

FINE ART  
AND  
ANTIQUES



**BRUUN RASMUSSEN**  
AUCTIONEERS

# MALERIER + ANTIKVITETER

Traditionel Auktion 899



## AUKTION

1. - 4. december 2020

## EFTERSYN

Torsdag	26. november	kl. 11 - 17
Fredag	27. november	kl. 11 - 17
Lørdag	28. november	kl. 11 - 16
Søndag	29. november	kl. 11 - 16
Mandag	30. november	kl. 11 - 17

eller efter aftale



**BRUUN RASMUSSEN**

**KUNSTAUKTIONER**

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## Vigtig information om auktionen og eftersynet

COVID-19 har ændret meget i Danmark, og det gælder også hos Bruun Rasmussen. Vi følger myndighedernes retningslinjer og afholder den Traditionelle Auktion og det forudgående 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](http://bruun-rasmussen.dk) og auktionskatalogerne. Du kan også bestille en konditionsrapport eller kontakte en af vores eksperter, der kan fortælle dig mere om specifikke genstande.

Vi anbefaler ligeledes, at flest muligt deltager i auktionen uden at møde op i auktionssalen. Du har flere muligheder for at følge auktionen og byde med hjemmefra:

- **Live-bidding:** Byd med på hjemmesiden via direkte videotransmission fra auktionssalen. 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](mailto:bids@bruun-rasmussen.dk) indtil tre 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.

### Bestil tid til eftersyn og auktion – og husk mundbind!

Du har også mulighed for selv at besøge eftersynet og auktionen. For at begrænse antallet af samtidige besøgende er det nødvendigt, at du på forhånd booker en fast tid for dit besøg. 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 tilgængelig for alle. Ifølge de gældende regler skal du huske at medbringe mundbind eller visir, som skal bæres under hele dit besøg. Det samme gælder for alle Bruun Rasmussens medarbejdere.

**Bestil tid:** Reservér en eller flere tider til eftersyn og auktion via bookingsystemet: [bruun-rasmussen.dk/booking](http://bruun-rasmussen.dk/booking)

**Husk at medbringe mailen med bekræftelse på din reservation.**

Har du brug for hjælp vedrørende bookingen eller andre spørgsmål, 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 udkænkning. Desuden er der ingen garderobe, og store tasker må derfor ikke medbringes.*

Velkommen til eftersyn og auktion hos Bruun Rasmussen!

På snarligt gensyn,

  
Jesper Bruun Rasmussen

## Important Information Regarding the Auction and Preview

COVID-19 has resulted in many changes to Danish society. This is also the case when it comes to our preview and auction. 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](http://bruun-rasmussen.dk) and the auction catalogues. You can also request condition reports or contact one of our specialists, who can provide you with more information about specific 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](mailto:bids@bruun-rasmussen.dk) up until three 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.

### Book a time for the Preview and Auction – and Remember a Mask

You also have the opportunity to visit the preview and auction in person. In order to spread out the number of visitors, you have to book a fixed time for your visit in advance. It is very important to us that you can move about safely and feel secure in our auction house. We comply with the public announcements about frequent cleaning, and dispensers with hand sanitizer will be available for use. According to the current regulations, you have to bring a mask or visor, which must be worn throughout your visit. The same applies to all the employees of Bruun Rasmussen.

**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](mailto:customerservices@bruun-rasmussen.dk).

**Don't forget to bring the email 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!

We hope to see you soon,

  
Jesper Bruun Rasmussen



# AUKTIONSKALENDER

## MALERIER OG ANTIKVITETER

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<b>Tirsdag</b>	<b>1. december</b>		
	kl. 16	Malerier og tegninger	1 - 174
<b>Onsdag</b>	<b>2. december</b>		
	kl. 14	Asiatisk og islamisk kunst (separat katalog)	250 - 427
	kl. 19	Armbåndsure	428 - 493
<b>Torsdag</b>	<b>3. december</b>		
	kl. 16	Smykker og tasker	494 - 716
<b>Fredag</b>	<b>4. december</b>		
	kl. 14	Antikker, møbler, ure, bronzer og tæpper	717 - 754
		Sølv, porcelæn og glas	755 - 803
<b>Mandag</b>	<b>7. december</b>		
	kl. 14	Russisk kunst (separat katalog)	1000 - 1092

## MODERNE KUNST OG DESIGN

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<b>Tirsdag</b>	<b>8. december</b>		
	kl. 16	Malerier og skulpturer	
<b>Onsdag</b>	<b>9. december</b>		
	kl. 14	Malerier og skulpturer	
		Grafik	
<b>Torsdag</b>	<b>10. december</b>		
	kl. 16	Sølv og keramik	
		Møbler, belysning og tæpper	

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**SIDSTE FRIST FOR AFHENTNING: MANDAG DEN 21. DECEMBER**

*Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest mandag den 21. december. 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.*



# FINE ART + ANTIQUES

Live Auction 899



## AUCTION

1 - 4 December 2020

## PREVIEW

Thursday	26 November	11 am - 5 pm
Friday	27 November	11 am - 5 pm
Saturday	28 November	11 am - 4 pm
Sunday	29 November	11 am - 4 pm
Monday	30 November	11 am - 5 pm

or by appointment



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Bredgade 33 · DK-1260 Copenhagen K · Tel +45 8818 1111  
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# DAYS OF SALE

## FINE ART AND ANTIQUES

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<b>Tuesday</b>	<b>1 December</b>		
	4 pm	Paintings and drawings	1 - 174
<b>Wednesday</b>	<b>2 December</b>		
	2 pm	Asian and Islamic art (separate catalogue)	250 - 427
	7 pm	Wristwatches	428 - 493
<b>Thursday</b>	<b>3 December</b>		
	4 pm	Jewellery and handbags	494 - 716
<b>Friday</b>	<b>4 December</b>		
	2 pm	Antiquities, furniture, clocks, bronzes and carpets	717 - 754
		Silver, ceramics and glass	755 - 803
<b>Monday</b>	<b>7 december</b>		
	2 pm	Russian art (separate catalogue)	1000 - 1092

## MODERN ART AND DESIGN

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<b>Tuesday</b>	<b>8 December</b>		
	4 pm	Paintings and sculptures	
<b>Wednesday</b>	<b>9 December</b>		
	2 pm	Paintings and sculptures	
		Prints	
<b>Thursday</b>	<b>10 December</b>		
	4 pm	Silver and ceramics	
		Furniture, lamps and carpets	

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### DEADLINE FOR CLAIMING ITEMS: MONDAY 21 DECEMBER

*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 Monday 21 December at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Baltikavej 10 in Copenhagen at the buyer's expense and risk. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.*

## Kunstens kvinder, otte værker af Hammershøi og Paul Fischer i fuldt flor

Henover det kommende år sætter vi fokus på kvindelige kunstnere fra 1800-tallet. I lighed med en række museer vil vi gerne kaste nyt lys over den gængse kunsthistorie, hvor flere talentfulde kvinder ikke er blevet tildelt deres rette plads. Meget aktuelt er to af auktionens højest vurderede værker malet af nogle af de første kvinder i Danmark, der fik en professionel karriere og levede af deres kunst. Bertha Wegmann står bag portrættet af den yndige Marie Triepcke, der senere blev gift med skagensmaleren P.S. Krøyer, mens Elisabeth Jerichau Baumann er repræsenteret med en fascinerende kvindeskildring i skikkelse af en havfrue – et mytisk motiv, som hun vendte tilbage til flere gange i sit virke (kat.nr. 62 og 74). Læs mere om de to kunstnere på side 90 og 110.

Det er ingen hemmelighed, at Vilhelm Hammershøi er eftertragtet på kunstmarkedet, og nu sætter vi otte af hans værker under hammeren. Denne gang gælder det ikke de ”stille stuer”, men flere af hans sjældne landskaber. Motivet fra Lyngby Sø er malet i 1888, og her bliver den høje, grå himmel og søens vand adskilt af en lav horisontlinje med en smal bræmme af buske og træer. Dette særlige formsprog giver værket et nærmest abstrakt udtryk (kat.nr. 41).

Den produktive københavnermaler Paul Fischer er en af vores faste gæster – denne gang med 12 motiver primært fra det gamle København. Det mest imponerende motiv skildrer kunstnerens hustru Dagny og parrets lille datter Harriet, der er i færd med at købe blomster i en bod ved Østerport, som stedet så ud dengang i 1895 før anlæggelsen af den nuværende Østerport Station. I værket er der udsigt ind mod byen, og på vejen kører en af tidens nye opfindelser – en hestetrukken omnibus i to etager (kat.nr. 16).

Apropos faste gæster – skagensmalerne er repræsenteret af både Anna og Michael Ancher, fx med et charmerende portræt af parrets lille datter Helga, der sidder rygvendt på en stol og kigger ud i en have. Med på auktionen er også P.S. Krøyers motiv med franske kulturpersonligheder fra komiteen til udstillingen med fransk kunst i København i 1888. Bag denne udstilling stod mæcenen og grundlæggeren af Carlsberg, Carl Jacobsen, der bestilte værket hos Krøyer. Inden for kategorien ”Old Masters” har afdelingen for ældre malerier for alvor gjort sit til at blive bemærket med et kæmpe-stort, dramatisk rytterportræt på 2,5 x 2,5 meter, der skildrer den svenske Kong Karl XI på en stejle hest fra 1696 (kat.nr. 115, 37 og 139).

Årets store højtid nærmer sig med hastige skridt, og vi byder på rig mulighed for at finde den rette gave til at lægge under træet med det store udvalg af smykker og armbåndsure. Højdepunkterne tæller to ringe, der er prydet med henholdsvis en smuk pink Argyle-diamant og en ligeså sjælden grøn diamant fra Guyana i Sydamerika. Der er også masser at komme efter for urentusiasterne med 32 armbåndsure fra Rolex og de eftertragtede modeller Aquanaut og Nautilus fra Patek Philippe. I den mere kuriøse ende af spektret findes uret ”Astrolabium 2000” af den hollandske urmager Christiaan van der Klaauw (fx kat.nr. 539, 555 og 475).

Velkommen!

  
Jesper Bruun Rasmussen



## Women in Art, Eight Works by Hammershøi and Paul Fischer in Full Bloom

During the coming year, we will be focusing on female artists from the 19th century. Like a number of museums, we want to help shed new light on parts of art history, where several talented women have not been given their rightful place. Quite timely, two of the auction's highest estimated works were painted by some of the first women in Denmark, who had a professional career as an artist. Bertha Wegmann is behind the portrait of the lovely Marie Triepcke, who later married the Skagen painter Peder Severin (P.S.) Krøyer, while Elisabeth Jerichau Baumann is represented with a fascinating depiction of a female figure in the shape of a mermaid – a fairy-tale motif, which she returned to several times during her career (cat. no. 62 and 74). Read more about the artists on page 90 and 110.

It is no secret that Vilhelm Hammershøi is in demand on the art market, and now we can present eight of the painter's works at auction. This time, the emphasis is not on the "quiet living rooms" but on several of his rare landscapes. One such motif is from Lyngby Lake and was painted in 1888. Here the tall, grey sky and the water of the lake are separated by a low horizontal line with a narrow strip of land containing bushes and trees. This special style provides the work with an almost abstract expression (cat. no. 41).

The prolific painter of Copenhagen, Paul Fischer, is one of our regular guests – this time with 12 motifs from primarily the old city centre of Copenhagen. The most impressive work is a motif of the artist's wife Dagny and the couple's little daughter Harriet, who is buying flowers at a booth near Østerport. The location looks like it did back in 1895 before the construction of the current Østerport station. The work presents a view towards the city, and on the road runs one of the new inventions of the time – a horse-drawn omnibus with two decks (cat. no. 16).

Speaking of regular guests – the Skagen painters are represented by both Anna and Michael Ancher with, for instance, a charming portrait of the couple's little daughter Helga, who is sitting with her back turned on a chair and looking out into a garden. Included in the auction is also P.S. Krøyer's motif with French cultural personalities from the committee for the exhibition of French art in Copenhagen in 1888. Behind this exhibition was the patron and founder of Carlsberg, Carl Jacobsen, who commissioned the work from Krøyer. Within the category of "Old Masters" the Department of Fine Art has really done its best to stand out from the rest of the auction with a huge, dramatic equestrian portrait from 1696, which measures 2.5x2.5 meters and depicts the Swedish King Karl XI on a rearing horse (cat. no. 115, 37 and 139).

The year's biggest holiday season is fast approaching, and we can offer plenty of opportunities to find the right gift to place under the Christmas tree with a large selection of jewellery and wristwatches. The highlights include two rings, the first is set with a beautiful pink Argyle diamond the second with a just as rare green diamond from Guyana in South America. There is also plenty to peruse for wristwatch enthusiasts with 32 wristwatches from Rolex as well as the coveted Aquanaut and Nautilus models from Patek Philippe. In the more curious end of the spectrum is the "Astrolabium 2000" watch by the Dutch watchmaker Christiaan van der Klaauw (e.g. cat. no. 539, 555, and 475).

Welcome!

  
Jesper Bruun Rasmussen



*Lot 528*



*Lot 529*

## SPECIALISTS IN FINE ART AND ANTIQUES



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Gravsteiner Anstalt

W. Fischer  
Mai 95

PAINTINGS AND DRAWINGS

Tuesday 1 December 4 pm

Lot 1 - 174





1

1  
CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

Portrait of Miss Sophie Møller with checkered jacket and hat. Unsigned. Oil on canvas. 47 x 42 cm.

*Unfortunately, it has not been possible to found out more about Sophie Møller.*

*DKK 20,000-30,000 / € 2,700-4,050*



2

2

## JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

"Mand med turban". Man with turban. 1766/67. Unsigned. Oil on canvas. 34 x 30 cm.  
*Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel no. 47, reproduced p. 39 (here wrongly noted that the painting measures 34 x 39 cm).*

*Exhibited: The National History Museum at Frederiksborg Castle, "Hvis engle kunne male... Jens Juels portrætkunst", 1996, no. 8 mentioned and reproduced p. 142.*

*Here, CC writes the following about the present painting: The painting of the man with the turban, which at one point was called a "self-portrait", is a depiction of a character's head made during Juel's time at the Royal Danish Academy of Fine Arts in Copenhagen. It is dramatically lit with a "Caravaggio" effect, which was considered rather old-fashioned in the second half of the eighteenth century. Similar lighting effects are known from his time in Hamburg, but these effects were also used by the painter Johan Hörner in Copenhagen. In Hamburg, Juel may have studied the work of the local portrait painter Domenicus van der Smissen (1704-1760), a student of Balthasar Denner.*

*Literature: "Kunst i Privateje", 1945, vol. II, mentioned p. 214 (here mistakenly called a self-portrait).*

*Provenance: The collection of Baron Preben Bille-Brahe-Selby, his estate auction, Winkel & Magnussen auction 112, 1932 no. 33, here acquired by merchant Chr. V. Jacobsen (1945). Mrs Margrethe Jacobsen's estate auction, Bruun Rasmussen auction 141, 1962 no. 398, reproduced p. 77. Here acquired by the present owner's family.  
DKK 60,000-80,000 / € 8,050-10,500*



SIE-SLAGET HULDEN IED COLBERGER HEIDE. AARRET MDCCXV BELLEAT DEN DANSKE FLOZADER COMANDERET O SCHOOTENART GABEL.  
DENN ZEINDE OCHANDERET O HOOFDENSCH DEER. WACHTMEYER, HERRER DEN HOFTE, BLEF SLAGEN OG TAKET TIL FANGE.

3



3

### 3 T. E. LØNNING

b. København 1762, d. s.p. 1823

"Søe Slaget, Holden ved Colberger Heide Aaret MDCCXV, imellem den Danske Esqvader Comanderet af Schoubynacht Gabel og den Svenske comanderet af Schoubynacht Greve Wagtmester, hvorudi den sidste blev slagen og taget til Fange". A sea battle off Colberger Heide 1715 between the Danish fleet under the command of rear-admiral Christian Carl Gabel and the Swedish fleet under the command of rear-admiral Carl Hans Wachtmeister, who was captured.

"Orlogs-Skibet Neptunus paa Beseiling i Østersøen i Aaret MDCCCLXXXVI". Man-of-war Neptunus navigating in the Baltic 1776. Unsigned. Dated Tegnet [drawn] 1793. Gouache on paper. Visible size 37 x 55 cm each. Period frames. (2).

*Provenance: Bruun Rasmussen auction 314, 1974 no. 303, reproduced p. 49 and the former p. 51. DKK 40,000-60,000 / € 5,350-8,050*



4

4

## FERDINAND RICHARDT

b. Brede 1819, d. Oakland, California 1895

“Prospekt af Kolding, set fra Konsul Wessings anlæg”. View from Kolding seen from the garden of consul Vessing. Signed and dated F. Richardt 1853. Oil on canvas. 64 x 94 cm.

*Exhibited: Charlottenborg 1853 no. 179.*

*Consul Martinus Wissing (died in 1854) had a small garden west of Kolding.*

*The ruins of Koldinghus stand prominently in the middle of the painting with the fiord in the background. In 1808, a fire broke out on the site, when Spanish mercenaries (lejetropper) fired too hard into the fireplaces. The building was in ruins until the 1890s, when it was decided to rebuild it.*

*DKK 30,000-50,000 / € 4,050-6,700*



5

5

**P. C. SKOVGAARD**

b. Ringsted 1817, d. Copenhagen 1875

Study of clouds. Unsigned. Oil on canvas laid on canvas. 25.5 x 40.5 cm.  
*For comparable studies of clouds by P. C. Skovgaard see the exhibition catalogue "Himlens spejl. Skyer og vejrlig i dansk maleri 1770-1880" (The mirror of heaven. Clouds and weather in Danish painting 1770-1880), 2003 plate 8 and 13. The exhibition catalogue was published in connection with exhibitions at Storstrøms Kunstmuseum and Fyns Kunstmuseum.*

*Provenance: Bruun Rasmussen auction 721, 2003 no. 1102, reproduced p. 9.  
DKK 60,000-80,000 / € 8,050-10,500*



6

6  
THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

View from the Roman Forum in Rome. Unsigned. Oil on paper laid on canvas. 16 x 23 cm.

*In the foreground at the far left stands the Arch of Constantine and just opposite on the far right the Colosseum. In front in the middle Meta Sudans and to the right in the middle the Temple of Venus and Roma. As a point de vue on the Via Sacra the Arch of Titus is seen. Læssøe painted this charming view of Forum Romanum standing on Piazza del Colosseo.*

*Provenance: The artist and thence by descents.*

*DKK 30,000-50,000 / € 4,050-6,700*



7

7

## THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

Rocky coast from Capri with "I Faraglioni" in the background.  
Unsigned. Oil on paper laid on canvas. 39 x 53 cm.

*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.*

*Provenance: The artist and thence by descents.*

*DKK 100,000-125,000 / € 13,500-17,000*

8

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Den 1. maj 1832. Prins Frederik går ombord på fregatten Havfruen for at gøre en sejltur". May 1, 1832. Prince Frederik goes on board the frigate Havfruen to make a sailing trip. Study. 1832. Unsigned. Oil on canvas laid on canvas. 19 x 26 cm. *The painting is a study for Hannover no. 463 "On 1 May 1832. Prince Frederik goes on board the frigate Havfruen to make a sailing trip" (Nasjonalmuseet Oslo, inv. no. NG.M.04265).*

*In his diary on 1 May 1832, Eckersberg describes the experience that inspired this motif: "Tuesday. It had been decided that the frigates [The Nymph and The Mermaid] should set sail this morning. The young Prince also went aboard accompanied by his father this morning at 7:30 am. Because of this occasion, the steamship Dania made a trip to Elsinore, but it rained and there was a strong gale blowing from North by North-East. The frigates had to stay put until the afternoon, but when the wind had changed to the South they departed at 7 o'clock with the help of their sails. Captain Sletting also sailed along. The trip to Elsinore was quite pleasant – except for the rain."*

*Later he writes on 28 May 1832: "Monday. Started work on a new painting of a seascape depicting the first of May. And again on 17 August 1832: "Friday. Had the early summer painting from 1 May in front of me again and changed something in the composition."*

*Provenance: Presumably the estate auction of the late C. W. Eckersberg 1854 no. 113 (Two Frigates salute a Steamship. Sketch). Here acquired by court gilder P. C. Damborg. J. Borregaard. Winkel & Magnussen auction 306, 1944 no. 67, reproduced p. 19. Winkel & Magnussen auction 310, 1944 no. 87, reproduced p. 13. Winkel & Magnussen auction 316, 1944 no. 155, reproduced p. 69. Kunsthallen auction 307, 1974 no. 54. Artcurial, Paris, auction April 2019 no. 14, reproduced p. 17 and on the cover of the catalogue. DKK 100,000-150,000 / € 13,500-20,000*

9

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

A Danish brig passes a Dutch lugger. Study. Unsigned. Inscribed E. Oil on canvas. 15.5 x 24 cm.

*Provenance: Presumably the estate auction of the late C. W. Eckersberg 1854, listed under (in Danish) "Sketches, unfinished paintings and drawings without stretcher", 104-156. However, none of the seascapes mentioned here match the two types of ships in the present painting. It could also be one of the works at the estate auction described as (in Danish) "Study of the sky with an outline of ships" no. 147-151.*

*DKK 100,000-150,000 / € 13,500-20,000*



8



9

## FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

"En kilde med en fordums offentlig vaskeplads – lavatoio pubblico – nær Olevano". A spring with a former public washing place – un lavatoio pubblico – near Olevano. Study. C. 1833/1835. Unsigned. Oil on paper laid on canvas. 22 x 30 cm.

The painting is going to be included in Lise-Lott Barlas' forthcoming Catalogue Raisonné of the Works of Fritz Petzholdt.

**"A spring with a former public washing place – un lavatoio pubblico – near Olevano"**

By MA Lise-Lott Barlas.

*The oil sketch is almost certainly painted in the vicinity of Olevano. It is unlikely that it was made on Petzholdt's first visit to Olevano in the summer of 1832. He probably executed it on his return to Olevano in one of the three consecutive summers – he is known to have visited the village in also 1833, 1834 and 1835. The sketch depicts a lavatoio pubblico, a washing place for the local villagers. It appears to have been abandoned, since the trough shown in the lower left corner of the sketch is not filled with water but overgrown with vegetation. There is no evidence of human activity or sign of the movement of livestock. The high wall at the right shows distinct signs of damp and is partly overgrown with moss, ivy and other creepers. At the centre of the image is a grotto or cave and on one side of it, an indeterminate building – a house or shed now carpeted with grass and with bare patches at the base of its wall where render has fallen off. A votive altar can be glimpsed beneath the dense vegetation hanging over a prayer bench to the left of the grotto. It shows the slight forms of two figures – probably two local saints – painted in brown on a light blue ground. But devotional acts are clearly no longer performed here. The former washing place is fed by a spring which streams out of the ground into the grotto and is channelled through a pipe into a stone trough. From there it flows down into a second, smaller trough. Such springs are common in Italy. Known as fontanili, they differ from wells in that they have an outlet. Each spring usually has a local name and is canalized – the water is led through a pipe to a tap which can be opened to fill a stone trough. The troughs were used by local women for washing clothes, for watering livestock and to collect water for general use. Rows of olive trees can be glimpsed in the upper left corner of the image. They are set on a patch of steep terrain bordered at the right by a wall or ruined building. The trees are cursorily sketched with a coarse brush, a technique first practised by Petzholdt in 1834, while the foliage and blossoms on the bushes overhanging the grotto is handled with a fine brush that picks out the detail of each tiny leaf and petal.*

*In the summer of 1832, Petzholdt met with his friend, the German painter Friedrich Nerly, in Olevano, and again in 1833. The two artists shared many common interests and almost certainly influenced one another. Petzholdt may have acquired his somewhat impressionistic approach from the experience of his younger colleague's work. Both painters visited Olevano for the last time in summer 1835.*

*Unlike Petzholdt's oil sketch "Fountain and Pergola in Italy" (The Art Institute of Chicago, inv. 2002.377), the present oil sketch depicts a relatively small, confined space. Here, Petzholdt focuses solely on a small section of the washing place. There is no expansive view and only a segment of the adjoining olive grove is shown. It seems as if he has scrutinized the place so closely that each tiny*



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*pebble is magnified and the viewer might fear tripping over one. But he has not dispensed with the play of warm Italian sunlight, using it to accentuate the damp, decaying walls in a nuanced palette of browns, greys and greens. Both studies are devoid of figures. Petzholdt was not fond of figure painting and merely equipped his finished studio paintings with figurative staffage out of necessity.*

*A number of the paintings and studies made during Petzholdt's last two summers in Olevano in the years 1834-5, and particularly in Serpentara, the area between Olevano and Civitella, show how meticulously he would observe the motif, painting and sketching in extreme close-up, as the present oil sketch demonstrates. An example is his "Italian mountain landscape with overgrown cliffs" (The National Gallery of Denmark, inv. no. KMS8152).*

*Petzholdt was a pupil of Christoffer Wilhelm Eckersberg at the Royal Danish Academy of Fine Arts in Copenhagen from 1825 to 1828/9. He would have had every opportunity to see his teacher's painting "View from Villa Casale with SS. Giovanni e Paolo" (The David Collection inv. no. 18/1969), when it was exhibited at Kunstforeningen in Copenhagen in 1828. The subject of the present oil sketch is certainly indebted to Eckersberg's painting, which depicts a view of the famous Roman basilica with a stone water trough in the foreground.*

*DKK 150,000-200,000 / € 20,000-27,000*

11

## CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

“Romerske Morraspillere”. Three Roman morra players in front of the Temple of Vesta. 1868. Signed Const. H. Oil on canvas. 63 × 53 cm.

*Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen no. 541.*

*Exhibited: Charlottenborg 1869 no. 75.*

*Provenance: Mr M. P. Bruun. Mrs M. P. Bruun. Bruun Rasmussen auction 295, 1973 no. 436, reproduced p. 17.*

*“Morra” is an Italian game that can be played in different ways, most forms can be played with two, three, or more players. In the most popular version, all players throw out a single hand, each showing zero to five fingers, and call out loud their guess at what the sum of all fingers shown will be. If one player guesses the sum, that player earns one point. The first player to reach three points wins the game.*

*Morra is related to the Celtic word for finger “meur”.*

*DKK 200,000-250,000 / € 27,000-33,500*





12

12

**C. W. ECKERSBERG, AFTER C. 1830**

"En bygning i den romerske campagne". A building in the Roman campagna. Unsigned. Oil on canvas. 27 x 31 cm.

*The original from 1815 (with the same dimensions) was sold at C. W. Eckersberg's estate auction 1854 no. 13 with the above mentioned title. Here acquired by the National Gallery of Denmark (KMS 5720).*

*Julie Eckersberg, "Optegnelser om hendes Fader C. W. Eckersberg", (Records about her Father C. W. Eckersberg), 1917 tells (in Danish) about the home at Charlottenborg and describes the various rooms including "the yellow living room", which was the fine living room with bright sea green walls, mahogany furniture with yellow silk upholstery and elegantly hung curtains. On the walls hung more than 30 of Eckersberg's Roman prospects. Here his students had the opportunity to copy the master himself. The original for the present painting as well as cat. no. 13 come from Eckersberg's estate.*

*Eckersberg had many gifted students but it has unfortunately not been possible to find out who painted this Roman prospect.*

*DKK 20,000-30,000 / € 2,700-4,050*



13

13

**C. W. ECKERSBERG, AFTER C. 1830**

Part of Via Sacra. Unsigned. Oil on canvas. 27 x 31 cm.

*The original from 1814 was sold at C. W. Eckersberg's estate auction 1853 no. 20 with the title "Antonius and Faustina's temple at the Roman Forum, further back the tower on the Capitolium can be seen" (this one at Ny Carlsberg Glyptotek inv. no. MIN 2611).*

*Julie Eckersberg, "Optegnelser om hendes Fader C. W. Eckersberg", (Records about her father C. W. Eckersberg), 1917 tells (in Danish) about the home at Charlottenborg and describes the various rooms including "the yellow living room", which was the fine living room with bright sea green walls, mahogany furniture with yellow silk upholstery and elegantly hung curtains. On the walls hung more than 30 of Eckersberg's Roman prospects. Here his students had the opportunity to copy the master himself. The original for the present painting as well as cat. no. 12 come from Eckersberg's estate.*

*Eckersberg had many gifted students but it has unfortunately not been possible to find out who painted this Roman prospect.*

*DKK 30,000-50,000 / € 4,050-6,700*

14

## C. W. ECKERSBERG

b. Bläkrog near Aabenraa 1783, d. Copenhagen 1853

"Den flittige Pige spinder". The diligent girl spins. C. 1807. Signed E. Oil on canvas. 42 x 29.5 cm.

*Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg no. 34.*

*Provenance: Groom of the Chamber (kammerjunker) C. Bornemann.*

*Emil Hannover writes under no. 35 "The lazy girl puts on make-up for a masquerade ball" the following (in Danish): "This and the preceding painting, which has exactly the same size and colour scheme, apparently belong together either as counterparts or as pieces of a suite similar to those listed under nos. 42-45 ("The Story of a Fallen Girl")."*

*The paintings of the diligent girl and the lazy girl are among Eckersberg's moralizing motifs from his early years, just as the well-known series of paintings entitled "The Story of a Fallen Girl".*

*The diligent girl sits almost "doll-like" in her tidy room and spins wool, while the lazy girl sits in her messy and wretched room getting ready for a night on the town. She lives in the present and does not think about the future unlike the hardworking girl. In 1815, the printmaker G.L. Lahde used these paintings as a model for an etched double work entitled "Past-Present", where the lazy girl represented the present.*

*DKK 100,000-150,000 / € 13,500-20,000*



14



Photo: The Royal Collection of Graphic Art

## 15 JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"En kat liggende foran en kurv". "A cat lying in front of a basket". Signed and dated Lundbye April 1835. Oil on canvas. 32.5 x 43 cm.

Karl Madsen, "Johan Thomas Lundbye 1818-1848", *A Catalogue Raisonné of the Works of Johan Thomas Lundbye* 1895 no. 5, drawing of the painting reproduced p. 246.

Karl Madsen, "Johan Thomas Lundbye 1818-1848", *A Catalogue Raisonné of the Works of Johan Thomas Lundbye* 1948 no. 5. (Published by Viggo Madsen and Risse See).

*Exhibited: Kunstforeningen, "Arbejder af Johan Thomas Lundbye", 1893 no. 2. The National Art Library owns a photo from the exhibition 1893, where the "Cat" can be seen in the lower left. "Malerier af Johan Thomas Lundbye 1818-1848", 1931 no. 2.*

*The Royal Collection of Graphic Art (Kobberstiksamlingen) in Copenhagen owns a watercolour of the present painting "A cat lying in front of a basket" (Inv.no. KKS 19995/7). Reproduced above.*

*Provenance: Pastor Honoratus Bonnevie. Pastor V. J. Hoff. Private ownership. Agnete Bonnevie Hoff (1945).  
DKK 75,000-100,000 / € 10,000-13,500*



15

## Paul Fischer (1860-1934)

For many Western countries, the beginning of the 20th century was a time of rapid development. It was during this period that the modern metropolis was created, helped along by new initiatives in industry and innovations in transport and urban renewal. In Copenhagen, the construction of wide boulevards and green parks and squares helped shape the capital as we know it today. Gone were the old and encroaching embankments that had previously encircled the city. Now Copenhagen could grow in step with its ever-increasing population. The painters of the time found inspiration in the vibrant metropolis and tried to capture fleeting snapshots of the city. Copenhagen's gradual transformation into a modern major city is best portrayed in Paul Fischer's atmospheric cityscapes. In one of the works offered at the auction, which shows Dagny Fischer and the daughter Harriet at a flower shop by Østerport, Fischer has immortalized the area where Østerport train station was established only a few years later. The horse-drawn tram, soon to be replaced by the electric tram, and the mill Dronningens Mølle, demolished in the same year as the painting was completed, were some of the final obsolete parts of the city that had to give way to progress.

Fischer often used the streets and squares in the old part of the city between Kongens Nytorv and the City Hall Square as a backdrop in his paintings. All the most important Copenhagen locations were included, such as the Nyhavn district, which functions as the framework for a painting from Nyhavn Bridge. Here we see the everyday life around the bridge with busy inhabitants, each of whom helps establish a snapshot of the time. Fischer knew that there would be no big city without the many people living in it, and he excelled in his many and varied depictions of these people. In the work from Nyhavn, we encounter a driver on his way across the bridge with a load of coal and coke, a police officer in his long black coat and a distinguished woman walking across the snow with her umbrella. At the auction, we also meet other representatives from Fischer's usual gallery of characters, such as the fishermen's wives on Gammel Strand, the Amager farmer's wives in Store Magleby and young people from the bourgeoisie who enjoy a stroll near the Langelinie Pavilion. The many different characters all have a role to play in the new urban world.

Fischer also manages to include a smaller character in the cityscape, which represents a contrast to the large buildings and squares, as well as the bustling city life. In the aforementioned painting from Østerport, we have the artist's daughter Harriet standing with her back turned and watching her mother buy flowers. In the painting from Nyhavn, it is a small street vendor who watches the passers-by. It is as if everything is moving around these figures while they themselves stand frozen in time and observe the world passing them by. Perhaps Fischer wants to show that the busy city can also be a lonely place, even though there are always many people around.

Alongside the portrayal of the modern city and its inhabitants, Fischer also maintains traditional and cultural elements in his paintings. At the auction, we have two paintings from Copenhagen during the Christmas season, where one depicts Christmas trees being sold on the City Hall Square and the other a Christmas tree being carried home. In these works, one can clearly sense the atmosphere of this time of year, when people hurry around the city to buy the last things for the festivities. The biting winter cold mixed with the joy of anticipation over the coming holiday is something most people recognize when looking at these works.



16

## PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

The painter's wife Dagny and their daughter Harriet at a flower stall at Østerport. Signed and dated Paul Fischer Mai 95. Oil on canvas. 64.5 x 94.5 cm.

*This view from Østerbro in Copenhagen, shows how the particular area looked a few years before the construction of Østerport railway station. In 1962, the area was named Oslo Plads (Oslo Square), which it is still known as today. Depicted is the artist's wife Dagny and their daughter Harriet.*

*Literature: Steffen Linvald, "Paul Fischer - københavnerens maler", 1984, reproduced p. 15 and mentioned p. 122 in a list of Paul Fischer's paintings that he photographed and kept in private albums.*

*The painting is reproduced in: "København før og nu - og aldrig", 1990, vol. 10 (Nørrevold, Østervold og Kastellet) p. 206. Here, the painting is described as following (in Danish): "A flower stall on present-day Oslo Square on the location where Østerport Station was constructed in 1897. In the distance, Nyboder and Dronningens Mølle (The Queen's Mill). The mill was demolished in 1895 and was replaced by Nyboder School in 1918. The flower stall is advertising for grave site landscaping, which must be for the neighbouring Garnisons Kirkegård (Garrison Cemetery). The double-decker horsecar drove between Kongens Nytorv and Trianglen 1880-1902."*

*Provenance: Private Danish collection. DKK 700,000-1,000,000 / € 94,000-135,000*



16



17

17

## WALTER MAGNUS RONEBERG

b. Borgå 1838, d. Helsinki 1920

"Virginia". A white marble portrait bust of a woman with piled-up hair. Unsigned. H. 50 cm.

*A daughter of the sculptor Vilhelm Bissen (1836-1913) was presumably the model used by Runeberg for this bust.*

*Provenance: Presumably acquired directly from the artist by the Danish painter Janus la Cour, who during a stay abroad in Rome became a friend of the artist. Passed down to the artist's nephew colonel L. U. Dornonville de la Cour (1865-1969). Thence by descent until today.*

*DKK 30,000-40,000 / € 4,050-5,350*



18

18

## BERTEL THORVALDSEN

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

Portrait bust of Caspar Bartholin (1782-1805). 1818-1819. White marble. H. 59 cm. On a grooved faux marble column of painted plaster. H. incl. column 176 cm.

*Else Kai Sass, A Catalogue Raisonné of the portrait busts by Thorvaldsen no. 108.*

*Caspar Jens Christopher Bartholin (1782-1805) was a Danish officer and lawyer with a keen interest in art and literature. The present bust was presumably commissioned by Caspar Bartholin's brother, Frederik, and executed 1818-19. It was made after a death mask taken by Thorvaldsen shortly after Caspar Bartholin's early death in 1805.*

*A version in plaster is in the collection of Thorvaldsen's Museum, Copenhagen inv. no. A227.*

*Literature: Else Kai Sass "Thorvaldsens Portrætbuster", 1963-65, vol. I, mentioned p. 529-534, reproduced vol. II p. 381.*

*Provenance: The Bartholin family until today.*

*DKK 350,000-400,000 / € 47,000-53,500*



19

19

## HARALD SLOTT-MØLLER

b. Copenhagen 1864, d. s.p. 1937

At dusk in the garden of a white house. Signed and dated H. Slott-Møller 1899. Oil on canvas. 45 x 60 cm.

*DKK 20,000-30,000 / € 2,700-4,050*

20

## CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with the artist's wife reading in a corner of the living room. Signed C. Holsøe. Oil on canvas. 80 x 60 cm.

*DKK 200,000-300,000 / € 27,000-40,500*





21

21  
**CHRISTIAN BLACHE**

b. Aarhus 1838, d. Copenhagen 1920

Sailing ships in Nyhavn. Signed and dated Chr. Blache 88. Oil on canvas.  
58 x 88 cm.

*DKK 30,000-40,000 / € 4,050-5,350*



22



23

23

## PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Winter day in Nyhavn, seen from Nyhavn Bridge. Signed and dated Paul Fischer 1924. Oil on canvas. 65.5 x 90.5 cm.

*Literature: Steffen Linvald, "Paul Fischer - københavnerens maler", 1984, reproduced p. 79 and presumably mentioned on p. 127 as "Nyhavn" in a list of Paul Fischer's paintings that he photographed and kept in private albums.*

*Provenance: Bruun Rasmussen auction 427, 1981 no. 67, reproduced p. 31. Private Danish collection.*

*DKK 250,000-300,000 / € 33,500-40,500*

22

## PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Evening atmosphere in Copenhagen with a view from Marmorkirken (the Marble Church) towards Bernstorff's mansion by Bredgade. Signed Paul Fischer. Oil on panel. 20 x 25 cm.

*DKK 30,000-40,000 / € 4,050-5,350*





25

24

**I. L. JENSEN**

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

Still life with rhododendron, poppies, wisteria and peonies in a classic Greek vase. Signed and dated Jensen 1838. Oil on canvas. 93 x 73 cm.

*From around 1836 until 1850 Jensen produced one sumptuous bouquet after another most often in a classic Greek vase, where the individual flowers are placed so that each one come to their right. The dark background makes the bouquet stand out.*

*DKK 100,000-150,000 / € 13,500-20,000*

25

**I. L. JENSEN**

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

Still life with poppies, lilacs, laburnum and apple blossoms. Signed and dated I. L. Jensen 1855. Oil on canvas. 56 x 70 cm.

*DKK 125,000-175,000 / € 17,000-23,500*



26

26

## H. A. BREDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

"Møde i Ørstedsparken". A rendez-vous in Ørstedsparken, Copenhagen. Signed and dated H. A. Brendekilde 84. Oil on canvas. 54 x 72 cm.

*Literature: Gertrud Hvidberg-Hansen, "Brendekildes billedverden - stemning og skæbne", 2001, reproduced p. 48 and mentioned p. 44. Here she comments on Brendekilde's interest in the more fashionable urban culture as opposed to rural life. Elegant ladies in the latest fashion move in the city's recreational areas, in parks and in the woods in a relaxed atmosphere, where the almost flat silhouettes stand sharply in the foreground, against the underlying diffuse background as in the present painting.*

*Provenance: Bruun Rasmussen auction 521, 1989 no. 42, reproduced p. 21.*

*DKK 80,000-100,000 / € 10,500-13,500*



27

27  
**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

Copenhagen street scene with two elegant young women strolling down the Strøget (pedestrian street) at the corner of Amagerterv and Købmagergade. Signed Paul Fischer. Oil on canvas. 75 x 58 cm. DKK 200,000-300,000 / € 27,000-40,500



28

28

**P. C. SKOVGAARD**

b. Ringsted 1817, d. Copenhagen 1875

Summer day at a path with tall trees. Unsigned. Dated Veile 24. juli 1857. Oil on canvas.  
38 x 53. Unframed.

*DKK 30,000-40,000 / € 4,050-5,350*



29



30

29

**A. W. BOESEN**

b. Vigerslev 1812, d. Bologna 1857

View of Vejle and Vejle Fiord. In the foreground farmers on the fields, in the background a hilly landscape. Signed with monogram. Oil on canvas. 67 x 98 cm. DKK 20,000-30,000 / € 2,700-4,050

30

**H. A. BRENDKILDE**

b. Brændekilde 1857, d. Jyllinge 1942

Picking anemones in Hunderup forest on Funen. Signed and dated H. A. Brendekilde 94. Oil on canvas. 104 x 127 cm.

DKK 100,000-150,000 / € 13,500-20,000

31

## CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with the artist's wife reading at a table with a silver coffee pot and "Blå blomst" (Blue Flower) porcelain tureen from Royal Copenhagen. Signed C. Holsøe. Oil on canvas. 81 x 69 cm.

*Carl Holsøe went to Krøyer's painting school, where he met Vilhelm Hammershøi, and a mutual influence between the two painters, whose motifs are so close to each other, has undoubtedly taken place. Holsøe was a shy man and lived for a time secluded and isolated in a small house by Jonstrup Vang. He was married twice. First time with Emilie Heise (1868-1930) in 1894. Second time just before his death in 1935 with Ingeborg Margrethe Knudsen (1900-?).*

*Carl Holsøe's friendship with and inspiration from Vilhelm Hammershøi is apparent in this interior picture with the back-turned woman.*

*In the profound and recently published book about Hammershøi, Rosenvold Hvidt og Oelsner describe this very motif with the back-turned woman who is so characteristic of Hammershøi and Holsøe and they describe the motif's close connection with contemporary photography, which fascinated not only Hammershøi but also his friend Holsøe.*

*"The neck is the subconscious part of the face, it is said, but pictures like these deprive themselves of any sort of psychoanalytical interpretations. They are situated in a field between reality and artificiality. The artificial consists of the entirety of the constructed mise-en-scène: it is clear that the artists have determined how the models should pose and turn their back to the viewer. These are not random snapshots, but as viewers, we still often accept the concept since it is seductive and exciting to approach the subject from this angle."*

*(Annette Rosenvold Hvidt and Gertrud Oelsner, "Vilhelm Hammershøi, på sporet af det åbne billede" (Vilhelm Hammershøi, in search of the open image), 2018, p. 144 (in Danish)).*

*The description goes well with the present painting. Rarely has Holsøe been moving so close to his motif as here.*

DKK 700,000-1,000,000 / € 94,000-135,000



31

32

## ANNA ANCHER

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

"Ung pige ved sit arbejde". Interior with a young girl at her needlework. 1901. Signed A. Ancher. Oil on canvas. 57 x 50 cm.

*The painting is not dated. The model in the picture is undoubtedly the artist's daughter Helga, born 1883. The same model with the same bottle green dress and a similar white collar is also seen in a painting in ARoS in Aarhus "Young girl arranges flowers", which the museum acquired in 1905.*

*Elisabeth Fabritius, "Anna og Michael Ancher. Breve og fotografier", 2018 vol 3:*

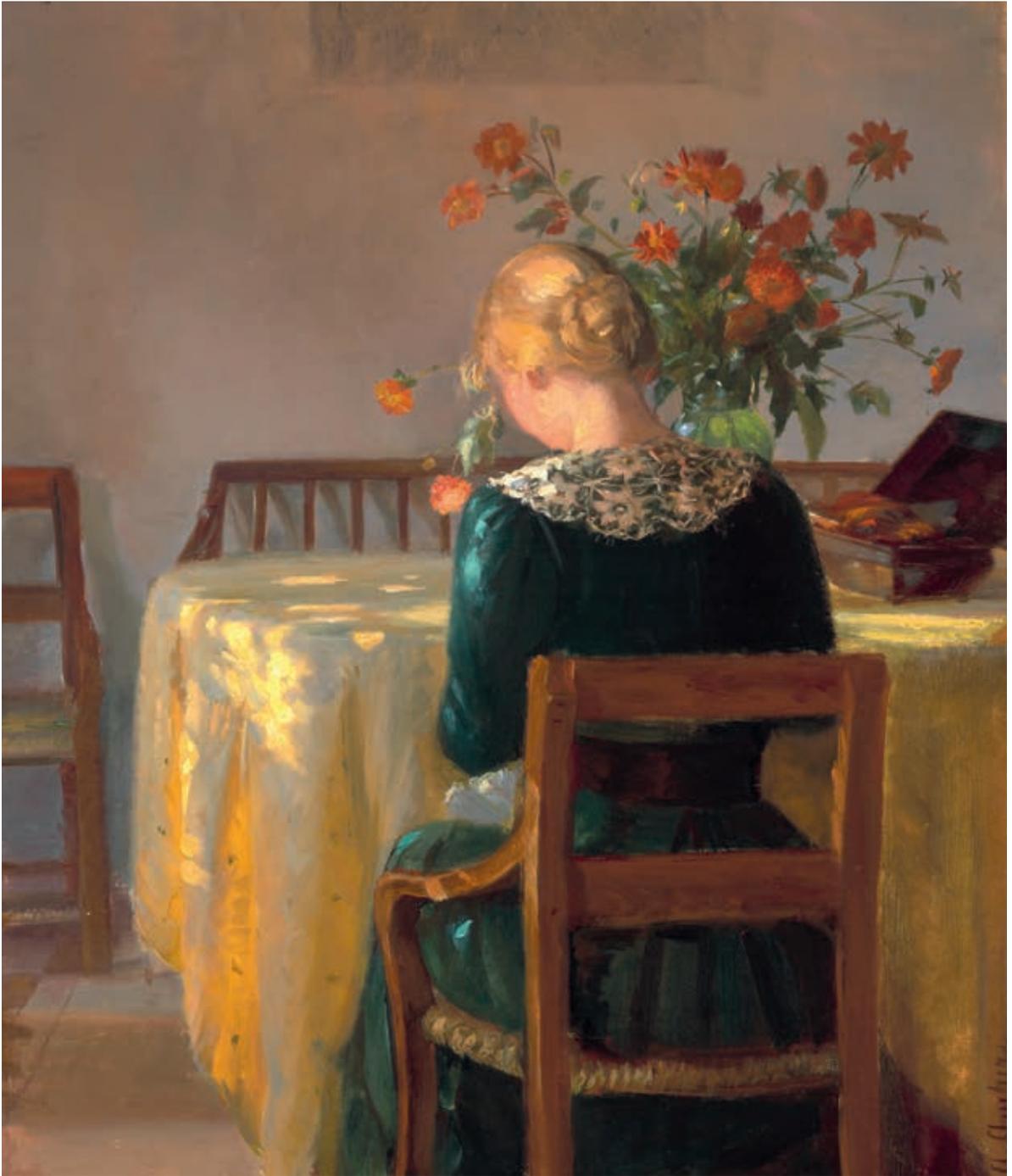
*In October 1901 Anna Ancher wrote from Skagen about daily life to her daughter Helga, who received drawing lessons in Copenhagen. After having had dinner with the Schwartz family, Anna went home early to write to her daughter: "Then I will also greet you many times from Engel, I was in to pick her up, she has sat for me today to your neck in the green dress, it goes well, ... ". In her daughter's absence, Helga's good friend was a stand in for her in the present painting. (p. 299, letter no. 1482). Engel Katrine Lachmann née Saxild (1885 -1966) and her twin sister Ella have often been portrayed by Anna and Michael Ancher.*

*The painter Oscar Björck describes Anna Ancher's colours in the following way: "In her paintings there was something that none of the rest of us possessed to the same degree, a quiet devotion to the assignment which was so saturated and succulent that one enjoyed it like a ripe fruit." The same can be said about the use of colour in the present painting.*

*Provenance: The estate of Mrs court jeweler Knud Hertz, Bruun Rasmussen auction 325, 1975 no. 1, reproduced p. 7. Svend Aarkrogs collection. Bruun Rasmussen auction 812, 2010 no. 59, reproduced p.*

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

*DKK 500,000 / € 67,000*



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33

33

## LAURITS TUXEN

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

From Skagen Sønderstrand with two persons walking at the water's edge. Signed and dated L. T. 25/7 06. Oil on canvas. 35 x 55 cm.

*Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen no. 687 to 689 registers similar beach scenes with almost the same dimensions, dated 7/7, 14/7 and 30/7 1906.*

*Tuxen must have had some busy days on the beach in the beautiful July weather, where four other scenes from the same location where painted. DKK 40,000-50,000 / € 5,350-6,700*



35



34

34  
**LAURITS TUXEN**

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

"Hjemkomst fra fiskeriet. Motiv fra Nordkysten af Frankrig". Returning from fishing. Motif from the North Coast of France". Signed and dated L. Tuxen 1887. Oil on canvas. 96 x 147 cm.

*Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen no. 286.*

*Exhibited:*

*Salonen, Société des Artistes Français, Paris 1887 no. 2335.*

*Charlottenborg 1887 no. 642.*

*Charlottenborg 1888 no. 292.*

*København, "Den nordiske Industri-, Landbrugs- og Kunstudstilling", 1888 no. 476.*

*Paris, "Exposition universelle", 1889 no. 166.*

*Chicago, "The World's Columbian Exposition", 1893 no. 164.*

*Venice, Prima Esposizione Internazionale d'Arte della città di Venezia (I. Biennale) n. 345.*

*Litterature: Lise Svanholm, "Laurits Tuxen. Europas sidste fyrstemaler", reproduced p. 100.*

*Provenance: Bruun Rasmussen auction 393, 1979 no. 327 reproduced p. 73.*

*DKK 100,000-200,000 / € 13,500-27,000*

35  
**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

Interior with three fishermen. Signed and dated M. A. 12. Oil on board. 40 x 60 cm.

*DKK 30,000-40,000 / € 4,050-5,350*

## MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"To unge piger, der tale med Beskueren". Two young girls talking to the viewer. Signed and dated Michael Ancher 1879. Oil on canvas. 95 x 95 cm.

*Exhibited: Charlottenborg 1879 no. 9.*

*Provenance: Given as a gift by Michael Ancher to his friend the painter Johannes Boesen and his wife Kunigunde Mathea Thalia Zoega at their wedding on October 10, 1883. Thence by descent.*

*Elisabeth Fabritius, "Anna og Michael Ancher. Breve og fotografier", 2018 vol. 1:*

*On 22 March 1879 Michael travelled to Copenhagen with the 3 paintings intended for an exhibition at Kunstforeningen (The Art Association). The paintings included: "Fiskepiger, der en Sommeraften ere samlede på Sladrebakken. Motiv fra Skagen" (Fishing girls gathered on "Tattletale Hill" one summer evening. Motif from Skagen); "Drengene holde Maaltid; Maden er endnu lidt for varm. Motiv fra Skagen" (The boys are having a meal; the food is still a little too hot. Motif from Skagen) and the present painting "To unge Piger" (Two young girls). (pp. 266 and 268 and letters 175 and 176).*

*Ancher did not travel alone, Anna's brother John Brøndum joined him on the trip. They travelled 20 km along the beach from Skagen to Frederikshavn by open mail coach and then by steamship to Copenhagen.*

*On 24 - 25 March 1879 Michael wrote again to his "Kjæreste sødeste Bomseknop" (beloved girlfriend) and mentioned that the three paintings were now being picked up"... I think the boys have a good chance of being sold. The large girls are coming along as well, although I am a little worried about them ...". (p. 271, letter no. 177).*

*On 29 March 1879 Michael Ancher visited the exhibition again, and he writes to his "Kjæreste Bedste Knop" (beloved girlfriend): "The boys are not placed very well, the two girls much better, there is something in them that makes them belong among the very best of the whole exhibition, they have caused great joy among both regular visitors and painters". (p. 276, letter no. 181).*

*Unfortunately, the girls didn't sell on that occasion.*

*DKK 400,000-500,000 / € 53,500-67,000*



36

"Komiteen for den franske Kunstudstilling i København 1888". The Committee for the French Art Exhibition in Copenhagen 1888. Study. Unsigned. Oil on canvas. 27 x 41 cm.

*The work is a study for the large painting "The Committee for the French Art Exhibition in Copenhagen 1888" (144 x 221 cm) from 1889 at Ny Carlsberg Glyptotek (inv. no. MIN 0904).*

*H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer no. 406.*

*Exhibited: Charlottenborg, "En Samling Malerier, Studier og Tegninger af maleren P. S. Krøyer", 1905 no. 90.*

*"P. S. Krøyers mindeudstilling Charlottenborg", 1910 no. 181.*

*Ny Carlsberg Glyptotek, "Krøyer og Jacobsen 1888-1889", 1988, reproduced fig. 10.*

*Provenance: The artist's estate auction 1910 no. 111 (estate stamp on the back of the canvas), here sold for DKK 1,775. V. Winkel & Magnussen (1923). Bruun Rasmussen auction 526, 1989 no. 71, reproduced p. 61. Bruun Rasmussen Vejle auction, 38, 1995 no. 689, reproduced p.111.*

*Krøyer submitted another study of the painting from 1888 for sale at Galerie Georges Petit in Paris in the 1880s. The art dealer had a hard time selling it. However, the painting was purchased unseen in 1890 by Heinrich Hirschsprung for The Hirschsprung Collection (inv. no. 212).*

*The brewer Carl Jacobsen commissioned the painting depicting the "Committee" on the occasion of the large exhibition of French art held in Copenhagen in 1888. He got the idea for the exhibition the year before, and it was to take place in connection with the Nordic Exhibition of Industry, Agriculture and Art in 1888.*

*The architect Vilhelm Klein was commissioned to design the exhibition building, which was placed on Halmtorvet, near the Town Hall Square of the time. The building was inspired by the Palais de Luxembourg in Paris.*

*Jacobsen was primarily interested in French sculptures, so he needed knowledgeable people around him from both Denmark and France who would be able to cover the art of painting.*

*Carl Jacobsen asked Laurits Tuxen and P. S. Krøyer to represent the Danish side together with Vilhelm Klein and Jacobsen himself. One of the most important tasks was to recruit French artists and cultural personalities to the committee. It was primarily Klein and Krøyer who sought out the French artists and worked diligently to get them to participate with selected works of art. 31 Frenchmen were selected to the committee. At Jacobsen's request, Louis Pasteur became chairman. In addition, the French committee consisted of the French Minister of Culture Antonin Proust, two well-liked art critics, the art dealer George Petit as well as a number of prominent artists, 9 painters, 7 sculptors, 3 architects and a copper engraver. The following should be emphasized:*

*1: The painter P.A. Besnard (1849-1934)*

*10: The painter Léon Bonnat (1833-1922)*

*14: The portrait painter Carolus Duran (1837-1917)*

*20: Biologist etc. Louis Pasteur (1822-1895)*

*21: Brewer Vagn Jacobsen (1884-1931)*

*22: Architect Vilhelm Klein (1835-1913)*

*24: The painter Puvis de Chavannes (1824-1898)*

*29: The painter Laurits Tuxen (1853-1927)*

*31: The painter P.S. Krøyer (1851-1909)*

*The exhibition was a great success with more than 150,000 visitors.*

*327 paintings, watercolours and pastels, 201 sculptures, 76 architectural drawings and 55 prints were exhibited, and all of the committee members were represented with works, except Fernand Cormon (1845-1924).*

*Concerning the making of the painting, it is known that Krøyer went to Paris in November 1888, where he borrowed Tuxen's apartment and acquired a studio in the Palais de l'Industrie. He managed to gather a total of 30 people and clarified how the committee members should be grouped around a table. Tuxen and Krøyer themselves were placed discreetly on the far right.*

*DKK 600,000-800,000 / € 80,500-105,000*



37



**P. S. KRØYER**

b. Stavanger 1851, d. Skagen 1909

"En lille barbenet Fiskerpige siddende ved Hornbæk Strand. Hovedet helt i Profil fra højre Side; Haarfletning ned ned ad Ryggen. Hun har en sovende mindre Søster paa Skødet. Solskin". A small barefooted girl sitting by Hornbæk Beach. The head completely in profile from the right side; the braid down the back. She has a sleeping little sister on her lap. Sunshine. Unsigned. Oil on canvas. 41 x 37 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer no 112.*

*Exhibited: Charlottenborg, "P. S. Krøyer 1851-1909", 1910 no. 46.*

*Provenance: Shipowner C. Kraemer. Attorney General H. Plockross.*

*Sold at auction 11 March 1919 in Malerisalen, Studenterforeningen no 51 reproduced (no pagination). Formerly in director Einar Polander and wife's art collection.*

*In 1873, Krøyer went for the first time to the fishing village Hornbæk, where the local population inspired him to paint several paintings depicting the life of the fishermen and their families, as in this small charming painting with two little sisters.*

*Here in Hornbæk he met his painting colleagues Bernhard Middelboe, Kristian Zahrtmann and Holger Roed. Later, Frants Henningsen joined them. They enjoyed socializing with bathing, walking along the beach or in the woods or they enjoyed each other's company with uplifting conversations.*

*In addition, time was spent collecting motifs and painting them. Among several paintings three distinctive paintings were made during this period: "Fra Smedien i Hornbæk" (From the smithy in Hornbæk) and "Morgen ved Hornbæk. Fiskerne kommer i Land", (Morning at Hornbæk. The fishermen come ashore) (both in the Hirschsprung Collection) and "Fiskere ved Stokken" (Fishermen on a bench) (private collection). All dated 1875.*

*DKK 200,000-300,000 / € 27,000-40,500*



38



39

39

## HENRY SIDDONS MOWBRAY

b. Alexandria, Egypt 1858, d. Washington, Connecticut 1928

A woman gathering firewood in the outskirts of a village. Signed H. S. Mowbray. Oil on canvas. 54x74.

*Mowbray was a student at Leon Bonnat in Paris from 1879 to 1883, where the Danish painter P. S. Krøyer also was a student from 1877 to 1879, so the two painters might have met each other very briefly. Mowbray is best known for his decorative works, among others the ceiling of the residence of F. W. Vanderbilt and the ceilings of J. P. Morgan's Library and the Morgan Library & Museum's Annex building, all in New York. In 1903 he was appointed director of the American Academy in Rome.*

*DKK 30,000-40,000 / € 4,050-5,350*

# Eight works by Vilhelm Hammershøi

(lots 40 - 47)



40

## 40 VILHELM HAMMERSHØI

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

"Fra Ermelunden. Til venstre nogle store træer, til højre en skovvej". From Ermelunden. To the left some large trees, to the right a forest road. 1882. Unsigned. Oil on canvas. 24 x 43 cm.

*Ermelunden is a forest southwest of the Deer Park, north of Copenhagen.*

*Sophus Michaëlis and Alfred Bramsen, A Catalogue Raisonné of the Works of Vilhelm Hammershøi no. 5.*

*Exhibited: Ordrupgaard, "Hammershøi", 1981 no. 4. Reproduced in the catalogue p. 38.*

*Provenance: The estate auction of the late Vilhelm Hammershøi 1916 no. 2. Here acquired by Winkel & Magnussen. Count Ahlefeldt, Møllerup (1918). Bruun Rasmussen auction 272, 1971 no. 90. The collection of curator Harald Olsen. Thence by descent.*

*DKK 100,000-150,000 / € 13,500-20,000*

## VILHELM HAMMERSHØI

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

“Landskab. Sommer. Fra Lyngby sø. Mellem den høje, dybt blå himmel med enkelt stor, hvis klodesky, og forgrundens lyseblå vand, hvori skyen spejler sig, strækker den kraftigt mørkegrønne længst til højre gullige, stribe land sig. Langs søens bred fortøner små og større næsten kugleformede trækrøner sig mørkt op imod den græsklædte skråning”. Landscape. Summer. From Lyngby lake. Between the tall, deep blue sky with a single large cumulus cloud and the light blue water of the foreground, in which the cloud is reflected, a strip of land stretches heavy, dark green and yellowish furthest to the right. Along the shore of the lake, small and larger almost spherical treetops fade darkly up against the grassy slope. Unsigned. Oil on canvas. 35 x 37 cm.

*Sophus Michaëlis and Alfred Bramsen, A Catalogue Raisonné of the Works of Vilhelm Hammershøi no. 65.*

*Susanne Meyer-Abich, A Catalogue Raisonné of the Works of Vilhelm Hammershøi in "Vilhelm Hammershøi: Das Malerische Werk", 1995, no. 61.*

*Exhibited: Kunstforeningen "En samling af moderne dansk kunst", 1890 no. 48. Den Frie Udstilling 1891 no. 15. Charlottenborg, "Fortegnelse over den af Kunstnernes Studieskole foranstaltede udstilling", 1896 no. 103. Kunstforeningen, "Vilhelm Hammershøis Arbejder, Fortegnelse" (the collection Alfred Bramsen), 1900 no. 22. Galerie Eduard Schulte, Berlin, 1905 no. 2. Kunstforeningen, "Fortegnelse over arbejder af Vilhelm Hammershøi", 1916 (I) no. 56. Musée du Jeu de Paume, "L'Art Danois, depuis fin XVIIIe siècle jusqu'à 1900", Paris, 1928 no. 59.*

*Literature: Alfred Bramsen, "Liv og Livsvilkår" in "Vilhelm Hammershøi. Kunstneren og hans værk", 1918, mentioned p. 44.*

*Bramsen writes the following about the painting and at the same time provides a description of Hammershøi's original perception of the landscape: "His first characteristic, small exhibition landscape (no. 65) was created during a summer stay in Lyngby in 1888. This painting, which was exhibited at the first Free Exhibition in 1891 in the art dealer Kleis's halls on Vesterbro, also did not attract the attention it deserved, with its new and completely unique view of Danish nature – a perception that comes up again and again in his later landscape paintings: the low horizon under a very tall, cloudy sky, which takes up most of the surface of the canvas. Between the mighty sky and the foreground [...] – there is a narrow strip of land. This strip is the 'Landscape' in a conventional sense, which with Hammershøi consists of a road with rows of trees stretching across the canvas, or a shrub-covered slope leading down to a lake, or groups of trees atop a hill in an undulating terrain." (p. 44).*

*Poul Vad, "Hammershøi. Værk og liv", 1988, mentioned p. 56, 62 and 259, reproduced p. 67.*

*Poul Vad writes about the painting: "Hammershøi's earliest landscapes already carried the seed of his distinctive landscape art, whose fundamental motif now (i.e. in 1888) became crystallized in a painting with the landscape as a transverse strip running along the middle ground under a tall sky." (p. 56).*

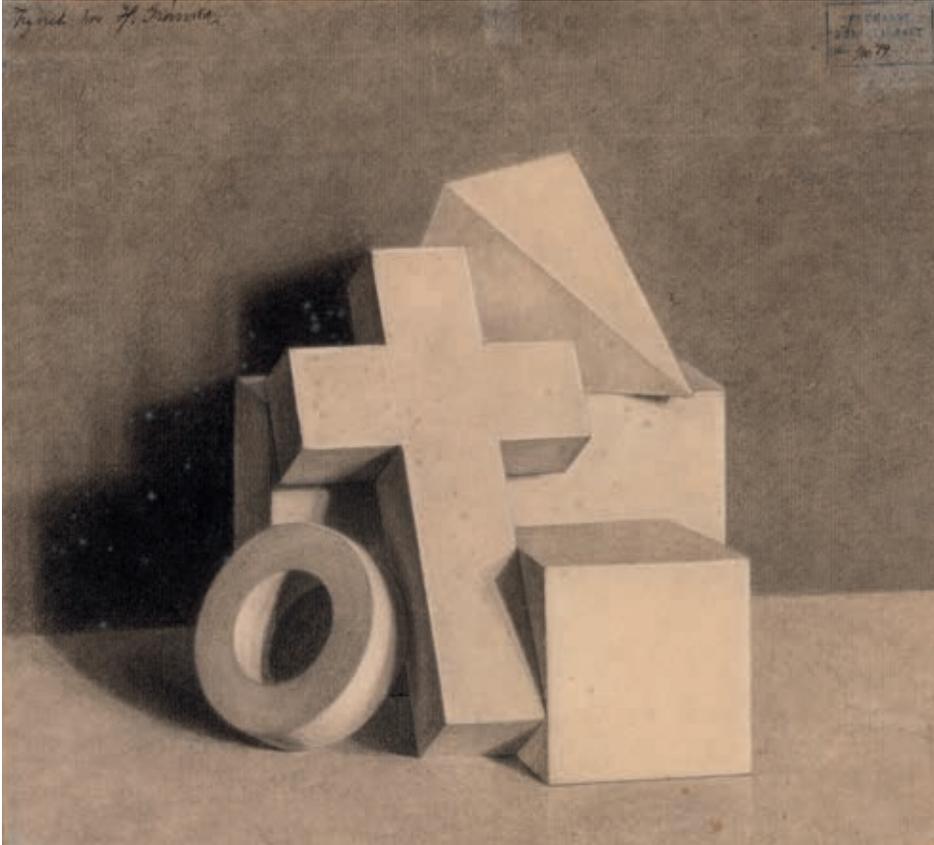
*Provenance: Alfred Bramsen, his daughter the violinist Karen Bramsen and her husband museum director Gustav Falck, thence by descent.*



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*Alfred Bramsen (1857–1932) was actually a dentist, but he is today mainly known as an art collector and more specifically as the patron for and collector of works by Vilhelm Hammershøi. In 1918, he published, together with Sophus Michaëlis, the work "Vilhelm Hammershøi, Kunstneren og hans Værk" (Vilhelm Hammershøi, the Artist and His Work).*

*Bramsen's works by Hammershøi were inherited by his daughter Karen Bramsen (1877–1970), and she married Gustav Falck (1874–1955). Gustav Falck was an art historian, and in 1925 he became Karl Madsen's successor as director of the National Gallery of Denmark. The museum can thank him for the purchasing of portraits of Tizian and Frans Hals. Falck had a large private collection of an exquisite quality, which in addition to many works by Vilhelm Hammershøi included works by many other artists. DKK 1,500,000-2,500,000 / € 200,000-335,000*



42

42

## VILHELM HAMMERSHØI

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

Still life with geometric forms. Unsigned. Inscribed: Tegnet hos (drawn at) H. Grønvold, and stamped: Fremlagt i Skoleraadet 1/10 79 (presented to the school board 1/10 79). Charcoal and pencil on paper. 31 x 34.5 cm.

*In preparation for admission to the Academy of Fine Arts, Vilhelm Hammershøi received drawing lessons from Holger Grønvold (1850–1923) from 1877 to 1879. Hammershøi continued his teaching at Grønvold after he had been admitted to the Academy.*

*Provenance: The collection of curator Harald Olsen. Thence by descent.*

*Harald Olsen was a curator at the National Gallery of Denmark 1949–83 and good friends with Alfred Bramsen's daughter, Karen Bramsen (1877–1970) and her husband Gustav Falck (1874–1955), who from 1925 to 1930 was director of the National Gallery of Denmark.*

*Most of the works by Vilhelm Hammershøi in Harald Olsen's collection were probably acquired directly from Karen Bramsen.* DKK 60,000–80,000 / € 8,050–10,500



43

43

## VILHELM HAMMERSHØI

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

Still life with apples and pears in a kylix. Unsigned. Inscribed on underlying paper Vilhelm Hammershøi Julen (Christmas) 1874. Pencil on paper. 26 x 30 cm. Unframed.

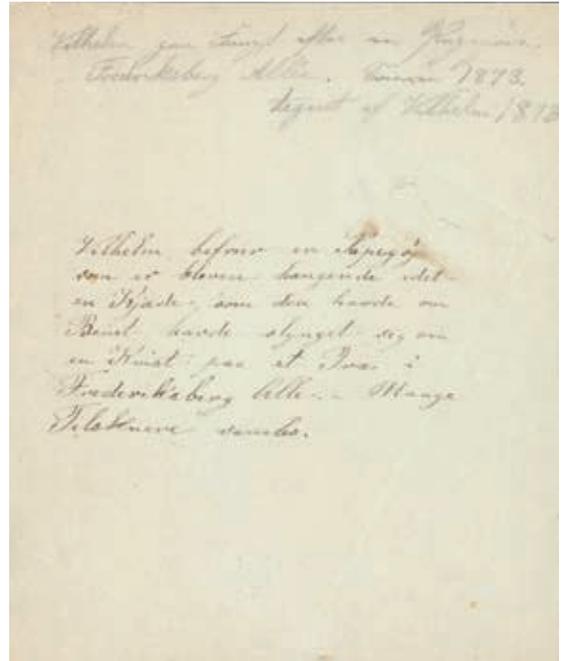
*From 1872 to 1876 Vilhelm Hammershøi received private drawing lessons from Niels Christian Kierkegaard (1806-1882).*

*Hammershøi's mother had an unfailing belief in her son's artistic talent, dating back to his earliest childhood, and throughout her life she collected virtually all the material by and about her son; his earliest drawings, newspaper clippings, accounts of his drawing lessons, etc.. Much of this material is today at the Hirschsprung Collection. It is probably his mother who has written her son's name and dated the drawing on the underlying paper.*

*Provenance: The collection of curator Harald Olsen. Thence by descent.*

*Harald Olsen was a curator at the National Gallery of Denmark 1949-83 and good friends with Alfred Bramsen's daughter, Karen Bramsen (1877-1970) and her husband Gustav Falck (1874-1955), who from 1925 to 1930 was director of the National Gallery of Denmark.*

*Most of the works by Vilhelm Hammershøi in Harald Olsen's collection were probably acquired directly from Karen Bramsen.* DKK 30,000-40,000 / € 4,050-5,350



44

44

## VILHELM HAMMERSHØI

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

Vilhelm rescues a parrot in a tree on Frederiksberg Allé. Signed and dated V. 1873. Pencil on paper. Sheet size 20 x 17 cm.

*On the back, Vilhelm Hammershøi's mother Frederikke Hammershøi has written:*

*With pencil (in Danish): Vilhelm on a hunt for a parrot, Frederiksberg Allé. Summer 1873. Drawn by Vilhelm 1873.*

*With pen (in Danish): Vilhelm frees a parrot, which has been captured because a chain, that was attached to its leg, has wound itself around a branch in a tree in a tree on Frederiksberg Allé. Many spectators have gathered.*

*Hammershøi's mother had an unfailing belief in her son's artistic talent, dating back to his earliest childhood, and throughout her life she collected virtually all the material by and about her son; his earliest drawings, newspaper clippings, accounts of his drawing lessons, etc.. Much of this material is today at the Hirschsprung Collection.*

*From 1871 until he married Ida Ilsted in 1891, Vilhelm Hammershøi lived with his entire family: parents, siblings, grandmother (widow Rentzmann) and servants in a villa on Frederiksberg Allé 34 (today no. 58-60).*

*Provenance: The collection of curator Harald Olsen. Thence by descent.*

*Harald Olsen was a curator at the National Gallery of Denmark 1949-83 and good friends with Alfred Bramsen's daughter, Karen Bramsen (1877-1970) and her husband Gustav Falck (1874-1955), who from 1925 to 1930 was director of the National Gallery of Denmark.*

*Most of the works by Vilhelm Hammershøi in Harald Olsen's collection were probably acquired directly from Karen Bramsen.*

*DKK 15,000-25,000 / € 2,000-3,350*

45

VILHELM HAMMERSHØI

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

Landscape at night with a lake in the foreground and a castle with towers in the background. Unsigned. Wash on paper. Visible size 3.5 x 14 cm. Sheet size 3.5 x 22.5 cm.

*Provenance: The collection of curator Harald Olsen. Thence by descent.  
DKK 25,000-30,000 / € 3,350-4,050*



45

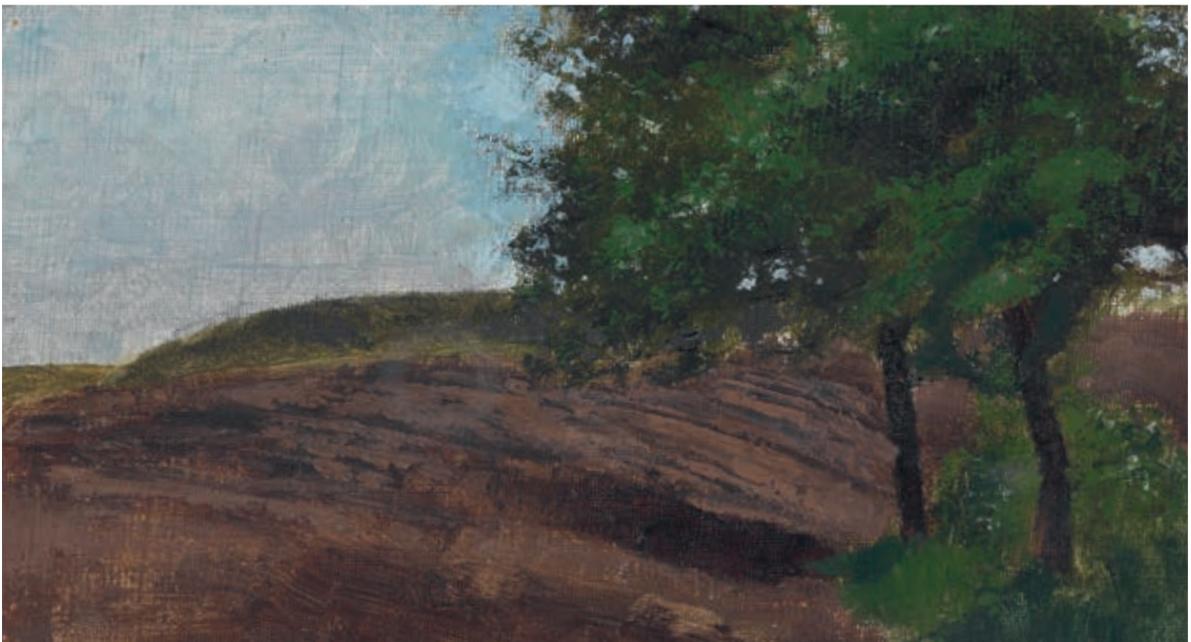
46

VILHELM HAMMERSHØI

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

A landscape with a plowed field, in the background green hills. To the right in the foreground a few slender trees. C. 1880. Unsigned. Oil on canvas. 13.5 x 24 cm.

*Provenance: The collection of curator Harald Olsen. Thence by descent.  
DKK 40,000-60,000 / € 5,350-8,050*



46

## VILHELM HAMMERSHØI

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

"Landskabsstudie". Landscape study. Early spring. In the foreground a wide, bright green field. In the middle and to the left a group of trees, which decreases towards the left. Light grey sky. 1909. Unsigned. Oil on canvas. 42 x 58 cm.

*Sophus Michaelis and Alfred Bramsen, A Catalogue Raisonné of the Works of Vilhelm Hammershøi no. 318.*

*Susanne Meyer-Abich, A Catalogue Raisonné of the Works of Vilhelm Hammershøi in "Vilhelm Hammershøi: Das Malerische Werk", 1995, no. 316.*

*Exhibited: Kunstforeningen, "Fortegnelse over arbejder af Vilhelm Hammershøi", 1916 (II) no. 83. Here with the title "Fra Lyngbyvejen" (From Lyngbyvejen). The road runs north from Copenhagen.*

*Musée Jacquemart-André, Paris, "Hammershøi. Le maître de la peinture danoise", 2019 no. 20, reproduced in the catalogue p. 111.*

*Literature: Jean-Loup Champion, "Entre rêve et Réalité, Le Paysage" in "Hammershøi. Le maître de la peinture danoise" (exhibition catalogue), Paris 2019. Mentioned p. 109 and reproduced p. 111.*

*Champion writes about the painting: "Le paysage de 1909 ressemble à une esquisse tant les couleurs semblent à peine posées sur la toile. Un champ vert contre un ciel gris est délimité par une ligne horizontale d'arbres interrompue aux deux tiers, laissant le côté droit presque vide. Cette économie de moyens rend cette composition fascinante dans sa radical simplicité." (The landscape from 1909 resembles a study, as it seems as if the colours hardly touch the canvas. A green field against a grey sky is demarcated by a horizontal line of trees interrupted two-thirds in, which makes the right side of the painting almost empty. This restrained use of painterly means makes the motif fascinating in its radical simplicity.) (p. 109).*

*Champion writes about Hammershøi's landscapes in general: "Ce sont des lignes d'horizons lointains, scandées de quelques arbres, sans aucune présence humaine, et des peintures presque abstraites, purgées de tout détail et de toute anecdote, rendant au ciel une place magistrale..." (There are distant horizontal lines, interrupted by individual trees without any human presence. They almost become abstract paintings cleansed of all details and anecdotes, giving the sky an exalted position...) (pp. 107-109).*

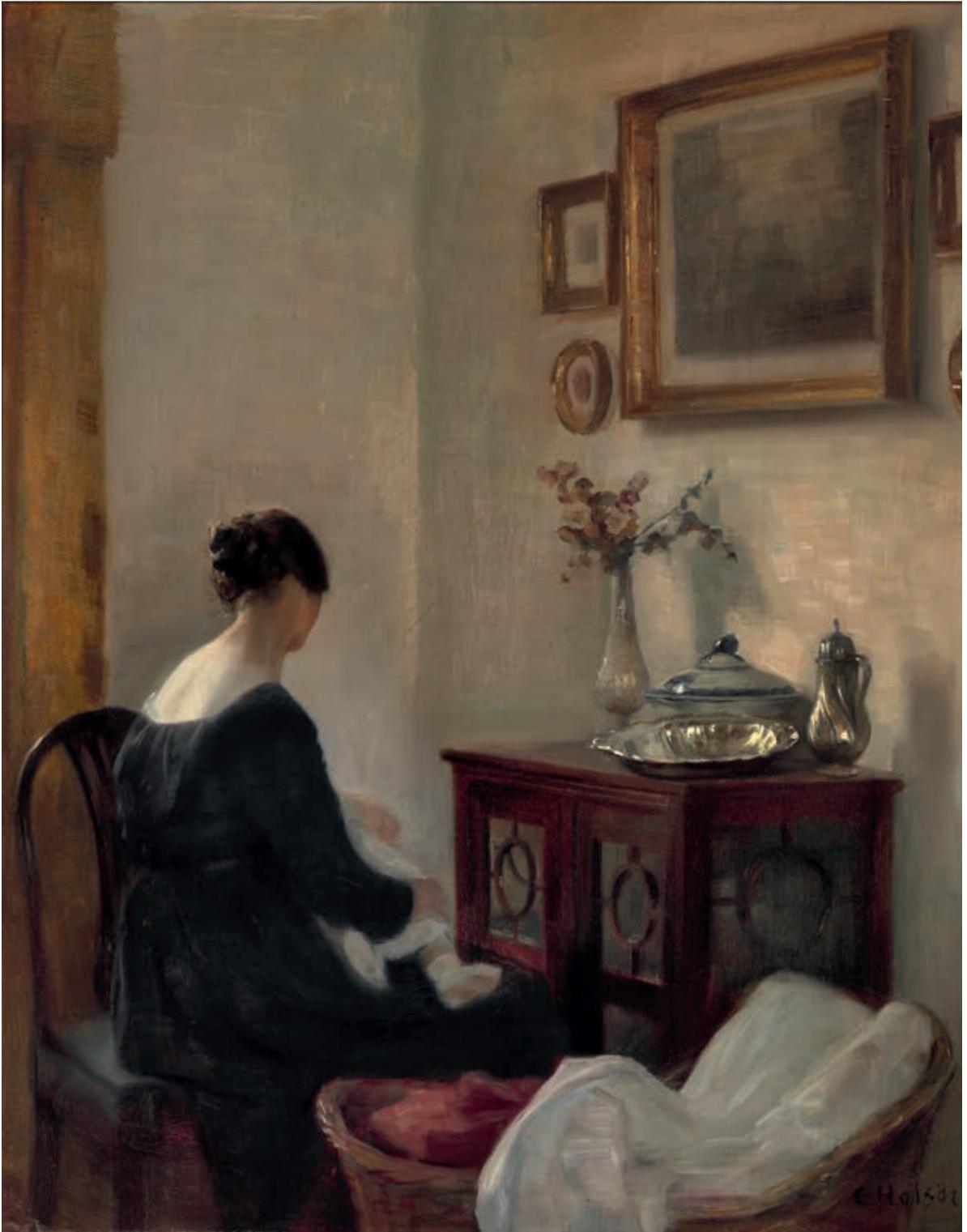
*Provenance: Ekspeditionssekretær (official in the Government) later chairman of Overværgerådet (the public trustee's office) Einer Koch (1875-1926), who belonged to the circle of friends around Vilhelm Hammershøi and was the current owner's grandfather.*

*Hammershøi's landscapes are unique for his time. He positions himself at a 90-degree angle to his motif. The road and here the lined trees are oriented towards the sides of the frame and run parallel to the picture plane. In the work of his contemporaries, the road is typically perceived as a direction leading into the motif and provides depth and movement. With Hammershøi the quiet vibration rests in the brushstrokes, the light and the colour in an otherwise silent horizontal universe.*

DKK 1,000,000-1,500,000 / € 135,000-200,000



47





49

48

### CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with mother and child. On the chest of drawers a still life with flowers in a vase, silver dish and jug and tureen. Signed C. Holsøe. Oil on canvas. 75 x 60 cm. DKK 200,000-300,000 / € 27,000-40,500

49

### CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with the artist's wife reading a book by the window. Signed C. Holsøe. Oil on panel. 37.5 x 46.5 cm.

*Provenance: Bruun Rasmussen auction 673, 2000 no. 372, reproduced p. 147.* DKK 150,000-200,000 / € 20,000-27,000



50

50

## PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Landscape by a canal at Lehde. The vegetables are being poled to the market. Signed and dated P. Mønsted, Lehde 1910. Oil on canvas. 70 x 100 cm.

*Lehde is a charming little village in the Spreewald south of Berlin, which is a very special river landscape with a network of 970 kilometers of streams, forests and small islands. Lehde is like Venice located on the water and is surrounded by canals. The boat was therefore, just like in Venice, one of the most important means of transportation for the inhabitants.*

*DKK 75,000-100,000 / € 10,000-13,500*



51

51  
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

"Ved Åens udløb i havet. Stille formiddag i juli". Landscape with a stream. Quiet morning in July. Signed and dated Janus la Cour 1895. Oil on canvas. 105 x 128 cm.

*Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour no. 740.*

*Exhibited: Charlottenborg 1895 no. 76.*

*Literature: Rikard Magnussen, "Landskabsmaleren Janus la Cour 1837-1909", p. 125, reproduces a painting from the same locality. That one once in Consul General Johan Hansen's collection. On p. 126 the author mentions la Cour's fascination of the motif with the meeting of the stream and the sea (in Danish): "He has sat at this outlet so many times and watched the currents meet. But then one midsummer eve, as the elder bloomed and the mosquitoes swarmed, the stream and the sea merged in a mirror-like silence. Only when he threw a straw out there, could it be seen that the water of the stream was in motion. How quiet it could be. How deeply felt a peace". This mood can also be found in the present painting, even though it was painted a month later."*

*DKK 150,000-200,000 / € 20,000-27,000*



52

## L. A. RING

b. Ring 1854, d. Roskilde 1933

Early spring day along a road with telegraph poles and dandelions at the roadside. In the background a village. Signed and dated L. A. Ring 1906. Oil on canvas. 41 x 158 cm.

*Probably no. 559 in the Catalogue Raisonné, incorrectly registered under the year 1905. Entitled "En landevej med en landsby i baggrunden. (A country road with a village in the background) with the same measurement 40 x 157 cm.*

*DKK 150,000-200,000 / € 20,000-27,000*



## FRITZ SYBERG

b. Faaborg 1862, d. Kerteminde 1939

"Den Fremmede". The stranger. Signed with monogram and dated 1900-1901. Oil on canvas. 115 x 145 cm.

*Exhibited: Den Frie Udstilling, 1901 no. 200.*

*In the exhibition catalogue, the following exchange of opinions is reproduced: "The Holy Hjulmand: "It is written that we must beware of false prophets!" Wise Hans: "Yes, isn't that what I'm saying! It's crystal clear." The Stranger: "Lend me your Bible, and I will prove to you that I have said nothing that I cannot defend." Wise Hans: "Have you not heard that the word of God is not for swine to mess about in, for they have a filthy snout. (Fragments of a real conversation)."*

*Kunstforeningen, "Fritz Syberg. Malerier, studier, tegninger og akvareller", 1904 no. 122.*

*Den Frie Udstilling, "Fortegnelse over malerier, tegninger og akvareller af Fritz Syberg", 1910 no. 36.*

*Kungl. Akademiens för de fria konsterna, Stockholm, "Fritz Syberg, ett retrospektivt urval av oljemålningar och akvareller från åren 1884-1936", 1938 (label from here on the stretcher).*

*Literature: Herman Madsen, "Fritz Syberg", 1937, mentioned and reproduced p 17.*

*Herman Madsen writes about the painting: "It is a fairly common everyday situation that Syberg has provided. A stranger, who propagandizes for some religious sect, has met with the common peasants and craftsmen. A strong exchange of words, Hjulmand insists that the bible states that one should beware of false prophets. The stranger asks to be allowed to borrow the Bible so that he can prove that he has not said anything other than what is written in the scripture. But Wise Hans presents the argument that the bible is not for swine to mess about with because they have a filthy snout (In the exhibition catalogue Syberg has attached these lines to the painting; by the way, all the figures are painted according to certain models. For the stranger he has used his own features). In terms of picturesque qualities, it is a very beautiful work. The interior is excellently painted, where the sunlight flowing in through the small windows highlighting the intense green colours in the translucent leaves of the potted plants is delightfully beautiful.*

*It is probably the only work in which he has been a direct narrator, and in which he places different characters together in a composition. Thus, although in this respect it cannot be said to be typical of Syberg's work, it still stands as a strong work in his production despite this 'isolation'. In a simple and immediate way, the dramatic conflict is supported through the psychological depictions of the characters."*

*Sven Havsteen-Mikkelsen, "De unge år" in "Fritz Syberg", Faaborg Museum 1992, mentioned and reproduced p. 13.*

*Provenance: Director Ludvig Lorentzen (1928). Director Kr. Kirk, Aarhus (1937).*

*DKK 100,000-150,000 / € 13,500-20,000*



53



54

**54**  
**PETER ILSTED**

b. Saksøbing 1861, d. Copenhagen 1933

A sunlit interior with a woman reading a book. Signed with monogram and dated 93. Oil on canvas laid on panel. 30.5 x 23.5 cm.

*DKK 30,000-50,000 / € 4,050-6,700*



55

**55**  
**CHRISTEN DALSGAARD**

b. Skive 1824, d. Sorø 1907

Young girl writing a letter. Unsigned. Oil on canvas. 60 x 48.

*The popular motif has been painted several times by the artist with small variations.*

*A variant was sold at Bruun Rasmussen auction 548, 1990 no. 42, reproduced. p. 48, another one at Ribe Kunstmuseum (inv. no. RKMm0040)*

*DKK 25,000-35,000 / € 3,350-4,700*



56

56  
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

The yellow living room. Signed C. Holsøe. Oil on canvas.  
76 x 64 cm.

*Exhibited: Carnegie Institute Pittsburgh (exhibition label on  
the stretcher). DKK 350,000-400,000 / € 47,000-53,500*



57

57

## PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

View from the fish market at Gammel Strand in Copenhagen, in the distance Christiansborg Palace. Signed and dated Paul Fischer 1918. Oil on canvas. 74.5 x 57.5 cm.

*Provenance: Bruun Rasmussen auction 314, 1974 no. 57, reproduced p. 19. Bruun Rasmussen auction 441, 1982 no. 93, reproduced p. 49. Private Danish collection. DKK 100,000-150,000 / € 13,500-20,000*



58

58  
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Women from Amager in traditional dresses gathered outside Store Magleby Church. Signed and dated Paul Fischer 1924. Oil on canvas. 72 x 100 cm.

*The painting is one of the preparatory works for "Udenfor Store Magleby Kirke i anledning af Kirkens 400 års jubilæum 16. oktober 1921", (Outside Store Magleby Church on the occasion of the Church's 400th anniversary 16 October 1921)", dated 1924 with the measurement 170 x 140 cm, today at Dragør Town Hall.*

*Literature: Steffen Linvald, "Paul Fischer - københavnerens maler", 1984, p. 127. Mentioned here in a list of Paul Fischer's paintings that he photographed and placed in private albums.*

*Provenance: Private Danish collection.*

*DKK 200,000-250,000 / € 27,000-33,500*



59

**59**  
**ERNST MEYER**

b. Altona 1797, d. Rome 1861

Italian women collecting meadow flowers in large baskets. Unsigned. Oil on canvas.  
66 x 79 cm. Damborg frame with label. DKK 30,000-50,000 / € 4,050-6,700

**60**  
**C. F. AAGAARD**

b. Odense 1833, d. Copenhagen 1895

"Parti fra Venedig med udsigt til St. Giorgio Maggiore". Sunset in Venice with a view from riva degli Schiavoni towards San Giorgio Maggiore. Signed and dated C. F. Aagaard 1881. Oil on canvas. 80 x 120 cm.

Exhibited: Charlottenborg 1882 no. 2. DKK 80,000-100,000 / € 10,500-13,500

**61**  
**JØRGEN SONNE**

b. Birkerød 1801, d. Copenhagen 1890

"Scene af vinhøst ved Neapel". Wine harvest, Naples. Unsigned. Inscribed on the stretcher with contemporary writing (in Danish) Jørgen Sonne 1841, Christian VI-II's Collection and Christian VIII's crowned monogram. Oil on canvas. 65 x 93 cm. Period frame.

Exhibited: Charlottenborg 1841 no. 243 (supplement).

Provenance: Christian VIII's Collection, the Queen Dowager Caroline Amalie, the estate auction, Amalienborg 1882 no. 163. DKK 100,000-150,000 / € 13,500-20,000



60



61

# Bertha Wegmann (1847-1926) and Contemporary Female Artists

By MA & PhD Emilie Bierlich

Bertha Wegmann. Photo: Det Kgl. Bibliotek



Bertha Wegmann was Swiss by family and Danish by life's circumstances. When she was five years old, the family emigrated from Soglio in Graubünden in southern Switzerland to Copenhagen, where she was initially taught by her art-loving father. The father then made sure she first received classes with the drawing teacher F.F. Helsted (1809-75) and later the genre and history painter F.C. Lund (1826-1901), who helped establish her contempt for authorities:

*Well, Father wanted me to learn how to paint, and so he placed me with the history painter F.C. Lund! A terrible place to put me – frankly! [...] God have mercy, he treated me poorly! "Fool! Idiot! Mindless Individual!" were just a few of the words constantly hailing down on me. "Ha, should such a person be a painter! No, she should be a cleaning woman! Cleaning woman, she seems better suited for that!" This went on from morning to evening, un-*

*til I actually felt like an idiot and became more and more confused and unhappy and therefore did more and more stupid things, so that he, the madman, became more and more choleric and unbridled. I was terribly unhappy in that period of my life. After all, I was nothing more than a child of about 15 years."*<sup>1</sup>

The referral to expensive and inferior private drawing and painting schools was the rule for aspiring female artists, who were not given the opportunity to apply for admission to the Academy after they had completed their initial training. Regardless of the scope of the talent, the male teachers often considered it their noblest task to make the young women realize that life as an artist stood in opposition to their gender and that their place in life was subject to the man's opportunities for expression. The period was among Wegmann's most unhappy, and her rescue came, paradoxically, in the form of an involuntary deportation to Munich, which developed into a 13-year stay from 1867-80:

*Then [there] was an old lady, a Mrs Trier, who caught sight of my distress and despair, and she resolutely declared that this was quite simply irresponsible. If this continued, I would be completely destroyed in a relatively short period of time. She got a lot of people interested in me, wealthy people. And so, they decided to take care of my education [...] But it had to be cheap. And then it turned out that Munich was the cheapest location to place a young girl who wanted to learn how to paint.*<sup>2</sup>

Mrs Trier was born Melchior and the sister of businessman Moritz Melchior (1816-1884), who together with her brother, Moses Melchior, was among the most prominent and wealthy businesspeople of the time in Copenhagen. This family became Wegmann's most prominent patrons, supporting her stay abroad and accommodating her in their home during the summer. The artist forged a lifelong friendship with Melchior's daughters, and the connection cannot be overstated for her career path. A gesture Wegmann acknowledged by, among other things, painting the family's portraits, which today stand as some of the main works in her oeuvre.

Mlle Jeanna Bauck. Photo: Nationalmuseum, Stockholm



After the years of education in Munich, Wegmann finally came to Paris, and her participation in the annual Salon in 1881 was a splendid debut. Under the more French-sounding name, Berthe Vegman, she exhibited the Portrait de Mlle Jeanna Bauck, 1881, (Nationalmuseum, Stockholm, inv. no. NM 2828), which garnered her an acclaimed “Mention Honorable” in her first attempt. At this time, she was studying at the École de Dessin et Peinture pour Femmes, an art school led by Madame Trélat de Lavigne and popular with the female Scandinavian artists. It was the prestigious triumvirate of French painters, Leon Bonnat (1833-1922), Jean-Léon Gérôme (1824-1904) and Jules Bastien-Lepage (1848-1884), who supervised the Académie Trelat,

created as a progressive alternative to the Academy of Fine Arts, École des Beaux Arts, where female artists were not admitted until 1896.

It was primarily the acquisition of the French naturalism that triggered the stays in Paris for the Scandinavian artists, including the female ones, where they were taught at drawing and art schools by the most popular painters exhibiting at the annual Salon de Paris. Here the female artists learned to maintain a number of classical academic principles but under the strong influence of the opportunities for commissioned work in the official exhibition life primarily based on the awards of the annual Salon and with an attention to the appeal of the avant-garde for the private art market among gallerists, art dealers and collectors. A representation of reality that may have contained a colouristic sensitivity to light and colour, but which was created with the use of a classical technique. Bonnat, who periodically supervised most Nordic artists of this period, both men and women, and who later became Director of the French Academy of Fine Arts, greatly appreciated the Scandinavian female artists. In 1880, the Swedish landscape painter Johan Ericson (1849-1925), who lived in the city, wrote to the Director of the Royal Swedish Academy of Arts, Johan Boklund: *“Bonnat has said that he is quite surprised that there are such talented painters from the Nordic countries, he has never seen such fine support for womenfolk before and said that there must be an excellent academy and excellent teachers.”* Perhaps an indirect compliment to Bonnat himself, as he very well knew that many of the female artists’ Scandinavian teachers, like himself, were originally students of Thomas Couture (1815-1879), but nonetheless it was also a recognition of a remarkable Nordic female talent in the city during this period. In the catalogue for the Salon exhibition the following year, Wegmann states her sister’s address in Copenhagen as her reference and must have returned home from Paris. And it was with a portrait of her sister, she now won a third-class medal – in a year where no first-class medal was awarded. A great achievement and the highest honour any female Scandinavian artist achieved at the Salon in the



period 1878–1889. The award gave the Danish exhibition committee at Charlottenborg the impetus to reward Wegmann the Thorvaldsen Exhibition Medal the following year, the highest honour one could achieve at the Spring Exhibition, where she exhibited the portrait the following year. This led to her being the first woman to be elected to the Academy's Plenary Assembly in 1887, an election assembly which, among other things, met when members of the Academy Council were to be elected, and later the same year she was elected to Charlottenborg's Exhibition and Censorship Committee, which until now had been exclusively reserved for men. She exhibited at the Salon in Paris again in 1885 and 1886, both times under the Francophile name

Berthe Vegman and provided her address in Copenhagen. From letters, it can be seen that in those years she was most often in Breslau (modern-day Wrocław) in the Silesian mountains of the then German Empire, where a young friend's family had built her a studio. The catalogue of 1885 states that she was born in Switzerland, and the year after that she was born in Switzerland to Danish parents. One senses she did what she could to distance herself from her German connection and influence – with the Franco-Prussian War still a close memory. The change of her name in the exhibition catalogues is a clear indication of the French influence on Wegmann, and several contemporary sources highlight the French influence on her work in the schools she established in both Munich and Copenhagen.

Other contemporary female artists from Scandinavia were similarly seduced by the emancipated and avant-garde circles they encountered in France. For example, Finnish Helene Schjerfbeck's stay on the continent was undoubtedly also the happiest period of her life, and the fact that she permanently changed her name from the Swedish Helena to the French Helene, without an accent, though, indicates the personal influence the stay in Paris had on her.

Wegmann's importance in her own time can be seen in her participation in all of the major official exhibitions of the time, nationally and internationally, in addition to her regular participation at the Charlottenborg exhibitions from 1878 as well as all the domestic initiatives to promote female artists. She participated in the World Fairs in Paris in 1889 and 1900 and in Chicago in 1893, she was represented at the large Nordic Exhibition in 1888 and the City Hall Exhibition in 1901, both in Copenhagen. In addition, she participated in Kunstforeningen's first representative exhibition of eleven female artists in 1891 and the landmark Women's Exhibition at the same place in 1895. Here she had also had a solo exhibition with sketches and preliminary work nine years before and presented an impressive retrospective exhibition at Den Frie (The Free Exhibition) in 1911. Wegmann did not participate in the Salon exhibition in Paris in 1887 and 1888 but closed out the decade and her participation at the Salon in 1889 with a portrait as well as four works at the World Fair, which was also in Paris that year. A comprehensive article in the *Gazette des Beaux-Arts*, the major art review magazine and reference work of the age described the Nordic contributions, and although the review of the Danish works took up more place than the other Nordic works combined, including the description of Anna Ancher's contributions, there was no mention of Wegmann this time around despite the fact that Ancher and Wegmann were the only Danish female artists to win a silver medal at the exhibition.

The lack of publicity stood in stark contrast to her popularity at the time when portrait painting became the stable foundation of her career. She herself answered the recurring question: "*It was*

*not at all my intention to become a portrait painter from the start. But as I said before: I was poor, and a random portrait study was the reason why I first got one then two commissions for portraits! [...] Before I knew it, 'I had made my bed', and I had become a portrait painter!"*<sup>3</sup>

The irony of fate was that already in her own time Wegmann became one of the most significant portrait painters of Danish Realism and among the first professional female artists who was requested, recognized and respected. When P.S. Krøyer (1851–1909) died, Wegmann was simply without competition within the field, and her portraits also became a reflection of the political, economic and cultural elite in Copenhagen among the nobility, politicians, academics and artists. The following is an observation of her solo exhibition in 1911:

*As you walk through the halls of 'Den Frie', the gaze meets one face after another: Councillor of State Melchior, Privy Councillor Vedel, Councillor of State Hegel, Supreme Court Attorney Halkier, Professor Julius Thomsen, Pastor Olfert Ricard, Managing Director Hagemann and Wife, Baron Zytphen-Adeler, Member of Parliament Herman Trier, Bishop Johannes von Euch, Mrs Liebe [...] It is – from the Nobility to Parliament – a very elegant, representative group, to which the art world has also made its abundant contributions: The composer, Professor Lange-Müller, Concertmaster, Professor Anton Svendsen, Sculptor, Professor August Saabye, Painter, Professor Otto Bache. One could go on for quite some time.*<sup>4</sup>

Wegmann documented the identity of an entire nation through her portraits without compromising her ideals and with great success. She herself stood physically outside the nation and watched it from afar for much of her life. Precisely this position, which already shaped her own contemporaries' perception of her, contains both the explanation for the overwhelming success and the paradoxical, subsequent removal from Danish art history – despite the legacy she left behind. Regarding this double perspective, Wegmann herself said: *"I was born in southern Switzerland but when I was five years old, I came to Denmark. I have Danish citizenship. That still doesn't make you Danish, but I feel Danish. I love being here, even though I sometimes also get a sense of belonging to another nation."*<sup>5</sup>

The extensive career, the medals, the public commissions and the admiration were not enough to safeguard the knowledge of her enormous talent for posterity, and only now is the interest in the artist beginning to spread beyond a narrow audience of art historians, researchers and a smaller art-interested public; a fate that is more the rule than the exception for the female artists of the period. Gender determined her fate, the art became foreign after the many and long stays abroad, and the level of subsequent recognition was determined by a nation she was not fully part of. This triple prejudice about nationality, schooling and gender places her in a different position than her contemporaries and has legitimized a marginalization to this day, where the rediscovery of Wegmann is only now taking place.

<sup>1</sup> "Da jeg var pige. Malerinden Bertha Wegmann fortæller" (When I was a little girl. The painter Bertha Wegmann tells her story), in, *Vore Damer*, no. 24, 11 June 1925.

<sup>2</sup> "Da jeg var pige. Malerinden Bertha Wegmann fortæller" (When I was a little girl. The painter Bertha Wegmann tells her story), in, *Vore Damer*, no. 24, 11 June 1925.

<sup>3</sup> E.D.: Hvordan føles det at blive gammel? (How does it feel to get old) An Enquête, in, *Hver 8. Dag* (Every 8th Day), no. 20, vol. 30, 15 May 1924.

<sup>4</sup> Th. M: "Bertha Wegmanns Malerier" (Bertha Wegmann's Paintings). Unknown daily paper, March 1911.

<sup>5</sup> Christian Houmark: "Bertha Wegmann om Modeller og Portrætter" (Bertha Wegmann on Models and Portraits), in, *Berlingske Tidende*, 19 February 1923.

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**BERTHA WEGMANN**

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Portrait of Marie Triepcke, later married to P. S. Krøyer. Signed and dated B. Wegmann 1885. Oil on canvas. 120 x 110 cm.

Provenance: The artist's auction, Charlottenborg 1891, no. 36. Here acquired by Baron Knuth, Rygaard (Baron Carl Vilhelm Emil Knuth owned Rygaard 1856-1898). The Duzaine-Hansen (presumably acquired in the 1920s. Reproduced in the family's home in the magazine "Danske Hjem", 1944). Thence by descent.

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



62

## Marie Triepcke (1867-1940) as a Painter and Model

By MA, PhD Emilie Bierlich

In 1885, Bertha Wegmann exhibited a portrait at the Salon in Paris entitled “Me Voici! - portrait. Bras de la Seine”. We do not know the measurements of this painting, but we do know that Wegmann is working on a portrait over the summer and autumn of 1884, where she uses lots of colour and canvas, and where she and her hopes are fresh and ‘dipped in green’, as she writes in her letters to the Melchior family. In the years prior to this, Marie Triepcke had, according to her own memoir, sat as a model for Wegmann down by the moat at what is today the lake in Tivoli. The work had stretched across six months, and with tall trees, water lilies, ducks and limited public access, it must have been an idyllic place – reminiscent of the banks of the Seine just outside Paris. Could the present painting be the work that was exhibited at the Salon in Paris in 1885?

Triepcke herself began as a student of Carl Thomsen (1847-1912) for half a year, before she switched to Bertha Wegmann’s art school, where she studied for two winters from 1883-1885. It is during this period that Wegmann painted the two portraits of Marie that we now know of. The first was owned by Krøyer and was sold at his estate sale at Charlottenborg in 1910. Today it is part of the former American ambassador to Denmark John Loeb’s magnificent collection of Danish art from Abildgaard until today. This work is unsigned and looks more like a preliminary study insinuating the end of the dress and umbrella, many pentimenti and deep shadow effects on the face derived from the clear light coming in from the side. The second version (the present painting), which is more thoroughly painted, more subdued and far more confidently painted with only a few additions to the original version, was signed and dated, undoubtedly for exhibition purposes. The vibrant atmospheric play with light and shadow through the rapid brushstrokes in the waist of the dress and facial features in the first version has been replaced by a focus on the model’s grace and the virtuously draped silk crinoline. In 1896, this painting was sold at auction to Count Knuth at Rygaard Manor, a family that Wegmann portrayed several times, before it came into the possession of the current family sometime during the 1920s.

As we all know, admiration can work wonders in terms of stimulating ambition, and ever since Marie Triepcke, who was born to German parents in Copenhagen, as a child observed her father’s work of designing and drawing textile patterns for the weaving mill at Rubens Klædefabrik (textile company), where he was technical manager, and after she became a frequent guest in the home of, among others, art collector Heinrich Hirschsprung as a friend to the children, her interest in art was firmly established.

*After studying with Wegmann for a couple of years, she became one of the founders of the Free School of Art’s course for women, also known as ‘The Little School of Art’, in the mid-1880s, which was one of the forerunners of the department for women set up by the Royal Danish Academy of Fine Arts in 1888 after long battles between the different parties for and against the idea. The same year, Triepcke made*

her debut at Charlottenborg. Where she often talks about her lack of courage in letters and memoirs, her art education and the struggle for the rights of the female artists shows a deep source of strength that was to benefit her early on in her career. In 1888 she travelled alone to Paris, intent on making her own way in life. She achieved all the things that were difficult at home. In Paris, she painted nudes at the school of the French artist Gustave Courtois, and later in another context she was taught by Puvis de Chavanne (1924-1898). She visited the Louvre almost daily and went to the galleries and the major exhibitions.

There were lots of Scandinavians in Paris and through the Danish critic and scholar Georg Brandes (1842-1927), whose lectures she had attended in Copenhagen, she was introduced to groups of both writers and artists at his urging. Already a week after her arrival, she met P.S. Krøyer (1851-1909). He had previously refused to teach her when Bertha Wegmann's sister Catharina Seekamp had approached him on behalf of Triepcke with a recommendation from Wegmann. But Triepcke's fascination was intact, and she writes in her diary upon arrival in Paris: "I want to write to Krøyer so that I can be sure to meet him." Through Krøyer she is introduced to Anna and Michael Ancher (1859-1935/1848-1927), who become her closest friends in the circle around Krøyer together with the painters J.F. Wil-lumsen (1863-1958) and Anna Petersen (1845-1910). Through several testimonies, we can see that Triepcke's confidence in her own artistic ability wavers significantly throughout the period, although her best paintings of models known from this stay are excellent. But her insistence on moving about unaccompanied and maintaining women's right to education on an equal footing with men in letters and diaries reveal a remarkable strength that few other women demonstrated at the time.

The story of Marie Triepcke is at once both brief and long. Brief in terms of her artistic career, which stagnated once she took the married name of Krøyer, and the story of yet another patriarchal husband keeping his wife at needlework unfolded, and she instead became famous as her husband's most beautiful model. Later she married the Swedish composer Hugo Alfvén (1872-1960), whose infidelity was even more destructive to Marie's aesthetic mind, which she unhappily writes about in her letters to Agnes Slott-Møller (1862-1937) from Tallberg in Dalarna, Sweden, where the Alfvén farm was located. Through international art magazines, such as *The Studio*, Marie stayed up to date throughout her life, and she decorated the homes she lived in as a tastefully well-informed artisan and interior designer. She found an existential meaning of life in the words of the English poet John Keats, whose final two lines in *Ode on a Grecian Urn* became somewhat of a creed for her search for fairness and attention to beauty throughout her life: "Beauty is truth, truth beauty, "—That is all Ye know on earth, and all ye need to know." In beauty one finds the truth, and in truth the beauty. The portrait becomes a prophecy of Marie's credo, because where human limitations are many and man eternally perishable, the beauty lives on in art as a witness to the truth of what was, and Marie was truly beautiful.



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## EINAR WEGENER/LILI ELBE

b. Vejle 1882, d. Dresden 1931

An autumn day at Bassin de Flore in the garden at Versailles. Signed and dated Einar Wegener 1917, Versailles. Oil on canvas. 61 × 81 cm.

*The artist Lili Elbe was born as a boy under the name Einar Wegener and was one of the first transgender women to undergo gender reassignment surgery. Elbe was educated at the Academy of Fine Arts in Copenhagen 1902-04, where she met the artist and painter Gerda Wegener (born Gottlieb), whom she married in 1904. Gerda Wegener often used Lili Elbe as a model for her portraits of women in her works. In 1912, the couple moved permanently to Paris, where they became part of the liberated international artist community. In 1930, Elbe began her gender reassignment operations in Berlin and Dresden, and she managed to be officially recognized as a woman with a new name and passport, and her marriage to Gerda Wegener was annulled. Lili Elbe died in 1931 of complications related to her operations.*

DKK 20,000-30,000 / € 2,700-4,050



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## HELVIG KINCH

b. Copenhagen 1872, d. Hellerup 1956

"Påfugle". Peacocks. Signed with monogram. Tempera on canvas. 102 x 128 cm.

Exhibited: Charlottenborg's Autumn exhibition 1929 no. 300.

*Together with Marie Henriques, Helvig Kinch took the initiative to create the Society of Female Artists (Kvindelige Kunstneres Samfund) in 1916 and became the association's first chairperson. The purpose was to promote the interests of female artists and, in particular, to have female artists represented on the Academy Council and in exhibition committees.*

*From 1888-1890 Kinch attended the School for Drawing and Applied Art for Women (Tegne- og Kunstindustriskolen for Kvinder), which had been established in 1876. From 1891 to 1894 she studied under Viggo Johansen at the Women's Art School at the Royal Danish Academy of Fine Arts (Kunstakademiets Kunstscole for Kvinder), which had been established in 1888.*

*Kinch is best known as an animal painter and as a participant in the archaeological excavations on the island of Rhodes under the leadership of, among others, her husband, the archaeologist K. F. Kinch. She is also known for her illustrations of the archaeological finds for the scientific publications made about the excavations. Here her distinct talent for the decorative aspect is expressed. In the present work, both her talent as an animal painter and for the decorative can also clearly be seen.*

DKK 30,000-40,000 / € 4,050-5,350



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## AGNES SLOTT-MØLLER

b. Copenhagen 1862, d. Funen Island 1937

"Hagbard og Signe". Hagbard and Signe. Signed and dated Agnes Slott Møller MCMVIXXX (1924). Oil on canvas. 90 x145 cm.

*Agnes Slott-Møller found inspiration for many of her motifs in the old Danish folk songs.*

*She writes about the present painting, and how she got the inspiration for it from both nature and from the folk song about Hagbard and Signe, who love each other but can not get each other because their families are in feud - same basic story as in Shakespeare's Romeo and Juliet'.*

*"Inside me lives a pictorial world of the Danish Middle Ages, I think it has been there as far back as I can remember. If I travel out in Danish nature, this" reminds "me of that world, and I immerse myself in my fantasy world, so it becomes alive and forms images through impressions I have received from nature. "... With another picture, that of the knight and the virgin under the linden tree, it happened like this.*

*A bright summer evening I looked into a flowering linden tree, where all the thousands of golden-white, star-shaped flowers shone; it looked like sheer bliss, and I thought: it looks like a bridal chamber! When I once read the verse "And there they lay that night so long, - and no man knew it, - the linden she hides them so well - with her brave twigs"; - then the picture was there. "* (Agnes Slott-Møller, "Tekst", in "Tilskueren", April 1910, p. 331).

Provenance: Winkel & Magnussen auction 343, 1948 no. 332.

DKK 50,000-60,000 / € 6,700-8,050



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ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

Grandfather looking after his grandchild. Signed Elisabeth Jerichau B. Oil on canvas. 51 x 42 cm.

*Reproduced: Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", 2018, reproduced p. 225.*

*DKK 30,000-40,000 / € 4,050-5,350*

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## EMILIE MUNDT

b. Sorø 1849, d. Frederiksberg 1922

"To børn". Two children. A boy is about to open a small box, a girl follows excitedly. Signed and dated E. Mundt 1878. Oil on canvas. 95 x 63 cm.

*Exhibited: Charlottenborg 1878 no. 181.*

*In the early 1870s, Mundt began training as an artist - first two months with the painter Jørgen Roed and afterwards at Vilhelm Kyhn's drawing school for women, where she met her life companion the painter Marie Luplau. In 1874, both women applied to be admitted to the Academy of Fine Arts in Copenhagen, but they were both rejected - women were not admitted to the Academy of Fine Arts until 1888 with the establishment of the Academy of Fine Arts' School of Art for Women (Kunstakademiets Kunstscole for Kvinder). Because of the rejection, the two women traveled, on the advice of the painter Elisabeth Jerichau Baumann, to Munich to further their education, and where women, unlike in Denmark, had the opportunity to draw after nude model. In 1878, Mundt made her debut at Charlottenborg. In 1882-84, Mundt and Luplau went to Paris to study at the private French art academy, the Académie Colarossi, where among many others also Paul Gauguin and Helene Schjerfbeck have been studying.*

*After returning from Munich, Mundt established and ran, together with Luplau, until 1912 a private drawing and painting school for women, which had the right to graduate from the Academy of Fine Arts' Art School for Women, and they thus came to impress an entire generation of young female artists.*

*Mundt is known for her many portrayals of poor asylum children. Before training as an artist, she had for many years been a drawing and writing teacher at N. Zahle's school, from which she had gained an in-depth knowledge of children, and she was unsurpassed in her pictorial depiction of them. Which is clearly expressed in the present work.*

*DKK 30,000-50,000 / € 4,050-6,700*





68

68<sup>ARR</sup>**BERTHA DORPH**

b. Copenhagen 1875, d. Hillerød 1960

"Udsigt fra et vindue, Savoyen". View from a window, Savoy. Signed and dated Bertha Dorph St. Gervais 1926. Oil on canvas. 90 x 80 cm.

*Exhibited: Charlottenborg's Spring Exhibition 1927 no. 138. Charlottenborg's Autumn Exhibition 1933 nr. 55.*

*Bertha Dorph trained as a painter at private painting schools in the 1890s at, among others Georg Seligmann, Peter Ilsted and Harald Slott-Møller. Then, like many of the other female painters at her time, she went abroad to further her education. She spent a year in Berlin, where she learned to engrave at the Schinkel Academy. She made her debut under her maiden name Green at Den Frie Udstilling (the Free Exhibition) in 1899. In 1900 she married the painter Niels Vinding Dorph (1862-1931). She continued her education both at home and in Italy, France and England. In 1916 she was a co-founder of and sat on the board of the Society of Female Artists (Kvindelige Kunstneres Samfund). In 1928 she became chairman of the School for Drawing and Applied Art for Women (Tegne- og Kunstindustriskolen for Kvinder), which had been established in 1876. In 1929-21, Dorph painted a portrait of her older artist colleague and namesake Bertha Wegmann.*

*DKK 25,000-35,000 / € 3,350-4,700*



69

69

## BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Interior with a bunch of wild flowers, a palette, paint box and a cheroot, half smoked. Signed B. Wegmann. Oil on canvas. 86 x 101 cm.

*At Bruun Rasmussen's auction 679, 2000 no. 285, a similar interior with a large bunch of wild flowers on a desk by a window overlooking a church in Tyrol was sold. This in Ambassador John Loeb's collection of Danish paintings.*

*Another interior with a bunch of flowers and painting equipment very similar to the present painting is also known that one entitled "Fra en kunstners kvistkammer", (From an artist's attic room) dated 1882, that one exhibited at Bertha Wegmann's memorial exhibition 1926 no. 76. DKK 200,000-300,000 / € 27,000-40,500*



70

**70**  
**BERTHA WEGMANN**

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Interior with a sleeping woman. Signed and dated B. Wegmann 1918. Oil on canvas laid on board. 34.5 x 34.5 cm.

*Provenance: Bruun Rasmussen auction 1341, 2013 no. 27.*

*DKK 25,000-35,000 / € 3,350-4,700*

**71**  
**ANNA ANCHER**

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

Sunlit interior. Skagen. Signed A. A. Oil on cardboard. 50 x 41 cm.

*The subject and the colours in the painting are similar to "Interiør med stol og plante" (Interior with chair and plant) from 1885-1890 (Skagen's Museums inv. no. 1202).*

*DKK 200,000-250,000 / € 27,000-33,500*





72

72

**BERTHA WEGMANN**

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Portrait of Mrs von Pl. Signed and dated B. Wegmann 1909. Oil on canvas.  
134 x 83 cm.

*Exhibited: Øregaard Museum, "Bertha Wegmann på Øregaard", 1998, no. 33.*

*DKK 60,000-80,000 / € 8,050-10,500*



73

73  
EMILIE MUNDT

b. Sorø 1849, d. Frederiksberg 1922

A summer day. Two women in a garden, one standing and contemplating the landscape the other sitting, respectively, bent over her crochet. Signed and dated Emilie Mundt 1903. Oil on canvas. 48 x 61 cm.

*Exhibited: Presumably Charlottenborg 1904 no. 372 entitled ""Sommermorgen" (Summer morning) or Charlottenborg 1905 no. 345 entitled "Sommerdag på landet" (Summer day in the country) (remnants of an exhibition label on the stretcher).*

*It is uncertain who the two women are, but the standing one could be identical to the woman sitting in profile as no. 2 from the left on Mundt's large painting from 1904 "En femkantet l'hombre i atelieret" (Five-handed l'hombre in the studio) (Vardemuseerne). The woman is the actress Andrea Lambert - she has the same characteristic nose, mouth and forehead in both paintings. The seated woman in this painting could be the court photographer Mary Steen (1856-1939), sitting next to Lambert, almost en face, on the l'hombre painting. Her costume on this painting is more of a work coat than an ordinary dress and indicates that it is a working woman.*

*DKK 20,000-25,000 / € 2,700-3,350*

# Elisabeth Jerichau Baumann (1819-1881) and the Mermaid

Elisabeth Jerichau Baumann. Photo: Det Kgl. Bibliotek



By MA & PhD Fellow Sine Krogh

When the Polish-German Elisabeth Jerichau Baumann settled in Copenhagen in 1848, it was due to her marriage in Rome a few years before with the Danish sculptor Jens Adolf Jerichau. The couple lived together in Copenhagen from 1849 when Jerichau returned from Rome and took over a professorship at the Royal Danish Academy of Fine Arts. While her husband positioned himself through the affiliation with the Academy, Jerichau Baumann approached her career slightly differently.

She was a cosmopolitan who already at a young age understood that in order to be allowed to express her talent, she had to seek out internationally oriented art circles. Her education took place in Düsseldorf, to which she travelled from Poland,

while the subsequent acclaim came partly in Rome and partly in significant art cities such as Berlin, Paris and London. This cosmopolitan approach meant that she had difficulty gaining a foothold on the Copenhagen art scene. The art critics of the time were instead looking for nationally oriented subject matter and preferred a toned-down naturalistic painting style, which did not always harmonize with the artist's ambitions. Despite the requirement to adapt to a special Danishness in her paintings, Jerichau Baumann continued accommodating to a foreign aesthetic throughout her life when she participated in exhibitions in places such as Germany, France and the United Kingdom. As a female artist in a male-dominated profession, Jerichau Baumann knew early on that she had to compete with her male colleagues. Although there were certain expectations as to the type of motifs women ought to paint, based on their sensitive and feminine nature, Jerichau Baumann never allowed herself to be limited by the conventions of contemporary times. As a painter, she pursued a wide repertoire of subjects, and at the same time, she had a keen eye for the female figures, whether it was the allegorical Denmark, a nursing mother, or a reading girl in a local dress. Therefore, it is not surprising that she became the first Danish artist to so consistently thematise the mermaid and also endowed this figure with a sensuality that had not been seen before at these latitudes.

It is not known when Jerichau Baumann painted her first mermaid, but it seems likely that it was in connection with the Salon in Paris in the spring of 1861. There she exhibited a mermaid, and the figure caught the attention of a French art critic as a fateful creature, which, due to its attractiveness, would cause the 'Scandinavian Odysseus' to run aground. During the first part of the nineteenth century, the mermaid had primarily been a literary motif based on the mermaids of the Nordic legends, but gradually the mythical creature also found its way into popular literature,





e.g. in the serials of the Copenhagen dailies in the 1860s. Jerichau Baumann clearly understood the mermaid fascination of the period, and she was quick to interpret and translate this into a new visual imagery. The thematisation of this supernatural sea creature also found its way into the artistic community that characterized Jerichau Baumann and her sculptor-husband during the 1850s and 1860s. Among the works of Jens Adolf Jerichau, there is a small undated mermaid modelled in clay which in its pose has a lot in common with the auction's painting: A beautiful figure leaning gracefully against a stone.

During the 1860s and 1870s, Jerichau Baumann primarily experimented with two related types of mermaids, who, with their different faces, hair colours, and degrees of intensity in the gaze, are seen in a pose of waiting near the surface of the sea. With this mermaid figure, there was a certain spectrum in the interpretation of such an inexplicable creature that carried the tail fin of the fish, but at the same time was endowed with female attributes and a human psyche. Even the poet Hans Christian Andersen in 1837 established his preferred version with the fairy tale about *The Little Mermaid*, which has since been translated into many languages. While Andersen's very young and innocent mermaid sacrificed her life for the earthly prince, whose love she could not win, Jerichau Baumann's mermaids seem less selfless or sacrificial. Instead, they appear more self-conscious and alluring as they lie rocking near the surface of the sea, treacherously covering the reef that could cause ships to run aground.

The painting at this auction also belongs among one of the most captivating of these two types: Here we encounter a dark-haired seductress from the depths of the sea who does not intend to let any sailor escape again. However, it was not only sailors who would become fascinated with this supernatural creature. When the painting's future owner, the only 19-year-old Wanda Zahrtmann, first saw the painting in Jerichau Baumann's studio at Christmas 1861, she found it very difficult to forget the impression this work of art made on her.

Sadly, the young woman had lost both her parents some years before. And now she herself had an annual sum at her disposal to purchase art for, which was the reason she had been to see the artist's paintings. In a touching letter to Jerichau Baumann on Christmas Eve, Wanda Zahrtmann writes that she keeps dreaming of the mermaid – both while asleep and awake. But doubt fills her mind: If she decides to buy the painting, then she will be spending the entire annual amount



Photo: Glyptoteket

all at once. However, Miss Zahrtmann makes a quick decision and announces the same evening in another letter that she hopes to be able to contribute to the family's Christmas joy, as she has now decided to buy the mermaid.

When the annual exhibition at Charlottenborg opened in the spring of 1862, the mermaid was present and in the catalogue for the exhibition Wanda Zahrtmann was listed as the owner of the work. Her interest in art had probably been established at a very young age; and without a doubt, she shared that interest with her cousin Kristian Zahrtmann, who a few years later was admitted to the Royal Danish Academy of Fine Arts and also would come to play a significant role in Danish art. When Wanda married Count Christian Conrad Danneskiold-Samsøe in 1863, the painting of the mermaid accompanied her to the couple's home.

It was, in particular, the mermaid's gaze that had attracted the young, budding art collector, while the somewhat older and art-savvy Lucie Ingemann (a widow of the late B.S. Ingemann) also expressed her strong fascination with the dreamy gaze which the artist endowed her mermaids with. For Hans Christian Andersen it was also the eyes that became the focal point of the short poem he wrote about Jerichau Baumann's mythical creatures. The fascination with the mermaid, that he himself knew how to write about, but not to paint, is evident in the words of appreciation he sent to her. The gratitude was due to the fact that in 1868 the artist had donated one of her mermaid paintings as a birthday present to her long-time friend, who from the beginning had followed the line of mermaids leaving the studio. Hans Christian Andersen wrote:

*You master the splendour of colours!  
A soul you have placed in the mermaid's eyes:  
A wink from you, from the spirit's power!  
My gratitude here expressed in mere words*

Today, it is still unknown how many mermaids Jerichau Baumann painted, as she exhibited several works abroad, including at the World Fair in London in 1862 and in Vienna in 1873. Two different types can be found in the collections of Danish museums, namely a version from 1863 at Brandts in Odense and a version from 1873, which hangs at the New Carlsberg Glyptotek in Copenhagen.

74

## ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

"Havfruen". The mermaid. Signed and dated E...th Baumann Jerichau 18..[?].  
Oil on canvas. 98 x 129 cm. Measurement with frame 115 x 150 cm.

Period broad gilded frame with stylized chiseled waves (also called "running-dog pattern") and large modeled shells in the corners, presumably after the design of Elisabeth Jerichau Baumann herself.

On the stretcher a printed label from the frame maker: "Francesco Tomasca/  
Doratore Verniciatore Intagliatore Roma. Via del Corso 480.-67" og med  
rondeller "Esp. Romana 1870" og Esp. Nazionale 1871".

*Exhibited: Charlottenborg 1862 no. 306 (the supplement), belonging to miss  
Wanda Zahrtmann. Nationalmuseum, Stockholm and The National Gallery of  
Denmark, "Dansk guldalder - Verdenskunst mellem to katastrofer", 2019, no. 34.  
Reproduced in the catalogue p. 48.*

*Provenance: Acquired in 1861 directly from the artist by miss Wanda Zahrtmann  
(1842-1916), later married to Count Christian Conrad Danneskiold-Samsøe  
(1836-1908). Thence by descent until 1986, when the present owner acquired  
the painting.* DKK 2,000,000-3,000,000 / € 270,000-405,000





75

75

**ANNA ANCHER**

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

Harvest workers on their way home in the sunset. Signed A. Ancher.

Oil on canvas. 51 x 57 cm.

*Exhibition label from Charlottenborg on the back.*

*The National Gallery of Denmark is currently showing a retrospective exhibition of Anna Ancher's works, here a similar harvest scene is shown.*

*DKK 175,000-200,000 / € 23,500-27,000*



76

76

## EDITH CORBET

b. Goulburn, New South Wales, Australien 1846, d. Hamstead, Storbritannien 1920

View of Athens with the Acropolis in the background. Signed and dated Edith Corbet 1903. Oil on canvas. 38 x 98 cm.

*Edith Corbet was a Victorian landscape painter, closely associated with the 'Etruscan' group of Italian and English painters who, in opposition to the tradition at the Italian academies and inspired by their French contemporaries of the Barbizon school, sought to paint outdoors – 'en plein air' – in order to capture the natural light, shade and colour. When she in 1891 married Matthew Ridley Corbet (1850-1902), one of the group's most important artists, her association with the group was cemented.*

*She was born Edith Edinborough in Australia and was exhibiting in London by 1871. Her first marriage was with the painter Arthur Murch (1836-1885), and they lived together in Rome at the beginning of the 1880s, where she worked with Giovanni Costa, the leader of the Etruscans.*

*Between 1880 and 1890 Edith Murch exhibited many works at the Grosvenor Gallery and the New Gallery in London.*

*After her marriage to Corbet, she primarily exhibited at the Royal Academy, visiting Italy but living in London for the rest of her life.*

*Edith Corbet's works also contain the Etruscans' preoccupation with harmonious and subdued opaque colour. She too painted panoramic landscapes on elongated horizontal canvases as can be seen in the present painting.*

DKK 15,000-25,000 / € 2,000-3,350



77

77

## KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"Struensee og Caroline Mathilde ved Dronning Sofie Magdalenes lig". Struensee and Caroline Mathilde at the dead body of Queen Sofie Magdalene. Struensee to the right in a blue riding coat, long riding boots and horse whip in his hand. Caroline Mathilde in a red riding coat standing to the left watching the dead body of the Queen. In the background a full-length portrait of King Christian VI. Signed with monogram and dated 1910. Oil on canvas. 84 x 102 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann no. 636. S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann no. 1028, reproduced p. 473, mentioned p. 437-438.*

*Exhibited: Den Frie 1911 no. 352.*

*Ribe Kunstmuseum, Fuglsang Kunstmuseum og Den Hirschsprungske Samling, "Queer, kunst og lidenskab", 2019-2020 afb. s. 30.*

*Literature: F. Hendriksen, "En Mindebog", 1919, reproduced p. 548. F. Hendriksen, "En dansk Kunstnerkreds", reproduced p. 455.*

*Provenance: Hotel owner C. P. Christensen.*

*DKK 40,000-60,000 / € 5,350-8,050*



78

**78**  
**L. A. SMITH**

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

"Dronning Sophie Amalie lader den fangne Eleonore Ulfeldt afføre hendes smykker og klæder". Queen Sophie Amalie lets the captured Eleonore Ulfeldt take off her jewelery and clothes in an elegant Renaissance interior. Signed and dated L. Smith 1847. Oil on canvas. 126 x 108 cm.

*Exhibited: Charlottenborg 1855 no. 153.*

*Kristian Zahrtmann has painted a completely different representation of the same motif c. 30 years later, in which Leonora is seen humiliated lying on the floor, naked in what looks like a dungeon (The Hirschsprung Collection inv. no. 643).*

*DKK 30,000-40,000 / € 4,050-5,350*



79

**79**  
**EMANUEL A. PETERSEN**

b. Frederiksberg 1894, d. Farum 1948

Misty day by a Greenlandic fiord. Signed Emanuel A. Petersen. Oil on canvas. 121 x 162 cm.

*Provenance: Acquired by the current owner in 1938.*

*DKK 30,000-40,000 / € 4,050-5,350*

**80**  
**LUDVIG SKRAMSTAD**

b. Hamar 1855, d. Munich 1912

Norwegian winter landscape with a man on his sleigh. Signed Ludvig Skramstad. Oil on canvas. 71 x 101 cm.

*DKK 30,000-40,000 / € 4,050-5,350*

**81**  
**A. ANDERSEN-LUNDBY**

b. Lundby near Aalborg 1840, d. Munich 1923

Winter landscape from a village in the southern part of Germany overlooking the church and the pink snow-capped mountains with "Alpenglüh". Signed A. Andersen Lundby. Oil on canvas. 75 x 115 cm.

*A. Andersen-Lundby achieved great popularity with his winter landscapes from both Denmark and southern Germany, most often with freshly fallen snow or thaw. He settled in Munich around 1876 and was gradually influenced by German painting. Alpine glow or Alpenglüh is a reddish glow, which appears especially at sunset on the snow-covered, snow-capped mountain peaks.*

*DKK 30,000-40,000 / € 4,050-5,350*



80



81



82

82

## CHRISTEN DALSGAARD

b. Skive 1824, d. Sorø 1907

"Jo, han har Brev". Yes, he has got a letter. Signed and dated Chr. Dalsgaard Sorø 1881. Oil on canvas. 57 x 46 cm.

*Exhibited: Charlottenborg 1881 no. 67.*

*Provenance: Count O. S. Danneskjold-Samsøe's collection, his auction 1894 no. 53.*

*Bruun Rasmussen auction 538, 1990 no. 37, reproduced p. 41.*

*DKK 20,000-30,000 / € 2,700-4,050*



83

83  
**WILHELM MARSTRAND**

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

Roman street scene with mother and child greeting a couple. Signed with monogram and dated 1860. Oil on canvas. 58 x 37 cm.

*DKK 30,000-40,000 / € 4,050-5,350*



84

84

## SIMON SIMONSEN

b. Munich 1841, d. Copenhagen 1928

Small boy feeding the hens. Signed and dated Simon Simonsen 1883 "Deiligheden" (Loveliness). Oil on canvas. 39 x 56 cm.

*DKK 20,000-30,000 / € 2,700-4,050*



85

85

**SIMON SIMONSEN**

b. Munich 1841, d. Copenhagen 1928

"Heste udenfor en landsbysmedie". Horses outside the village smith. Signed and dated Simon Simonsen 1867. Oil on canvas. 45 x 61 cm.

*Exhibited: Charlottenborg 1867 no. 215. Sold for 200 Rigsdaler. Awarded the Neuhausen Prize for this painting.*

*DKK 30,000-50,000 / € 4,050-6,700*



86

86

**I. L. JENSEN, AFTER  
FIRST HALF OF THE 19TH CENTURY**

Still life with rhododendron, poppies, wisteria and peonies in a classic Greek vase. Unsigned. Oil on canvas. 92 x 73 cm.

*DKK 30,000-50,000 / € 4,050-6,700*

87

**I. L. JENSEN**

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

Still life with roses, French anemones and beech branches in a glass vase. Signed I. L. Jensen. Oil on canvas. 38 x 28 cm.

*DKK 40,000-50,000 / € 5,350-6,700*



87



88

88

**I. L. JENSEN**

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

Still life with camellias and matthiolas (levkøjer). Signed and dated. I. L. Jensen 1843. Oil on panel. 30 x 23 cm.

*DKK 30,000-40,000 / € 4,050-5,350*



89

89

## VIGGO PEDERSEN

b. Copenhagen 1854, d. Roskilde 1926

The painter's wife Johanne Louise in a purple dress in the garden picking laburnum. Signed and dated Viggo Pedersen 1908. Oil on board. 65 x 54 cm.

*DKK 30,000-40,000 / € 4,050-5,350*

90

## PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Sunshine on a path in the woods. Signed and dated Peter Mønsted 1903. Oil on canvas. 80 x 52 cm.

*DKK 75,000-100,000 / € 10,000-13,500*





91

91  
**CARL LOCHER**

b. Flensburg 1851, d. Skagen 1915

Ships off Hornbæk. Evening atmosphere at sea. Signed and dated Carl Locher Hornbæk 1881. Oil on canvas. 95 x 150 cm.

*DKK 40,000-60,000 / € 5,350-8,050*



92

92

**C. F. SØRENSEN**

b. Samsø 1818, d. Copenhagen 1879

"Indløbet til Hardangerfjorden". The inlet to Hardanger Fiord. Signed and dated C. Frederik Sørensen 1873. Oil on canvas. 85 x 118 cm. *Mona Christensen and Jan Faye, A Catalogue Raisonné of the Works of C. F. Sørensen no. 713.*

*Exhibited: Kunstakademien in Stockholm, 1873 no. 274.*

*Provenance: Maker of matches C. C. Lundström's family till today.*

*DKK 80,000-100,000 / € 10,500-13,500*



93



94



95

93

### H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

Outside a farmhouse, the neighbour comes to visit. Early summer with flowering fruit tree, tulips, bleaching hearts (løjtnantshjerter) and peonies. Signed and dated. H. A. Brendekilde 25. Oil on canvas. 53 x 72 cm. Provenance: Bruun Rasmussen auction 210, 1967 no. 29, reproduced p. 15.

DKK 40,000-50,000 / € 5,350-6,700

94

### H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

Spring day in the garden with a little girl and a cat next to the chicken yard. In the background lilacs in bloom. Signed H. A. Brendekilde. Oil on canvas. 39 x 48 cm. DKK 25,000-30,000 / € 3,350-4,050

95

### H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

"Gamle Fa'er ser på Rugen". Old man looking at the rye. Signed and dated H. A. Brendekilde 86. Oil on canvas. 105 x 126 cm.

Exhibited: Charlottenborg 1886 no. 562 (the supplement). DKK 40,000-50,000 / € 5,350-6,700



96

96

## SIMON SIMONSEN

b. Munich 1841, d. Copenhagen 1928

Good friends. A stork, a leash dog, a crow and several small ducklings are gathered around a dog house. Signed and dated Simon Simonsen 1864. Oil on canvas. 85 x 76 cm.

*Provenance: Ellekilde Auktionshus, December 2002, no. 31.*

*DKK 60,000-80,000 / € 8,050-10,500*



97

**97**  
**CARL HOLSØE**

b. Aarhus 1863, d. Asserbo 1935

Still life with vegetables on a chair. Signed C. Holsøe.  
Oil on canvas. 65 x 55.

*DKK 80,000-100,000 / € 10,500-13,500*



98

98

**PEDER MØNSTED**

b. Grenaa 1859, d. Fredensborg 1941

Sunset by a lake. Signed and dated P. Mønsted 1897. Oil on canvas. 31 x 58 cm.

*DKK 30,000-40,000 / € 4,050-5,350*

99

**PEDER MØNSTED**

b. Grenaa 1859, d. Fredensborg 1941

"Før løvspringstiden". Early spring with a golden light over a lake before the trees burst into leaves. Signed and dated P. Mønsted 1901. Oil on canvas. 29 x 50 cm.

*DKK 30,000-40,000 / € 4,050-5,350*

100

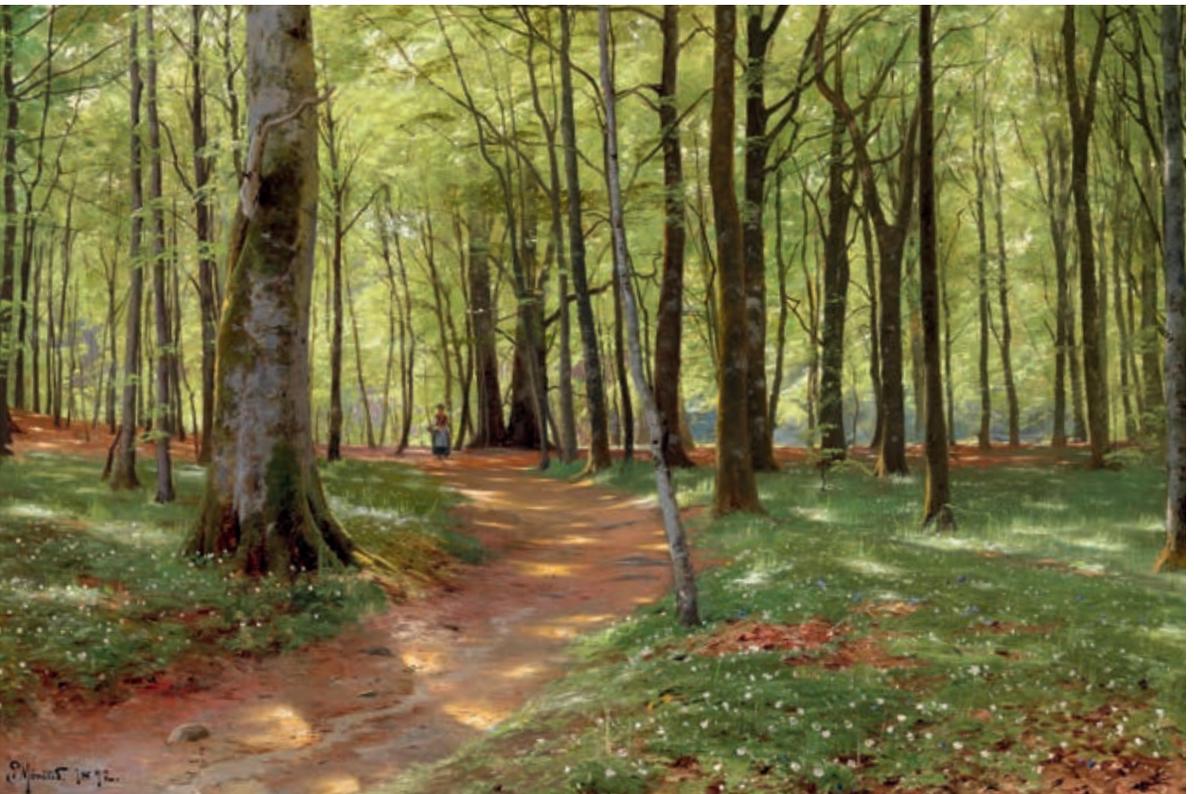
**PEDER MØNSTED**

b. Grenaa 1859, d. Fredensborg 1941

Spring day in the forest with anemones in bloom in the forest floor. Signed and dated Mønsted 1892. Oil on canvas. 54 x 78 cm. *DKK 75,000-100,000 / € 10,000-13,500*



99



100



101

**101**  
**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

Two fishermen from Skagen at the window in the grocery. Signed and dated M. A. 15. Oil on canvas. 54 x 48 cm.

*DKK 60,000-80,000 / € 8,050-10,500*

**102**  
**CARL LOCHER**

b. Flensburg 1851, d. Skagen 1915

The lifeboat goes out into the sea at Skagen in a severe gale. Signed Carl Locher. Oil on canvas. 75 x 130 cm.

*DKK 50,000-75,000 / € 6,700-10,000*

**103**  
**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

Seascape from Skagen. Signed and dated M. A. 13. Oil on panel. 32 x 42 cm.

*DKK 40,000-50,000 / € 5,350-6,700*



102



103



104



105



106

104

**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

Fisherman smoking a pipe, Skagen. Signed and dated Michael Ancher 86. Oil on canvas. 46 x 38 cm.

*Provenance: Bruun Rasmussen auction 26, 1951 no. 2 reproduced p. 97.*

*DKK 40,000-60,000 / € 5,350-8,050*

105

**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

Fisherman from Skagen with sou'wester. Signed and dated M. A. 09. Oil on panel. 35 x 27 cm.

*DKK 25,000-35,000 / € 3,350-4,700*

106

**CARL LOCHER**

b. Flensburg 1851, d. Skagen 1915

View of the sea after sunset, Skagen. Signed and dated Carl Locher Skagen 97. Oil on canvas. 29 x 50 cm.

*DKK 30,000-40,000 / € 4,050-5,350*



107



108



109

107

**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

Hellebæk beach. Signed and dated Paul Fischer Hellebæk 1901. Oil on canvas. 29 x 38 cm.

DKK 30,000-35,000 / € 4,050-4,700

108

**N. F. SCHIØTTZ - JENSEN**

b. Vordingborg 1855, d. Copenhagen 1941

"Sommerliv på stranden". Summer life on the beach with young people lying in the sand. Lønstrup. Signed and dated N. F. Schiøttz-Jensen 1909-10. Oil on canvas. 51 x 77 cm.

Exhibited: Charlottenborg 1910 no. 427.

DKK 30,000-40,000 / € 4,050-5,350

109

**L. A. RING**

b. Ring 1854, d. Roskilde 1933

"Ladby Teglværk". Ladby tileworks. Signed and dated L. A. Ring 7/9-92, and dedicated: Til Hans Peter Larsen. Oil on canvas. 31 x 53 cm.

*In 1892, Ring painted several paintings from Ladby tileworks and from the landscape around the village Ladby - including the large beautiful work at Vejen Art Museum "Teglværksarbejdere. Ladby Teglværk" (Tile makers at Ladby tileworks) (inv. no. 93).*

*Ladby is located north-west of Næstved.*

*Literature: Susann Boding Larsen, "Ladby Teglværk i 3 generationer", 2017, mentioned and reproduced p. 61.*

*Provenance: Painted for the owner of Ladby tileworks Hans Peter Larsen. Thence by descent.*

DKK 40,000-60,000 / € 5,350-8,050



110

110

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Snelandskab i eftermiddagssol. I forgrunden blålige skygger. I mellemgrunden et tag med sne. Til højre et markgærde med visne totter strittende op gennem sneen. Blå himmel". Winter landscape in the afternoon sun. In the foreground bluish shadows. In the middle a roof with snow. To the right a field fence with withered tufts strutting up through the snow. Blue sky." Signed and dated L. A. Ring 1917. Oil on canvas. 24 x 40 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring no. 783.*

*Provenance: Banker Paul Hagemann (1910). DKK 60,000-80,000 / € 8,050-10,500*



111

111

**L. A. RING**

b. Ring 1854, d. Roskilde 1933

"Gade. St. Jørgensbjerg. I Forgrunden en Jernstang fastgjort som Rækværk paa tilhuggede Granitstene. Paa den anden side af Vejen en Kampestenssætning. Lysegraa Luft". Road in St. Jørgensbjerg with an iron fence and a stone coaming. Signed and dated L. A. Ring 1922. Oil on canvas. 86 x 105 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring no. 827.*

*Proveniens: Art dealer Chr. Larsen, Roskilde Bank. Private Danish collection.*

*DKK 200,000-300,000 / € 27,000-40,500*



112

112

**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

A winter evening near the Langelinie Pavilion, full moon. Unsigned. Oil on canvas laid on panel. Visible size 10.5 x 15 cm.

*Paul Fischer depicted the second Langelinie Pavilion built in 1902 that was designed by architect Fritz Koch and had 300 seats in the restaurant. In 1944, it was blown up at the instruction of Adolph Hitler.*

*The current pavilion was built in 1958 and was designed by Niels and Eva Koppel.*

*Provenance: A gift from the artist to restaurateur Carl Helmbæk. Bruun Rasmussen auction 533, 1990 no. 153, reproduced p. 39. Private Danish collection.*

*DKK 10,000-15,000 / € 1,350-2,000*



113



114

113  
**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

View of the Ny Carlsberg Glyptotek in Copenhagen, autumn. Sign. Paul Fischer. Oil on panel. 15 x 31 cm. DKK 30,000-35,000 / € 4,050-4,700

114  
**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

A summer day with people enjoying a stroll near the Langelinie Pavilion. Signed Paul Fischer. Oil on canvas. 39.5 x 55.5 cm.

*Paul Fischer depicted the second Langelinie Pavilion built in 1902 that was designed by architect Fritz Koch and had 300 seats in the restaurant. In 1944, it was blown up at the instruction of Adolph Hitler. The current pavilion was built in 1958 and was designed by Niels and Eva Koppel.*

*Provenance: Private Danish collection.*

*DKK 100,000-150,000 / € 13,500-20,000*



115

115

**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

Helga looking out into the garden. Signed M. A.

Oil on canvas. 61 x 52 cm.

*DKK 75,000-100,000 / € 10,000-13,500*



116

**116**  
**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

Old Ane Brøndum (1826-1916) sits by the window making notes. Signed and dated M. A. 11. Oil on canvas. 37.5 x 29.5 cm.  
*Provenance: Bruun Rasmussen auction 164, 1964 no. 7.*

*DKK 50,000 / € 6,700*



117

117

## LUDVIG BRANDSTRUP

b. Tranekær, Langeland 1861, d. Copenhagen 1935

Portrait bust of Georg Brandes (1842-1947). Signed and dated L. Br. 16/8 1912. Cast by L. Rasmussen, Copenhagen. Patinated bronze. H. 53 cm.

*Georg Brandes was a critic and literary researcher. Known for i.a. his groundbreaking lectures, i.a. "Hovedstrømninger i i det 19. århs litteratur", (Main Streams in 19th Century Literature). He is traditionally considered the theorist behind "Det Moderne Gennembrud". (The Modern Breakthrough).*

*Provenance: Presumably commissioned by the Danish CEO of Tuborg Benny Dessau (1868-1937) who was a close friend of Georg Brandes. Ludvig Brandstrup also executed a portrait bust of Benny Dessau which was on view at Tuborg's premises in Hellerup, Denmark.*

*DKK 20,000-30,000 / € 2,700-4,050*

118

**AUGUST SCHIØTT**

b. Helsingør 1823, d. Hellebæk 1895

"Modelstudie". Nude male model. Signed and dated A. Schiøtt 1847 (on a small piece of canvas). Oil on canvas. 93 x 56 cm.

*Presumably exhibited Charlottenborg 1847 no. 175 with the title "Nude model" which was awarded the large silver medal.*

*August Schiøtt was a student of J. L. Lund in the Royal Academy of Fine Art's painting school and in the plaster school. In 1845 he became a private student at C.W. Eckersberg.*

*DKK 30,000-40,000 / € 4,050-5,350*



118

119

**GUDMUND HENTZE**

b. Næstved 1875, d. Frederiksberg 1948

An odalisque. Unsigned. Pastel on paper. Visible size 40.5 x 52.5 cm.

*Provenance: Ellekilde Auction 56, 2000 no. 53.*

*DKK 20,000-30,000 / € 2,700-4,050*



119



120

120

**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

Street view from Vesterbro Passage in Copenhagen with a man carrying home the Christmas tree. Unsigned. Oil on canvas laid on panel. Visible size 10 x 16.5 cm.

*Provenance: A gift from the artist to restaurant owner Carl Helmbæk. Bruun Rasmussen auction 533, 1990 no. 154, reproduced p. 39. Private Danish collection.*

*DKK 20,000-30,000 / € 2,700-4,050*

121

**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

Christmas trees for sale on City Hall Square (Rådhuspladsen) in Copenhagen. Signed Paul Fischer. Oil on panel. 32 x 25 cm.

*Provenance: Bruun Rasmussen auction 446, 1983 no. 134, reproduced p. 47. Private Danish collection.*

*DKK 40,000-60,000 / € 5,350-8,050*



121



122

122

## ERIK HENNINGSEN

b. Copenhagen 1855, d. s.p. 1930

Group portrait of the artist's four children Jørgen, Henriette, Mogens and Ingeborg with a gnome in her hand. Signed Erik Henningsen. Oil on canvas. 37 x 74 cm.

*The painting must date from the last half of the 1890s and from before 1900, when Erik Henningsen's fifth and last child was born and therefore is not in the picture. The eldest son Jørgen was born in 1887 and must thus be about 10 years old when the painting is painted. Santa tells us that the work must have been painted around Christmas time - maybe as a Christmas present?*

*Provenance: Erik Henningsen's grandchild.*

*DKK 15,000-25,000 / € 2,000-3,350*



123

123  
VALDEMAR KORNERUP

b. Copenhagen 1865, d. s.p. 1924

By the Christmas tree. Two small children plunder the Christmas tree. Signed and dated Valdemar Kornerup 1911. Oil on canvas. 67 x 75 cm.

*DKK 20,000-30,000 / € 2,700-4,050*



124

124

**JENS JUEL**

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Anne Sophie Baroness von Bülow, née Countess Danneskiold-Laurvigen (1745-1800) in a green dress with deep neckline and white ruffle edge. Long curls are falling down over her shoulder. Unsigned. Oil on canvas. Oval. 65 x 54 cm.

*Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel no. 286 reproduced p. 183 is an almost identical portrait that has confused Ellen Poulsen so that the provenance of the present portrait and that one is mixed together.*

*Anne Sophie Baroness von Bülow married in 1762 Frederik Ludvig Ernst Baron von Bülow.*

*Provenance: Bruun Rasmussen auction 448, 1983 no.59, reproduced p. 59.*

*DKK 30,000-35,000 / € 4,050-4,700*



125

**125**  
**JENS JUEL**

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Georg Conrad Kaas (1762-1808), naval officer, captain, envoy to Portugal, chamberlain. C. 1800. In blue naval officer's uniform with red collar, epaulet with two tassels on right shoulder, white collar with bow and frill. Unsigned. Oil on canvas. 33 x 26 cm. Period bobinet frame modeled with seashells in the corners.

*Literature:* See Ellen Poulsen, *A Catalogue Raisonné of the Works of Jens Juel* no. 828 for a nearly identical portrait in pastel, reproduced vol II p. 506. The present painting is mentioned as being reproduced in *Den Danske Adels Årbog (Danish Nobility Yearbook)*, 1954, 1, v. s. 232.

*Provenance:* Bruun Rasmussen auction 365, 1977 no. 84, reproduced p. 27. Bruun Rasmussen auction 483, 1986 no. 26, reproduced p. 15. DKK 50,000-60,000 / € 6,700-8,050



126

126  
PAINTER UNKNOWN, 18TH CENTURY

Portrait of an elegant woman in a richly embroidered dress and with a hat with roses. Unsigned. Oil on canvas. 74 x 61 cm. Louis XIV frame.

*Provenance: Bruun Rasmussen auction 457, 1984 no. 328.*

*DKK 20,000-30,000 / € 2,700-4,050*



127

**127**  
**LOUIS TOCQUÉ, ATTRIBUTED TO**

b. Paris 1696, d. s.p. 1772

Portrait of Abel François Poisson (1727-1781), Marquis de Marigny (1754) in golden vest and jacket with fur edging. Unsigned. Oil on canvas. 42 x 33 cm.

*Abel Francois Poisson, Marquis de Marigny, Directeur-general, Batiments du Roi and brother of Madame de Pompadour (1721-1764).*

*DKK 30,000-50,000 / € 4,050-6,700*



128

128

## CHARLES MEYNIER

b. Paris 1768, d. s.p. 1832

"Alexandre cédant Campaspe à Apelle". Alexander the Great giving Campaspe to Apelles. C. 1822. Unsigned. Oil on canvas laid on cardboard. 23.8 x 32.2 cm.

*The young artist is Alexander the Great's court painter, Apelles, whom ancient writers considered the greatest artist of their time. According to Pliny's Natural History of 77 A.D., Alexander commissioned Apelles to paint a portrait of his favorite concubine, Campaspe. The story illustrates art's transformative powers: Apelles fell in love with his sitter as he captured her beauty on canvas. Alexander so esteemed his painter that he presented Campaspe to Apelles as a reward for the portrait.*

*This newly discovered study for the final painting commissioned in 1822 by l'École de peinture et de sculpture de Rennes (now at musée des Beaux-Arts, Rennes) is very reminiscent to another sketch acquired in 2013 by the same museum.*

*The sketches, although very similar, varies a bit for instance in the colour of the draperies covering Campaspe's knee. It was not uncommon for Meynier to paint several sketches for important commissions in particular for public ones. It is possible that this painting is one of four studies for the composition which appears under no. 43 in the artist's estate sale in 1832 even though the term "sketch" was used for drawings as well.*

*Literature: Isabelle Mayer-Michalon: "Charles Meynier (1763-1832) supplément au catalogue raisonné" in Les Cahiers d'Histoire de l'Art, 2019, vol. 17, cat. no. 32, discussed and reproduced p. 118.*



129

*Provenance: Master carpenter H. Højlund. Winkel & Magnussen auction 308, 1944, no. 235 (as C. A. Lorentzen). Purchased here by antique dealer S. Sørensen, Odense. Private collection, Copenhagen.*

*We are grateful to Isabelle Mayer-Michalon for confirming the attribution to Meynier upon first-hand inspection.*

*DKK 30,000-50,000 / € 4,050-6,700*

129

### PIETER ISAACSZ, ATTRIBUTED TO

b. Helsingør 1569, d. sst. 1625

Mars and Venus with cupid. Unsigned. Oil on panel. 91 x 121,5 cm.

*The present painting is strongly reminiscent of a signed painting by Isaacsz of an "Allegorical figure of Victory", sold Sotheby's, December 2005, no. 448 (as circle of Hans von Aachen).*

*Provenance: Per Lagerbring (1732-1799), whose collection was bought in its entirety by David Henrik Hildebrand (1712-1791), Ericberg; His son David Gotthard Henrik Hildebrand (1761-1808), who died unmarried; His sister Agneta Sofia Hildebrand, who was married to Baron Carl Göran Bonde (1757-1840); Thence by descent at Ericberg Castle until sold at Sotheby's, July 2006, lot 141, here acquired by the father of the present owner.*

*DKK 60,000-80,000 / € 8,050-10,500*

130

MERRY-JOSEPH BLONDEL

b. Paris 1781, d. s.p. 1853

Aeneas rescuing his father Anchises from the burning Troy. C. 1803. Unsigned. Oil on canvas. 41 x 32.5 cm.

*Oil sketch for a painting executed by Blondel for a competition at the French institute of Art in 1803. He won the cash price but was not awarded the scholarship in Rome, because of the fact that it was not granted that year. The artists were given a subject matter and had to paint an oil sketch (32.5 x 40 cm) within twelve hours. In this case Blondel painted his version vertically instead of horizontally which he used to prefer. After handing in the oil sketch they were granted 71 days to execute a painting full size. In 1803 the subject was announced to the artists on April 11 – thus the present painting is painted on that day. The large version with the dimensions 144x113 cm is in the collection of Ecole Nationale Supérieure des Beaux-Arts, Paris (inv. no. PRP42).*

*Exhibited: Charlottenborg "Fortegnelse over Malerier etc. af franske Kunstnere udst. paa Charlottenborg", arranged by art dealers Winkel & Magnussen, october 1918, no. 122 (as Girodet). The National Gallery of Denmark "Mellem guder og helte. Historiemaleriet i Rom, Paris og København 1770-1820", 1990, no. 43.*

*Provenance: Galerie Georges Petit, Paris 3.-4. december 1917, no. 37 (as by Girodet de Triosson). Withdrawn from the sale and purchased by financier Paul Herman Heilbuth along with the rest of the Montaignac Collection. Shortly after handed over to a syndicate comprised of Wilhelm Hansen (founder of Ordrupgaard), Peter Magnussen and Viggo Winkel (art dealers Winkel & Magnussen) and himself. Bruun Rasmussen auction 133, 1961 no. 149. Here acquired by curator at the National Gallery of Denmark, Harald Olsen. Deposited at The National Gallery of Denmark in 1990 (inv. no. DEP249). Thence by descent.*

DKK 30,000-50,000 / € 4,050-6,700



130



131



131

**131**

A pair of portraits of a lady and a gentleman. She is in an olive coloured dress with a white collar and a large red bow. He in a blue-black jacket and a greyish waistcoat. She unsigned. He signed and dated Jens Juel pinxit 1784. Oil on canvas. Oval. 68 x 54 cm each. Period frames. (2).

*Provenance: The portraits have until recently belonged to a private American collection.*

*DKK 80,000-100,000 / € 10,500-13,500*



132



132

132

**FLEMISH SCHOOL, 17TH CENTURY**

A pair of portraits. Two elegantly dressed noblemen on their way home from the hunt, one with today's catch and a hunting horn the other with quiver (pilekogger) and hunting dogs.

Interior with two noblewomen. One in a yellow dress with a feather fan in her hand standing next to a table with a ewer and basin, the other seated seen in profile with piled-up hair. Unsigned. Oil on canvas. 94 x 65 cm each. (2).

*DKK 30,000-40,000 / € 4,050-5,350*



133



134



135

**133**  
**ADRIAEN VAN OSTADE, CIRCLE OF,**  
**17TH CENTURY**

A tavern brawl. Unsigned. Oil on canvas. 61.5 x 91 cm.

*DKK 30,000-40,000 / € 4,050-5,350*

**134**  
**DUTCH SCHOOL, 17TH CENTURY**

View of a Dutch canal covered in mist. Unsigned. Oil on canvas. 49 x 73 cm.

*Provenance: The Gösta Stenman collection, Stockholm. Bukowski's auction 580, 2014 no. 858.*

*DKK 20,000-25,000 / € 2,700-3,350*

**135**  
**FLEMISH SCHOOL,**  
**THE FIRST HALF OF THE 17TH CENTURY**

View from a Flemish town. Two men are fighting to the left. Shopping at the stalls at the roadside and a horse-drawn carriage passes the town. Unsigned.

Oil on canvas. 112 x 151 cm.

*DKK 60,000-80,000 / € 8,050-10,500*



136



136

LOMBARD SCHOOL, C. 1600

The dead Christ mourned by an Angel and the Virgin Mary.  
Unsigned. Oil on canvas. 99 x 233 cm.

*Provenance: Saint Ansgar's Church, Copenhagen.*

*DKK 30,000-50,000 / € 4,050-6,700*



137

137  
FLEMISH SCHOOL, 16TH CENTURY

Madonna and Child. Unsigned. Oil on panel. 53 x 38.5 cm.

*Provenance: Bruun Rasmussen auction 673, 2000 no. 425, reproduced p. 182.*

*DKK 40,000-60,000 / € 5,350-8,050*



138

**138**  
**MICHELE TOSINI, FOLLOWER OF,**  
**16TH CENTURY OR LATER**

Madonna and Child with the Infant St. John the Baptist. Unsigned. Oil on canvas laid on panel. 72 x 50 cm.

*Provenance: A Danish manor house.*

*DKK 30,000-40,000 / € 4,050-5,350*



139

**DAVID VON KRAFFT, WORKSHOP, C. 1700**

Karl XI (1655-1697) King of Sweden on horseback. Unsigned. Inscribed Carolus XI Anno 1696. Oil on canvas. 250 x 255 cm.

*David von Krafft (b. Hamburg 1655 d. Stockholm 1724) was a Swedish painter. At the age of 20, Krafft was brought to Sweden by his maternal uncle, the famous Swedish painter David Ehrenstrahl (b. Hamburg 1629 d. Stockholm 1698), who became his tutor in art*

*Literature: Jan Eric Almquist, "Säteriet Kersö och dess innehavare 1287-1924", 1925, reproduced p. 12, (in the billiard room).*

*The painting may possibly be a gift from Karl XI (1655-1697) King of Sweden to Joel Gripenstierna (1637-1697), who owned Kersö.*

*Provenance: The collections on Kersö, Uppland, Sweden. Thence by descent.*

*DKK 100,000-125,000 / € 13,500-17,000*



139

"De blinde". The blind. After Pieter Breughel the Elder, "The Parable of the Blind Leading the Blind" dated 1568 (with the measurement 86 x 154) at the Museo di Capodimonte, Naples. Signed and dated L. A. Ring. Kopi Neapel 26/1 94. Oil on canvas. 89 x 157 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring no. 3 (under copies), here with the title "De blinde".*

*Exhibited: Charlottenborg, "Mindeudstillinger for L. A. Ring", 1933 no. 102.*

*Literature: Peter Hertz, "Maleren L. A. Ring", 1934, p. 273. Here Hertz mentions that Ring travelled around Italy as a tourist. The artist's desire to paint was not great until he came upon Pieter Breughel the Elder's captivating depiction of "The Blind Leading the Blind". Ring knew of the painting beforehand from a small reproduction and from the description in Karl Madsen's "Hollandsk Malerkunst" (Dutch Painting). The deeply felt and empathetic depiction as well as the moving characterisation had from the first moment occupied Ring to a great extent as an expression of an artistic perception and view on both life and the burden of human existence that touched upon related chords in his own mind.*

*Provenance: Landowner Johan Knudsen (1910). Wholesaler Dethlef Jürgensen. Bruun Rasmussen auction 435, 1982 no 143, reproduced p. 123.*

*Later the same year at Gemäldegalerie in Berlin Ring also copies Petrus Christus' work "Portrait of a young girl" (see catalogue no.141). DKK 150,000-250,000 / € 20,000-33,500*





141

141

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Portræt af en ung pige. Lady Talbot?". Portrait of a young girl. 1894. After Petrus Christus "Portrait of a young girl" dated c. 1465-1470 (with the measurement 29 x 22.5 cm) at Gemäldegalerie, Berlin. Unsigned. Oil on panel. 29 x 22 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring no. 5 (under copies).*

*Provenance: Asta Heymann (1910). The collection of the painter Asta Krohn.*

*On his way home from Italy in May 1894 L. A. Ring copies the work at Gemäldegalerie in Berlin. Ring has very carefully and meticulously copied the extensive craquelures of the original painting.*

*Earlier the same year in Naples Ring also copies Pieter Breughel the Elder's work "The Parable of the Blind Leading the Blind" (see catalogue no. 140).*

*DKK 30,000-40,000 / € 4,050-5,350*



142

142  
**FRENCH SCHOOL,  
 17TH-18TH CENTURY**

A bouquet of flowers in a terracotta vase in a recess. Indistinctly signed. Oil on canvas. 126 x 86 cm.

*Provenance: By descent in the Hage family since the mid 19th century. Until c. 1950 at Oremandsgaard manor house. Then the home farm Christinelund until the present owner, who is born Hage, received it as a wedding present in 1967.*

*DKK 25,000-35,000 / € 3,350-4,700*

143  
**PAINTER UNKNOWN,  
 17TH CENTURY**

The Battle of Byczyna 1588. The surrender of Archduke Maximilian to Sigismund III Vasa. Unsigned. Oil on canvas. 216 x 131 cm.

*That Our Good Lord was on the side of Sigismund and the Poles can clearly be seen in the attitude of the angels!*

*DKK 40,000-50,000 / € 5,350-6,700*



143



144

144  
**ULRICH FERDINANDT BEENFELDT,  
ATTRIBUTED TO**

b. Copenhagen 1714, d. s.p. 1782

A gentleman with allonge wig in red uniform jacket, black vest and hat under his arm. Unsigned. Oil on canvas. 78 x 63 cm. Richly carved gilded rococo frame.

*DKK 30,000-40,000 / € 4,050-5,350*



145

145  
NICOLAS DE LANGILIERE, STYLE OF,  
18TH CENTURY

Portrait of a woman with pearl earrings and burgundy velour shawl. Unsigned. Oil on canvas. 82 x 65 cm.

*Provenance: Bruun Rasmussen auction 618, 1996 no. 162, reproduced p. 77.* DKK 20,000-30,000 / € 2,700-4,050



146

146  
GERMAN SCHOOL, C. 1630

A young man playing the flute, before a table set with various smoking implements and a deck of cards. Unsigned. Oil on panel. 90 x 72 cm.  
*Provenance: Bruun Rasmussen auction 513, "Christian IV on auction", 1988 no. 55, held in the 400th year of his inauguration as king in 1588.*

*Literature: Niels Gustav Bardenfleth: "Kridtpiber og kridtpiberygning", 2002, reproduced p. 8. DKK 30,000-40,000 / € 4,050-5,350*



147

147  
P. P. RUBENS AND JAN WILDENS, AFTER,  
19TH CENTURY

The Rape of the Daughters of Leucippus of Argos, by the twin brothers Castor and Pollux (Polydeuces), together known as the Dioscuri. Unsigned. Oil on canvas. 185 x 174 cm.

*The original by Rubens and Wildens from 1618 is now in the collection of Alte Pinakothek, München.*

*DKK 40,000-60,000 / € 5,350-8,050*



148

**148**  
**CORNELIS LE LIENBERGH, ATTRIBUTED TO**

b. Haag 1626, d. 1676

A hunting still life of a dead hare, sporting gun and a dog keeping watch.  
Unsigned. Oil on canvas. 122 x 100 cm.

*Provenance: Bruun Rasmussen auction 472, 1985 no. 5, reproduced p. 14.*  
*Purchased here by the father of the present owner.*

*DKK 30,000-40,000 / € 4,050-5,350*



149

149  
MELCHIOR DE HONDECOETER, MANNER OF,  
17TH - 18TH CENTURY

Cockatoo, magpie, eurasian jay and a parrot eating fruit before a column.  
Unsigned. Oil on canvas. 73 x 92 cm.

*Provenance: Bruun Rasmussen auction 629, 1997 no. 102, reproduced p.59.*

*DKK 20,000-30,000 / € 2,700-4,050*



150

150  
FRENCH SCHOOL, 18TH CENTURY

Portrait of a nobleman in a mountainous landscape. Unsigned. Oil on canvas. 122 x 95 cm.

*Provenance: Bruun Rasmussen auction 727, 2003 no. 1606, reproduced p. 228.*  
*DKK 20,000-30,000 / € 2,700-4,050*

151  
GIACOMO ZOBOLI,  
ATTRIBUTED TO

b. Modena 1681, d. Rome 1767

The visitation of the Virgin Mary and Saint Elizabeth. Unsigned. Oil on canvas. 64.5 x 42.5 cm.  
*Presumably a study for the artist's monumental painting in Basilica di Sant'Eustachio, Rome.*

*Provenance: Bruun Rasmussen auction 351, 1976, no. 139. Here acquired by curator at the National Gallery of Denmark, Harald Olsen. Thence by descent.*

*DKK 15,000-25,000 / € 2,000-3,350*



151

152  
ALESSANDRO MATTIA,  
ATTRIBUTED TO

b. 1631, d., called Alessandro da Farnese

The death of St. Joseph. Unsigned. Oil on canvas. 41 x 33 cm.

*Presumably a study for the altar piece by Alessandro Mattia in Cattedrale di Santa Margherita, Montefiascone.*

*Provenance: Bruun Rasmussen auction 463, 1984 no. 382. Here acquired by curator at the National Gallery of Denmark, Harald Olsen. Thence by descent.*

*DKK 15,000-25,000 / € 2,000-3,350*



152



153



154



155

153  
PHILIPPE JACQUES DE LOUTHERBOURG II,  
CIRCLE OF, C. 1790

“Smugglers reposing. Bradda Head, Isle of Man”. Unsigned. Oil on canvas. 64 x 74 cm.

*Provenance: Purchased in England about 1950 by the father of the present owner.*

*DKK 20,000-30,000 / € 2,700-4,050*

154  
FLEMISH SCHOOL, 17TH CENTURY

A misty forest landscape with travellers. Unsigned. Oil on panel. 38 x 48.5 cm.

*Provenance: Presumably Verner Frederik Læssøe Smidth (1850-1899), founder of F. L. Smidth.*

*Thence by descent.*

*DKK 20,000-30,000 / € 2,700-4,050*

155  
EDWARD LEAR, FOLLOWER OF, 19TH CENTURY

Jerusalem seen from the Mount of Olives. Unsigned. Oil on cardboard. 37 x 52 cm.

*DKK 20,000-30,000 / € 2,700-4,050*



156

156

**JULIUS PAULSEN**

b. Odense 1860, d. Copenhagen 1940

Twilight scene from Paris with part of Louvre and Pont Royal in the background. Signed and dated J. P. Paris 1911. Oil on canvas. 46 x 55 cm.

*DKK 25,000-30,000 / € 3,350-4,050*



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**EUGÈNE GALIEN-LALOUE**

b. Paris 1854, d. Chérence 1941

Place de la Concorde in Paris. Signed E. Galien-Laloue. Gouache on paper. Visible size 19 x 31 cm. DKK 40,000-50,000 / € 5,350-6,700



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Brooch decorated with Madonna della sedia (after Raphael) on mother of pearl mounted in a frame of stylised branches of 14 kt. gold. Apparently unstamped. The middle of the 19th century. 5 x 5.5 cm. In original box of leather and velvet.

A daguerreotype of Læssøe's wife Emmy Erhardine Fransizksa Tidonia Læssøe, née Krag-Juel-Vind-Friis (1821-1863). C. 1860. In oval leather case, lined with silk. 9 x 7,5 cm. (3). *Madonna della sedia* was painted by the Italian Renaissance painter Raphael and dates back to approx. 1513-1514, located in the Palazzo Pitti in Florence. It depicts Mary embracing the Child Jesus and the young John the Baptist.

*Provenance: Descendants of Thorald and Emmy Læssøe to this day.*

*According to family tradition Læssøe returned home from his first visit to Italy in 1857 bringing the brooch as a present to his wife Emma, who wears it on the accompanying daguerreotype, DKK 6,000-8,000 / € 805-1,050*



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## ADOLPH VON MENZEL

b. Wroclaw (Breslau) 1815, d. Berlin 1905

Studies of costumes. Inscribed Dresden histor. Museum Original Dresses around 1670-80. Signed. A. Menzel. Pencil on paper. Sheet size 23 x 31 cm.

*Provenance: Bruun Rasmussen auction 26, 1951 no. 79, reproduced p. 104.*

DKK 60,000-80,000 / € 8,050-10,500

160

## HEINRICH JACOB ALDENRATH

b. Lübeck 1775, d. Hamburg 1844

A pair of portraits of Queen Marie of Denmark (1767-1852) and her daughter, Hereditary Princess Caroline (1793-1881). The Queen signed Aldenrath, the Princess unsigned. Gouache on bone. Visible size 7.2 x 5.6 cm each. Period frames. (2).

*Queen Marie of Denmark was married to King Frederik VI.*

*Heinrich Jacob Aldenrath was a student of Johann Jacob Tischbein and Friedrich Carl Gröger. He became a well-known miniature portrait painter and painted among others Frederik VI, Prince Ferdinand (married to Hereditary Princess Caroline), and Princess Charlotte Frederikke of Denmark (married to Christian VIII). Heinrich Jacob Aldenrath is represented with works at for example Rosenborg Castle.*

DKK 15,000-20,000 / € 2,000-2,700



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## C. W. ECKERSBERG

b. Blåkrög near Aabenraa 1783, d. Copenhagen 1853

Christian IV on board the Trinity (Treenigheden). Christian IV has been hit by a splinter from a cannon and falls down fatally wounded, but he miraculously rises holding a cloth over his eye and again becomes the center of his crew. Signed and dated E 1803. Drawing ink, pencil and wash on paper. Sheet size 23 x 30.

*Eckersberg repeated the motif in 1832 (Emil Hannover no. 467), after he had made the four large paintings for the Royal chambers at Christiansborg in 1828. That one is owned by the Museum of National History at Frederiksborg. He might have been inspired by Wilhelm Bendz, who in 1828 made a depiction of the motif for the Parole Hall after Abildgaard's sketch from 1782.*

*Perhaps the most famous painting of "Christian IV on the Trinity" or "Kong Christian stod ved højen mast..." (King Christian stood by the high mast...) was painted by Vilhelm Marstrand for Christian IV's chapel in Roskilde Cathedral. It measures 4.5 x 7 meters.*

*Provenance: Bruun Rasmussen auction 175, 1965 no. 248.*

*DKK 30,000-50,000 / € 4,050-6,700*



162

162  
**C. W. ECKERSBERG**

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

The cottage at the spring (Kildehytten) in the garden at Sanderumgaard, Funen. 1806. Unsigned. Inscribed "S" for Sanderumgaard and "Kildehytten". Drawing ink and wash on paper. Sheet size 24 x 27,5 cm. Unframed.

*The drawing is a study for a painting dated 1806 (Emil Hannover no. 17) belonging to Lord-in-Waiting (kammerherre) Iver Vind, Sanderumgård.*

*In his book "Maleren C. W. Eckersberg", 1898, Emil Hannover writes the following about Eckersberg's visit to Sanderumgaard in the summer of 1806 (in Danish): while Bagge was inspired to his "Summer evenings at Sanderumgaard", which he himself called an "Experiment in the art of poetry on the rural lyre", Eckersberg made drafts, after which he later painted a series of pictures." (p. 19).*

*Sanderumgaard's garden was both in Eckersberg's time and again today one of the most beautiful examples in Denmark of the romantic English garden.*

*DKK 30,000-50,000 / € 4,050-6,700*



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**163**  
**CARL BLOCH**

b. Copenhagen 1834, d. s.p. 1890

The artist's self-portrait. Signed and dated C. Bloch 1858. Drawing ink, wash and watercolour on paper. Visible size 29.5 x 19 cm.

*DKK 20,000-30,000 / € 2,700-4,050*

**164**  
**P. S. KRØYER**

b. Stavanger 1851, d. Skagen 1909

Portrait of P. S. Krøyer's foster mother professor's wife Bertha Cecilie Krøyer (1817-1891) in a blue-green dress with a white collar and a coral necklace around her neck. Signed with monogram and dated 1876. Watercolour on paper. Visible size 21 x 16.5 cm.

*DKK 25,000-30,000 / € 3,350-4,050*



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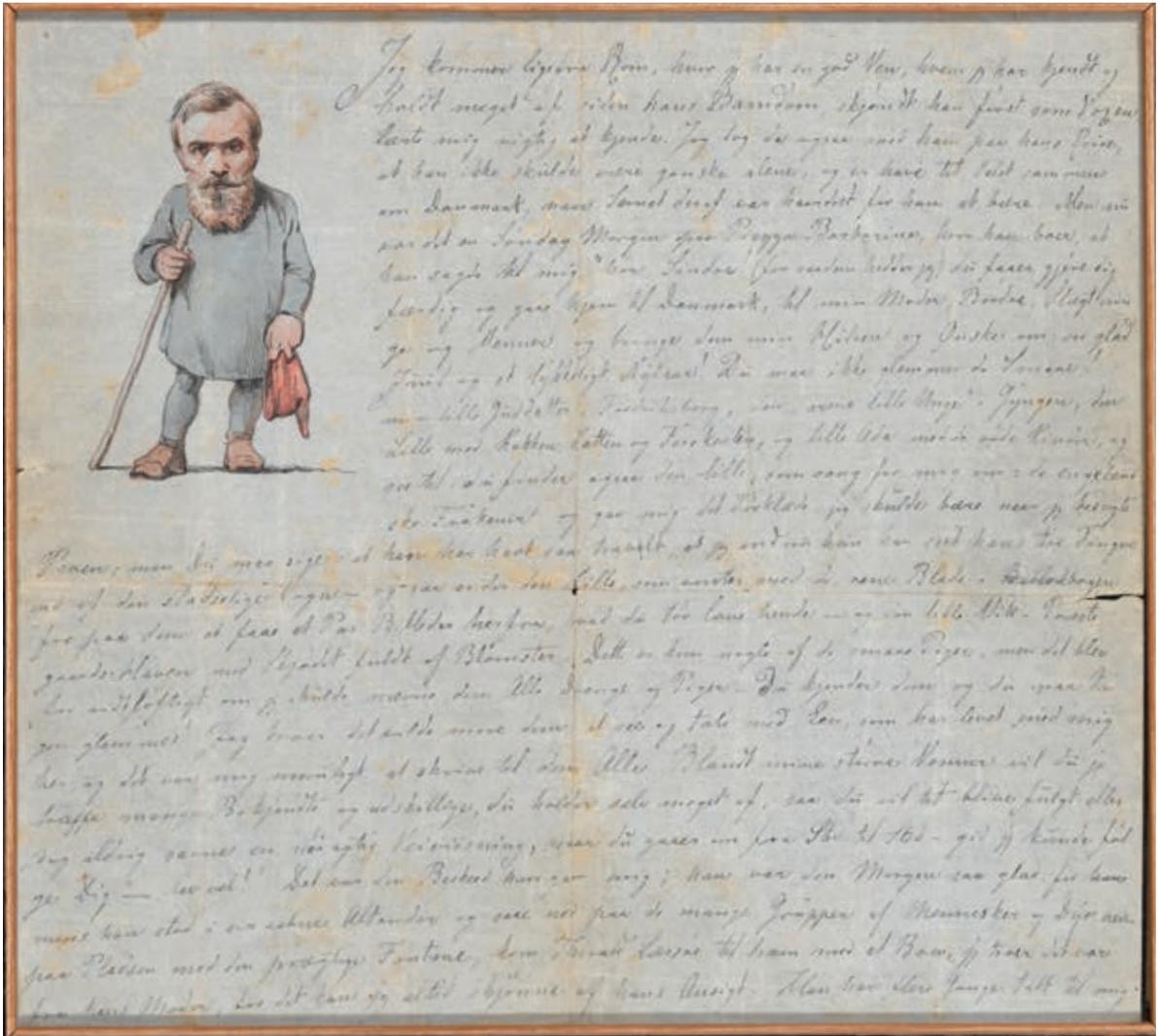
165  
**THORALD LÆSSØE**

b. Frederikshavn 1816, d. Copenhagen 1878

"Vinderød skov ved Frederiksværk". Vinderød forest near Frederiksværk. Signed with monogram and dated Vinderødskov ved Frederiksværk August 1841. Drawing ink and wash on paper. Sheet size 26 x 36 cm.

*Provenance: The artist's estate auction, 1878 no. 22 (section K; hand drawings by Læssøe).*

*Verso a study of a house in a landscape. DKK 20,000-30,000 / € 2,700-4,050*



166

166  
**JOHAN THOMAS LUNDBYE**

b. Kalundborg 1818, d. Bedsted 1848

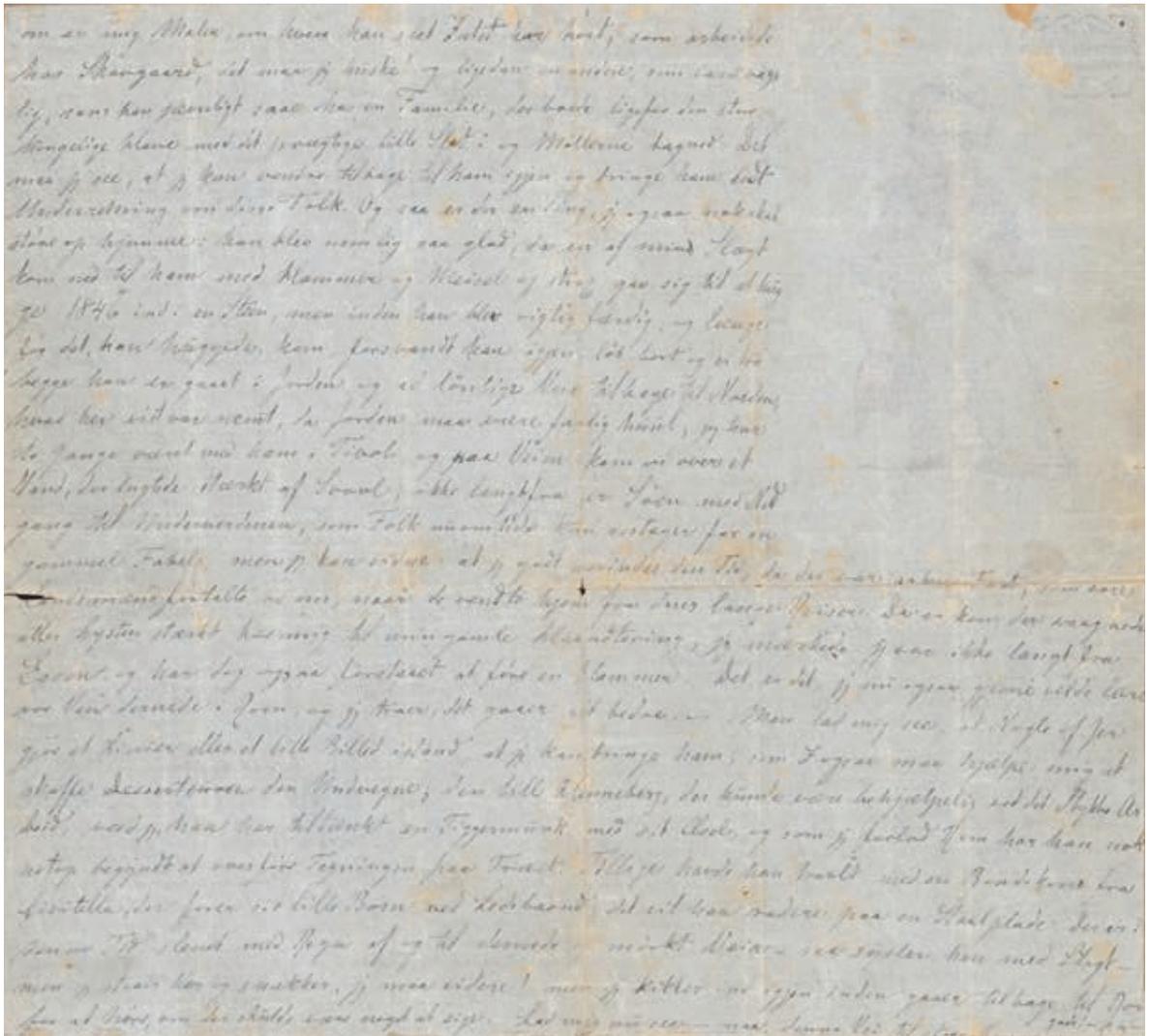
"Brev med dværgen Sindre [selvportræt] som vignet". Letter with the dwarf Sindre [self-portrait] as vignette. 1845. Drawing ink and watercolour on paper. 17.2 x 19.5 cm.

A Christmas letter from Lundbye to his friends in Copenhagen, written in Rome around 5 November 1845. The letter is the only place where Lundbye's hill troll is mentioned by the name 'Sindre'.

Exhibited: *The Hirschsprung Collection, "Tegninger og Huletanker. Johan Thomas Lundbye 1818-1848", 1998/1999, cat. no. 285. Reproduced in catalogue p. 58 and p. 310, mentioned pp. 58-60. Bispegården, Kalundborg, "Johan Thomas Lundbye. Værker fra private samlinger", 2018, no. 27. Reproduced p. 59 (full page) in the catalogue.*

Literature: Marianne Saabye and Iver Kjær, "Rejse til bakketroldens indre" in "Tegninger og Huletanker. Johan Thomas Lundbye 1818-1848", 1998, pp. 58-60. The entire wording of the letter is reproduced here.

The authors write about the letter: "In the beginning of November that same autumn, Lundbye draws



himself as a dwarf in a letter to the Danish friends. Initially, the figure appears on a sketchbook page together with a few studies of the colourful public life on Piazza Barberini, which Lundbye had observed from his window, presumably in the days between 3 and 8 November. The small, coloured sketch was finished as a vignette at the top of a Christmas card he sent around on 5 November to his friends, and in particular all the small children he knew at home. With hat in hand the dwarf presents himself as Sindre:" (p. 58).

After this, all the content of the letter is reproduced (pp. 58-59). The authors continue to write after the letter: "In this letter, the hill troll has been given the name Sindre, i.e. the skilful blacksmith of the Edda. In his monograph on Lundbye, Karl Madsen picked up on the name Sindre, and it has since then followed Lundbye's hill trolls and his self-portrait as a dwarf in his "Trolddom og Hule-Tanker" (Sorcery and Cave Thoughts). However, it is worth noting that this is the only place where Lundbye mentions the name. He usually omits the name of the main character of the sketchbook entirely but occasionally calls him the blacksmith, the hill troll or the dwarf.

With the drawing and use of the name Sindre, Lundbye has emphasized that it is a real dwarf. That Svend Grundtvig has understood this point appears from his reply in a letter dated 5 December: "Today, Skovgaard came up to me with a small hill troll – I beg your pardon, I meant to say dwarf – who had greetings to bring from friends in Rome ..."

*The dwarf's face has a pronounced expression of a self-portrait and a realism that stands in contrast to the figure's usual depiction. The dwarf stands with the cap in one hand and a staff in the other. The depiction of the figure bears a striking resemblance to Jens Juel's famous painting and drawing of the Roman dwarf Francesco Ravai, called Bajocco 1774–76 (National Gallery of Denmark inv. no. KMS370). This applies to both the physiognomy, the insistent gaze and the position itself with the hat in one hand and the beggar's staff in the other. However, Lundbye's figure is a mirror image of Juel's dwarf [...] Lundbye had no direct resemblance to the dwarves, but in his darker moments he could feel a kinship, spiritually as well as physically ..." (pp. 59-60).*

*Provenance: Bruun Rasmussen auction 587, 1993 no. 448. Private Danish collection of drawings by Johan Thomas Lundbye.*  
DKK 30,000-50,000 / € 4,050-6,700



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## JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Hvide storke". White storks. Study sheet. 1846. Unsigned. Inscribed "white Ojevaer" (white storks). Drawing ink on paper. Sheet size 15.9 x 31.2 cm. Unframed.

*Made in July 1846, when Lundbye was in Holland on his way home from Italy.*

*Karl Madsen, J. Th. Lundbye's drawings and watercolours, listed under 1846, p. 384. Reproduced p. 231.*

*Exhibited: Bispegården (the bishop's manor), Kalundborg, "Johan Thomas Lundbye. Værker fra private samlinger", 2018, no. 13. Reproduced in the catalogue.*

*Literature: Karl Madsen, "Johan Thomas Lundbye 1818-1848", 1949, reproduced p. 231.*

*Provenance: The painter Constantin Hansen. His daughter Marie Magdalene Axelsen, née Konstantin-Hansen. Private Danish collection of drawings by Johan Thomas Lundbye.*

DKK 20,000-25,000 / € 2,700-3,350



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### JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

A dog. Study. Unsigned. Dated Kbh. Feb 1835. Inscribed J. Th. Lundbye and Lundbye. Pencil on paper. On the back a section of a male model and a bird. Sheet size 23.2 x 21 cm. Unframed.

*The drawing is a study for Lundbye's painting "En Hund" (A dog) (Karl Madsen no. 4) from 1835, which was Lundbye's first exhibition painting. The dog was Lundbye's own pointer. Karl Madsen is not particularly enthusiastic about the painting, but writes, as one of the most positive thing "..., The head is good ..."* (Karl Madsen, "Johan Thomas Lundbye. 1818-1848, 1949, p. 38.

*Exhibited: Bispegården (the bishop's manor), Kalundborg, "Johan Thomas Lundbye. Værker fra private samlinger", 2018, no. 82. Reproduced in catalogue.*

*Provenance: T. Vincent Nissen's collection of drawings by Danish artists. Museumsbygningen auction 24, 2003 no. 93. Private Danish collection of drawings by Johan Thomas Lundbye.*

*DKK 15,000-20,000 / € 2,000-2,700*

169

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

View from Møllebakken near Kalundborg. Unsigned. Dated "Udsigt fra Møllebakken ved Kallb Aft 5[...]"; and indistinctly inscribed in the upper left corner. On the back studies of ivy, bird and two faces in profile, dated "Vedbend Klb 6 Aug 37". Pencil on paper. Inscribed with ink in the upper left corner "28" (crossed out), and "75". Sheet size 8 x 13.5 cm. Unframed.

*Listing of ink numbers on Lundbye's drawings in "Tegninger & Huletanker", Hirschsprung 1998: 1842-1843 folder I no. 75 (no description). The drawing is registered right after another drawing from Kalundborg dated August 5 1837 (that one in the Hirschsprung Collection, inv. no. 985).*

*Provenance: Bruun Rasmussen auction 593, 1993 no. 463. Private Danish collection of drawings by Johan Thomas Lundbye. DKK 4,000-6,000 / € 535-805*



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## JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

Vedby and Reerslev seen from Buskysminde. Signed with monogram and dated 21 May 1841, inscribed "Vedby seet fra Buskys Minde" (Vedby seen from Buskysminde), and "Reerslev seet fra Busky Minde" (Reerslev seen from Buskysminde). Drawing ink on paper. On the back a pencil drawing of "Little Regine from Vallekilde", inscribed 26 June. Sheet size 9.2 x 15.4. Unframed.

*In May 1841, Lundbye visited once more the manor house Vedbygaard by Ruds Vedby, determined this time to propose to Louise Neergaard. He never got the courage, however, but for several years he nurtured a secret infatuation with her. The drawing is from this visit.*

*Buskysminde (memory of Busky) is a small manor that belonged to Vedbygaard. Louise's father Peter Sigvard Neergaard, set up the farm in 1832 and named it after his wife Caroline Busky.*

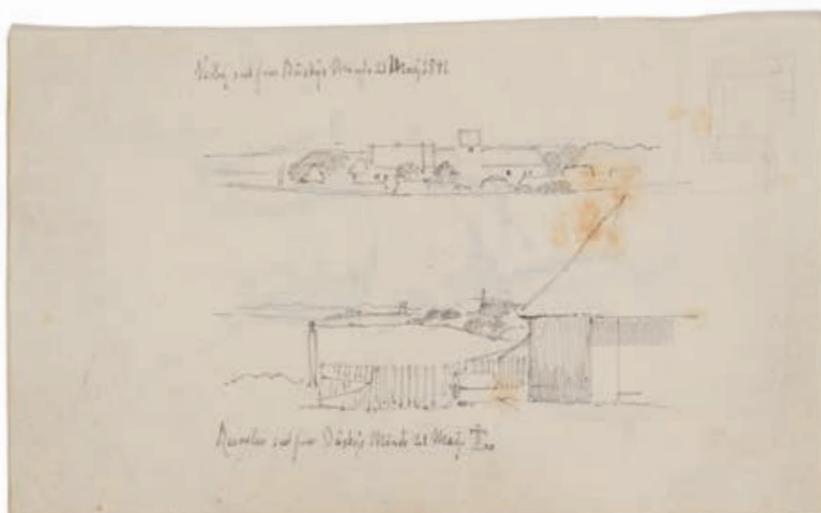
*"Little Regine from Vallekilde" is known from an etching from 1839, where the little girl stands bent over her knitting, with the big bonnet that hides her face, which has been disfigured by a kick by a horse. (The etching is reproduced and mentioned in "Tegninger & Huletanker", Hirschsprung 1998, pp. 21-22).*

*Exhibited: Bispegården (the bishop's manor), Kalundborg, "Johan Thomas Lundbye. Værker fra private samlinger", 2018, no. 99. Reproduced in catalogue.*

*Provenance: Private Danish collection of drawings by Johan Thomas Lundbye. DKK 6,000-8,000 / € 805-1,050*



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## JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

Portrait of Louise Marie Neergaard (1816–1895). Signed with monogram and dated Vedbygaard 2 Sept 1842. Drawing ink on paper laid on cardboard. Sheet size 20.5 x 16 cm. Unframed.

*Louise Marie Neergaard was the daughter of Peter Sigvard Neergaard, who in 1818–1845 was the owner of the manor Vedbygaard by Ruds Vedby. Johan Thomas Lundbye first met Louise during a visit to Vedbygaard in August 1839. In May 1841 he paid another visit to the Neergaard family, determined to propose to Louise on this occasion. He never got the courage, however, but for several years he nurtured a secret infatuation with her.*

*In his diary on 24 March 1842, Lundbye recalls his stay at Vedbygaard in May 1841 and writes the following about the day he had decided to propose to Louise:*

*"Already the first time I saw Louise Neergaard at Vedbygaard in August 1839, her gentle unassuming nature made a deep impression on me, but I was too young to dare to think of her as my bride. In 1841, shortly before Pentecost in May, I visited Vedby again. My thoughts about her were the same and I felt that the departure would be hard on me. For several days I sought an opportunity to talk to her and confess my love, no matter how shy I was. One wonderful morning, I went down into the garden to the little grove, where I had often strolled with her and sat near the bleaching green on a bench while smoking a small meerschaum pipe, I waited for her to come and see to the bleaching. It was the sweetest morning: weighty drops of dew hung on the blades of grass and flowers and shone in the sun like diamonds. I thought about how I should address her but had to reject everything and instead leave it to my mood how to shape my words. As I sat like this, I suddenly heard footsteps nearby, I jumped up to meet her – it was not her, but a girl who was dealing with the clothes on the green. A mere coincidence thus prevented me from taking a step which I am now glad was not taken, but which I nevertheless long to take. Disappointed, I moved away."*

*The present portrait dated "2. Sept 1842", is from a later visit, where Lundbye stayed at Vedbygaard from 23 August to 8 September 1842. Lundbye did not bring his diary for this visit but has subsequently described the stay (11 September to 2 October). The day after he drew this infatuated portrait of Louise, he wrote: "On the 3rd of September she went with us to a hill which Hans Christian Andersen has christened "Loveliness". Here, I made a sketch of the area in my long, dear book, which she herself has given me. It was blowing, and she kindly offered to hold on to the page as it fluttered in the wind – oh how delighted I felt as I drew this sketch, her eyes followed my pen, she was sitting there so close to me. If we had been alone, I could have confessed to her, how dear she was to me".*

*Lundbye must have given the portrait to Louise, as he writes the following in his diary on 4 October 1842:*

*"Since I have borrowed LMN's [Louise Marie Neergaard's] portrait of Louise [present portrait], I must, however, make an attempt at what unfortunately will hardly succeed: to copy it. I wish I could have some resemblance in it, for that I would be very pleased. "*



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*Subsequently, Lundbye has pasted the copy into his diary, and it bears great resemblance to the present, but it may lack the immediacy of the original drawing (the original diary "Et Aar af mit Liv" (A Year of My Life) is in The Royal Library in Copenhagen). Lundbye was not happy with the copy.*

*He writes in his diary on 15 October, 1842:*

*"Now I have the wish fulfilled: to get a copy of Louise Neergaard's portrait; but it is bad; I knew it was difficult to copy a loose ink drawing, but I thought that the interest with which I did it, should have brought better luck over this attempt than before, but no! and yet, how often do I not sit and contemplate the bad drawing in which I think I see some of her features."*

*Exhibited: Bispegården (the bishop's manor), Kalundborg, "Johan Thomas Lundbye. Værker fra private samlinger", 2018, no. 22. Reproduced in catalogue.*

*Provenance: Given as a gift from the artist to the portrayed, Louise Marie Neergaard. Private Danish collection of drawings by Johan Thomas Lundbye. DKK 30,000-40,000 / € 4,050-5,350*



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## JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"En tyr, der har revet sig løs". A bull that has torn itself loose. Transfer drawing. Signed with monogram and dated Amsterdam 9 July 1846, and inscribed "seet for 11 Aar siden paa Fr.værk" (seen 11 years ago on Frederiksværk). Drawing ink on Japanese paper. Sheet size 11.3 x 15.5 cm. Unframed.

*A signed transfer drawing after an unsigned drawing from Lundbye's sketchbook nr. 35 (Amsterdam, Vognserup and Kalundborg 1846-1847) at the Hirschsprung Collection.*

*Exhibited: Kunstforeningen, "Arbejder af Johan Thomas Lundbye", 1893 no. 408. Bispegården (the bishop's manor), Kalundborg, "Johan Thomas Lundbye. Værker fra private samlinger", 2018, no. 49. Reproduced in the catalogue.*

*Provenance: The artist and Lundbye's very good friend, Lorenz Frølich, thence by descent until sold at Museumsbygningen auction 27, 2003 no. 185. Private Danish collection of drawings by Johan Thomas Lundbye.*

*DKK 12,000-15,000 / € 1,600-2,000*



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**JOHAN THOMAS LUNDBYE**

b. Kalundborg 1818, d. Bedsted 1848

A study for an embroidery. Signed and dated Joh. Th. L. Kallundborg 25 August 1839, and inscribed "Jeg tror denne Kant er heldigere" (I think this trimming is better) in the upper left corner. Drawing ink on paper. Sheet size 22.2 x 35.2 cm. Unframed.

*It was in August 1839 that Lundbye first met Louise Marie Neergaard at Vedbygaard.*

*Provenance: Private Danish collection of drawings by Johan Thomas Lundbye.*

*DKK 8,000-10,000 / € 1,050-1,350*



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## JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

Study of branches and tree trunks. Signed with monogram ved (at) Hellebek d 12 May 1838. Inscribed in upper left corner: 121. Drawing ink on blue paper. Sheet size 13.2 x 26.8 cm. Unframed.

*"In the spring of 1838, Lundbye taught himself, inspired by Lorenz Frølich, to draw with pen and ink. Until then, he had used only pencil and brush in his drawings.*

*In May, he went up to his parents at Frederiksværk to begin preparations for the Neuhausen Art Competition. The painting was supposed to depict a part of Jægersborg Deer Park with deer and hinds. In June, Lundbye submitted a drawn draft of the work. Lundbye started by making studies of trees and withered plants, which he found near his parents' home in places such as the Vinderød Forest. This also gave him the opportunity to practice with pen and ink." Marianne Saabye in "Tegninger Et Huletanker", Hirschsprung 1998, p. 184.*

*The majority of these studies are today in the Hirschsprung Collection. Of the 6 known studies on blue paper, the 5 others can be found here.*

*Listing of ink numbers on Lundbye's drawings in "Tegninger Et Huletanker", Hirschsprung 1998: 1842–1843 folder I no. 121 (no description). The drawing is registered before another drawing from Hellebæk dated 12 May 1838 (that one in the Hirschsprung Collection, inv. no. 1016 r, reproduced in the listing catalogue p. 187).*

*Exhibited: Bispegården (the bishop's manor), Kalundborg, "Johan Thomas Lundbye. Værker fra private samlinger", 2018, no. 91. Reproduced in catalogue.*

*Provenance: Bruun Rasmussen auction 587, 1993 no. 448. Private Danish collection of drawings by Johan Thomas Lundbye. DKK 50,000–60,000 / € 6,700–8,050*

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**BRUUN RASMUSSEN**  
AUCTIONEERS

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# ASIAN ART

Live Auction 2 December 2 pm



*A large Jiajing porcelain dish.  
1522-1566. Diam. 54 cm.  
Estimate: DKK 60.000-80.000*

*A "Sui Han San You" porcelain bowl.  
Xuande 1425-1435. Diam. 38 cm.  
Estimate: DKK 200.000-300.000*



**BRUUN RASMUSSEN**  
AUCTIONEERS

# RUSSIAN ART

Live Auction 7 December 2 pm



Dmitri Dmitrievich Zhilimsky: "Lilies and a book".  
1991. Oil on canvas. 73 x 54 cm.  
Estimate: DKK 80,000 – 100,000



BRUUN RASMUSSEN

AUCTIONEERS





# Art and Design

Live Auction 8-10 December 2 pm

*Simon Hantai: "Étude". Oil on canvas. 143 x 109 cm.  
Estimate: DKK 1-1,5 mio.*

*Simon Hantai: "Tabula". Oil on canvas. 111 x 83 cm.  
Estimate: DKK 800.000-1 mio.*

*Finn Juhl: A unique two seater sofa. L. 163 cm.  
Estimate: DKK 1,5-2,5 mio.*

*Alev Ebüzziya Siesbye: A large circular stoneware bowl. Diam. 36-37 cm.  
Estimate: DKK 60.000-80.000*



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

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

## FØR AUKTIONEN

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### 1 VURDERING AF GENSTANDE

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

### 2 BESKRIVELSE AF GENSTANDE

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

### 3 EFTERSYN

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

## UNDER AUKTIONEN

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### 4 BRK'S ROLLE

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

### 5 BUDGIVNING

- 5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvise beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.
- 5.2 Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.
- 5.3 Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerslaget.
- 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](http://bruun-rasmussen.dk) frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

#### TELEFONBUD:

I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via [bruun-rasmussen.dk](http://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](http://bruun-rasmussen.dk)

### FORAUKTION:

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

## EFTER AUKTIONEN

### 7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 1 tillæg til 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](http://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](http://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](http://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)	Betalingsats
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 indløsningselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via [bruun-rasmussen.dk](http://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](http://bruun-rasmussen.dk) under købers personlige side.

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

### 10 MOMSFRTAGELSE, -BETALING OG -DEPONERING

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

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.

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 momsfrigtagelse 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 momsfrigtagelse 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 lovligt vis. Foretages eksporten af en af BRK godkendt speditør, skal momsens ikke deponeres. Se listen over godkendte speditører på [bruun-rasmussen.dk](http://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](http://bruun-rasmussen.dk)
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhængt i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.
- 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](http://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](http://bruun-rasmussen.dk) og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særkilt markeret.
  - C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid ind-

hentes en CITES-reksporthandelse fra Naturstyrelsen, når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne reksporthandelse 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 reksporthandelse.

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](http://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](mailto: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 ufavgigelige værnetingsregler.

*Jesper Bruun Rasmussen, auktionsholder*

Rev. 05.20

# CONDITIONS OF PURCHASE – LIVE AUCTIONS

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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](http://bruun-rasmussen.dk). The conditions of purchase are applicable to both business owners and consumers.

## BEFORE THE AUCTION

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### 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](http://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](http://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

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### 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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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 [brun-rasmussen.dk](http://brun-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 [brun-rasmussen.dk](http://brun-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 [brun-rasmussen.dk](http://brun-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 [brun-rasmussen.dk](http://brun-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: [naevne-neshus.dk](mailto:naevne-neshus.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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## CONTACT DIRECTLY

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## COMMISSION BIDS

### KOMMISSIONSBUD

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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:

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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:

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Commission bids can be submitted via website [bruun-rasmussen.dk](http://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:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

#### SÅDAN BYDER DE:

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Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

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

#### INTERNET:

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Kommissionsbud kan afgives på hjemmesiden [bruun-rasmussen.dk](http://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:

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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](http://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: **899**

Navn *Name*: \* .....

Adresse *Address*: \* .....

Postnr./by *City*: \* .....

Land *Country*: \* ..... Fax: .....

Tel: \* .....

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

Bank: ..... Konto nr. *Acct. No.*: .....

Adresse *Address*: .....

Postnr./By *City*: ..... Land *Country*: .....

Tel: ..... Kontaktperson *Contact*: .....

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

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

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

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

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

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

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

### BRUUN RASMUSSEN KUNSTAUKTIONER A/S

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

Fortsættes næste side *Please turn over*





# 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](http://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](mailto:support@bruun-rasmussen.dk)

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



 ANTIQUES