgrunden. Udsigt over Vandet mod Landsbyen Veddelev." Roskilde Fiord. Winter. Yellow and brown rushes in the foreground. View across the water to the village of Veddelev. Signed and dated L. A. Ring 1920. Oil on canvas. 76 x 123 cm.
H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring no. 812.

Provenance: Chr. Larsen, Art Dealer (1922). Bruun Rasmussen auction 795, 2008 no. 71.

Veddelev is a small village located in Himmelev municipality near Roskilde Fiord five kilometres north of Roskilde. *DKK 150,000-200,000 / € 20,000-27,000*

64

64
HERMANN CARMIENCKE

b. Hamburg 1810, d. Brooklyn 1867

View towards St. Peter's Basilica from Villa Medici situated on Monte Pincio near the Spanish Steps in Rome. Signed and dated H. Carmiencke 1862. Oil on canvas. 28 x 26 cm.

DKK 30,000-40,000 / € 4,000-5,350

65

65
PETER KORNBECK

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

Street view from Toledo, Spain with a view of the Cathedral seen through an archway. Signed and dated P. Kornbeck 1883. Oil on canvas. 94 x 78 cm. *DKK 30,000-50,000 / € 4,000-6,700*

66

67

68

66
THORALD LÆSSØE
b. Frederikshavn 1816, d. Copenhagen 1878

Coastal scene with large cliffs, Capri. Signed with monogram. Oil on canvas. 39 x 53 cm.
Presumably carried out during the painter's stay at Capri in the summer of 1851 cf. letters from Læssøe to Lorenz Frölich dated Capri on 4 June and 30 June, 1851 and letter to Johan Bravo dated Sorrento on 4 August, 1851. *DKK 50,000-60,000 / € 6,700-8,050*

67
I. T. HANSEN
b. Randers 1848, d. s.p. 1912

A summer day in Marmorhaven (the Marble Park) near Fredensborg Palace. Signed and dated I. T. Hansen Marmorhaven Fredensborg 1890. Oil on canvas. 36 × 55 cm. *DKK 30,000 / € 4,000*

68
KRISTIAN ZAHRTMANN
b. Rønne 1843, d. Copenhagen 1917

"Læsende Præst. Amalfi. En Søjlegang i Albergo della Luna, tidligere Munkekloster". Clergyman reading. Amalfi. A portico in Albergo della Luna, a former monastery. A young priest sitting on a low wall reading, in the foreground two big flower pots; on a table a white tablecloth and a bowl of oranges. On the wall in the back hangs Zahrtmann's Madonna della Civita. Signed with monogram and dated 1909. Oil on canvas. 61 × 71 cm.
H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann no. 629.

S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann no. 1019.

Provenance: Merchant Holger Andersen. Private French collection, Artcurial, April 1919, no. 66.
DKK 50,000 / € 6,700

69

69
H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

A summer day in the meadow. Signed and dated H. A. Brendekilde 85. Oil on canvas. 48 x 63. *DKK 75,000-100,000 / € 10,000-13,500*

70
PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

"Før Frokost". Before lunch. Motif from Capri. A young woman reading in a shady courtyard. A table is laid for two with a white tablecloth, fruit and wine. Signed and dated Peter Ilsted 1891. Oil on canvas. 53 x 38 cm.
Exhibited: Charlottenborg 1892 no. 238.

Provenance: Kunsthallen auction 305, 1973 no. 93, reproduced p. 21.
DKK 150,000 / € 20,000

70

71

72

73

71
CARL LOCHER
b. Flensburg 1851, d. Skagen 1915

Men collecting seaweed at Hornbæk beach with a view towards Gilleleje. Signed and dated Carl Locher 1882. Oil on canvas. 125 x 185 cm.
Provenance: Hornbækhus. *DKK 50,000 / € 6,700*

72
JOHAN WILHELM JANKOWSKI
b. 1825, d. 1870

A view from Bacino di S. Marco looking west towards Punta della Dogana and Santa Maria Della Salute. Signed J. W. Jankowski. Oil on canvas. 47.5 x 92.5 cm.
Johan Wilhelm Jankowski is an Austrian-Bohemian topographical painter.
DKK 20,000-25,000 / € 2,700-3,350

73
VILHELM MELBYE
b. Helsingør 1824, d. Roskilde 1882

"Vesuv ved Aften, seet fra Castel' del Ovo". Vesuvius seen from Castel' del Ovo in evening light. Signed and dated V. Melbye 1875. Oil on canvas. 66 x 110 cm.
Exhibited: Charlottenborg 1875 no. 157.
Provenance: Dr. Silfverberg (1875). *DKK 50,000-75,000 / € 6,700-10,000*

74

74
L. A. RING
b. Ring 1854, d. Roskilde 1933

"En Husmandsfamilie fra Atterup ved Faxe. Til v. i Baggrunden Manden, set en face, læsende en Avis. Til h. i Forgrunden Konen, der strikker." A smallholder and his wife from Atterup near Faxe. He is reading the newspaper and she is knitting. 1883. Unsigned. Oil on canvas. 44 x 53 cm.
H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring no. 14.

Provenance: Merchant Oscar Wandel (1919). Bruun Rasmussen auction 716, 2002 no. 716 reproduced p. 207. Bruun Rasmussen auction 760, 2006 no. 716 reproduced p. 75.

DKK 40,000-50,000 / € 5,350-6,700

75
HERMANN LINDE
b. Lübeck 1863, d. Arlesheim 1923

A busy market day in Lübeck. Signed and dated H. Linde 1889. Oil on canvas. 51 x 71 cm.
Hermann Linde was a German Symbolist painter, best known for his Orientalist motifs. Until 1889 he studied at the Art Academies of Weimar and Dresden. *DKK 30,000-40,000 / € 4,000-5,350*

75

76

76
SVEND HAMMERSHØI

b. Frederiksberg 1873, d. s.p. 1948

"Helligåndskirken og -huset set fra en tom butik". The church of the Holy Spirit in Copenhagen. Signed and dated S. H. Dec. 43. Oil on canvas. 91 x 80 cm.

Tove Jørgensen, A Catalogue Raisonné of the Works of Svend Hammershøi listed under "Helligåndskirken", dated 29. nov.-22 dec. 1943, p. 114.

DKK 20,000-25,000 / € 2,700-3,350

77

77
CARL LOCHER
b. Flensburg 1851, d. Skagen 1915

The boat is going out. Signed and dated Carl Locher Hornbæk 84. Oil on canvas. 118 x 195 cm.
Provenance: Hornbækhus. *DKK 50,000 / € 6,700*

78

78
JANUS LA COUR
b. Ringkøbing 1837, d. Odder 1909

Forest lake, summer, presumably from the area around Himmelbjerget. Signed and dated J. la Cour June 1 1882. Oil on canvas. 45 x 51 cm.
In June 1882, la Cour painted several motifs from the area around Himmelbjerget in Jutland.
DKK 20,000-25,000 / € 2,700-3,350

79

79
JANUS LA COUR
b. Ringkøbing 1837, d. Odder 1909

"Forårsdag ved Skovmølleåen". Spring day at Skovmølleåen (forest mill stream). Signed and dated Janus la Cour 1902. Oil on canvas. 120 x 155 cm.
Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour no. 835.

Exhibited: Charlottenborg 1903 no. 101.

Provenance: Bruun Rasmussen auction 671, 1999 no. 284, reproduced p. 85.

DKK 100,000-150,000 / € 13,500-20,000

80

80
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Elsa and Inga. Two barefoot girls in Båstad. Signed and dated Paul Fischer 1915. Oil on canvas. 55 x 38 cm.

Provenance: Bruun Rasmussen auction 558, 1991 no. 103, reproduced p. 87. Hereafter in private collection, USA. *DKK 50,000-60,000 / € 6,700-8,050*

81

81
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

The artist's two daughters Ely and Harriet in the home on Sofievej in Hellerup. Signed Paul Fischer. Oil on panel. 47 x 36 cm.

Provenance: Bruun Rasmussen auction 576, 1992 no. 63, reproduced p. 61. Bruun Rasmussen auction 589, 1993 no. 54, reproduced p. 25. Hereafter in private collection, USA.

DKK 80,000-100,000 / € 10,500-13,500

82

82
PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

A young woman standing with a kitten in an outhouse. The sun is streaming through the door into the dark room. Signed with monogram. Oil on canvas. 65 x 51 cm.

DKK 30,000-40,000 / € 4,000-5,350

83
H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

"Juletræet hentes". Picking up the Christmas tree. Signed and dated H. A. Brendekilde 89. Oil on canvas. 52 x 74 cm.

DKK 40,000-50,000 / € 5,350-6,700

84
PAUL FISCHER

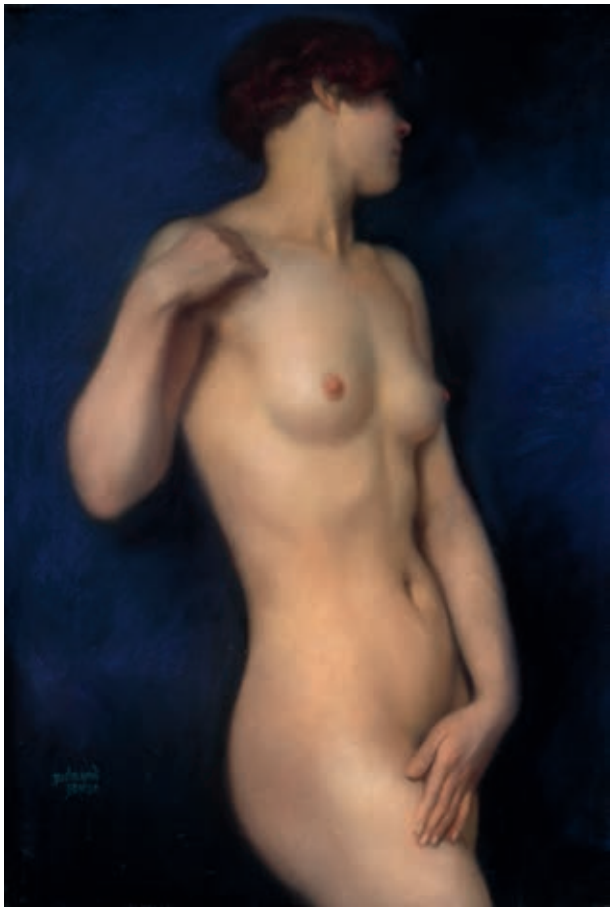
b. Copenhagen 1860, d. Gentofte 1934

Two young women on the beach. Signed Paul Fischer. Oil on canvas. 48 x 58 cm.

DKK 50,000-60,000 / € 6,700-8,050

83

84



85

85
GUDMUND HENTZE

b. Næstved 1875, d. Frederiksberg 1948

Standing nude. Signed Gudmund Hentze. Pastel on paper. Visible size 75 x 52 cm.

DKK 20,000-25,000 / € 2,700-3,350

86

86
FRITZ SYBERG

b. Faaborg 1862, d. Kerteminde 1939

"Pigeportræt". Portrait of the artist's daughter Besse. Signed with monogram and dated 1911. Watercolour on paper. Visible size 74 x 49 cm.

Anna and Fritz Syberg had a successful sale of their paintings and watercolours to Fåborg Museum and Den Frie in 1910. Having dreamt of living in Italy for a longer period, they decided to spend the money on a long stay there and set off with their 6 children to Italy, where they lived in Pisa until 1914. During their stay they painted only watercolours. The present portrait was done during their stay in Pisa.

Literature: Herman Madsen, "Fritz Syberg. Et Billedværk", 1937, illustration no. 33.

Provenance: Bruun Rasmussen auction 300, 1973 no. 328, reproduced p. 61.

DKK 15,000-20,000 / € 2,000-2,700

87

87
WENZEL TORNØE
b. Svendborg 1844, d. Frederiksberg 1907

A young woman sits in a Turkish bath looking at two lizards. Signed Wenzel Tornøe. Oil on canvas. 70 x 52 cm.

DKK 40,000 / € 5,350

88

88
DAVID MONIES

b. Copenhagen 1812, d. Frederiksberg 1894

Two sisters giving the dog a treat. Presumably the artist's daughters. Unsigned. Oil on canvas. 160 x 155 cm.

At Charlottenborg 1865 no. 103, a portrait group with the artist's daughters was exhibited. Presumably the present painting.

DKK 40,000-50,000 / € 5,350-6,700

89

89
WILHELM MARSTRAND

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

"Tre veninder læser et brev (de to niecer af kunstneren)". Three friends are reading a letter (the two of them are nieces of the artist). 1870. Unsigned. Oil on canvas. 83 x 63 cm.

Provenance: Thence by descent in the artist's family.

The two women on the left are daughters of the artist's brother Troels Caspar Daniel Marstrand (1815-1889). The two women are thus Wilhelm Marstrand's nieces. The woman in the grey dress is Julie Wilhelmine Marstrand (1850-1881), in 1876 married to Ernst Johannes Trier, and the woman in the middle is Julie's big sister Christine Marie Marstrand (1851-1927), in 1880 married to Poul la Cour. It is through Christine that the painting is inherited to this day. According to tradition, the letter-reading woman is a friend of the two sisters.

DKK 30,000-40,000 / € 4,000-5,350

90

90
EMMA THOMSEN
b. Copenhagen 1820, d. s.p. 1897

A bird's nest hidden between bindweed and roses. Signed and dated Emma Thomsen 1858. Oil on panel. 29 × 21 cm.

DKK 20,000-25,000 / € 2,700-3,350

91
EMMA THOMSEN
b. Copenhagen 1820, d. s.p. 1897

Wild flowers. Signed. E. T. Inscribed Studie (study). Oil on paper laid on canvas. 20 x 26 cm.

DKK 20,000 / € 2,700

91

92

92
O. D. OTTESEN

b. Broager 1816, d. Frederiksberg 1892

"Chrysanthemum omgiver et krucifiks". Chrysanthemum flowers surround a crucifix. Signed and dated O. D. Ottesen malet i Paris (painted in Paris) 1856. Oil on canvas. 65 x 52 cm.
Exhibited: Charlottenborg 1857 no. 120.

In 1855, Ottesen received the Academy's travel scholarship, and in 1855-56 he travelled to the Netherlands, France and Germany. In Paris he sees, among other things, the French floral painter Simon Saint-Jean's (1808-1860) works. *DKK 40,000-60,000 / € 5,350-8,050*

93

93
I. L. JENSEN
b. Copenhagen 1800, d. s.p. 1856

Dark red, white and pink roses in a basket. Signed and dated I. L. Jensen 1843. Oil on mahogany. 43 x 58 cm. *DKK 80,000-100,000 / € 10,500-13,500*

94
ADA(MINE) SINDBERG
b. Vrigsted 1840, d. Copenhagen 1919

"Nedfaldne æbler". Windfall apples. Signed and dated A. Sindberg 1865. 22 × 28 cm.
Exhibited: Charlottenborg 1866 no. 220.
DKK 15,000 / € 2,000

94

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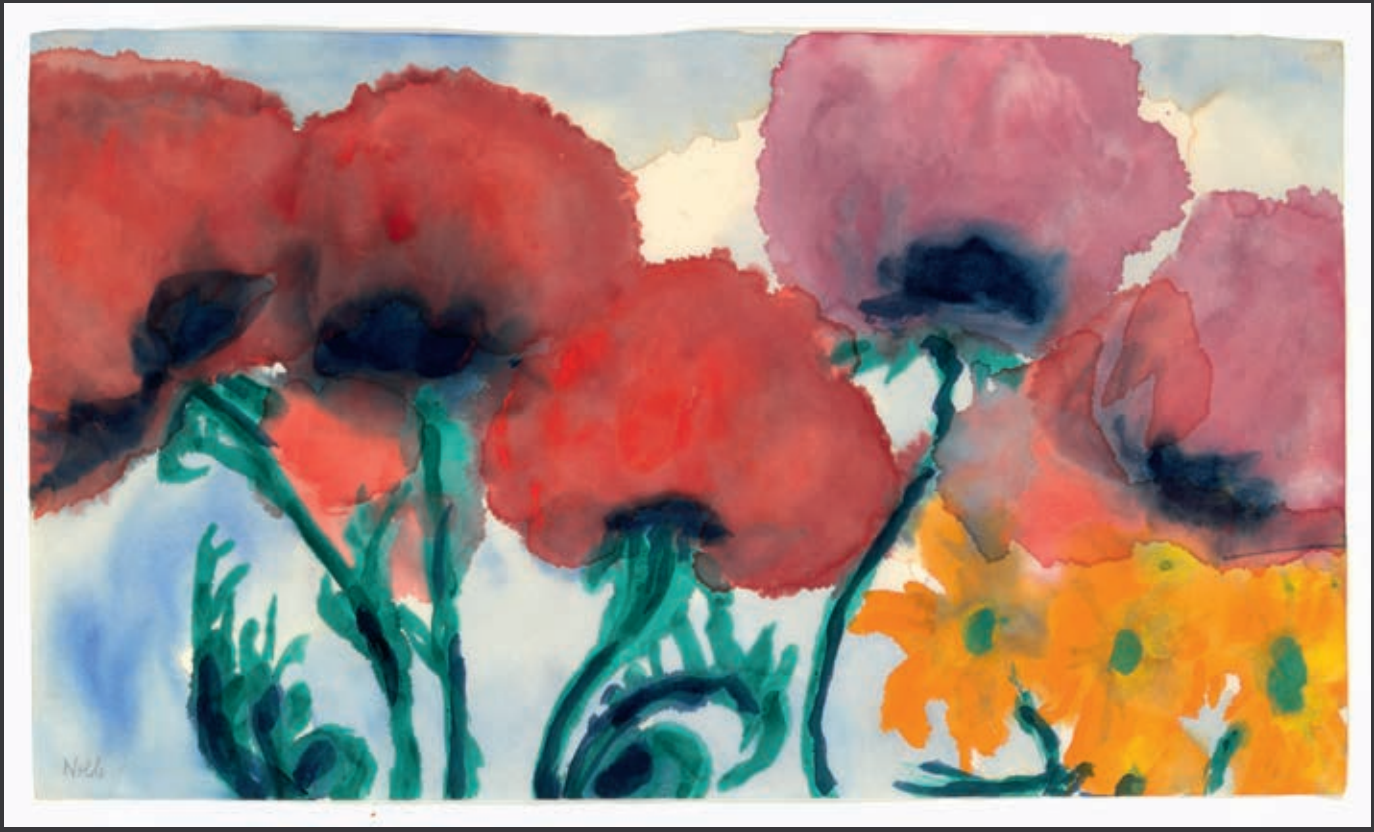
RUSSIAN
ONLINE AUCTION

Monday 15 June 2020

BRUUN-RASMUSSEN.COM

MODERN ART

16 - 17 June



Emil Nolde: "Mohnblumen" (Poppies). Signed Nolde.
Watercolour on paper. Visible size 26 x 45.5 cm.
Vurdering: DKK 600,000-800,000 / € 80,500-105,000.

BRUUN RASMUSSEN
AUCTIONEERS OF FINE ART

DESIGN

18 June

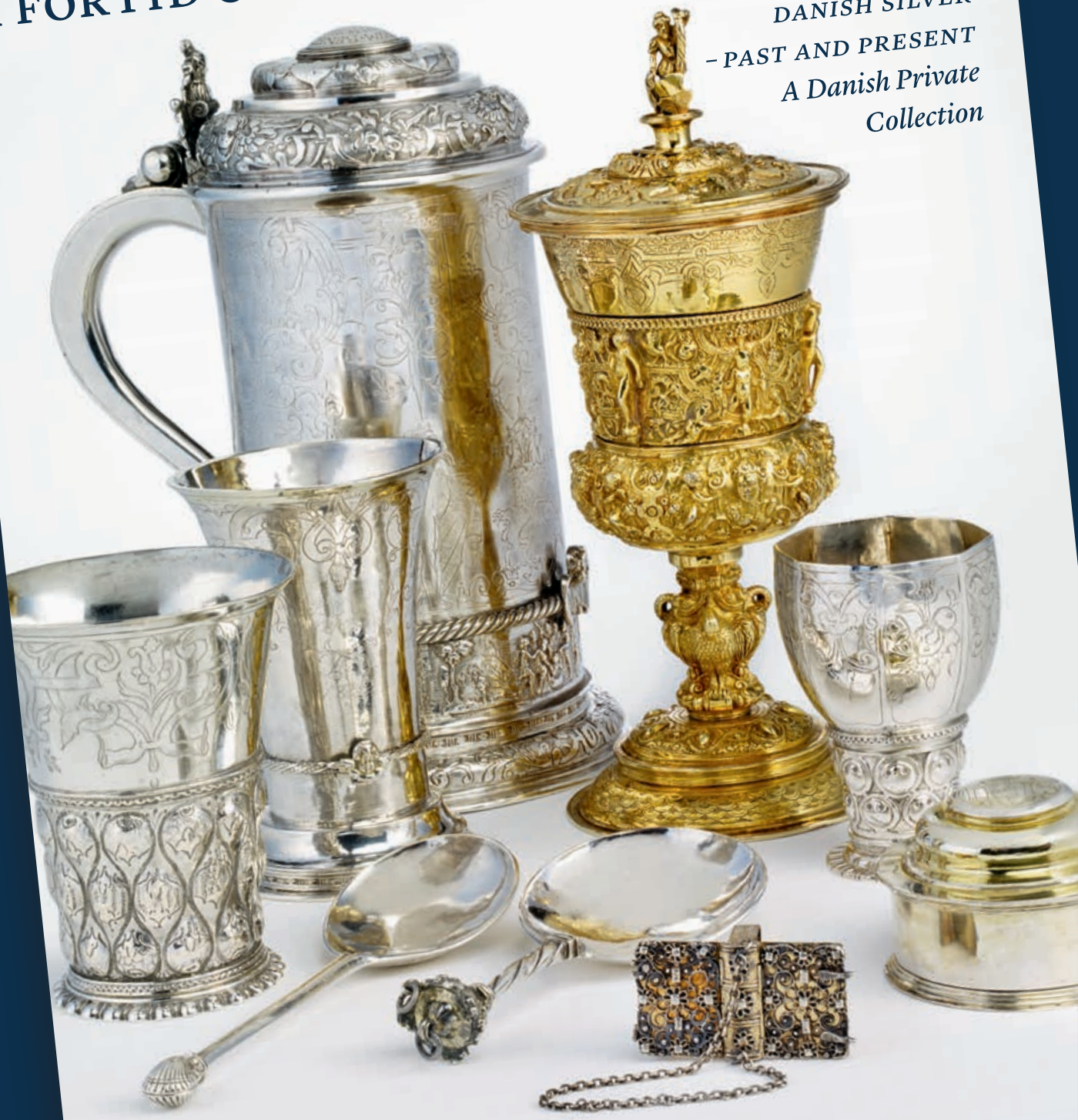
Poul Kjærholm: "PK 25". A pair of early and rare chairs with hand forged frames of matte chromed steel. Seat and back with flag halyard.
Vurdering: DKK 600,000-800,000 / € 80,500-105,000.

BRUUN RASMUSSEN
AUCTIONEERS OF FINE ART

DANSK SØLV

I FORTID OG NUTID En dansk privatsamling

DANISH SILVER
– PAST AND PRESENT
A Danish Private Collection



FORLAGET DEVANTIER

DANISH SILVER

presents a distinguished private collection with just under 400 objects displayed

The collector has, to the extent possible, focused on the historic element of every single object. With the curiosity of a detective, marks and monograms have been identified, assisted by the Danish National Archives, and every single object has come to life again through the history told with great enthusiasm.

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5.4 Køber er den budgiver, der opnår hammerslag. Ved hammerslaget 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 buddet 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 I tillæg til hammerslaget, 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 hammerslaget + moms af salæret, i alt 30 %. For frimærker og mønter udgør salæret 20 % af hammerslaget + moms af salæret, i alt 25 %.

7.1.2 "LIVE bidding": BRK's egen "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere. Benyttes en "LIVE bidding"-software fra tredje part, tillægges købersalæret en afgift på 3 % plus moms, der videregives til tredje part i sin helhed.

7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag 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".

7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
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%

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

7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningsselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

8.1 Købesummen forfalder til betaling ved hammerslaget, 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, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 49.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-eurosedler.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, 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 MOMSFRITAGELSE, -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 7.1.3.

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 hammerslag (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 uafhentet 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.

12.6 I henhold til gældende hvidvasklovgivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

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 speditør. 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. Dog 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 særskilt 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 INDSIGELSES- 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 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevneneshus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: http://ec.europa.eu/odr.

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. 05.20

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for live 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 live 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 cancel his purchase, 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 live auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following live 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 live 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 "LIVE Bidding": BRK's own "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk. If a "LIVE Bidding" software from a third party is used, an additional 3% (including VAT) is added to the buyer's premium. The added fee is transferred to the third party in its entirety.

7.1.3 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".

7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding 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 royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

7.1.5 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 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 (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 49.999) in the saleroom or subsequently at one of BRK's locations. Please note that we do not accept EUR 500 banknotes.

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 7.1.3.

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.

12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

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 subsequent 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 dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevneneshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: http://ec.europa.eu/odr.

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. 05.20

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COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

Commision 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 og 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.

Kommisionsbud 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:

Kommisionsbud 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:* 895

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
I wish to receive sales results on the items I have been bidding on via e-mail

☐ dagligt *every day* ☐ efter auktion *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* ☐

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

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

AUKTION NR AUCTION NO: 895

Ret til ændringer forbeholdes © 2020 Bruun Rasmussen Kunstauktioner
Foto: Bent Lange, Henrik Wichmann & Peter Madsen. Tryk: Cool Gray
Grafik og dtp: Jorge Figueiredo & Bettina Stefensen

Bruun Rasmussen LIVE
– bid from wherever you are!

Experience the atmosphere of the saleroom

If you are unable to attend the Live Auctions in person, you can follow an auction in progress and experience the atmosphere in the saleroom via live streaming – just as if you were there.

Bid via Bruun Rasmussen Live

Shortly before the auction begins, you will be able to see the orange "Live" icon next to the auction in question at bruun-rasmussen.dk. Click on the icon to follow the auctioneer during the auction.

If you wish to submit a bid, simply log in prior to the auction.

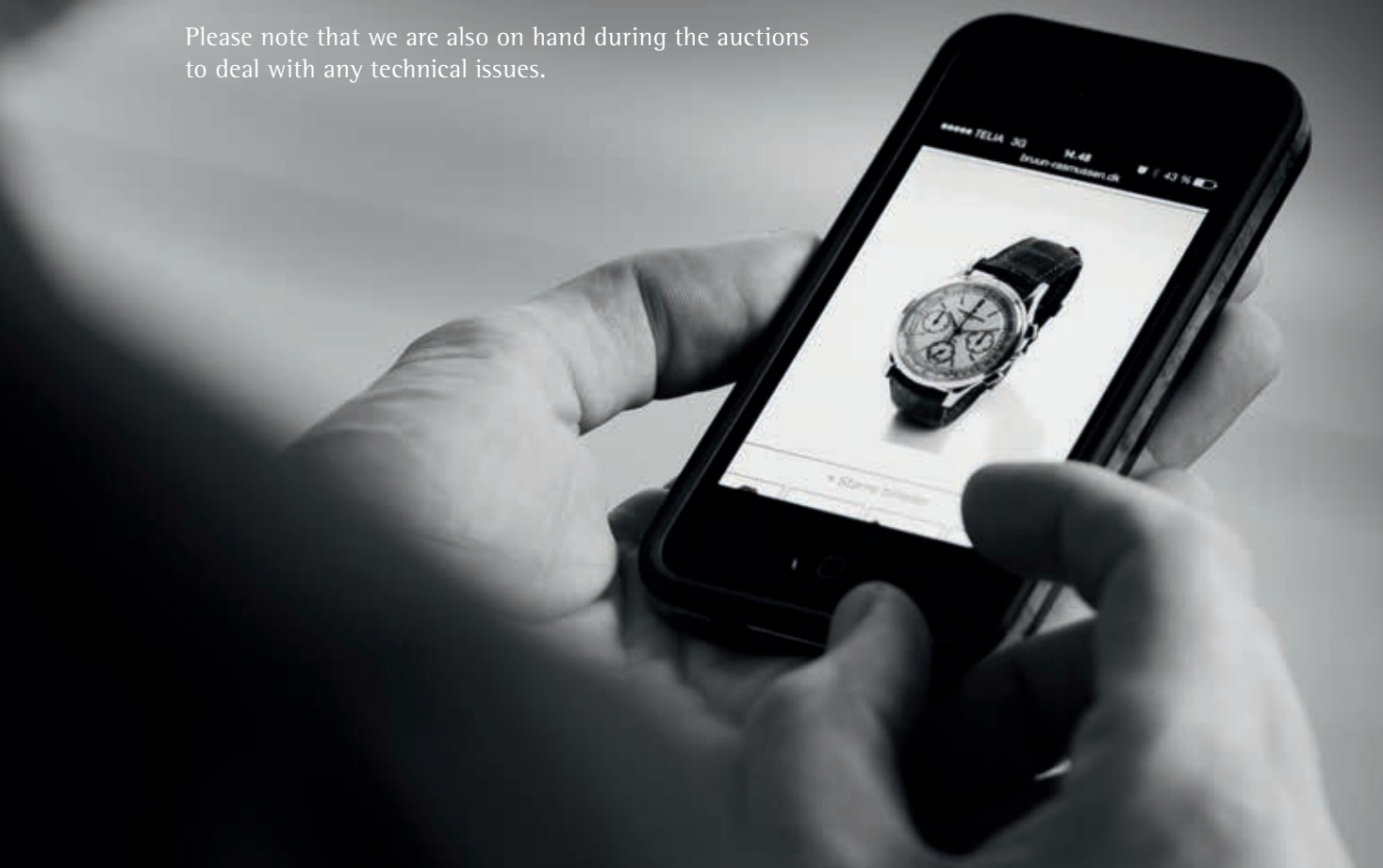
The bidding process

Your bid will be treated in the same way as the bids submitted by those present in the room. If your bid is successful, you will be required to pay the standard costs which apply to all purchases from Bruun Rasmussen according to the conditions of purchase. Bruun Rasmussen accepts no liability for bids lost as a result of technical problems.

Technical assistance

If you require technical assistance, please contact our IT support team on tel. +45 8818 1114 or e-mail: support@bruun-rasmussen.dk

Please note that we are also on hand during the auctions to deal with any technical issues.



BR ANTIQUES