

FINE ART + ANTIQUES



BRUUN RASMUSSEN
AUCTIONEERS

MALERIER + ANTIKVITETER

Traditionel Auktion 905



AUKTION

30. november - 2. december 2021

EFTERSYN

Torsdag	25. november	kl. 15 - 18
Fredag	26. november	kl. 11 - 17
Lørdag	27. november	kl. 11 - 16
Søndag	28. november	kl. 11 - 16
Mandag	29. november	kl. 11 - 17

eller efter aftale

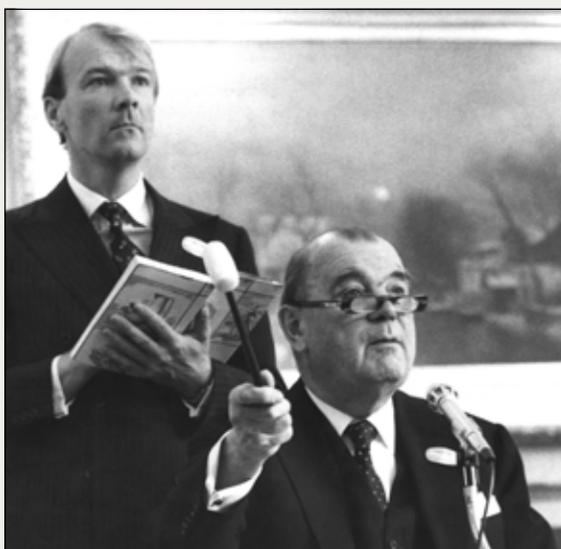


BRUUN RASMUSSEN

KUNSTAUKTIONER

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





Invitation

Jesper Bruun Rasmussens 60-års jubilæum

Torsdag den 25. november kl. 15-18

I seks årtier har Jesper Bruun Rasmussen været i kunstens tjeneste som en del af auktionshuset.

Det vil vi gerne fejre og inviterer til en festlig eftermiddag i Bredgade 33, København, på eftersynets åbningsdag.

Vi byder på kunst, champagne og musikalsk underholdning af pianist Giordano Léon Makhholm og bassist Rune Fog-Nielsen.

Der er rig mulighed for at hilse på jubilaren.

På glædeligt gensyn!

Invitation

Jesper Bruun Rasmussen's 60th Jubilee

Thursday 25 November from 3 to 6 pm

Jesper Bruun Rasmussen has been a part of the auction house and in the service of art for six decades.

We would like to celebrate the anniversary and invite you to a festive afternoon on the opening day of the preview at Bredgade 33, Copenhagen.

You can view art, taste Champagne and listen to music by pianist Giordano Léon Makhholm and bassist Rune Fog-Nielsen.

There will be ample opportunity to congratulate the jubilarian.

We hope to see you!



AUKTIONSKALENDER

MALERIER OG ANTIKVITETER

Tirsdag	30. november		
	kl. 16	Malerier og tegninger	1 - 153
Onsdag	1. december		
	kl. 14	Asiatisk kunst	200 - 264
		Islamisk og indisk kunst	265 - 287
	kl. 16	Møbler, ure, bronzer, Flora Danica, tæpper og sølv	288 - 381
Torsdag	2. december		
	kl. 15	Russisk kunst og antikviteter	382 - 418
	kl. 16	Smykker og tasker	419 - 633

MODERNE KUNST OG DESIGN

Tirsdag	7. december		
	kl. 16	Malerier and skulpturer	
Onsdag	8. december		
	kl. 16	Malerier og skulpturer Grafik	
	kl. 19	Armbåndsure	
Torsdag	9. december		
	kl. 16	Sølv og kunsthåndværk Møbler, belysning og tæpper	

SIDSTE FRIST FOR AFHENTNING: TIRSDAG DEN 21. DECEMBER

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest tirsdag den 21. december. I modsat fald bliver de transporteret til Bruun Rasmussens lager på Paul Bergsøes Vej 16 i Glostrup for købers regning og risiko, hvor de kan afhentes fra torsdag den 23. december. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



Lot 92

FINE ART + ANTIQUES

Live Auction 905



AUCTION

30 November - 2 December 2021

PREVIEW

Thursday	25 November	3 pm - 6 pm
Friday	26 November	11 am - 5 pm
Saturday	27 November	11 am - 4 pm
Sunday	28 November	11 am - 4 pm
Monday	29 November	11 am - 5 pm

or by appointment



BRUUN RASMUSSEN

AUCTIONEERS

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





Lot 69

DAYS OF SALE

FINE ART AND ANTIQUES

Tuesday	30 November		
	4 pm	Paintings and drawings	1 - 153
Wednesday	1 December		
	2 pm	Asian art	200 - 264
		Islamic and Indian art	265 - 287
	4 pm	Furniture, clocks, bronzes, Flora Danica, carpets and silver	288 - 381
Thursday	2 December		
	3 pm	Russian art and antiques	382 - 418
	4 pm	Jewellery and handbags	419 - 633

MODERN ART AND DESIGN

Tuesday	7 December		
	4 pm	Paintings and sculptures	
Wednesday	8 December		
	4 pm	Paintings and sculptures Prints	
	7 pm	Wristwatches	
Thursday	9 December		
	4 pm	Silver and ceramics Furniture, lamps and carpets	

DEADLINE FOR CLAIMING ITEMS: TUESDAY 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 Tuesday 21 December at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here they can be picked up from Thursday 23 December. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

60 år i vigør for kunsten

En efterårsdag i 1961 kom jeg i lære hos min far Arne Bruun Rasmussen, der i 1948 havde grundlagt sit eget auktionshus i en del af Bredgade 33, der også den dag i dag danner ramme om nogle af vores Traditionelle Auktioner. I seks årtier har jeg været i kunstverdenen, og gennem årene har jeg haft fornøjelsen af at sælge et utal af spektakulære og kostbare kunstværker. Siden 1985 har jeg selv stået i spidsen for auktionshuset – og sikken en udvikling, der er sket siden dengang! Vi er i al sandhed blevet et internationalt og digitaliseret auktionshus, og fra blot at beskæftige 20 mennesker har vi i dag omkring 200 medarbejdere. Vi har også løbende udvidet repertoireet på vores auktioner. Fra udelukkende at fokusere på malerier og i begrænset omfang antikviteter sælger vi i dag også alt fra moderne kunst, design og smykker til mønter, frimærker, vin og bøger. Jeg nyder fortsat hver eneste dag i kunstens tjeneste, og det, der driver mig, er særligt detektivarbejdet omkring kunstværkernes ophav og fastsættelsen af vurderingspriser for så i sidste ende at indtage podiet med min fars nu 73 år gamle elfenbenshammer.

I skrivende stund lægger vi an til årets juleauktion i Bredgade, og denne gang præsenterer vi en række værker af guldalderens frontfigurer – lige fra danske sommerlandskaber, historiske motiver og modelstudier til italienske folkelivsscener. Ni af disse mesterværker kommer fra en dansk privatsamling, heriblandt Martinus Rørbyes "Torvet i Amalfi", der er malet i 1840 under hans anden rejse til Italien. Her ses et stort opbud af den pittoreske bys indbyggere, og magen til farverigt folkeliv skal man lede længe efter. Et andet højdepunkt fra samlingen er C.W. Eckersbergs historiske skildring af søslaget ved Køge Bugt i 1677 – kulminationen på en række slag under den såkaldte Skånske Krig mellem Danmark og Sverige om overherredømmet i Østersøen. På motivet tager kvinder og børn afsked ved strandkanten med mændene, der hopper i bådene for at bidrage til det, der endte med en dansk sejr. Andre værker fra samlingen tæller Eckersbergs kystmotiv med fiskere, Wilhelm Marstrands underholdende italienske folkelivscene fra et osteria og Constantin Hansens skildring af kirken S. Lorenzo Fuori i Rom (kat.nr. 29, 25, 28, 23 og 30).

Vi tager turen til hjertet af det gamle København med maleren Paul Fischers stemningsfulde motiv med det spadserende borgerskab i snevej på Kongens Nytorv og motivet fra Højbro Plads, hvor farverige blomsterbuketter bliver solgt til de velklædte fruer (kat.nr. 35 og 62).

Som tidligere annonceret har vi i lighed med en række museer gennem året kastet lys over de kvindelige kunstnere, der gennem tiden har stået i skyggen af deres mandlige kollegaer. Med på auktionen har vi seks værker af Elisabeth Jerichau Baumann og fem af Bertha Wegmann, der begge viser de kvindelige kunstners styrke og om nogen brød rammerne for en professionel karriere for en kvinde i 1800-tallet (f.eks. kat.nr. 69 og 70).

På auktionen præsenterer vi også det største udvalg af porcelænsstellet Flora Danica i nyere tid med i alt 150 tallerkner, fade, skåle og terriner fordelt på 28 katalognumre. Blandt antikviteterne finder man desuden et sjældent sæt bestående af et standur og tilhørende barometer i to separate kasser, der er udført i slutningen af 1700-tallet af den engelske urmager William Tomkins. Højdepunkterne fra Ruslands rige kulturarv tæller kunstneren Alexander Nikolaevich Benois iøjnefaldende scenedesign, der dannede udgangspunkt for en kulisse i komponisten Piotr Ilich Tchaikovskys ballet "Den Sovende Skønhed". At russisk kunsthåndværk ofte er overdådigt, vidner August Hollmings diamanbesatte Fabergé-broche med et kugleformet ur om (kat.nr. 322, 308 og 390).

Er man på udkig efter den rette julegave til en af sine nærmeste, indeholder kataloget et imponerende udvalg af funkende diamanter, store internationale smykkebrands og vintagedesign, og



der er således smykker af høj kvalitet i alle afskygninger og prislejer. De mest kostbare smykker er imidlertid en ring med en sjælden pink diaman på hele 7.13 ct. samt en halskæde og en ring med de fineste hvide diamanter på 5.57 ct. og 5.02 ct. Vurderingspriserne på disse tre skønheder lyder på 1-1,5 mio. kr. for hvert smykke. Der er således mange fristelser, og når det gælder smykkerne, kan man i hvert tilfælde ikke bruge den vanlige undskyldning om manglende plads i hjemmet (kat.nr. 446, 449 og 463).

Jeg håber at se jer til mit jubilæum torsdag den 25. november – eller til eftersynet og auktionen!


Jesper Bruun Rasmussen

60 Years in the Service of Art

One autumn day in 1961, my father Arne Bruun Rasmussen brought me into the family auction business, which he had founded in 1948 at Bredgade 33 in Copenhagen. Even today, part of the building still functions as the saleroom for our Live Auctions. Across six decades, I have been a part of the art world, and through the years I have had the pleasure of selling numerous spectacular and precious works of art. Since 1985, I have been in charge of the auction house – and the changes that have taken place since then are quite remarkable! We have truly become an international and digitalized auction house, and from numbering no more than 20 people, we now have about 200 employees. We have also continuously expanded the repertoire at our auctions. From focusing only on paintings and to a limited extent antiques, we now also sell everything from modern art, design and jewellery to coins, stamps, wine and books. I continue to enjoy every single day in the service of art, and what especially drives me is the detective work concerning the origins of the works of art, setting the right estimates, and then stepping up to the podium with my father's now 73-year-old ivory hammer.

At the time of writing, we are preparing this year's Christmas auction in Copenhagen, and this time we present a number of works by the leading artists of the Danish Golden Age – from summer landscapes, historical motifs and nudes to Italian scenes of public life. Nine of these masterpieces come from a Danish private collection, including Martinus Rørbye's "Torvet i Amalfi" (The Square in Amalfi), which was painted in 1840 during his second trip to Italy. A large array of the inhabitants from the picturesque town can be seen – a more vivid depiction of local life is hard to come by. Another highlight from the collection is Christoffer Wilhelm Eckersberg's historical depiction of the Battle of Køge Bay in 1677 – the culmination of a series of battles during the so-called Scanian War between Denmark and Sweden over the supremacy of the Baltic Sea. The painting shows women and children saying goodbye at the edge of the water to the men as they jump into boats to join the battle that would end in a Danish victory. Other works from the collection include Eckersberg's coastal motif with fishermen, Wilhelm Marstrand's entertaining Italian scene from an osteria and Constantin Hansen's depiction of the church San Lorenzo Fuori in Rome (e.g. cat. no. 29, 25, 28, 23 and 30).

We take a trip to the heart of old Copenhagen with the painter Paul Fischer's atmospheric motifs that depict the strolling bourgeoisie in snow on Kongens Nytorv and colourful flower bouquets being sold to elegantly dressed ladies at Højbro Plads (cat. no. 35 and 62).

As mentioned during previous auctions, we have throughout the year, alongside a number of museums, shed light on female artists who have been overshadowed by their male colleagues. At the auction we have seven works by Elisabeth Jerichau Baumann and five by Bertha Wegmann, both of whom show the prowess of female artists at the time and broke new ground for professional female artists in the 19th century (e.g. cat. no. 69 and 70).

At this auction, we can also present the largest selection of Flora Danica porcelain dinnerware in recent memory, with 150 of plates, dishes, bowls and tureens spread out across 28 auction lots. Among the antiques you will also find a rare set with a clock and barometer in two separate twin longcases made in the late 18th century by the London-based watchmaker William Tomkins. The highlights of Russia's rich cultural heritage up for auction include the artist Alexander Nikolaevich Benois' eye-catching stage design, which served as inspiration for a backdrop in the composer Piotr Ilich Tchaikovsky's ballet "The Sleeping Beauty". Russian decorative art is often lavish in its expression, and this is certainly the case with August Hollming's diamond-studded Fabergé brooch with a ball-watch (e.g. cat. no. 322, 308 and 390).



Lot 418

If you are looking for the right Christmas gift for your loved ones, the catalogue contains an impressive selection of sparkling diamonds, large international jewellery brands and vintage designs, and you will find high-quality jewellery in all shapes and prices. The most expensive pieces of jewellery come in the shape of a ring with a rare pink diamond weighing a full 7.13 ct. as well as a necklace and a ring with the finest white diamonds coming in at 5.57 ct. and 5.02 ct. The estimates of these three beauties are all between DKK 1 to 1.5 million. There are many temptations, and when it comes to jewellery, you can after all not use the usual excuse of not having any space left at home (cat. no. 446, 449 og 463).

I hope to see you at my jubilee on Thursday 25 November – or at the rest of the preview or auction!


Jesper Bruun Rasmussen

SPECIALISTS IN FINE ART AND ANTIQUES



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



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



Paintings
Søren K. Holmstrup
+45 8818 1127
skh@bruun-rasmussen.dk



Paintings
Kristine Frisenvænge Hall
+45 8818 1124
kfh@bruun-rasmussen.dk



Russian art and antiques
Martin Hans Borg
+45 8818 1128
mhb@bruun-rasmussen.dk



*Doctor of Arts, Professor
St. Petersburg Academy of Arts*
Elena Nesterova
russia@bruun-rasmussen.dk



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



Jewellery and handbags
Lise Jacobsen
+45 8818 1175
lij@bruun-rasmussen.dk



Asian and decorative arts
Ralph Lexner
+45 8818 1161
rl@bruun-rasmussen.dk



Asian and decorative arts
Charlotte Hviid
+45 8818 1162
chv@bruun-rasmussen.dk



Silver and pocket watches
Heidi Schophuus Jensen
+45 8818 1163
hsj@bruun-rasmussen.dk



Antiquities and decorative arts
Alexandra Nilsson
+45 8818 1164
ani@bruun-rasmussen.dk



Decorative arts
Line Hjorth Langkjær
+45 8818 1166
lla@bruun-rasmussen.dk



Asian and decorative arts
Torben Friis Møller
+45 8818 1165
tfm@bruun-rasmussen.dk



Furniture, bronzes and clocks
Anders Fredsted
+45 8818 1142
afr@bruun-rasmussen.dk



Furniture and carpets
Henrik Schleppegrel
+45 8818 1145
hsc@bruun-rasmussen.dk



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



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



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



Shipping
Tina Bavnbek Jepsen
+45 8818 1056
tbj@bruun-rasmussen.dk



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



Representative United Kingdom
Anna Grundberg
+44 7976 554 439
agr@bruun-rasmussen.dk



Representative USA
Sandra Septimius
+1 718 764 7601
ss@bruun-rasmussen.dk



PAINTINGS
AND DRAWINGS

Tuesday 30 November 4 pm

Lot 1 - 153



Lot 26

PAUL FISCHER



1

1
FRITZ PETZHOLDT

b. Copenhagen 1805, d. Patras 1838

Landscape from the Roman Campagna with a small stream in the foreground. Study. C. 1834. Unsigned. Oil on paper laid on canvas. 30 x 45 cm.

Provenance: Inscribed Kunsthallen 84 no. 260 on the reverse of the frame.

DKK 40,000-50,000 / € 5,400-6,700

2
AMALDUS NIELSEN

b. Mandal 1838, d. Oslo 1932

Coastal view with a wrecked ship being pulled ashore. Signed and dated Amaldus Nielsen 1888. Oil on canvas. 30 x 48 cm. *DKK 30,000-40,000 / € 4,050-5,400*

3
THORALD LÆSSØ

b. Frederikshavn 1816, d. Copenhagen 1878

"Ved Arresø". At Arresø in North Zealand. 1838. Unsigned. Oil on canvas. 44 x 59 cm. *Exhibited: Kunstforeningen, 'De Ukendte Guldaldermalere', 1982 no. 90.*

The catalogue states the following about the painting (in Danish):

"In his early part of his work as a landscape painter, Læssøe devoted himself to the Danish nature. In 1838 he sought motifs at Arresø, where his friend J. Th. Lundbye had already been the year before. This depiction of the open landscape shortly after sunset may very well have been painted directly in front of the subject." (p. 61).

Provenance: Bruun Rasmussen auction 406, 1980 no. 131. Kunsthallen June 2003, no. 333, reproduced. DKK 50,000-60,000 / € 6,700-8,050



2



3

4

FREDERIK THEODOR KLOSS

b. Braunschweig 1802, d. Copenhagen 1876

A Russian squadron at anchor in the Sound off Hveen/Ven. In the distance Kronborg. On the frigate in the foreground, the crew's clothes hang to dry. Signed and dated F. T. Kloss 1830. Oil on canvas. 87 x 126 cm.

Theodor Kloss was a German painter who took an interest in marine paintings. Hence, I. C. Dahl, a friend of C. W. Eckersberg, encouraged Kloss to visit Eckersberg in Copenhagen. Kloss came to Copenhagen in 1828, where he settled and became part of the large group of marine painters who followed Eckersberg. Eckersberg mentions him for the first time in his diary on 7 December, 1828 (in Danish): "Visited Kloss who wants to paint seascapes, lent him a drawing of the brig Möen".

In the 1830s, Kloss became a private student and a close friend of Eckersberg. In his diary, Eckersberg describes how the two would often go on excursions together to look at the ships in the harbour and on the sea around Copenhagen. As an example, on 1 September 1830, Eckersberg writes in his diary (in Danish): "Yesterday afternoon at 5 o'clock two Russian liners and a frigate had arrived to Copenhagen. Rented a boat for 9 Mk at Toldboden and sailed out with Mr Kloss to take a look at these ships. ...".

The activities of the Russian navy in the waters around Denmark at the end of 1820s, were due to the tense relations between Russia and Turkey. As a result, the sea around Denmark was an area of interest for the great power of Russia with ships from the Russian navy often passing through Øresund and laying at anchor outside Copenhagen and Helsingør. Both Eckersberg and Kloss have painted several marine paintings with ships from the Russian navy. One of Eckersberg's most famous is "The Russian liner Asow and a frigate at anchor at Helsingør" from 1828 at the National Gallery of Denmark (inv. no. KMS608).

The influence of Eckersberg is clearly seen in this work, where Kloss has painted the Russian ships with great precision and attention to the details - just like his teacher.

DKK 75,000-100,000 / € 10,000-13,500



4



5

5
GABRIEL FERRIER

b. Nîmes 1847, d. Paris 1914

A young Algerian girl carrying a child. Signed and dated Gabriel Ferrier 1883. Oil on canvas. 163 x 107 cm.

Gabriel Ferrier was a French portrait painter and Orientalist. His first exhibit was at the Salon in 1869. He studied at the French Academy in Rome from 1873 to 1876. Back in France he specialized in painting portraits. In 1883, he took an extended trip to Algeria, where he created works in the Orientalist style of which the present painting is an example.

DKK 30,000-40,000 / € 4,050-5,400



6

6
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"To italienske hyrdedrenge siddende ved ilden". Two shepherd boys in the Roman Campagna. Unsigned. Dated Roma 1835. Oil on canvas laid on canvas. 22 x 29 cm.

Thorvaldsen's Museum, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981 no. M. 97. Here it is mentioned that Rørbye did not finish the boys' faces, these were later finished by Wilhelm Marstrand.

The present painting is a repetition of no. M. 98: "To hyrdedrenge i den romerske Campagne" (Two shepherd boys in the Roman Campagna), measuring 50 x 62 cm. That painting was sold at Bruun Rasmussen auction 650, 1998 no. 265 for DKK 780,000. Now located at the National Gallery of Scotland in Edinburgh (inv. no. NG 2707).

Rørbye began working on the larger painting on 18 December 1834, and finished it on 26 January 1835. In his diary on 28 March 1835, he mentions the present painting (in Danish): "Worked on a small copy of my painting of the shepherd boys".

Exhibited: Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 65.

Charlottenborg, "Udstilling af dansk Kunst fra Italien", 1909 no. 316.

Provenance: The estate of the late Martinus Rørbye, auction 1849 no. 41. Here is mentioned (in Danish): "Drengenes Ansigter dog ikke udførte" (The boys' faces are not finished).

The collection of C. von Bornemann (1905, 1909).

The collection of director Hans Tobiesen, his auctions, part III, Winkel & Magnussen 388, 1954 no. 99.

Museumsbygningens Kunstauktioner, May 2003, no. 37, reproduced p. 23.

Woolley & Wallis, Salisbury, Old Masters, British & European Paintings auction March 2020 no 354, reproduced p. 156. DKK 80,000-100,000 / € 11,000-13,500

7

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

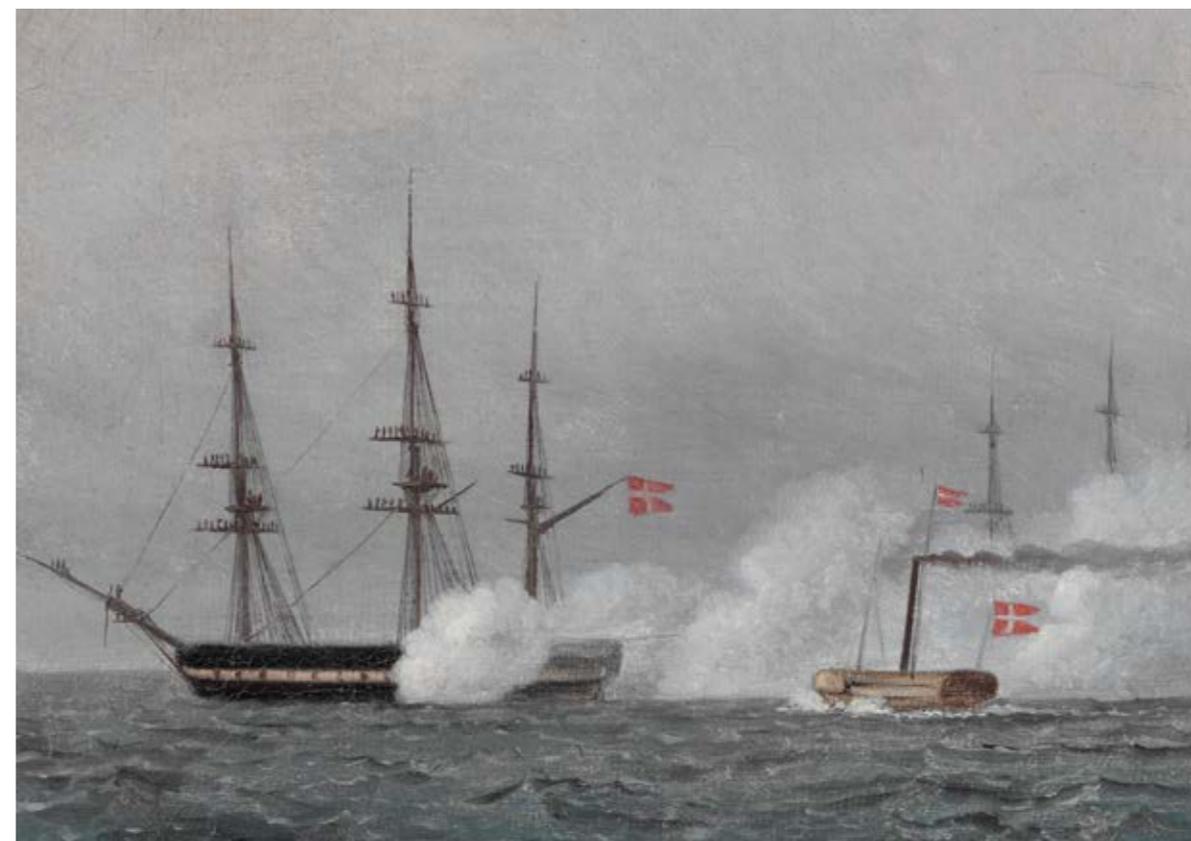
"Den 1. maj 1832. Prins Frederik går ombord på fregatten Havfruen for at gøre en sejltur".
1 May 1832. Prince Frederik goes on board the frigate Havfruen (the Mermaid) to make a sailing trip. Study. 1832. Unsigned. Oil on canvas laid on canvas. 19 x 26 cm.

The painting is a study for Hannover no. 463 "On 1 May 1832. Prince Frederik goes on board the frigate Havfruen (the Mermaid) 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 (in Danish): "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 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 60,000-80,000 / € 8,050-11,000



7



8

8
JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Profile portrait of Lars Buch (1753-1818), parish priest in Gamborg from 1789. Unsigned. Inscribed by H. M. Fenger on the reverse and numbered "505" and "221". Pencil, watercolour, and crayon on paper. Sheet size 23 x 18 cm.

Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel, 1991, no. 664, reproduced p. 425.

Literature: Henny Glarbo notes in Kunstmuseets Aarskrift, 1926-28, p. 413 (in Danish): "During a visit to Gamborg in 1796, Juel became a godfather for the priest Lars Buch's child in Gamborg Church"; the mother being Petronelle Maaløe.

Provenance: Dr. Theol. Rural Dean H. M. Fenger, his auction Winkel & Magnussen 85, 1930 no. 505. Here mistakenly described as "Lars Birch". DKK 10,000-15,000 / € 1,350-2,000

9
JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Elisabeth Henriette Sophie Bernstorff, née Blücher (1770-1807), married to Joachim count Bernstorff 1786. She wears a light blue dress with white bows, and a trim of lace ruffles around the neck and elbows, her hair is blond with tresses falling over her shoulders. Signed and dated Juel pinx. 1786. Oval. 70 x 55 cm. Period frame.

Literature: Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel, 1991. The present painting is mentioned as being almost identical to no. 387. No. 387 is reproduced on p. 226 in the catalogue.

Provenance: The family Blücher-Altona. Bruun Rasmussen auction 373, 1977 no. 105, reproduced on the frontispiece. Bruun Rasmussen auction 688, 2000 no. 1422, reproduced p. 93.

DKK 150,000-200,000 / € 20,000-27,000



9

10

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Udsigt fra våbenhuset i en landsbykirke". View from the porch of a village church. C. 1832. Unsigned. Oil on canvas. 29 x 20 cm.

Thorvaldsen, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M. 66.

Exhibited: Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 41.

Provenance: Miss J. F. Ipsen (1905). Bruun Rasmussen auction 482, 1986 no. 260.

Rørbye visited his wife Rose's family at Christianslund in Vester Egede in July 1832, and during this stay he painted several studies of the landscape with Gisselfeld and Vester Egede church.

This could be the view from the porch in Vester Egede church with a look through the open door over a thatched farm and further beyond the extensive Danish summer landscape. Is it Gisselfeld's red brick roofs you can see on the horizon? (See also cat. 11 and 26).

The open window was a popular motif in 19th-century European art. In 2012, The Metropolitan Museum of Art in New York held the exhibition "Rooms with a View. The Open Window in the 19th century," here Rørbye's well-known small window painting "View from the Artist's Window" (The National Gallery of Denmark inv. no. KMS7452) from 1825 was exhibited (cat. no. 15), along with the 'open-window' works by Caspar David Friedrich, Georg Friedrich Kersting, I.C. Dahl, Adolph Menzel and many more.

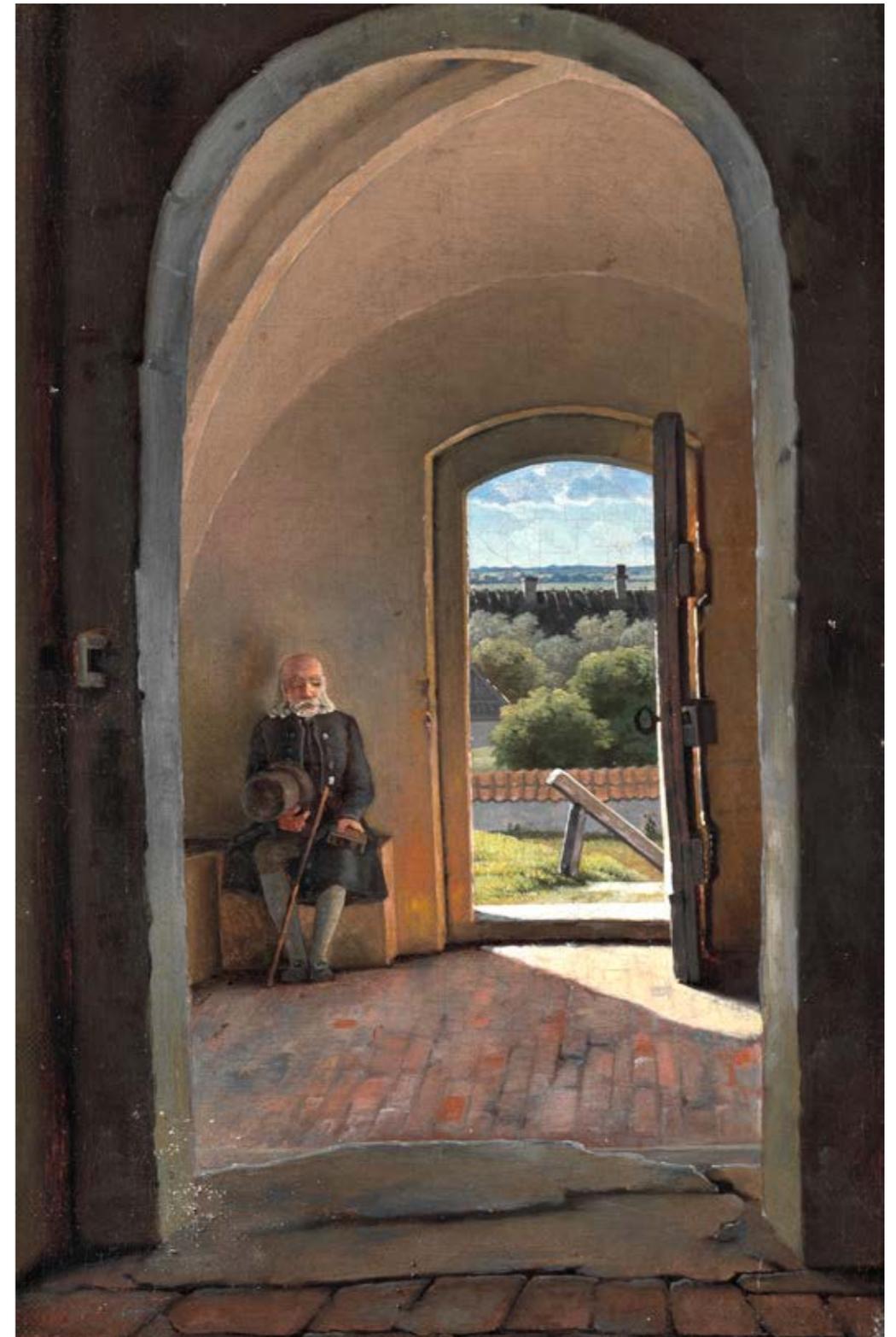
Regarding the open window as a motif, Sabine Rewald writes in the catalogue: "In it, the Romantics found a potent symbol for the experience of standing on the threshold between an interior and the outside world. The juxtaposition of the close familiarity of a room and the uncertain, often idealized vision of what lies beyond was immediately recognized as a metaphor for unwilling longing..." (p. 3) and a little later "The enduring appeal, however, lies in the inherent self-reflection of the painted motif: the rectangular or the square shape of the canvas perfectly echoes the window as a view on to the world." (p. 5).

The same thoughts apply to the present painting, where Rørbye has worked very consciously with the transition between the interior and the outside world.

We look out from the dark enclosed church room through the gate and into the partly illuminated porch, then further out through the open gate and into the open sunlit landscape. The view is markedly limited by the gate frame, and outside several obstacles are placed in the way of our gaze in the form of a railing, church walls, trees and rooftops, before it is able to disappear into the landscape and the horizon.

Curiously enough - and perhaps very telling - Miss J. F. Ipsen owned both this painting and the above-mentioned "View from the Artist's Window" in 1905 when they were both exhibited in Kunstforeningen.

DKK 80,000-100,000 / € 11,000-13,500



10

11

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Parti fra Vesteregede". Landscape from Vester Egede. Unsigned. Dated 1833. Oil on paper laid on canvas. 26 x 35 cm.

Thorvaldsen, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M. 71.

Exhibited: Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 44.

Provenance: Hjalmar Lautrup (1905). Bruun Rasmussen auction 280, 1972 no. 355.

In the summer of 1832, Rørbye and his wife Rose, are staying with Rose's sister, Emilie, who was married to district judge Hans Lautrup (1796-1844) and lived at Christianslund in Vester Egede. Here, Rørbye had ample opportunity to draw and paint the beautiful landscape. In the present painting you can see the characteristic slightly hilly Sjælland (Zealand) summer landscape with forests, fields and small thatched farmhouses. In the middle, a little to the left in the picture, is the, at the time, whitewashed Vester Egede church, and in the background to the right you see the red roof tiles and whitewashed gables of Gisselfeld. A winding road in the foreground leads us into the picture and into the landscape.

The white medieval church no longer exists, today there is a red stone church in Romanesque style. The whitewashed manor house has been restored to its original style, a Renaissance red brick building. (See also cat. 10 and 26).

From this particular summer vacation, a small drawing by Rørbye is known, one that depicts an interior from the garden room at Christianslund, where the many female family members sit bent over their needlework ("Martinus Rørbye", Thorvaldsen's Museum, 1981 no. 26). The boy, Hjalmar Lautrup (1828-1906), who is four years old in the drawing, sticks his head out behind the backs of two of his aunts. It is this little boy who in 1905 owns the present painting, when it is exhibited at Kunstforeningen. It is probably inherited from his parents, who may have received it as a gift from the artist as a thank you for the stay.

DKK 80,000-100,000 / € 11,000-13,500



11



HANS JØRGEN HAMMER

b. Copenhagen 1815, d. Rome 1882

A female nude putting on her slippers. Model study. Madam Hack. 1843. Unsigned. Oil on canvas. 126 x 92.

Hans Jørgen Hammer was a student of C. W. Eckersberg. In the summer of 1841 and 1843, he participated in Eckersberg's famous summer classes, where Eckersberg introduced the students to drawing and painting nude female models – in 1841 a model named Florentine sat for the students and in 1843 the model was Madam Hack.



In 1843, Hammer participated in Eckersberg's summer classes alongside the painters Jens Vilhelm Top (1812-1883), Joel Ballin (1822-1885), Friedrich Theodor Baasch (1819-1872) and Carl Balsgaard (1812-1893). Madam Hack sat as a model for two sessions, and we know that the present work is from the second session (25 July - 13 September), since Carl Balsgaard also painted Madam Hack in this specific pose, and he only participated in the second session.

Madam Hack is seen from different points of view in the various nude paintings of her. In Eckersberg's famous work from this session, "Nude Woman Putting on Her Slippers" (The Glyptotek inv. no. MIN 2062) the model is seen from the left side and at an angle from behind. In Balsgaard's study she is seen from the left side straight on, and in Hammer's work the model is seen from the left side at an angle from the front. There is also a known nude, where she is seen from the right side, and one where she is seen almost from the front.

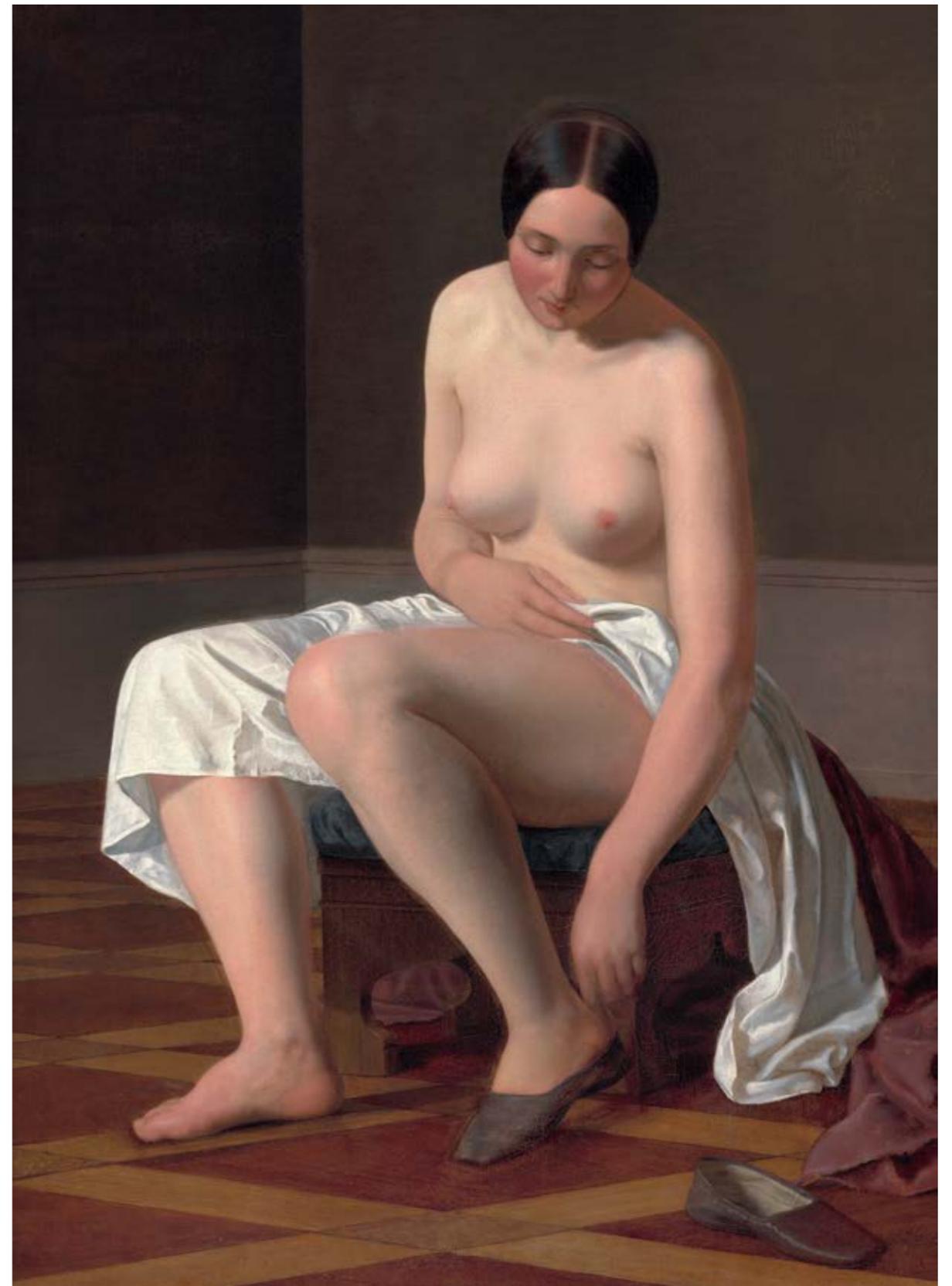
The students often worked in large formats as can be seen in the present painting, while Eckersberg typically worked in a smaller format – his "Nude Woman Putting on Her Slippers", for instance, measures 65 x 46 cm.

C.W. Eckersberg:
"Nude Woman Putting on Her Slippers"
1843
Oil on canvas. 65,5 x 46 cm.
Photo: Ny Carlsberg Glyptotek,
Copenhagen

On 13 September 1843, Madam Hack sat as a model for the last time and on 16 September Eckersberg wrote in his diary (in Danish): "At the Painting School, where the five painters, Top, Ballin, Balsgaard, Baasch and Hammer today finished their figure paintings."

Literature: ""Den nøgne Guldalder. Modelbilleder. C. W. Eckersberg og hans elever", The Hirschsprung Collection, 1994. Several works from the second session with Madam Hack can be seen in the exhibition catalogue.

*Provenance: Bruun Rasmussen auction 705, 2002 no. 1042, reproduced p. 31.
DKK 200,000-300,000 / € 27,000-40,500*





13

13
VIGGO PEDERSEN

b. Copenhagen 1854, d. Roskilde 1926

"Sct. Ibs gl. Kirkeskib og Domkirken. Roskilde. Vinterformiddag". View from Roskilde with St. Ib's Church and the Cathedral. Winter morning. Signed and dated Viggo Pedersen 1921. Oil on panel. 50 x 60 cm.

Exhibited: Den Frie Udstilling, 1921 no. 204.

DKK 20,000-25,000 / € 2,700-3,350



14

14
JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

Profile portrait of a young gentleman wearing a green coat over a brown waistcoat and a high collar. Double signed and dated Johan Lundbye Januar 1836, and with monogram 36. Oil on panel. 18 x 17 cm. Unframed.

Johan Thomas Lundbye (1818-1848) painted the present portrait in 1836 and gave it to his brother Theodor Louis Lundbye (1816-1907). Theodor Louis Lundbye gave the painting to his son Philip Julius Bornemann Lundbye (1849-1912); thence by descent until today.

In the late 19th century, Philip Julius Bornemann Lundbye was hired as an estate manager in Östermyra Bruk in Central Finland. Around 1890, he purchased part of the manor he managed, but went bankrupt a few years later. The family had to move, and they came to Helsinki. His daughter, Annette Elisabeth Lundbye, married the former Danish sea captain Erik Hansen Hermansen, who worked in Finland. Philip Julius Bornemann Lundbye gifted the painting to the couple as a wedding gift.

In 1912, Philip Julius Bornemann Lundbye took his own life. His wife moved back to Denmark with some of the children. The daughter Annette Elisabeth Hermansen remained in Finland with her husband and the painting stayed with her. The couple had three children. They gifted their eldest son Hans Hermansen (1905-1983) the painting as a wedding present when he married the Finnish woman Aino Inkeri Helenius.

Hans Hermansen and Aino Inkeri Hermansen left the painting to their daughter, who left it to a close relative of hers - the present owner.

DKK 25,000-30,000 / € 3,350-4,050

15

WILHELM BENDZ

b. Odense 1804, d. Vicenza 1832

Portrait of Marie Raffenberg (1811-1845), the artist's fiancée. C. 1830. Unsigned. Oil on canvas. 25 x 21 cm.

Exhibited: *The Hirschsprung Collection, "Wilhelm Bendz. Et ungt kunstnerliv. 1804-1832", 1996 no. 42, reproduced p. 107.*

The catalogue contains the following description of the portrait and its provenance:

"In this newly discovered portrait of Marie Raffenberg, Wilhelm Bendz has painted three quarters of her figure, sitting in the Louis XVI chair that stood in his home [...] She is wearing her engagement ring on her right hand. The painting, which has always been in the family's ownership, can be traced back to Just Thiele (1843-1916), who was the son of Secretary at the Academy of Fine Arts, Just Mathias Thiele (1795-1874), and married to Malvina Frederikke Raffenberg. She was the daughter of Mads Emil Raffenberg, brother of Michael and Marie Raffenberg." (p. 107)

Provenance: Just Thiele (1843-1916). Thence by descent in the family. Søren Thiele Plum (1996).

Marie Raffenberg was the sister of Bendz' close friend, the lawyer Michael Raffenberg, who can be seen in several of Bendz' works, including "A Smoking Party" from 1827-1828 (The Glyptotek, inv. no. MIN 1881) and "The Raffenberg Family" from 1830 (inv. no. KMS7594). Michael Raffenberg was very interested in art, and for a number of years he was on the board of the Art Society (Kunstforeningen) in Copenhagen.

Bendz has painted at least four portraits of his fiancée Marie Raffenberg. One of these works is a small portrait (16.5 cm x 13.5 cm) painted on copper in 1831 (The National Gallery of Denmark, inv. no. KMS 1652), which Bendz probably painted for himself, so he could bring it with him on his long journey to Italy, which he embarked on in June of 1831.

On 18 July 1832, Bendz writes home to Marie from Munich:

"You are my most precious treasure here on earth, and afterward comes my art – without my art, I would be nothing, but I must try to reach the goal that no one reaches, or as close as my abilities will take me." (Wilhelm Bendz' travel letters in "Wilhelm Bendz. Et ungt kunstnerliv. 1804-1832", 1996, p. 223).

Marie Raffenberg and Wilhelm Bendz were never married. Bendz died of illness during his trip to Italy in Vicenza on 15 November, 1832.

Marie Raffenberg married the Member of the Chancellery B. C. Grønberg in 1840 and, like her fiancé, died prematurely in 1845. DKK 50,000-75,000 / € 6,700-10,000



15



16

16
L. A. RING

b. Ring 1854, d. Roskilde 1933

Winter landscape with a muddy road winding its way past a whitewashed farm. Signed and dated L. A. Ring 1907. Oil on canvas. 34 x 29 cm.

Provenance: Bruun Rasmussen auction 521, 1989 no. 269, reproduced p. 34.

DKK 50,000-60,000 / € 6,700-8,050

17
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

From Villa d'Este. A summer day. Signed and dated J. la Cour Villa d'Este 24.6.98. Oil on canvas. 44 x 45 cm.

DKK 30,000-35,000 / € 4,050-4,700

18
P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

View of a meadow with grazing horses, summer. Unsigned. Inscribed on the reverse of the stretcher with monogram and P. C. Skovgaard 1850. Oil on canvas. 27 x 34 cm.

Provenance: Bruun Rasmussen auction 526, 1989 no. 85, reproduced p. 72.

DKK 30,000-40,000 / € 4,050-5,400



17



18



19

19
CARL FREDRIC VON BREDA

b. Stockholm 1759, d. s.p. 1818

Portrait of baron Carl Bunge wearing the Swedish national costume ("Svenska dräkten") in black and red, and a white silk collar with lace trimmings. Draped over his right shoulder and chest a black cape with a red lining, and on his left chest he wears the Order of the Sword. Signed and dated C. F. v. Breda 1800. Oil on canvas. 76 x 63 cm.

Provenance: *The collection of Josef Sachs, Stockholm 1951, no. 493. Bukowski auction 384, 1969 no. 17.* DKK 30,000-40,000 / € 4,050-5,400



20

20
C. W. ECKERSBERG, SCHOOL OF, 1820S

A little girl with a fruit basket. Unsigned. Oil on canvas. 50 x 38 cm. Period frame. Provenance: *Bruun Rasmussen auction 61, 1955 no. 13, reproduced p. 86. Here fully attributed to Christoffer Wilhelm Eckersberg.*

The little girl's white dress is beautifully painted and with great detail. The numerous folds in the ruffle along the neckline, the puff sleeves and the ribbon under the chest have been highlighted by the artist in countless different shades of white and delicate grey to mimic light and shadow and plasticity. The dress and its draping are very reminiscent of Julie Eckersberg's white dress in Christoffer Wilhelm Eckersberg's portrait of his young wife from 1817 (The National Gallery of Denmark, inv. No. KMS1763).

DKK 30,000-40,000 / € 4,050-5,400



21

21
THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

Rocky coast, 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 on 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 descent.

DKK 50,000-75,000 / € 6,700-10,000



22

22
HEINRICH BUNTZEN

b. Kiel 1803, d. Frederiksværk 1892

Raphael's studio in Rome's Borghese gardens. At the studio two gentlemen in conversation. Presumably the sculptor Bertel Thorvaldsen and the artist himself. Unsigned. Oil on canvas. 27 x 36 cm.

Provenance: Bruun Rasmussen auction 418, 1980 no. 22.

The studio was incredibly popular with the painters in the 19th century. Besides Buntzen, the Danish painters C. W. Eckersberg, Martinus Rørbye and Jørgen Roed, to name a few, have also painted the iconic studio. It was also called Casa Cenci. The studio does not exist today. DKK 40,000-60,000 / € 5,400-8,050

From a Private Danish Collection

Lots 23-31



23

23 WILHELM MARSTRAND

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

"En improvisator". An Italian improviser entertaining a group of people outside an osteria. Signed and dated W. M. 1853. Oil on canvas. 38 x 53 cm.

A watercolour by Marstrand with the same motif but with small variations is also included in this auction (see cat. no. 147).

A painting from the same year, titled (in Danish): "An improviser. A fisherman from Ischia is improvising for the young girls on his lute", with the measurements 42 x 57 cm was exhibited at the Mastrand exhibition at Kunstforeningen in 1898 no. 301.

Provenance: The collection of art dealer Viggo Winkel, joint owner of the Danish auction house Winkel & Magnussen. Bruun Rasmussen auction 343, 1976 no. 83, reproduced p. 21. Bruun Rasmussen auction 448, 1983 no. 67, reproduced in colour p. 69. Private Danish collection.

DKK 250,000-350,000 / € 33,500-47,000





24

24
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Piazza Marina i Palermo. Til højre kirken S. Maria della Catena". Piazza Marina in Palermo. To the right the church of Santa Maria della Catena. Signed and dated M. R. Palermo 1840. Oil on canvas. 31 x 48 cm.

Thorvaldsen, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M. 179. A study for no. M. 215 "Folkeliiv ved havnen i Palermo" (Harbour scene, Palermo) from 1844 at Thorvaldsen Museum (inv. no. B287).

Exhibited: Charlottenborg, "Udstilling af dansk Kunst fra Italien", 1909 no. 321. Kunstforeningen, "Arbejder af M. Rørbye", 1930 no. 9.

Literature: Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 110 (not exhibited).

Provenance: The artist's wife Rose Rørbye (1810-1859), her estate auction 1860 no. 8. Here acquired by chemist Alfred Benzon, his son chemist Otto Benzon (1905, 1909), his widow Ellen Benzon (1930). Bruun Rasmussen auktion 201, 1966 no. 185, reproduced p. 47. Bruun Rasmussen auktion 481, 15. januar 1986, no. 144, reproduced. Private Danish collection.

Rørbye mentions this painting several times in his travel journal from his second trip to Italy 1839-1841, from the time he began working on the painting on 4 September 1840 until he finished it on 13 September.

DKK 600,000-800,000 / € 80,500-110,000



25

C. W. ECKERSBERG

b. Bläkrog near Aabenraa 1783, d. Copenhagen 1853

"Scene under Søslaget i Køge Bugt d. 1. Juli 1677". The Battle of Køge Bay on 1 July 1677. 1834-1835. Unsigned. Oil on canvas. 80 x 113 cm.

Philip Weilbach, a Catalogue Raisonné of the Works of C. W. Eckersberg, 1872, p. 255 under (in Danish): "Paintings from the sea and Life on the sea, made in the years 1821-1851".

Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898 no. 499.

Exhibited: Charlottenborg 1835 no. 2. The Academy's exhibition held on the occasion of the coronation of Christian VIII and Caroline Amalie, 1840 no. 47. Kunstforeningen, "C. W. Eckersberg-udstillingen", 1895, no. 277.

Literature: "Kunst i privat eje" (Works of art in Private Collections), 1944, vol. I, mentioned p. 140-141, reproduced p. 141.

Provenance: Acquired by Chamberlain P. B. Scavenius (1836). Landlord J. F. Scavenius (1872). Merchant Harry Levin (1898). In 1929 acquired by Winkel Magnussen. Agathe and Knud Neye's collection (1944), their sale "Dansk Guldalderkunst", Bruun Rasmussen auction 409, 1980 no. 1, reproduced p. 12. Private Danish collection.

Eckersberg mentions the painting several times in his diary 1834-1835.

On 22 September 1834 he notes (in Danish): "Worked all day on a composition for a painting depicting "1 July 1677". On 27 September 1834: "Started applying a scene from the Battle of Køge Bay". On 3 February 1835: "Resumed working on the Battle of Køge Bay" and finally on 22 March 1835: "Finished a painting depicting a scene during the naval battle etc."

DKK 1,500,000-2,500,000 / € 200,000-335,000



25





26

26
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Udsigt til Vesteregede fra stien til Sophiehøj". View towards Vester Egede from the footpath to Sofiehøj. Signed and dated M. R. 1832. Oil on canvas. 24 x 34 cm. *Thorvaldsen, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M. 62.*

Exhibited: Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 37.

Provenance: Head of department H. Gram (1905). Bruun Rasmussen auction 433, 1981 no. 172, reproduced p. 37. Private Danish collection.

In the summer of 1832, Rørbye and his wife Rose are staying with Rose's sister, Emilie, who was married to district judge Hans Laurrup (1796–1844) and lived at Christianslund in Vester Egede. Here, Rørbye had ample opportunity to draw and paint the beautiful landscape. In the present painting you see the beautiful, slightly hilly landscape without any buildings, just with trees and rose-shining meadows with sheep, a rider in the distance and a couple strolling along the path. (See also cat. 10 and 11).

DKK 150,000–200,000 / € 20,000–27,000



27

27
JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

The bleaching ground at Vognserup Manor. Signed with monogram and dated 1845. Oil on canvas. 48 x 64 cm.

Karl Madsen, A Catalogue Raisonné of the Works of J. Th. Lundbye, 1895, no. 186, mentioned p. 151–152 and reproduced p. 151.

Exhibited: Charlottenborg 1845 no. 184, here acquired by Orla Lehmann for 50 Rd. Kunstforeningen 1893 no. 103. Rådhusudstillingen af Dansk Kunst til 1890, 1901 nr. 1175.

Reproduced: "Kunst i Danmark, Ny Række. III, Karl Madsen, Malerier af Johan Thomas Lundbye", 1931, no. 40.

Literature: Karl Madsen, "Johan Thomas Lundbye", 1949, reproduced p. 199 and mentioned p. 200.

Provenance: County Governor Orla Lehmann (1845). Dr. phil. G. Rode. V. Rode. Mrs A. Rode, née Plough (1895). The collection of Consul General Johan Hansen no. 1013, his auction Winkel & Magnussen 126, 1932, part III, no. 109, reproduced p. 4 (the frontispiece). Merchant Carl Schepler. Bruun Rasmussen auction 410, 1980 no. 58, reproduced p. 27. Private Danish collection.

Lundbye mentions the painting in his diary 27 February 1845. DKK 800,000–1,000,000 / € 110,000–135,000

28

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"En søkyst. Danske fiskere er i begreb med at gå ud på fangst". A sea coast. Danish fishermen about to go fishing. Signed and dated E 1832. Oil on canvas. 31 x 45 cm.

Philip Weilbach, a Catalogue Raisonné of the Works of C. W. Eckersberg, 1872, p. 254 under (in Danish): "Paintings from the sea and life on the sea, made in the years 1821-1851".

Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898 no. 466.

C.W. Eckersberg writes in his diary 8 October 1832 (in Danish): "Started on a small painting depicting fishermen at work" and writes again 1 November same year (in Danish): "The small painting, depicting fishermen about to set out, was completed".

The painting is lithographed by Peter Henrik Gemzøe (1811-1879).

Exhibited: Charlottenborg 1833 no. 2. Kunstforeningen, "C. W. Eckersberg-udstillingen", 1895, no. 262.

Literature: Emil Hannover, "C. W. Eckersberg", Copenhagen 1898, p. 165 and p. 382-383. In this, a reproduction of a description, found among Eckersberg's papers, of the painting: "The viewer is on a low shore in front of a fishing village and has a view of the sea, in the distance some ships are seen sailing for a brisk wind, on a clear morning. The wind blows in towards the land. Three fishing families, who are joint owners of a boat, have put this in the water, some of them are still busy making it look smart, while others bring the combined fishing nets and gear to the shore and in the boat. A couple of children are playing, a little boy with his little ship, over which the parents seem to rejoice. At the edge of the shore, in addition to some fishing gear, is a piece of a mast, ship anchors, etc. from a stranded ship, you can see pieces of its wreck protruding from the water at some distance from the shore and another fishing boat that has sailed out".

Provenance: Privy Councillor Nicolai Abraham Holten (1833). Merchant E. le Maire (1898). Engineer Johan Petersen's collection, his auction Winkel & Magnussen 180, 1935 no. 25, reproduced p. 11. Farmer Hans Larsen, Ibstrup. Bruun Rasmussen auction 437, 1982 no. 340, reproduced p. 25. Private Danish collection.

DKK 800,000-1,000,000 / € 110,000-135,000



28



29

29
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Torvet i Amalfi". The square in Amalfi. Signed and dated M. Rørbye Roma 1840. Oil on canvas. 66 x 89 cm.

Thorvaldsen, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M. 162.

Exhibited: Charlottenborg 1842 no. 38. Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 106. "Charlottenborg, "Udstilling af dansk Kunst fra Italien", 1909 no. 320.

Provenance: Commissioned directly from the artist by Privy Councillor Nicolai Abraham Holten in 1839. His auction 1851 no. 45. Here acquired by merchant E. le Maire (1905, 1909). Bruun Rasmussen auction 380, 1978 no. 90, reproduced p. 33. Private Danish collection.

The much-travelled Rørbye visited Italy twice, in 1834-37 and again in 1839-41, and the studio picture here from his second trip to Italy is based on a study "Parti af torvet i Amalfi" (View of the square in Amalfi) from 1835 (no. M. 120 in the catalogue raisonné) from his first trip. That painting sold at Bruun Rasmussen auction 883 no. 139 in November 2018 to the National Gallery of Denmark for DKK 3,000,000.

Rørbye mentions the present painting several times in his travel journal and in letters home from Rome in the period from the time he began working on the painting on 5 November 1839 until he finished it on 3 April 1840.

DKK 3,000,000-4,000,000 / € 405,000-540,000



VILREFFI



30

30
CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"Det indre af kirken S. Lorenzo Fuori i Rom". The inside of the Church of San Lorenzo Fuori le mura in Rome. Study. Signed and dated C. H. 1837. Oil on paper laid on canvas. 34 x 36 cm.

Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen, 1901, no. 130, mentioned p. 75 and 78. The present work is a study for no. 131 "Det indre af kirken San Lorenzo Fuori ved Rom" from 1838.

Provenance: The estate auction of Constantin Hansen, 1880 no. 44. Kaptajn F. Hansen. Bruun Rasmussen auction 573, 1992 no. 44, reproduced p. 44. Private Danish collection.

DKK 200,000-300,000 / € 27,000-40,500



31

31
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Den læsende abate". Young priest reading. Signed and dated M. Rørbye 1838. Oil on canvas. 40 x 29 cm.

Thorvaldsen, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M. 152. A repetition of "Den læsende abate" from Subiaco 1836 (no. M. 139 in the catalogue).

Provenance: Bruun Rasmussen auction 39, 1953 no. 67, reproduced p. 23. Private Danish collection. DKK 600,000-800,000 / € 80,500-110,000



32

32
CONSTANTIN HANSEN

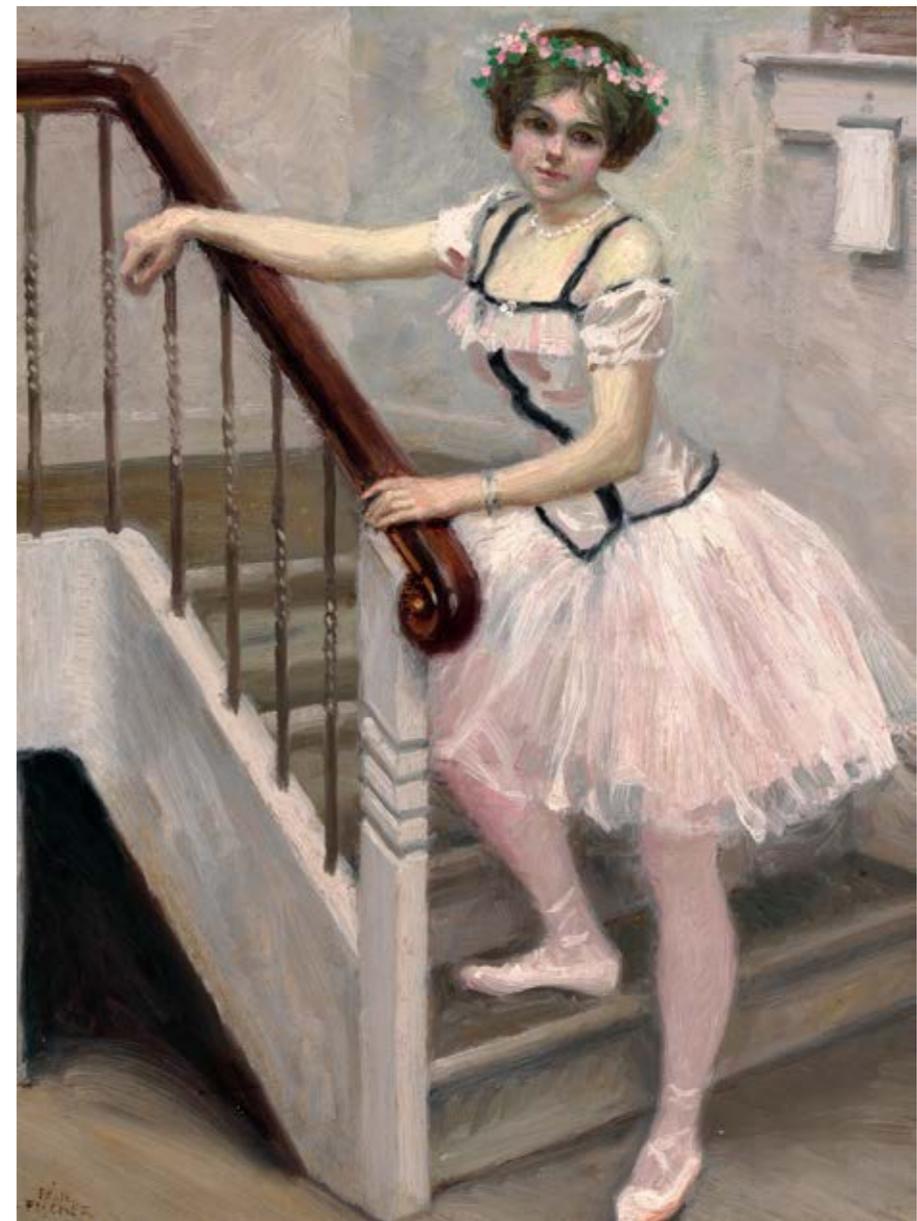
b. Rome 1804, d. Frederiksberg 1880

"Malerkunstens genius". The Genius of painting. C. 1858. Signed Const. H. Oil on canvas. 37 x 29 cm.

Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen, Kunstforeningen, 1901, no. 375.

Provenance: Vilhelmine Amalie Ottesen, widow after the flower painter O. D. Ottesen (1901). Bruun Rasmussen auction 249, 1970 no. 358.

DKK 60,000-80,000 / € 8,050-11,000



33

33
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A young ballerina with flowers in her hair standing by a staircase. Presumably one of the artist's daughters. Signed Paul Fischer. Oil on canvas. 39 x 30 cm. *DKK 30,000-40,000 / € 4,050-5,400*



34



35

34
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A winter day outside an old farmhouse in Jyderup. Signed and dated P. Mønsted Jyderup 1924. Oil on canvas. 69 x 87 cm.

Provenance: Bruun Rasmussen auction 415, 1980 no. 178, reproduced p. 41. Bruun Rasmussen auction 410, 1980 no. 152, reproduced p. 76.

DKK 50,000-75,000 / € 6,700-10,000

35
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A winter day at Kongens Nytorv in Copenhagen. 1918. Signed Paul Fischer. Oil on canvas. 65 x 100 cm.

Provenance: Bruun Rasmussen auction 443, 1982 no. 270, reproduced in colour p. 173. DKK 400,000-600,000 / € 54,000-80,500



36

36
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A spring day outside a thatched farmhouse with an elderly woman knitting and her grandchildren by her side. The garden is in bloom with an abundance of colourful tulips. Signed and dated P. Mønsted Hovby 1915. Oil on canvas. 48 x 71 cm.

Hovby is a small village on South Zealand.

Provenance: Bruun Rasmussen auction 517, 1988 no. 108, reproduced p. 90.

DKK 60,000-80,000 / € 8,050-11,000



37

37
PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

Children playing on the beach, in the background a row of houses. Signed Peter Ilsted. Oil on canvas. 52 x 66 cm.

Provenance: Bruun Rasmussen auction 532, 1989 no. 140, reproduced p. 119.

DKK 150,000-200,000 / € 20,000-27,000



38

38
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Skagen Sønderstrand. Tre optrukne både nær ved havet. Den forreste er mørkeblå. Sejlene er foldede sammen om masterne. Gråvejr." Skagen Sønderstrand. Three boats lying on the beach near the sea. The front one is dark blue. The sails are folded around the masts. Overcast day. Signed and dated S. K. 23. Juni 82. Oil on canvas. 32 x 48 cm

H. Chr. Christensen, *A Catalogue Raisonné of the Works of P. S. Krøyer, Cph. 1923, no. 272.*

Exhibited: "P. S. Krøyers mindeudstilling Charlottenborg", 1910 no. 113.

Provenance: Jeweller Georg Hertz (1910). The collection of the stockbrokers Johan and Martin Levin, their auction February 1923 no. 65. Here acquired by merchant Julius Tafdrup. Bruun Rasmussen auction 500, 1987 no. 48, reproduced 36.

19 June 1882, Krøyer arrives in Skagen for the first time, and the present work is one of his first paintings from Skagen and probably the first from Skagen Sønderstrand.

When Krøyer arrived in Skagen, the weather was so bad, that he decided to paint an interior as one of his first works. That became "I købmandens bod, når der ikke fiskes" (At the grocery shop when there is no fishing) (The Hirschsprung Collection, inv. no. 3083). For that painting, he made a sketch on 26 June (The Hirschsprung Collection, inv. no. 209) and even earlier a drawing (The Hirschsprung Collection, sketch book inv. no. 7040). But on 23 June, he ventures out on to the beach to paint this sketch of two fishermen by their boat. Thus, in one of his earliest paintings from Skagen, Krøyer recognises the picturesque possibilities with the motif of fishermen on the beach, which would become one of his favoured in Skagen.

DKK 300,000-500,000 / € 40,500-67,000





39

39
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Autumn day at Nyboder in Copenhagen with the statue of Christian IV. Signed. Paul Fischer. Oil on panel. 32 x 39 cm.

Provenance: Bruun Rasmussen auction 541, 1990 no. 78, reproduced p. 60.

DKK 40,000-60,000 / € 5,400-8,050

40
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

View from the fish market at Gl. Strand in Copenhagen. Signed Paul Fischer. Oil on canvas. 39 x 55 cm.

Bruun Rasmussen auction 461, 1984 no. 71, reproduced p. 29.

DKK 80,000-100,000 / € 11,000-13,500

41
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

"Regn og Blæst ved Dr. Louises Bro". A windy and rainy day on Queen Louise's Bridge in Copenhagen. Signed Paul Fischer. Oil on panel. 25 x 20 cm.

Provenance: The artist's estate auction 1934 no. 137.

DKK 30,000-40,000 / € 4,050-5,400



40



41



42

42
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with a young woman sewing. Signed C. Holsøe. Oil on canvas. 56 x 58 cm.

DKK 60,000-80,000 / € 8,050-11,000

43
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with a woman sitting by the window reading. Signed C. Holsøe. Oil on canvas. 56 x 71 cm.

DKK 100,000-125,000 / € 13,500-17,000

44
HANS HILSØE

b. Thystrup near Faxø 1871, d. 1942

An interior with a woman sitting on a sofa. The sunlight is reflected on the wall. Signed H. Hilsøe.

Oil on canvas. 57 x 67 cm.

DKK 20,000-30,000 / € 2,700-4,050



43



44



45

45
L A U R I T S T U X E N

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

A summer day with children on the beach at Skagen. Signed and dated L. T. 02. Oil on canvas. 32 x 46 cm.

In 1901, Laurits Tuxen and his wife bought Madam Bendsen's Cottage in Skagen to use as their summer house. This marked the beginning of Tuxen's career as a Skagen Painter, with a special focus on the vitalistic and sunlit coastal views which came to dominate his production in these years.

In the present painting, he must have gone down to the beach to paint with all the little grains of sand that have settled on the surface. Maybe it's one of his daughters who is sitting in the sand?

DKK 100,000-125,000 / € 13,500-17,000



46

46^{ARR}
J O H A N N E S L A R S E N

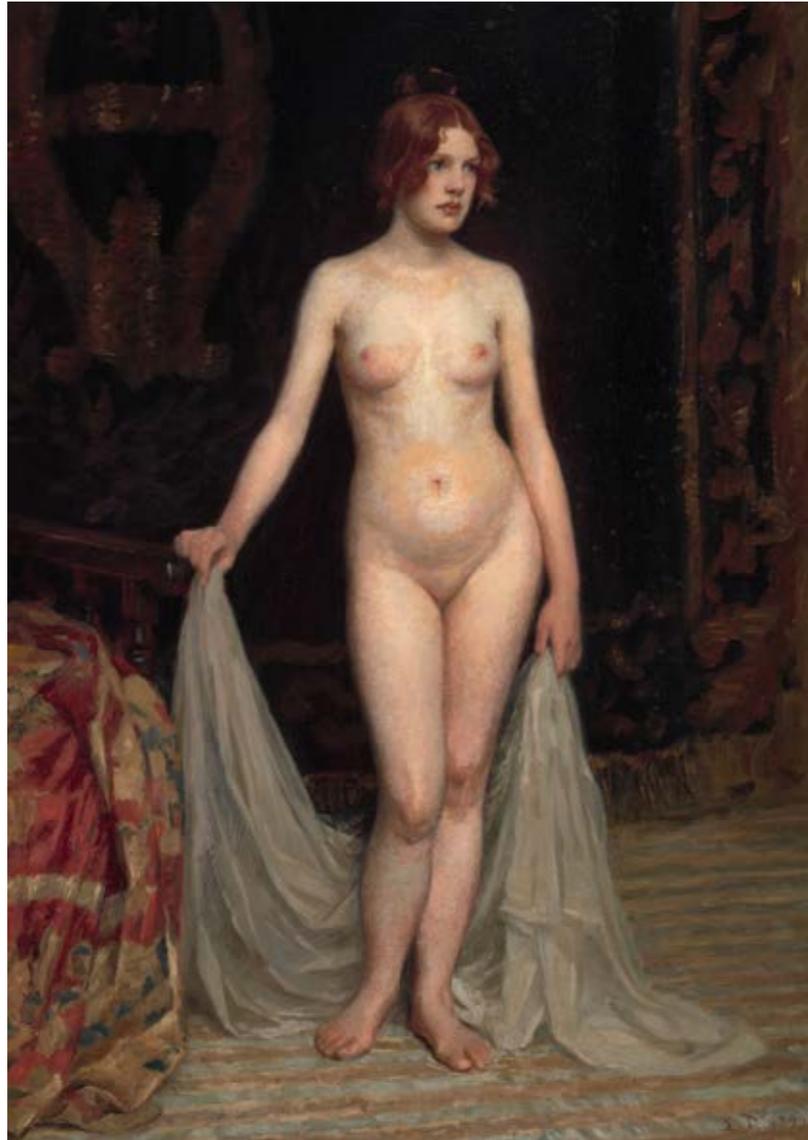
b. Kerteminde 1867, d. s.p. 1961

Greylag geese at Lake Filsø. Signed with monogram and dated 1920. Oil on canvas. 96 x 128 cm.

Filsø or Fiilsø in Southwest Jutland, used to be the second largest lake in Denmark spanning an area of more than 30 square kilometers. In the middle of the 19th century, the farmers began to drain the lake in order to extend the farmland. This continued until the 1940s. In the last part of the 20th century, part of the land was preserved, and in 1977 it was designated as an international protected wetlands (a nature reserve) and the lake has now been re-established. Filsø is situated on the flyway for several hundred thousand migrating birds, and has once again become an important stop-over spot for geese, ducks, swans and golden plover. Several islets have been established, which attract many breeding birds.

Due to the beautiful landscape and the varied bird life, Johannes Larsen was very fond of painting around Filsø.

DKK 80,000-100,000 / € 11,000-13,500



47

47
LAURITS TUXEN

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

"Stående model". Standing female nude. Signed and dated L. T. 1899. Oil on canvas. 56 x 41 cm.

Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, no. 529.

Provenance: Bruun Rasmussen auction 65, 1955 no. 111. DKK 60,000-80,000 / € 8,050-11,000



48

48
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman standing in the light of the sunset at Skagen Beach. Signed with monogram and dated 04. Oil on canvas. 36 x 63 cm.

DKK 80,000-100,000 / € 11,000-13,500



49

49
KARL WILHELM GÖTZLOFF

b. Dresden 1799, d. Napoli 1866

View from the Bay of Naples with Mount Vesuvius in the distance. Signed C. Götzloff. Oil on canvas. 60 x 93 cm.

From 1814 to 1821, Karl Wilhelm Götzloff attended the Dresden Academy of Fine Arts where he, among others, studied under Caspar David Friedrich and Johan Christian Dahl. He visited Italy several times in the beginning of the 1820s, and in 1824, he accompanied Baron Karl Friedrich Emich von Uexküll, an art collector, on a trip to Sicily and Malta. The baron employed him, and he relocated to Naples in 1825. In 1827, he served as art teacher to Prince Leopold I.

He became a full member of the Academy in Dresden in the 1830s. In 1835, he was appointed Court Painter to Ferdinand II, King of the Two Sicilies.

In 1846, Friedrich Wilhelm IV appointed him the "Agent for Antiquities" for the museums of Berlin. His reputation had spread so far that he got commissions from the Royal Family in Russia.

DKK 60,000-80,000 / € 8,050-11,000



50

50
CHRISTIAN ECKARDT

b. Copenhagen 1832, d. s.p. 1914

View from the harbour of Venice with the Campanile di San Giorgio Maggiore on the left and the Campanile di San Marco on the right. Signed and dated C. Eckardt 1855. Oil on canvas. 52 x 77 cm.

In the years 1853 to 1856, Christian Eckardt travelled to both Germany and Italy.

Exhibited: Presumably Charlottenborg 1856 no. 14 as "Parti af havnen i Venedig" (View from the harbor in Venice). DKK 40,000-60,000 / € 5,400-8,050

51
AXEL SCHOVELIN

b. Copenhagen 1827, d. Frederiksberg 1893

Landscape in the light of the sunset. A boy is going on a fishing trip. Signed Axel Schovelin. Oil on canvas. 85 x 127 cm.

DKK 20,000-25,000 / € 2,700-3,350



51



52

52
C. W. ECKERSBERG,
SCHOOL OF, 1830S

The Monastery of San Lorenzo Fuori le Mura. Unsigned. Oil on copper. 35 x 43 cm.
After C. W. Eckersberg's painting, Emil Hannover no. 196, painted in Rome 1813-1816. That one was sold at the estate auction after Eckersberg.

Several of Eckersberg's paintings from Rome decorated the walls in his home at Charlottenborg. When Eckersberg's students came to visit their master, they were able to test their technical skills by copying his works. This must have been the case with the painting here.

DKK 25,000-30,000 / € 3,350-4,050

53
WILHELM MARSTRAND

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

A Roman carnival. Young women are handing out small bouquets of flowers to the gentlemen on the road. Presumably on Via del Corso. Unsigned. Oil on canvas. 85 x 67 cm.

Marstrand was in Italy several times - the first time in 1836 and the last time in 1869. He has made several carnival scenes in both Rome and Venice.

Provenance: Bruun Rasmussen auction 647, 1998 no. 121. Bruun Rasmussen auction 671, 1999 no. 223.

DKK 150,000-200,000 / € 20,000-27,000



53



54

54

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View of the town of Nysted and Ålholm Castle. In the foreground rosebushes. Signed and dated P. Mønsted 1905. Oil on canvas. 90 x150 cm.

Provenance: Bruun Rasmussen auction 763, 2006 no. 2081 reproduced. Bruun Rasmussen auction 776, 2007 no. 1402 reproduced. DKK 150,000-200,000 / € 20,000-27,000





55

55

THORALD BRENDSTRUP

b. Sengeløse 1812, d. Copenhagen 1883

View from the Arno River looking towards Florence, in the distance Ponte Vecchio and Santa Maria del Fiore. Signed with monogram and dated 49. Oil on paper laid on canvas. 19 x 32 cm.

Thorald Brendstrup travelled around Europe in the years 1847-1850, and again in 1857-1861. He visited Italy on both occasions and spent a considerable amount of time in Rome and Florence on his first trip.

DKK 30,000-40,000 / € 4,050-5,400



56

56

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Tagensvej. Gråvej". Tagensvej. Cloudy weather. Signed and dated L. A. Ring 1903. Oil on canvas. 35 x 63 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring no. 502.

Provenance: Barrister Victor Fischer (1910). Winkel Et Magnussen auction 303, 1943 no. 194 here incorrectly described as "Roskilde Landevej ved (by) Baldersbrønde", reproduced p. 33.

The present painting is a preliminary work for "Lersøen. Landskab omkring Tagensvej. Efterår" (Lersøen. Landscape around Tagensvej. Autumn. H. Chr. Christensen no. 500), which Ring carried out in 1903 on commission from the City of Copenhagen, as one of two large paintings for the newly built Copenhagen City Hall, the other being "Udsigt over Roskilde Fjord. Tidligt Foraar" (A view of Roskilde Fjord. Early Spring). The final large paintings are wall-mounted over doors located in the health minister's conference room in Copenhagen City Hall.

The Department of Fine Art is grateful to the art historian Gitte Ditlevsen for her expert assistance.

DKK 150,000-200,000 / € 20,000-27,000



57

**57
PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

Two young women on the beach. Signed with monogram and dated 1913. Oil on cardboard. 41 x 30 cm.

Provenance: *Bruun Rasmussen auction 301, 1973 no. 73. DKK 50,000-60,000 / € 6,700-8,050*

**58
CILIUS ANDERSEN**

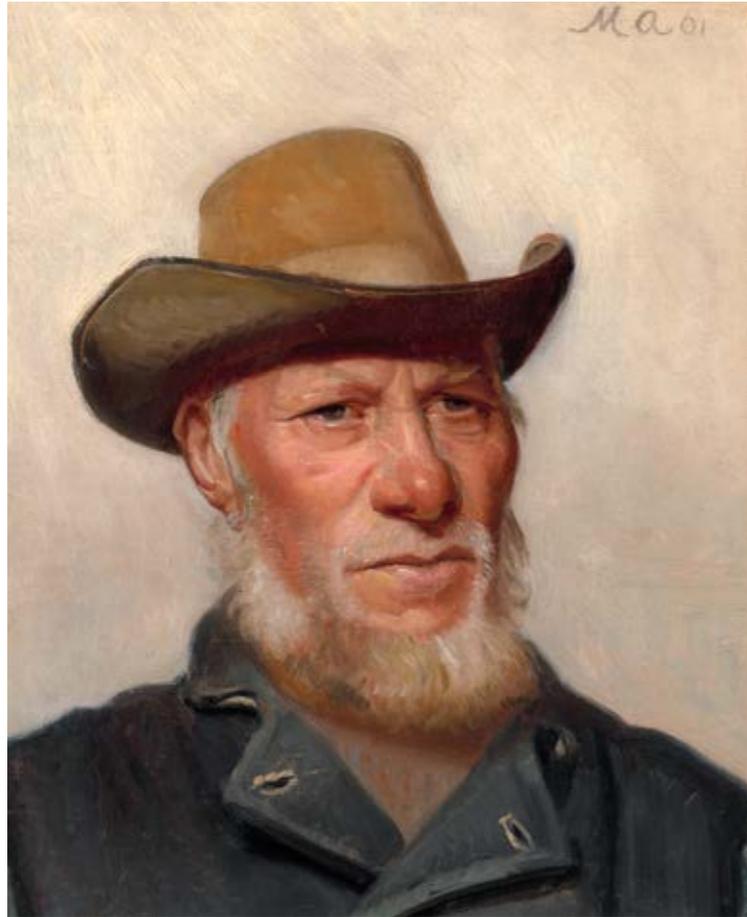
b. Odense 1865, d. Frederiksberg 1913

Interior with a young woman at her morning toilette. Signed and dated Cilius Andersen 1898. Oil on canvas. 82 x 60 cm.

Provenance: *Bruun Rasmussen auction 241, 1969 no. 3. DKK 80,000-100,000 / € 11,000-13,500*



58



59

59
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen. Signed and dated M. A. 01. Oil on canvas. 37 x 31 cm.

DKK 40,000-50,000 / € 5,400-6,700



60

60
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

An old fisherman from Skagen with a fur cap and a pipe. Signed and dated M. A. 97. Oil on canvas. 50 x 38 cm.

DKK 20,000-30,000 / € 2,700-4,050



61

61
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Fru Krøyer går forbi Kristoffers hus". Mrs Krøyer passes Kristoffer's house. Study. Signed and dated M.A. 92. Oil on canvas. 39 x 60 cm.

Provenance: Bruun Rasmussen auction 846, 2014 no. 51.

This painting is a study for the large painting "Fru Krøyer går forbi Kristoffers hus" (Mrs Krøyer passes Kristoffer's house), 85x148 cm. Private collection.

Alba Schwartz writes in her book about the lives of the painters in Skagen and about the cultural clash between the elegant Marie Krøyer from Copenhagen and the earthbound townsfolk of Skagen (in Danish): When Mrs Krøyer walked down the street, people would stand in their doorways and greet her respectfully. But just as soon as she passed, the respectful greeting turned into a mocking grin, and they came rushing to behold, "How could anyone show off like that!" (Alba Schwartz: Skagen, vol.1, 1912, p 180).

The painting is a depiction of exactly this moment when Marie Krøyer has passed the house and Kristoffer and the three women in the doorway are beginning to laugh.

DKK 60,000-80,000 / € 8,050-11,000



62

62
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

From the flower market at Højbro Plads in Copenhagen. C. 1918. Signed Paul Fischer. Oil on canvas. 58 x 75 cm.

The elegant woman in the foreground dressed in grey and black and holding a bouquet of white flowers, is the ballet dancer at the Royal ballet Emilie Smith (1887-1942). She was also a model for Rudolph Tegner's Danserindebrønden (The Dancer Well) from 1913, which today is placed in Helsingør/Elsinore.

Exhibited: Øregaard Museum, "Københavnærdømme", 2008. Here reproduced as a poster. Museum of Copenhagen, "Paul Fischer. Byen i det bedste lys", 2020, reproduced p. 59.

Literature: Michael Varming, "Paul Fischers København - og vores", 2006, mentioned and reproduced p. 17.

Varming writes about the work and the place (in Danish): "The painting is one of Paul Fischer's most poetic, and the place is still one of the best in Copenhagen."

DKK 800,000-1,000,000 / € 110,000-135,000





63

63
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Rytter Søren". Søren 'the horseman'. Signed M. Ancher. Oil on canvas. 71 x 45 cm.

"Rytter Søren" is Søren Christian Nielsen (1845-1925), who earned his nickname from being a former dragoon in the army. (Hans Nielsen in "Skagen leksikon: malerne, modellerne, værkerne og stederne", 2003, p. 70.)

DKK 60,000-70,000 / € 8,050-9,400



64

64
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Two young women sitting at the table on the red sofa in Michael Ancher's studio reading a book. In the background a portrait of a man, earlier attributed to Jens Juel. Signed and dated M. A. 17. Oil on canvas. 50 x 47 cm.

Exhibition label from 1917 on the reverse.

Provenance: Bruun Rasmussen auction 883, 2018 no. 215, reproduced p. 215. DKK 40,000-50,000 / € 5,400-6,700



65

65
ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

Seascape with warships at sea, evening. Signed and dated Anton Melbye 1865. Oil on canvas. 45 x 66 cm.

DKK 30,000-40,000 / € 4,050-5,400



66

66
HOLGER DRACHMANN

b. Copenhagen 1846, d. Hornbæk 1908

"Sommeraftermiddag ved London Bridge". Summer afternoon at London Bridge. Signed and dated Holger Drachmann 1874. Oil on canvas. 61 x 94 cm.

Exhibited: Charlottenborg 1874 no. 340 (in the supplement).

Provenance: Bruun Rasmussen auction 173, 1964 no. 35, reproduced p. 13. Bruun Rasmussen auction 177, 1965 no. 229, reproduced p. 35.

DKK 60,000-80,000 / € 8,050-11,000



67

67
HARALD SLOTT-MØLLER

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

Landscape with a fountain. In the background to the right, a young couple is strolling into the woods. Signed Harald Slott-Møller. Oil on canvas. 72 x 132 cm.

DKK 60,000-80,000 / € 8,050-11,000



68

68
HARALD SLOTT-MØLLER

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

"Skibsbroen". A summer evening with young women on a pier. Signed and dated Harald Slott-Møller 1926. Oil on canvas. 69 x 107 cm.

Provenance: Studenterforeningen, "Malerier og tegninger af malerne Harald og Agnes Slott-Møller", auction on 23 March 1926 no. 37, reproduced p. 3. Bruun Rasmussen auction 263, 1971 no. 657.

The portrayal of young women dressed in light, airy gowns is repeated in several of Slott-Møller's paintings. Among others, "Sankt Hans. Tre unge damer nyder den lune sommeraften" (Sankt Hans. Three young women enjoying the warm summer evening) from 1908, sold at Bruun Rasmussen in 2012. In this painting, as with the present, the young women are depicted near a calm sea, and in the magic hour between day and night.

The present painting not only presents us with the transition between light and dark; it also suggests a transition between youth and adulthood. The scene can be analysed on different levels. There is something very classic and Danish about it, which suggests long, bright summer evenings by the sea. At the same time, the painting can be understood through Slott-Møller's Symbolist imagery, where the adolescent girls are enveloped by the dark and unknown future.

DKK 80,000-100,000 / € 11,000-13,500

Elisabeth Jerichau Baumann

The Polish-born Elisabeth Jerichau Baumann (1819-1881) achieved an unusual international career as a female painter during her own lifetime. She actually became more famous and renowned abroad than in her second home country of Denmark, which she moved to in 1848, when her Danish husband, the sculptor Jens Adolf Jerichau (1816-1883), took up a position as a professor at the Royal Danish Academy of Fine Arts.

She was educated in Düsseldorf and continued to have a more German/international approach to her art rather than a Danish/national approach. She was accurately described as a cosmopolitan since she travelled far and wide. Despite giving birth to many children, she still managed to travel around extensively. She moved between the upper and lower classes of society: royal houses, the palaces of the sultan, among the nobility as well as among the poor peasants. She exhibited her artwork in several European capitals.

Her talent was multifaceted, not only did she understand how to reproduce folkloristic motifs such as two flirtatious women in Rome (cat. no. 69) and sweet little Italian children with large, pleading eyes. She also travelled around North Africa, where exotic harem women were portrayed with grace, beauty and seductive looks.

Elisabeth Jerichau Baumann was in demand as a portrait painter both among royals, nobles and among her artist friends, as an example of this you can see the portrait of the painter Thorvald Læssøe (1816-1878) (cat. no. 85). In addition, she was an excellent portrait painter of children. A good example of this is the painting of the three Treschow children (cat. no. 73), and the many tender portraits of her own children.

She also mastered a special genre – what one might call “quiet living rooms with several generations in close contact”. Grandparents and grandchildren were often placed close together and shown engrossed in reading. They do not notice the viewer, only each other (cat. no. 81). Within this intimate genre one can also find the nursing mother, whom EJB painted several times.

In addition, she was also talented in depicting Norse mythology and legends with paintings of mermaids (cat. no. 77) and ferocious Valkyries (cat. no. 87). It's hard not to think of Richard Wagner and hear *The Ring* when looking at this painting.



69



85



73



81



77



87

69

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

"L'Aspetta. Hun venter ham". L'Aspetta. She is waiting for him. Signed and dated Elisabeth Jerichau Baumann 1878. Oil on canvas. 145 x 95 cm.

Exhibited: The Royal Academy of Arts, Berlin 1878 no. 364. Here described as ""Er Kommt sicher" (Zwei italienische Mädchen).

Charlottenborg 1879 no. 132. Here bought by Queen Louise for a price that today would be equivalent to DKK 275,000. The painting hung in Queen Louise's drawing room in Christian IX's Palace at Amalienborg. See interior photography by Julie Laurberg (1856-1925) from the Blue Chamber i Christian IX's Palace, Amalienborg, c. 1908-1809, where the two Italian girls can be seen on the back wall.

ARoS kunstmuseum, Aarhus "Mellem Verdener", 2021 no. 67, reproduced p. 140.



The Blue Chamber in Christian IX's Palace, Amalienborg, approx. 1908-09.

Photo: Julie Laurberg. Her Majesty the Queen's Reference Library, The Royal Danish Collection.

Literature: Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible.", Frydenlund 2018 mentioned and reproduced as a lithograph, p. 271.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", (English/Polish text), Bosz, Polen 2020, no. 224 mentioned p. 208 and reproduced p. 209.

Provenance: Queen Louise (1851-1926) married to Christian IX (1818-1906). The painting is mentioned in the King's will and was located at Amalienborg Palace until the death of their son Frederik VIII 1912. Bruun Rasmussen auction 133, 1961 no. 6, reproduced p. 19 (here mistakenly dated 1872). Bruun Rasmussen auction 880, 2018 no. 13, reproduced p. 27.

The painting was completed after a stroll in a park outside Porta Pia in Rome.

Elisabeth Jerichau Baumann tells about the painting in "Illustreret Tidende", 1879, no. 1022, p. 322 (in Danish): "On a window sill in a dilapidated wall, I see a woman leaning on her lovely, tanned arms, with two soft and sparkly brown eyes under dark eyebrows, with the coral amulet, protecting her

against the evil eye, resting on her full bosom that billows as if it is about to burst its holster. Quite mature fruit, a strong and voluptuous girl. A younger one stood next to the adult; she did not seem to know why. Perhaps she was curious, perhaps bored? She did not wait long – he came, he saw, he conquered! I watched him walk with her, immersing themselves in the shade of the laurel alleys. Kisses were exchanged beneath the dense branches of roses and laurels."

Elisabeth Jerichau Baumann is an artist whose talent was wide in range. Here she shows her strength in the folkloric with one of the many charming Italian genre scenes she painted.

DKK 250,000-350,000 / € 33,500-47,000



69

70

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

A young woman in a greenhouse. Signed B. Wegmann. Oil on canvas. 144 x 73 cm.

On 16 February 2022, the Hirschsprung Collection can present a large exhibition on Bertha Wegmann.

In connection with the exhibition, the first major research-based anthology about the artist will be published, and the museum has already posted an appetizer chapter from the anthology on their website.

The chapter's title is 'Pussy Power' and written by MA in art history Ernst Jonas Bencard and presents an interesting interpretation of the portrait that Wegmann painted in 1885 of the young Marie Triepcke, later Krøyer, which was acquired at Bruun Rasmussen in December 2020.

Bencard concludes that the work, which Wegmann exhibited in 1891 under the title "A Young Girl", is a "major feminist work in Danish art history", and that Wegmann was considered "a pioneer in the women's movement."

Bencard sees Wegmann's choice of the title "A Young Girl" as an important argument for why the work should not primarily be considered a portrait but should be seen in a much broader context and more specifically in the light of the women's liberation movement at the time. Wegmann did not see herself as primarily a portrait painter – rather she painted portraits in order to survive, like many of her contemporary male colleagues. Her real artistic interest lay in what she has described as 'situation painting', where the model has a purpose other than being recognizable. "So when art history places Wegmann in the category of 'realistic portrait artist', it only provides limited understanding of her oeuvre." Her art also has "... an equally allegorical-symbolic-poetic goal".

We do not know who the young woman in the present painting represents, but based on the above, this might be a point in itself.

We see a young woman somewhat older than Marie Triepcke. She stands upright in a greenhouse in front of a table with a bouquet of wildflowers. She is simply and elegantly dressed and typical of a young independent woman in the early 1900s. The face is shaded under a straw hat with a large white bow. She looks directly at the viewer and smiles lightly with her mouth open.

Why is the woman standing in a greenhouse? One cannot help but think of one of Wegmann's contemporary female colleagues and good friends, the today almost forgotten painter Anna Sophie Petersen (1845–1910), who in 1884 painted "Brittany Girl Arranges Plants in a Greenhouse" at the National Gallery of Denmark (SMK inv. no. KMS8289). The National Gallery describes Petersen's painting as follows: "The girl who arranges plants in a greenhouse does not arrange anything while she is being painted. Perhaps because she is a model, but also because she shows that she has an inner life of such strength that she is not just working. Painting women with independent emotions in the 1880s is a clear manifestation of the fact that women had begun to gain a new self-understanding."

20 years later, Wegmann has produced another type of young woman in a greenhouse. A modern self-confident young woman who is wearing fashionable clothes and who boldly looks directly at the viewer. The background is not the greenhouse's transparent glass as with Petersen's Brittany girl, but instead impenetrable opaque glass panes drawn up in a perspective grid system, which creates a very special and unique space behind the woman.

Notice her hands resting with their fingertips on the table in front of her. The hands are also a very exciting aspect of Bencard's feminist analysis of "A Young Girl". In the present painting, the left hand is very finely painted and at first glance highly naturalistic, but if you look a little closer, the fingers are unusually long and bent backwards in a slightly awkward position – almost slightly mannered. The right hand is presented differently – almost like a two-parted claw – with powerful brushstrokes and in strong expressionist colours, and the thumb ends in a glowing dark red tip.

An artist at the time would never paint hands like this in a regularly commissioned portrait.

Provenance: Bruun Rasmussen Vejle auction 44, 1996 no. 345, reproduced on the back cover of the catalogue.

DKK 500,000–600,000 / € 67,000–80,500



70



71

71
CHRISTINE LØVMAND

b. Copenhagen 1803, d. s.p. 1872

Still life with roses and forget-me-nots on a marble sill, and a small figurine of Cupid playing the lyre. (After Bertel Thorvaldsen). Signed Ch. L. Oil on panel. 28 x 25 cm.

Provenance: Author Benedicte Arnesen-Kall (1813-1895); thence by descent to Louise Benedicte Hansen, 18 November 1895. Bruun Rasmussen auction 470, 1985 no. 109, reproduced p. 49. DKK 30,000 / € 4,050



72

72
CHRISTINE LØVMAND

b. Copenhagen 1803, d. s.p. 1872

"En Blomsterkrands paa et Træ". A flower garland on a tree. Unsigned. Inscribed Christine Løvmund 1828 and numbered 24 on the reverse. Oil on canvas. 56 x 48 cm. Exhibited: Charlottenborg, 1828 no. 110.

Provenance: The Royal Collection of Paintings and Sculptures (Prinsesse Caroline's Palace) in 1828 (according to a handwritten annotation in the above catalogue).

DKK 50,000-60,000 / € 6,700-8,050

73

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

Three children of the Treschow family. Summer landscape with Frederik, Harry and Katie. Signed and dated Elisabeth Jerichau née Baumann 1876. Oil on canvas. 150 x 170 cm.

Exhibited: Øregaard Museum, Hellerup and Fyns Kunstmuseum, "Elisabeth Jerichau Baumann", 1997-1998.

ARoS kunstmuseum, Aarhus "Mellem Verdener", 2021, no. 52 reproduced p. 82.

Literature: Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible.", Frydenlund 2018 mentioned p. 80 and reproduced p. 81.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", (English/Polish text), Bosz, Poland 2020 reproduced p. 136 fig. 143.

Provenance: A Danish manor house. Bruun Rasmussen auction 850, 2014 no. 73, reproduced p. 79.

Elisabeth Jerichau Baumann has painted the three children of Chamberlain and Master of the Royal Hunt Christian Rosenkilde Treschow, Frydendal.

The three charming children are seen standing on a country road on a lovely summer day. In the background, to the left of the group, is the edge of a forest, and on the right a pond; in the distance a large body of water. The big brother and little sister look at the viewer with a curious glance. The middle child looks back over his right shoulder. It is pure idyll. One might wonder, if they are on Frydendal/ Torbenfeld's estate, close to the manor house itself, which is beautifully located on an islet in the lake.

The eldest, Frederik (1870-1948), who is depicted here in a black velour suit and bright red socks, took over the estate and changed the name from Frydendal to Torbenfeld.

Harry, who is seen in a purple velour suit and short white socks, became a diplomat, and for a period a Danish envoy in Egypt.

The little sister Katie (1874-1878), dressed in a white lace dress with red ribbons, died when she was only 4 years old.

DKK 100,000-150,000 / € 13,500-20,000



73



74

74
BRITA BARNEKOW

b. Copenhagen 1868, d. Frederikshavn 1936

A woman reading by the window. Unsigned. Oil on canvas laid on cardboard. 31 x 25 cm.

Brita Barnekow was a student of the painters Marie Vilhelmine Bang (in 1883-85) and Frants Henningsen (in 1885-87). In the years 1889-93, she studied at the newly established Academy of Fine Arts' School for Women (Kunstakademiets Kunstscole for Kvinder), from which she did not graduate, but received praise and a scholarship. She later travelled to Paris, where she studied at the Académie de la Grande Chaumière. She also travelled to London and Italy. Barnekow exhibited for many years at the Spring Exhibition at Charlottenborg and several times at the Artists' Autumn Exhibitions. She also participated in the Women's Exhibition (Kvindernes Udstilling fra Fortid og Nutid) in 1895 and the Women Artists' Retrospective Exhibition (Kvindelige Kunstneres Retrospektive Udstilling) in 1920 in Copenhagen.

Provenance: The artist, thence by descent. DKK 20,000-25,000 / € 2,700-3,350



75

75
EMILIE MUNDT

b. Sorø 1849, d. Frederiksberg 1922

"En hvile på vejen". A rest on the road. Signed and dated Emilie Mundt 1881. Oil on canvas. 30 x 45 cm.

Exhibited: Charlottenborg 1882 no. 190. Den Frie, "Kvindelige kunstneres retrospektive udstilling" 1920 no. 413.

Provenance: Restaurateur Mortensen (1920).

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, the women applied to the Academy of Fine Arts in Copenhagen, but were both rejected. Women were not admitted to the Academy until 1888, with the establishment of the Academy of Fine Arts' School of Art for Women (Kunstakademiets Kunstscole for Kvinder). After being rejected, and on the advice of painter Elisabeth Jerichau Baumann, the two women travelled to Munich to further their education. Here, unlike in Denmark, women were given the opportunity to draw after nude models. 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, Paul Gauguin and Helene Schjerfbeck had been studying.

After returning from Munich and up until 1912, Mundt established and ran a private drawing and painting school for women together with Marie Luplau. Their school had the authority to graduate their students from the Academy of Fine Arts' School of Art for Women, and they thus came to influence an entire generation of young female artists. DKK 30,000-40,000 / € 4,050-5,400

76

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"To børn i en have". Two children in a garden. Signed B. Wegmann. Oil on canvas.
212 x 141 cm.

Exhibited: Charlottenborg 1897, no. 430.

Provenance: Merchant P. Petersen (1897).

The painting was donated by Palle Helmer Petersen to Hammel Hospital (today part of Hospitalsenhed Midt) sometime before 1970, and it has been in the ownership of Hospitalsenhed Midt until today.

Palle Helmer Petersen (1891-1977) and his older brother Kai Helmer Petersen (1888-1927) were sons of merchant Peter Johan Ditlev Petersen (1857-1923) and his wife Anna Marie Louise Hansen (1849-1940).

The two children in the painting probably represent the two sons Palle and Kai, aged 5/6 and 10/11, respectively, and the work has thus been handed down in the family.

DKK 75,000-100,000 / € 10,000-13,500



76



77

77
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

A mermaid. Unsigned. Oil on canvas. 97×130 cm.

Literature: Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible.", Frydenlund 2018 mentioned and reproduced p. 106, where the author describes the mermaid's body as 'eroticized'.

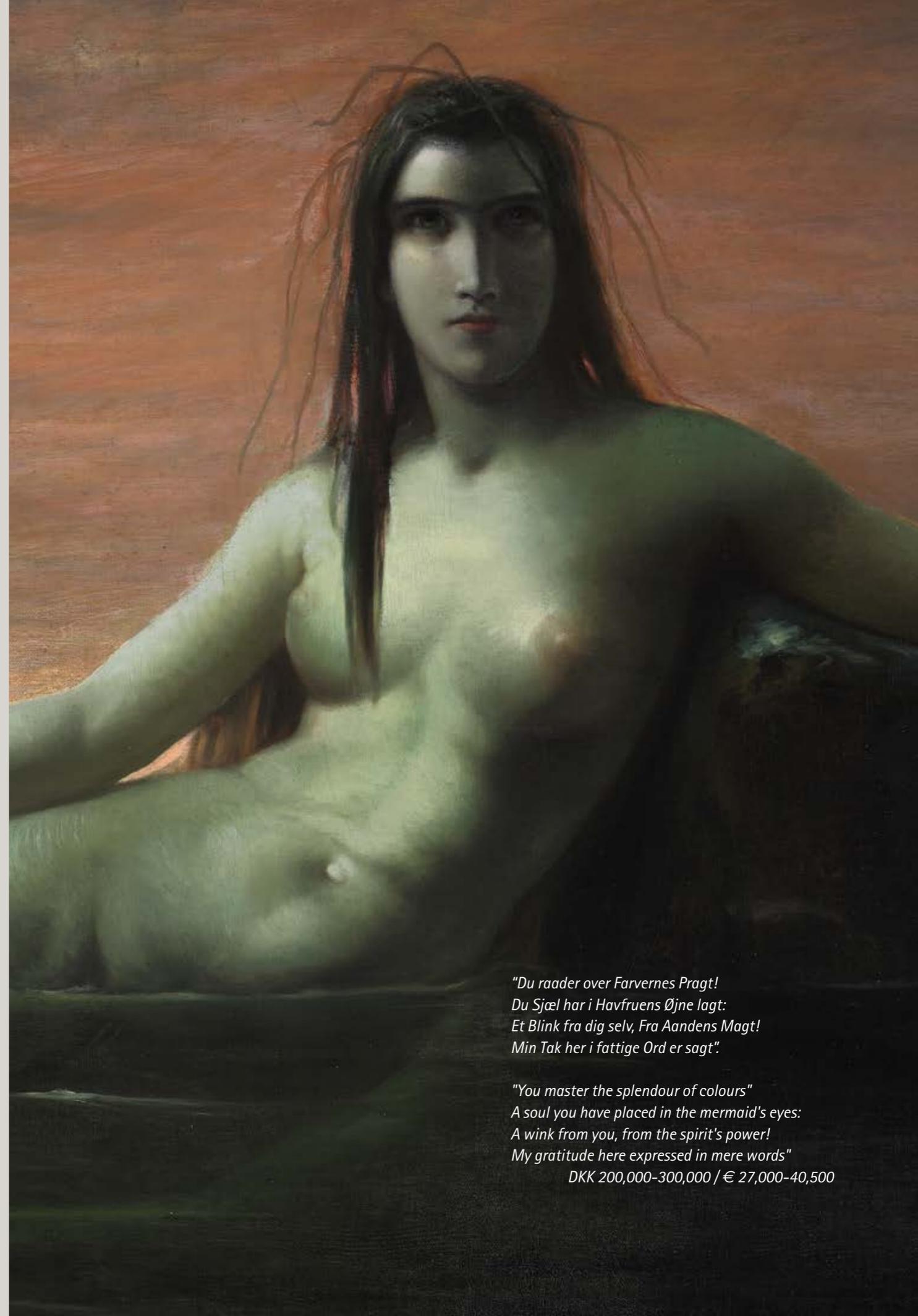
Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", (English/Polish text), Bosz, Polen 2020, no. 95 reproduced p. 96.

Provenance: "Store Kro" in Fredensborg.

Elisabeth Jerichau Baumann was one of the most productive female painters on the Danish and international art scene of the 19th century. Her large figurative motifs made her one of a kind. Elisabeth Jerichau Baumann's mermaid paintings are good examples of both her creative mind and her ability to paint figure compositions.

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 Danish museums, namely a version from 1863 at Brandts in Odense and a version from 1873 in New Carlsberg Glyptotek in Copenhagen (inv. no. MIN 0894).

The mermaid motif was popular in the 19th century. Both Elisabeth Jerichau Baumann's husband, the sculptor Jens Adolf Jerichau (1816–1883), and a long-time friend of the family, the fairytale writer Hans Christian Andersen (1805–1874), worked with the mermaid theme. The latter even made a short poem to Jerichau Baumann about the mermaid, after she had donated him one of her mermaid paintings as a birthday present.



*"Du raader over Farvernes Pragt!
 Du Sjæl har i Havfruens Øjne lagt:
 Et Blink fra dig selv, Fra Aandens Magt!
 Min Tak her i fattige Ord er sagt!"*

*"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"
 DKK 200,000–300,000 / € 27,000–40,500*



78

78
JULIE HAMANN

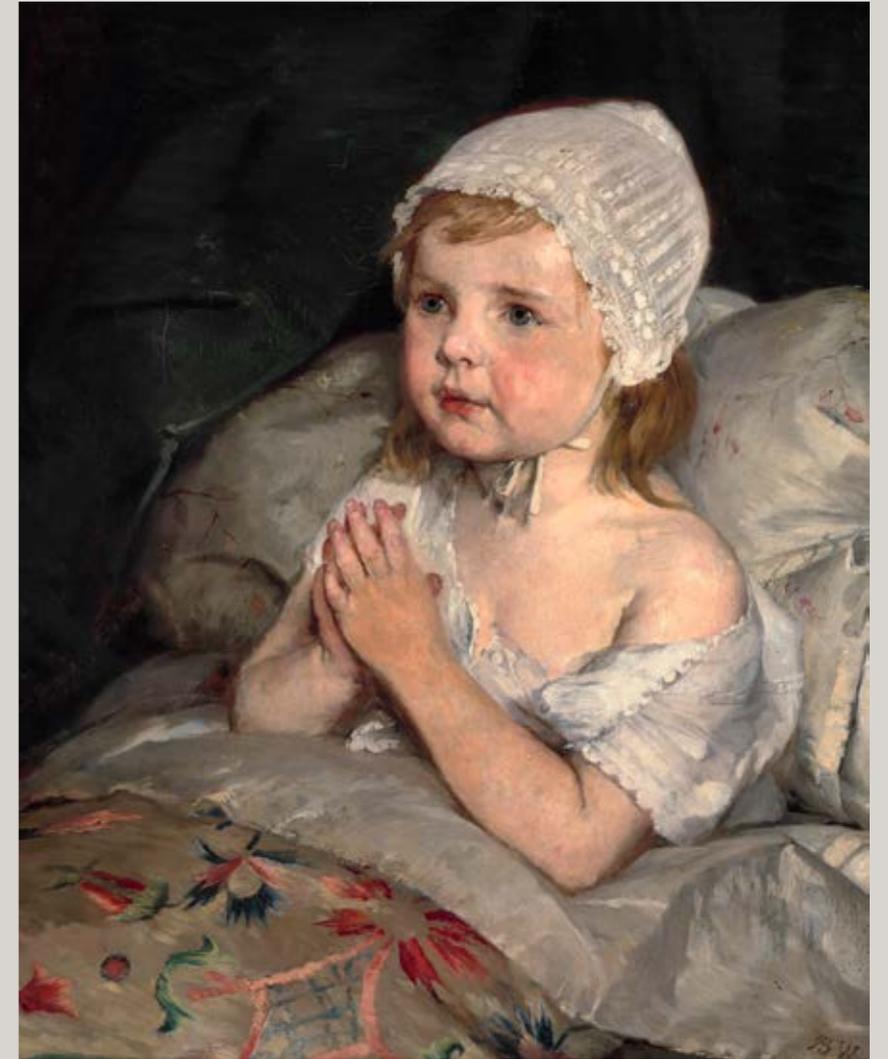
b. Copenhagen 1842, d. s.p. 1916

Still life with wallflowers (gyldenlak), pansies (stedmoderblomster) and gillyflowers (levkøjer). Signed with monogram. Oil on canvas. 44 x 36 cm.

Julie Caroline Hamann was a student of Christian Thørrestrup and subsequently, like many other female artists of her time, studied at Vilhelm Kyhn's Drawing School for Women. From 1879 to 1881, she studied in Paris under Tony Robert-Fleury (1837–1911) at Académie Julian.

Hamann primarily exhibited still lifes with flowers, but she also worked on portraits and genre paintings.

Julie Hamann exhibited for a number of years at Charlottenborg', where she was mentioned for her painting "Iris and viburnum" by Marie Luplau in her review from 1893. Hamann was also represented at the Women Artists' Retrospective Exhibition (Kvindelige Kunstneres Retrospektive Udstilling) in 1920 in Copenhagen. DKK 20,000-25,000 / € 2,700-3,350



79

79
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Lille pige beder aftenbønnen". A little girl says her evening prayers. 1882. Signed. B. W. Oil on canvas. 62 x 50 cm.

Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 23.

Provenance: Grete Brøndsted (1926). Auction of Bertha Wegmann's paintings, 1928 no. 11, reproduced in the catalogue (sold by head of department Brøndsted). At this auction acquired by the present owner's family.

DKK 75,000-125,000 / € 10,000-17,000



80

80
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

Bathing nymphs. A little boy is peeping through the rushes. Signed Elisabeth Jerichau. Oil on panel. 20.5 x 26.5 cm.

Provenance: Bruun Rasmussen auction 673, 2000 no. 307, reproduced p. 86.

DKK 20,000-25,000 / € 2,700-3,350

81
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

"Reading the Scriptures". Signed and dated 1852. Oil on canvas. 70 x 48 cm.

Exhibited: Society of Female Artists, London 1863, London, where *The Art Journal* describes it as "An old man reading aloud to a child standing next to his knee".

ARoS Kunstmuseum Aarhus, "Mellem Verdener", 2021 no. 59 reproduced p. 128.

Literature: Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund, 2018, reproduced p. 224.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", (English/Polish text),

Bosz, Polen 2020, no. 189 reproduced p. 177.



81

Elisabeth Jerichau Baumann is also known for her intimate scenes from the quiet farmhouses, where the closeness and connection between old and young is depicted. In the present painting, two generations are reading together and the grandfather holds a protective and loving arm around his grandchild.

DKK 40,000-50,000 / € 5,400-6,700



82

82

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

View towards a street through an open window. Signed B. Wegmann. Oil on cardboard. 27.5 x 19.5 cm.

DKK 25,000-30,000 / € 3,350-4,050

83

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Landscape with a horse-drawn carriage on the road. Signed B. W. Oil on canvas laid on panel. 48 x 59 cm.

Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926.

DKK 25,000-30,000 / € 3,350-4,050



83



84

84

ANNA ANCHER

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

"Frierens besøg". The suitor's visit. Signed A. Ancher. Oil on canvas. 38.5 x 48.5 cm.

On the reverse of the stretcher a signed exhibition label.

Anna Ancher seems to have made several versions of *The suitor's visit* ("Frierens Besøg"). In 1924, she exhibited a painting at Charlottenborg, described as "Frierens Besøg" (no. 12), but with different measurements than that of the present painting (63 x 78 cm). At Bruun Rasmussen auction 1221 in 2012 (no. 35), a pencil drawing and possible pre-study of "Frierens Besøg" from 1924 was sold. DKK 75,000-100,000 / € 10,000-13,500

85

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

Portrait of the Danish painter Thorald Læssøe (1816–1878). Unsigned. Oil on canvas. Oval in a rectangular frame. 57 x 44 cm.

Provenance: By descent in the family of Thorald Læssøe.

In 1857, Thorald Læssøe married Emy Francisca Erhadine Tidonia (1825–1863), née Countess Juel-Vind-Frijs. In 1863 they had a daughter, Emmy Frijs Læssøe, who had seven children, including Asa Stephensen (1897–1979), who was the current owner's grandmother. The current owner is thus the great-great-grandchild of Thorald Læssøe.

Elisabeth Jerichau Baumann and Thorald Læssøe shared a long and heartfelt friendship. She mentions him with great veneration in several of her letters to her husband Jens Adolf Jerichau (1816–1883).

She writes inter alia the following from London in May 1860 (in Danish): "Never (underlined), with the exception of T Læssøe, have I met fellow human beings who in a more dignified and loving way thinks of and works for the well-being of others, both for the individual and for the common good." (Sine Krogh and Birgitte Fink, "Letters from London", Copenhagen 2017, p. 129).

The fact, that the Jerichau Baumann couple named their firstborn son Thorald (1848–1909) after Læssøe, also shows how close and important the friendship was.

Elisabeth Jerichau Baumann was an excellent portrait painter, of which the present work is a fine example. Her skills with portrait painting were in high demand among the royals and nobles. She also painted a series of empathetic portraits of her own children, several of which she brought over during her stay in London, where they attracted quite a lot of attention and provided good publicity for her as an artist.

DKK 60,000–80,000 / € 8,050–11,000



85

86

ESTER ALMQVIST

b. Bromma 1869, d. Lund 1934

Still life with the painter's palette next to a Greek vase on a decorated column. Signed and dated E. D. Almqvist 1890. Oil on canvas laid on panel. 150 × 66 cm.

Ester Dorothea Almqvist (1869–1934) is known as one of the early Swedish modernists. Almqvist was born with a deformed spine that limited her mobility in many areas of her life. In turn, however, the condition gave her the freedom to be able to dedicate her life to painting and studying art.

Almqvist was part of a group of Swedish female artists who worked, exhibited, and in some instances lived together. When the pain in Almqvist's back made it impossible for her to work, a group of younger female artists pulled together and mounted an exhibition in her honour.

Almqvist attended the Technical School in Stockholm, where she graduated in 1891 a year after completing this painting. She studied art at the academies in Gothenburg and Stockholm, and her teachers included Gustaf Cederström and Bruno Liljefors. She donated more than 2,000 of her works to Malmö Konstmuseum, which makes her the most represented female artist in their collection.

Provenance: Bruun Rasmussen auction 806, 2009 no. 433.

DKK 30,000–40,000 / € 4,050–5,400



86

87

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

"Valkyrier". Valkyries. Unsigned. Oil on canvas. 70 x 58 cm.

Exhibited: *The Royal Danish Galleries, New Bond Street i London 1871.*

After this exhibition *The Art Journal* wrote: "The motif shows a battle scene with Valkyries sitting on wild and strange horses, very appropriate for such a scene and story. The drawing is wonderfully spirited..."

"Rådhusudstillingen af dansk Kunst til 1890", Copenhagen 1901 no. 785a.

ARoS kunstmuseum, Aarhus, "Mellem Verdener", 2021 no. 12, reproduced. p. 86.

Literature: Jerzy Miskowiak "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund 2018, reproduced and mentioned p. 111, where the author writes (in Danish): "The Valkyries in Norse mythology are maidens of war and daughters of Odin. With wings, on horseback and with lances in their hands, they make a wild attack on the evil giants and chaos monsters during Ragnarok. Everyone and everything is destroyed, and even the earth burns. But the sun, before it disappears, gives birth to a new sun, and its rays of light, seen behind the Valkyries, awaken a new and better world."

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", (English/Polish text).

Bosz, Polen 2020, no. 103 mentioned p. 100 and reproduced p. 101.

Provenance: Elisabeth Jerichau Baumann's estate auction 1881 no. 14. Sold to J. Schierbeck. During the exhibition "Rådhusudstillingen af dansk Kunst til 1890" in 1901, the painting is listed as being in Mrs Schierbeck's ownership.

Nellemann & Thomsen auction 716, 1997 no. 2726.

In the present painting, Elisabeth Jerichau Baumann shows another of her many talents, where she throws herself into Nordic mythology/legends.

DKK 80,000-100,000 / € 11,000-13,500



87

88

AGNES SLOTT-MØLLER

b. Copenhagen 1862, d. Funen Island 1937

At the church. Motif from the folk song about Terkel Trundesen. Signed and dated Agnes Slott-Møller MDCCCXXII (1922). Oil on canvas. 105 x 116 cm. Period gilded and carved frame designed by the artist herself.

Exhibited: "Ältere Dänische Malerei", Flensburg 1934, no. 49. Foreningen for National Kunst, Charlottenborg, "Fortegnelse over arbejder på mindeudstillingen for Agnes og Harald Slott-Møller", 1938 no. 47.

The following verses from the folk song about Terkel Trundesen is reproduced in the catalogue from 1938:

Messen den var sungen
og Folket det foer hjem
Terkel og stolt Adeluds
de gjorde deres Tale saa lang

The mass was sung
and the people hurried home
Terkel and proud Adelus
Oh, their talk was long.

"Hør du stolten Adeluds
du allerkæreste min:
heller dar det dine frænders råd
eller det var viljen din?"

"Listen proud Adelus
you my dearest one:
was this decision made by your relatives?
or was it your own will?"

"Hør du Terkel Trundesen
og allerkæresten min:
det var alt mine frænders råd
og aldrig viljen min!"

"Listen Terkel Trundesen
my dearest one:
it was all my relatives' decision
and never my own will!"

This is one of the many works in which Agnes Slott-Møller has been inspired by the old Danish folk songs. Terkel Trundesen has just returned from a long involuntary journey and finds his love, Adelud, married to the rich Sti Jonsen. The motif shows the moment when Terkel seeks out Adelud in front of the church after the service, where they meet and talk alone for the first time after his return.

Provenance: Manufacturer Gregers Winkel (1934, 1938).

DKK 40,000-60,000 / € 5,400-8,050



88



89

89
WILHELM MARSTRAND

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

Interior with the artist's wife Margrethe (1824-1867) and their son Poul (1851-1902). Unsigned. Oil on paper laid on canvas. 35 x 29 cm.

Provenance: The collection of Consul General F. C. Gad. Bruun Rasmussen auction 233, 1969 no. 202, reproduced p. 57. Bruun Rasmussen auction 381, 1978 no. 75, reproduced p. 19. Here acquired by the present owner.

DKK 20,000-25,000 / € 2,700-3,350



90

90
FREDERIK STORCH

b. Kerteminde 1805, d. Copenhagen 1883

"Italiensk landskab ved Salerner-bugten". Italian landscape at Salerno Bay. Signed and dated F. Storch 1865. Oil on canvas. 80 x 95 cm.

DKK 30,000-35,000 / € 4,050-4,700



91

91
CHRISTEN DALSGAARD

b. Skive 1824, d. Sorø 1907

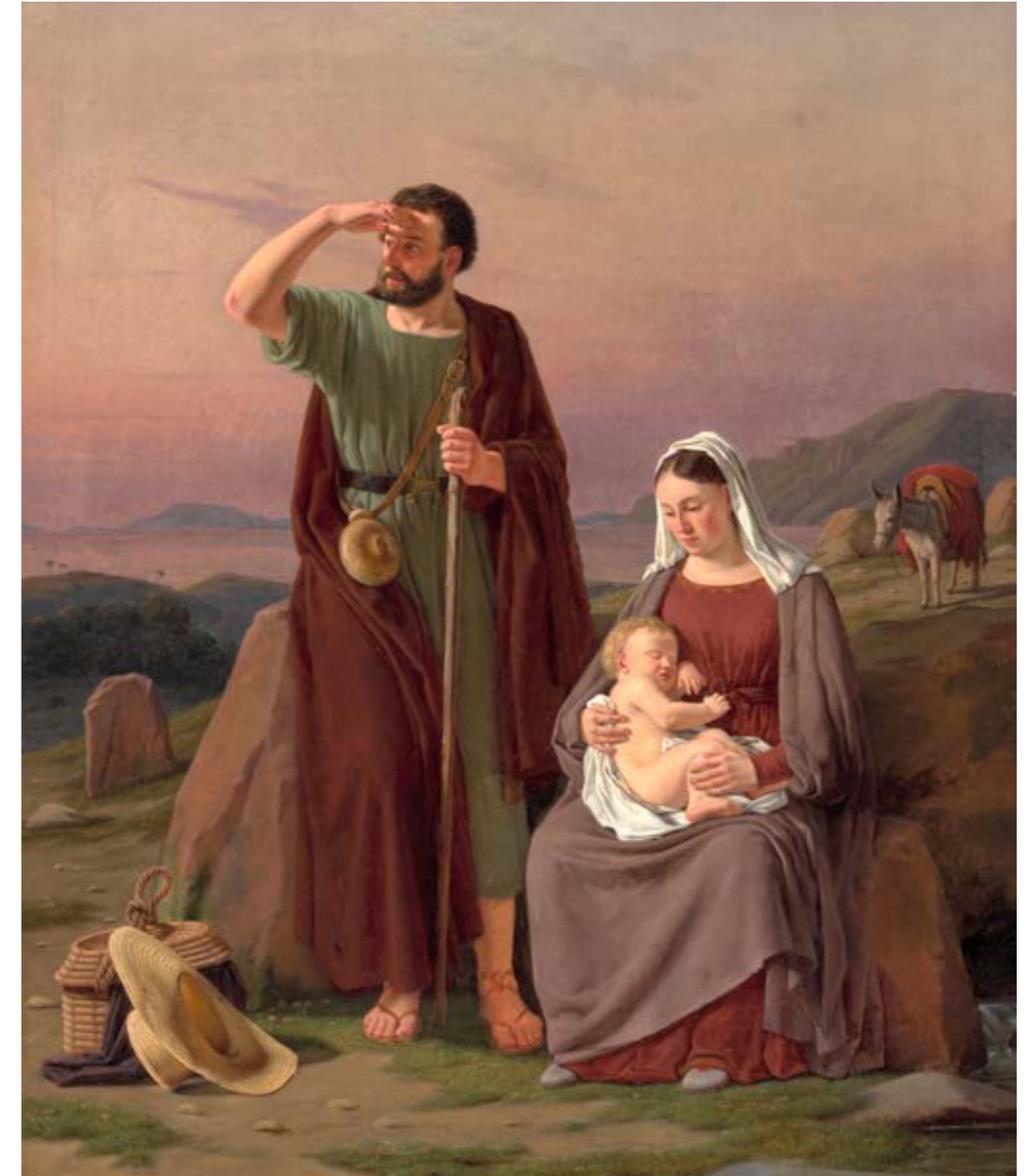
Madonna and Child resting on the flight into Egypt. Unsigned. Oil on canvas. 67 x 49 cm.

Dalsgaard's painting is a detail with Madonna and Child after Martinus Rørbye's "The Flight into Egypt" from 1833. Rørbye's original painting is also offered for sale at the present auction (see catalogue number 83).

The present painting is mentioned in both Mario Krohn's catalogue from 1905 and in Thorvaldsen's Museum's Catalogue Raisonné of the Works of Martinus Rørbye from 1981 under the work "The Flight into Egypt" (no. 42 and M. 67).

Provenance: Miss J. F. Ipsen (1905).

Dalsgaard was a private student of Rørbye, who encouraged him to pursue genre painting and introduced him to painters such as Jørgen Sonne (1801-90) and Frederik Vermehren (1823-1910). DKK 20,000-30,000 / € 2,700-4,050



92

92
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Flugten til Ægypten". The Flight into Egypt. 1833. Unsigned. Oil on canvas. 92 x 77 cm. Thorvaldsen's Museum, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. 67.

Literature: Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 42 (not exhibited).

Provenance: The Konow family in 1905. Konow was a consul and lived in Rome. Bruun Rasmussen auction 143, 1962 no. 227, reproduced p. 23. Bruun Rasmussen auction 160, 1963 nr. 144, reproduced p. 33. Bruun Rasmussen auction 622, 1996 no. 127, reproduced p. 77. Bruun Rasmussen auction 795, 2008 no. 247, reproduced p. 45.

Christian Dalsgaard has made a detail with the Madonna and Child after the present painting. That painting is also offered for sale at the present auction (see catalogue no. 91)

DKK 100,000-150,000 / € 13,500-20,000



93

93
H. A. BREDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

A summer day in Gundsømagle with a young woman standing outside a house. Signed and dated H. A. Brendekilde 1928. Oil on canvas. 51 x 62 cm.

Gundsømagle is located in the northern part of Roskilde municipality.

Provenance: Bruun Rasmussen auction 500, 1987 no. 106, reproduced p. 74. Bruun Rasmussen auction 567, 1991 no. 85, reproduced p. 74. Bruun Rasmussen auction 617, 1995 no. 389, reproduced p. 193. Bruun Rasmussen auction 705, 2002 no. 1094. DKK 50,000 / € 6,700

94 ^{ARR}
OLE RING

b. Baldersbrønde 1902, d. Køge 1972

View from Køge with houses along the banks of the stream. Signed and dated Ole Ring 1934. Oil on canvas. 55 x 70 cm. DKK 20,000-25,000 / € 2,700-3,350

95
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A summer day in front of a thatched old farmhouse with hollyhocks and an elderly woman peeling peas. Signed and dated P. Mønsted 1931. Oil on canvas. 35 x 50 cm.

DKK 30,000-40,000 / € 4,050-5,400



94



95



96

**96
CARL THOMSEN**

b. Copenhagen 1847, d. s.p. 1912

"Julianes Giftermaal". The wedding of Juliane. Signed with monogram and dated 1908. Oil on canvas. 53 x 43 cm.

Exhibited: Charlottenborg 1908 no. 524. Foreningen for national Kunst, "Fortegnelse over arbejder af maleren Professor Carl Thomsen", 1909 no. 54. Foreningen for National Kunst, "Jubilæumsudstilling 1900-1970", 1970 no. 58.

Provenance: The collection of merchant A. W. Simmelhag (1909), his and his wife's auction Bruun Rasmussen auction 76, 1956 no. 69. Bruun Rasmussen auction 695, 2001 no. 1037, reproduced p. 44.

"Julianes Giftermaal" is a short story by the Danish writer Steen Steensen Blicher (1782-1848) and Peer Spillemand from 1840, that among other things describes the preparations and the time leading up to a young woman's wedding. In 1899, Carl Thomsen illustrated "Udvalgte noveller" (selected short stories) by Blicher, among others "Julianes Giftermaal". DKK 20,000-30,000 / € 2,700-4,050



97

**97
HANS CHRISTIAN KOEFOED**

b. Bornholm Island 1849, d. Roskilde 1921

Interior with a woman and two older men drinking coffee and schnapps. Signed with monogram and dated 1889. Oil on canvas. 105 x 135 cm.

Provenance: Bruun Rasmussen auction 821, 2011 no. 75. DKK 30,000-40,000 / € 4,050-5,400

**98
FRANS SCHWARTZ**

b. Copenhagen 1850, d. s.p. 1917

Interior with two young women winding yarn into a ball. Signed with monogram. Oil on canvas. 64 x 49 cm.

Provenance: Bruun Rasmussen auction 558, 1991 no. 82, reproduced p. 74.

DKK 30,000-40,000 / € 4,050-5,400



98



99

99
H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

Summer landscape with Odense Å (Odense Stream) winding its way through a flowering meadow. Signed H. A. Brendekilde. Oil on canvas. 48 x 75 cm.

An exhibition label on the reverse of the frame.

Provenance: Bruun Rasmussen auction 510, 1988 no. 42, reproduced p. 40.

DKK 30,000-40,000 / € 4,050-5,400

100
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View towards Lake Esrum from the courtyard of a thatched farmhouse. Signed and dated P. Mønsted Sørup 1937. Oil on canvas. 50 x 70 cm.

Provenance: Bruun Rasmussen auction 515, 1988 no. 188, reproduced p. 27.

DKK 30,000-40,000 / € 4,050-5,400

101
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Spring day with fruit trees in bloom in Torbole at Lake Garda. Signed and dated P. Mønsted Torbole 1909. Oil on canvas. 41 x 74 cm.

DKK 30,000-40,000 / € 4,050-5,400



100



101



102

102
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Fishermen in the grocery shop. Signed and dated M. A. 08. Oil on canvas. 47 x 63 cm.
Provenance: Bruun Rasmussen auction 532, 1989 no. 78, reproduced p. 76.
DKK 60,000-80,000 / € 8,050-11,000

103
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Coastal view from Skagen Beach with fishing boats on the shore. Signed M. A. Oil on canvas. 37 x 59 cm.
Provenance: Bruun Rasmussen auction 515, 1988 no. 2, reproduced p. 10.
DKK 40,000-60,000 / € 5,400-8,050

104
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Fisherman and rescuer Lars Gaihede sitting on a chair. 1876-1877. Signed with monogram. Oil on canvas. 55 x 37 cm.
The painting is a study for "En Lægprædikant holder Gudstjeneste ved Skagens Strand" (Lay preacher holding a service on Skagen Beach) from 1877. That one was acquired by The Art Museums of Skagen (inv. no. 1247) in 1973.

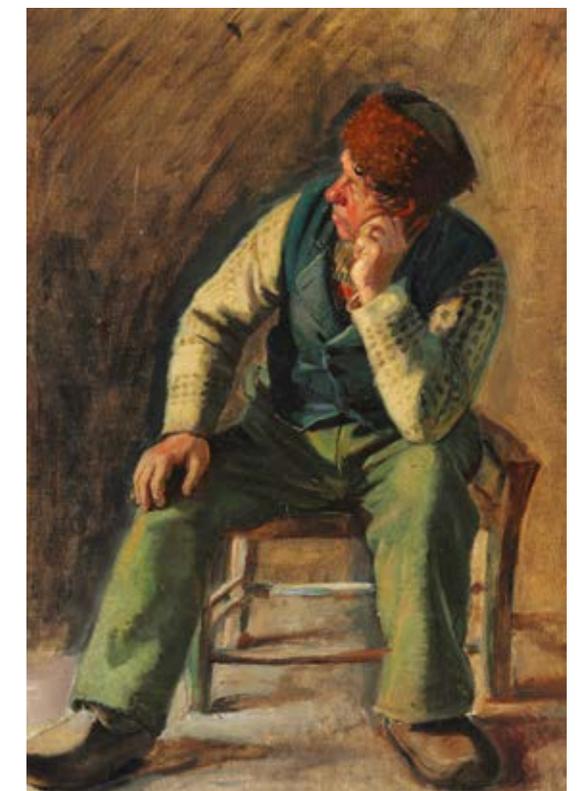


103

Elisabeth Fabritius has analysed and described the creation of this major work by Ancher, and notes (in Danish): "Several of the models are recognisable as being local folk from Skagen. Lars Gaihede is seated on the rowing boat in the foreground with his head resting on his hand [...]". (Elisabeth Fabritius, "Michael Anchers ungdom 1865-1880", 1992, p. 68-69.)

Ancher himself comments on the creation of the large painting in a letter to Anna Brøndum on 19-20 October 1876: "Yesterday I painted Peder Andersen. I put his face on him with his back turned in the large [sic: painting], and the rescuer Lars I have transformed with much success, you will not believe how splendid he looks; this is only a faint reflection of it; I have made him into a blend of your grandfather and Lars. I have now transferred half or more of it onto the canvas, tomorrow I will do the rest, and then commence my work on the sky". (Elisabeth Fabritius (ed.), "Anna og Michael Ancher: Breve og fotografier", 2018, vol. I, p. 150.)

Provenance: Bruun Rasmussen auction 1850, 2018 no. 1.
DKK 30,000-35,000 / € 4,050-4,700



104



105

105
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen smoking a pipe. Signed and dated M. A. 17. Oil on panel. 47 x 37 cm.

Provenance: Acquired directly from the artist by Michael Andersen Broegaard, manager at the rope factory in Esbjerg. Thence by descent in his family, and gifted to the present owner by a member of the family.

DKK 40,000-50,000 / € 5,400-6,700



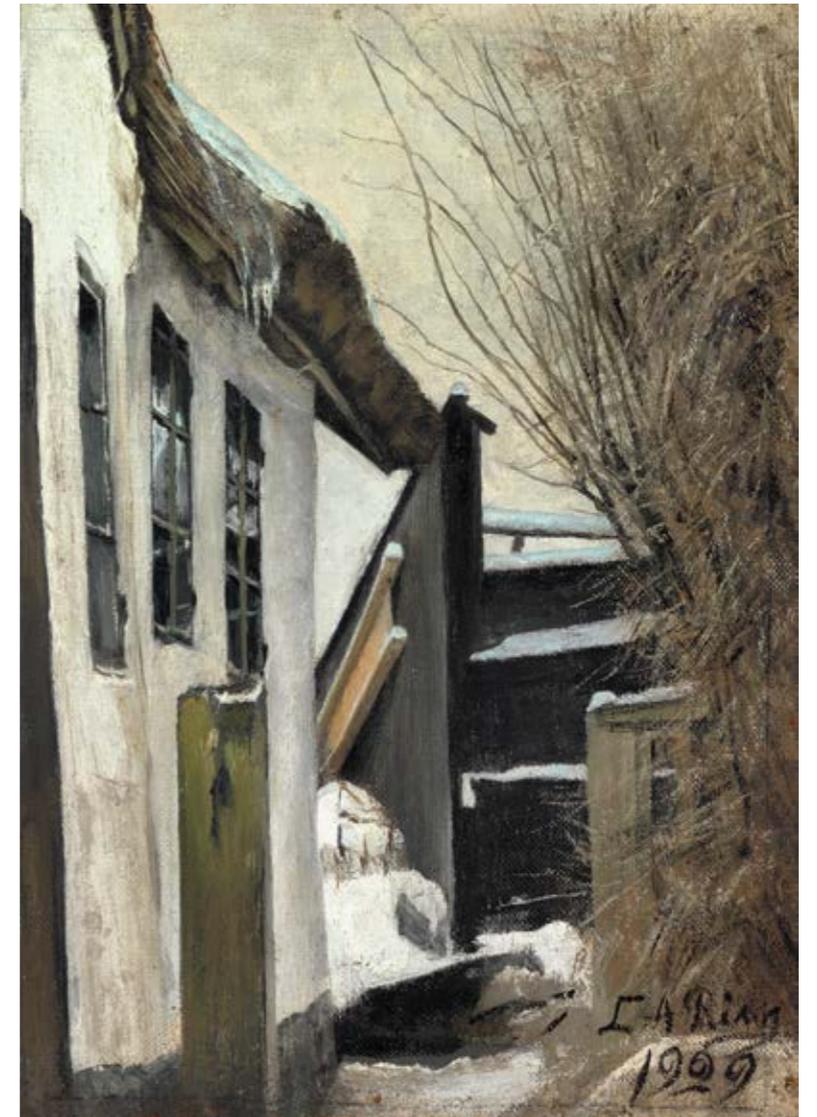
106

106
VILHELM PACTH

b. Copenhagen 1843, d. Holte 1912

A nude female sitting on the beach at sunset. Signed and dated Vilh. Pacht 1908. Oil on canvas. 34 x 22 cm.

DKK 20,000-25,000 / € 2,700-3,350



107

107
L. A. RING

b. Ring 1854, d. Roskilde 1933

The yard behind an old house in snow. Signed and dated L. A. Ring 1929. Oil on canvas. 31 x 23 cm.

Provenance: Merchant Adolf Holm's collection, his estate auction, Winkel & Magnussen 352, 1949 no 66, reproduced p. 29.

DKK 30,000-40,000 / € 4,050-5,400



108

108
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Street scene with women selling fruit and vegetables in Vomero in Naples. Signed and dated Paul Fischer Vomero Napoli 1922. Oil on canvas. 58 x 75 cm.

Vomero is a hilltop district in Naples.

Provenance: The estate of Paul Fischer, Winkel & Magnussen auction 156, 1934 no. 124. Bruun Rasmussen auction 893, 2020 no. 60. DKK 50,000-60,000 / € 6,700-8,050

109
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

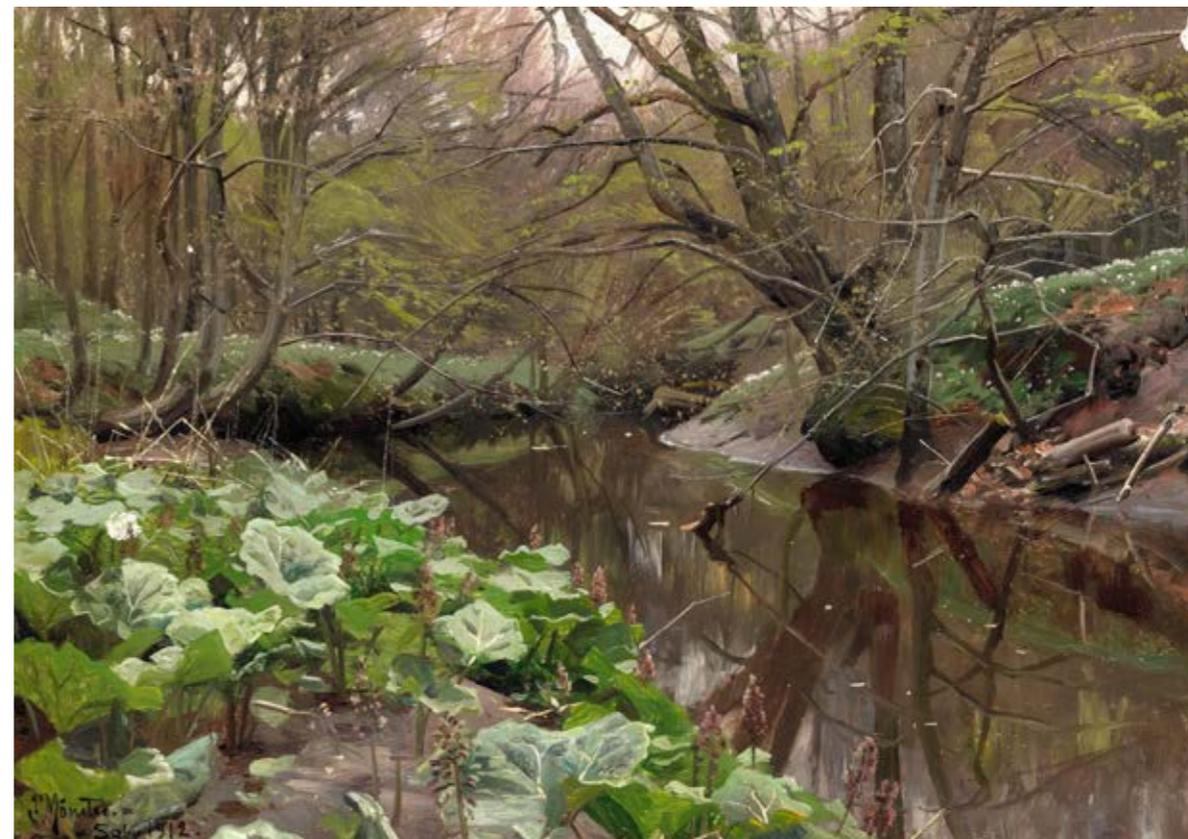
"Sæby Aa. Foraar". View from Sæby Å (Sæby Stream) at spring. Signed and dated P. Mønsted Sæby 1912. Oil on canvas. 37 x 51 cm.

Provenance: Bruun Rasmussen auction 515, 1988 no. 196. DKK 40,000-60,000 / € 5,400-8,050

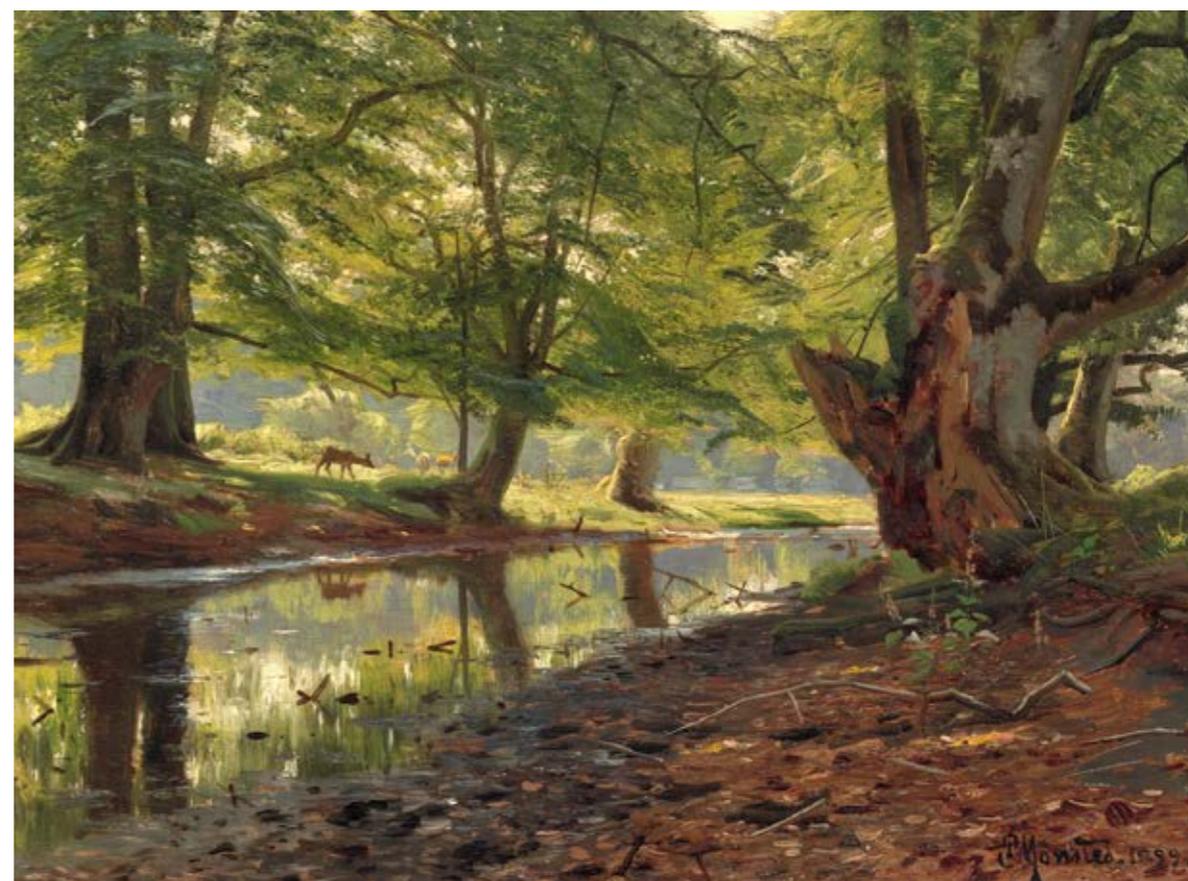
110
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View from Dyrehaven (The Deer Park) north of Copenhagen, with grazing deer by a stream. Signed and dated P. Mønsted 1899. Oil on panel. 24 x 32 cm.



109



110



111



112



113

111
A. RIIS CARSTENSEN

b. Sennels near Thisted 1844, d. Helsingør 1906

View of a Greenlandic fiord with seal hunters. Signed A. Riis Carstensen. Oil on canvas. 67 x 99 cm.

Provenance: Bruun Rasmussen auction 831, 2012 no. 94, reproduced p. 89.

DKK 30,000-40,000 / € 4,050-5,400

112
ERNST MEYER

b. Altona 1797, d. Rome 1861

Italian landscape. Signed E. M. and indistinctly dated. Oil on paper laid on cardboard. 40 x 56 cm.

DKK 20,000-30,000 / € 2,700-4,050

113
EMANUEL A. PETERSEN

b. Frederiksberg 1894, d. Farum 1948

"S/S Gertrud Rask ankommer til Angmagssalik". S/S Gertrud Rask arrives at Angmagssalik. Signed Emanuel A. Petersen, and inscribed 's/s Gertrud Rask arrives at Angmagssalik'. Oil on canvas. 113 x 153 cm.

DKK 20,000-30,000 / € 2,700-4,050



114

114
SIMON SIMONSEN

b. Munich 1841, d. Copenhagen 1928

Puppies. Signed and dated Simon Simonsen 1902.
Oil on canvas. 36 x 57 cm.

DKK 50,000-60,000 / € 6,700-8,050



115

115
SIMON SIMONSEN

b. Munich 1841, d. Copenhagen 1928

"En Gravhund med sine Hvalpe". A dachshund with
her puppies. Signed and dated Simon Simonsen
1886. Oil on canvas. 44 x 75 cm.

Exhibited: Charlottenborg 1886 no. 363.

*Provenance: Bruun Rasmussen auction 853, 2014 no.
85, reproduced p. 93.*

DKK 50,000-60,000 / € 6,700-8,050



116



117

**116
NIELS SIMONSEN**

b. Copenhagen 1807, d. Frederiksberg 1885

Bedouins and their horses resting by an overhang in the desert. Signed N. Simonsen. Oil on canvas. 28 x 37 cm.

Provenance: Bruun Rasmussen auction 60, 1955 no. 20. DKK 20,000-25,000 / € 2,700-3,350

**117
JOSEPH KOSTKA**

b. 1846, d. 1927

A white horse. Signed and dated Joseph Kostka 1867. Oil on canvas. 75 x 55 cm.

DKK 20,000-25,000 / € 2,700-3,350



118

**118
ANKER LUND**

b. Copenhagen 1840, d. Frederiksberg 1922

“Kong Erik Ejegod meddeler på Viborg Thing, det forsamlede folk sin hensigt at drage til Det Hellige Land, som bod for nogle drab, han har begået ved et gæstebud. Ved bønner og tilbud om at ville løskøbe ham fra det aflagte løfte søger det sørgende folk forgæves a formå kongen til at afstå fra sit forsæt (aar 1103)”. King Erik Ejegod announces to the assembled people at Viborg Thing (assembly), his intention to go to the Holy Land as compensation for murders he has committed at a feast. Through prayers, and with offers to redeem him from the promise he has made, the mourning people seek in vain to persuade the king to relinquish his intent (year 1103). Signed and dated Anker Lund 1879. Oil on canvas. 99 x 122 cm.

Exhibited: Charlottenborg 1879 no. 173.

Provenance: Editor N. C. Rom.

DKK 40,000-50,000 / € 5,400-6,700



119

119
RUDOLF BISSEN

b. Copenhagen 1846, d. Randbøldal near Vejle 1911

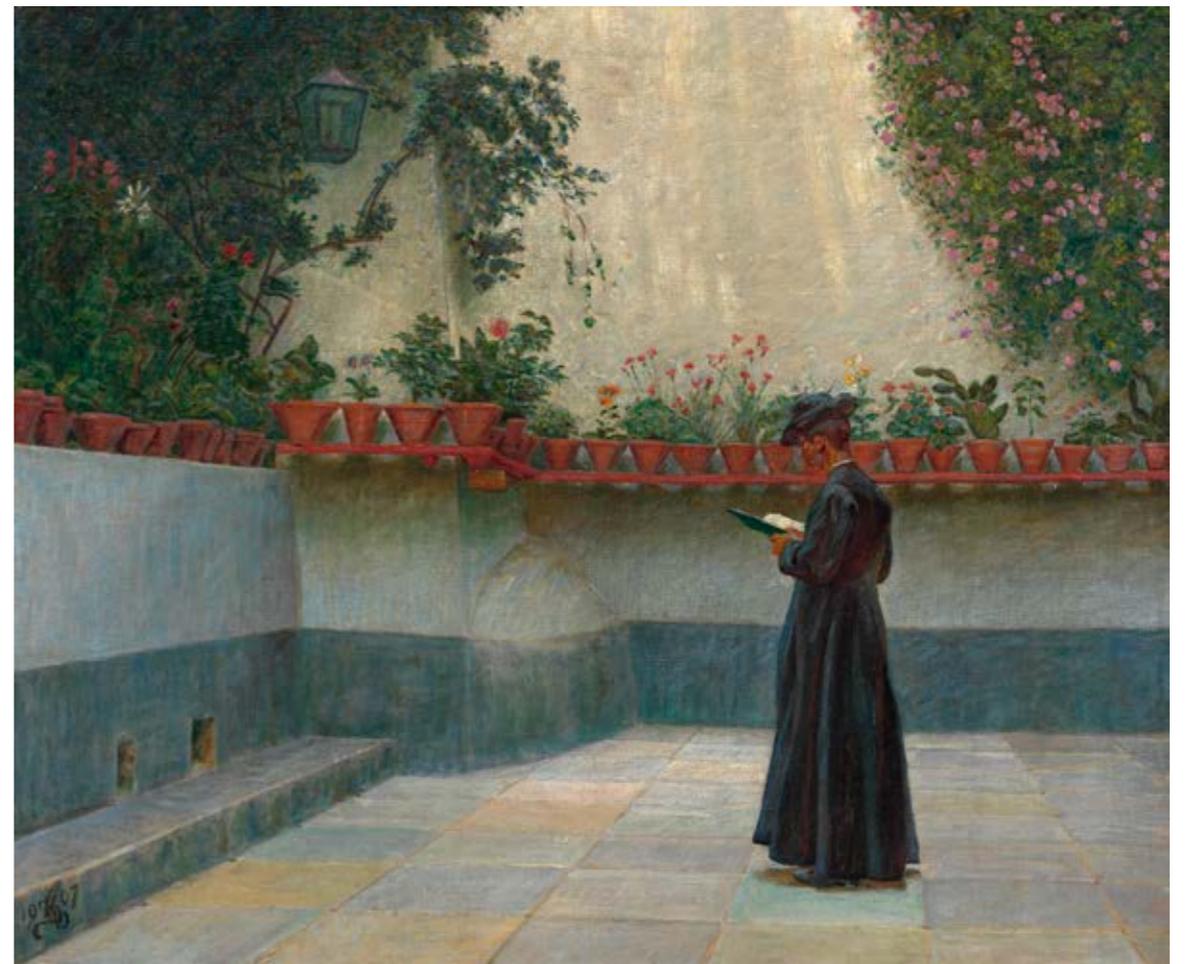
Landscape from Italy. Signed and dated R. Bissen 74. Oil on canvas. 86 x 132 cm.

Bissen was in Italy in 1874-1875.

Exhibited: In 1875 at Charlottenborg, Bissen exhibited two landscapes from Italy:

*No. 15: "Kysten fra Nettuno" (The coast from Nettuno) and
No. 16: "Fra Terracina" (From Terracina).*

DKK 20,000-30,000 / € 2,700-4,050



120

120
KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"Læsende præst. En ung Mand Spadserende paa Pladsen ved Kathedralen i Amalfi. Han læser i en Bog. En Mængde Potteplanter er opstillet paa den lave Stenmur, der omgiver Pladsen". A priest reading. A young man walking in the square of the Cathedral of Amalfi. He is reading a book. Potted plants are placed on the low stone wall surrounding the square. Signed with monogram and dated 1907. Oil on canvas. 48 x 58 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 607.
S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 993.*

Exhibited: Charlottenborg, "Udstilling af dansk Kunst fra Italien", 1909 no. 397.

Provenance: Barrister Chr. Hede (1917, 1942). Bruun Rasmussen Vejle auction 103, 2005 no. 226, reproduced p. 72. Bruun Rasmussen auction 857, 2015 no. 2, reproduced p. 15.

DKK 25,000-30,000 / € 3,350-4,050



122

121

I. L. JENSEN

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

A thrush (drossel) perched on a Rowan branch (rønnebærgren). Signed and dated I. L. Jensen 1856. Oil on panel. 23.5 x 31.5 cm.

DKK 25,000-30,000 / € 3,350-4,050

122

I. L. JENSEN

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

Still life with pink roses and a flowering apple tree branch. Signed I. L. Jensen. Oil on panel. 21 x 15 cm.

Provenance: Bruun Rasmussen auction 1524, 2015 no. 41. DKK 25,000-30,000 / € 3,350-4,050

123

O. A. HERMANSEN

b. Frederiksberg 1849, d. s.p. 1897

"En Bouket Roser og andre Blomster i en Vase". Still life with roses, poppies, tulips and lilacs in a vase. Signed with monogram and dated 1888. Oil on canvas. 75 x 53 cm.

Exhibited: Charlottenborg 1889 no. 526.

DKK 40,000-50,000 / € 5,400-6,700



121



123



124

124 ^{ARR}
ALFRED BROGE

b. Copenhagen 1870, d. Brønshøj 1955

Interior with two women playing music by candlelight. Signed and dated Alf. Broge 1918. Oil on canvas. 83 x 68 cm.

DKK 30,000-40,000 / € 4,050-5,400



125

125
JULIUS EXNER

b. Copenhagen 1825, d. s.p. 1910

Interior with a grandmother by the spinning wheel and two small children. Signed J. Exner. Oil on canvas. 62 x 46 cm.

DKK 30,000-40,000 / € 4,050-5,400



126

126
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Evening skies over Skagen. Signed M. A. Oil on canvas. 20 x 32 cm.

Provenance: The estate auction of Helga Ancher, Bruun Rasmussen auction 193, 1966 no. 66. DKK 30,000-40,000 / € 4,050-5,400

127
CHRISTIAN MØLSTED

b. Dragør 1862, d. s.p. 1930

"Skibe i høi Sø paa Køge Bugt". Seascape with sailing ships in the open sea. Signed and dated Chr. Mølsted 1913. Oil on canvas. 59 x 90 cm.

Provenance: Art dealer Chr. Larsen. DKK 40,000-50,000 / € 5,400-6,700

128
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

Ships in the Sound off the coast of Kronborg Castle. Signed Carl Locher. Oil on canvas. 63 x 97 cm.

Provenance: Bruun Rasmussen auction 861, 2015 no. 71. DKK 40,000-60,000 / € 5,400-8,050



127



128



129

129
BOLOGNESE SCHOOL,
16TH CENTURY

Saint Francis. Tempera and gold ground on panel.
Unsigned. 36 x 23 cm.
On the reverse a lacquer seal.

DKK 20,000-30,000 / € 2,700-4,050



130

130
PAINTER UNKNOWN, C. 1600
Adam and Eve in The Garden of Eden. The temptation of Eve. Unsigned. Oil on panel. 24 x 18 cm.
Provenance: The collection of sculptor Einar Utzon-Frank. His estate sale Bruun Rasmussen auction 67, 1955 no. 32.

Literature: Einar Utzon-Frank and Svend Rindholt, "Mange Slags Ting", 1942, an article showing a collection of images from the collection of Professor Einar Utzon-Frank. DKK 20,000-25,000 / € 2,700-3,350



131

131
ALBRECHT DÜRER, AFTER,
EARLY 17TH CENTURY

"Erasmus von Rotterdam". Inscribed in latin: Imago Erasmi Roterodami ab Alberto Durero ad vivam effigiem deliniata [Made in Rotterdam by Albrecht Dürer after live model MDXXVI] [1526]. As well as a Greek inscription. Unsigned. Oil on panel. 46.5 x 35.5 cm. Unframed.

After Dürer's engraving dated 1526. DKK 20,000-30,000 / € 2,700-4,050



132

132
BOLOGNESE SCHOOL, LATE 16TH CENTURY
"Ecce Agnus Dei". Unsigned. Oil on canvas laid on board. 81 x 65 cm. Period frame.
DKK 25,000-30,000 / € 3,350-4,050



133

133
FLEMISH SCHOOL, 17TH CENTURY
A perspective fantasy of a palace with elegant figures and dogs. Unsigned. Oil on canvas. 125 x 222 cm.
DKK 50,000-75,000 / € 6,700-10,000



134



134

134
DANISH PAINTER, 18TH CENTURY
A pair of portraits of vicar and missionary in Greenland Christen Hansen Fabricius (1736-1786) and his wife Christiane Amalie Foss Heining (1743-1790). Unsigned. Both inscribed on the reverse with name and age of the sitters. Oil on canvas. Each 80 x 63 cm. (2).
DKK 20,000-25,000 / € 2,700-3,350



135



135

135
PEDER ALS

b. Copenhagen 1726, d. s.p. 1776

A pair of portraits of Colonel Christian Ulrich von Sundt (1720-1775), and his wife Benedicte Rudolphine von Ingenhaeff (1735-1803). He in a powdered wig, wearing a cuirass under a red uniform jacket. His left hand is resting on a helmet and a fur-lined cape is draped over his right arm. She in a powdered wig, wearing a blue silk dress with lace sleeves and collar under a fur-lined red velvet cape draped over her right shoulder. Her hair, neckline and sleeves are adorned with large pearls. Unsigned. Later inscribed on the reverse. C. 77 x 63 cm each. Period frames. (2).
Provenance: Bruun Rasmussen auction 567, 1991 no. 9, reproduced pp. 18-19. Bruun Rasmussen auction 658, 1999 no. 291, reproduced pp. 128-129.

DKK 40,000-60,000 / € 5,400-8,050



136

136
PIETER NEEFS II

b. Antwerp 1620, d. s.p. 1675

Church interior. Signed P. Neefs. Oil on canvas.
55 x 70 cm.

Provenance: Oxholm manor house, North Jutland.
DKK 100,000-150,000 / € 13,500-20,000





137

137
ITALIAN SCHOOL,
17TH CENTURY
Caritas Romana. Unsigned. Oil on canvas.
114 x 89 cm.
Caritas Romana is the story of a woman, Pero, who secretly breastfeeds her father, Cimon, after he is incarcerated and sentenced to death by starvation.
DKK 30,000-40,000 / € 4,050-5,400

138
PAINTER UNKNOWN,
FIRST HALF
OF 19TH CENTURY
Portrait of a little girl in a landscape holding a skipping rope. Unsigned. Oil on canvas.
100 x 79 cm.
DKK 15,000-20,000 / € 2,000-2,700



138

139
PAULUS MOREELSE,
CIRCLE OF,
17TH CENTURY
A little girl standing on a balcony with a basket of flowers and sheep. Unsigned. Oil on canvas. 72 x 72 cm.
Provenance: Van Ham Kunstauktionen, Cologne, 26 June 1999 no. 2139.
DKK 40,000-60,000 / € 5,400-8,050

140
PAINTER UNKNOWN,
17TH - 18TH CENTURY
The penitent Mary Magdalene. Unsigned. Oil on canvas. 114 x 163 cm.
DKK 30,000-40,000 / € 4,050-5,400



139

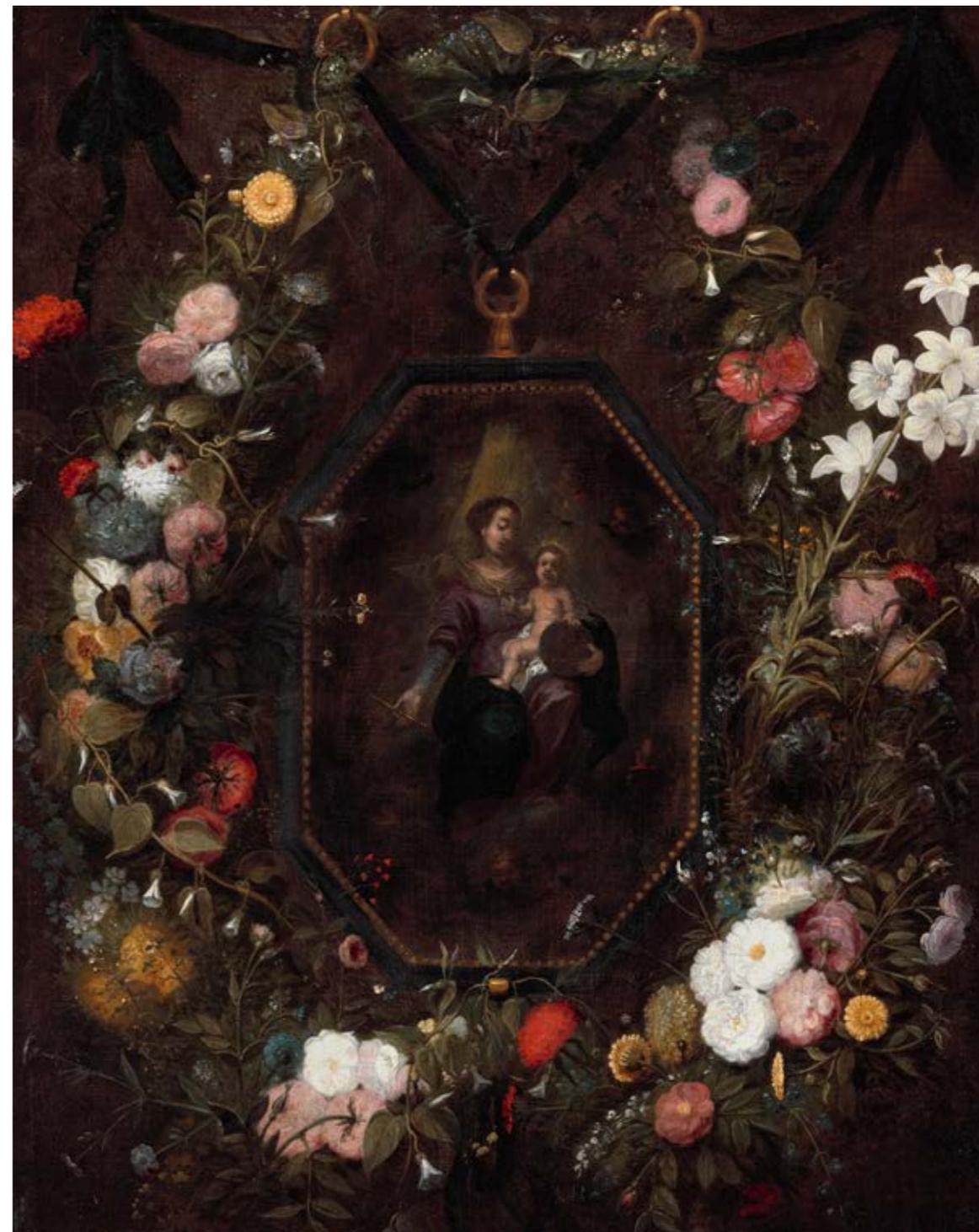


140



141

141
PAINTER UNKNOWN, 17TH - 18TH CENTURY
A still life with game. Unsigned. Oil on canvas. 87 x 72 cm.
It has been suggested that the painting is by Anton Ignaz Hamilton (1696-1770).
DKK 25,000-30,000 / € 3,350-4,050



142

142
JAN BRUEGHEL & HENDRICK VAN BALEN,
FOLLOWER OF, 17TH CENTURY
A garland of flowers surrounding a medallion of the Virgin and Child.
Unsigned. Oil on canvas. 127 x 99 cm.
DKK 50,000-60,000 / € 6,700-8,050



143

143
CARLO MARATTA, CIRCLE OF,
17TH CENTURY

The Holy Family with The Infant Saint John the Baptist. Unsigned. Oil on canvas. Oval in a rectangular frame. 104 x 122 cm.

Provenance: Christie's Sale 21 November 1991 no. 133.
 DKK 25,000-30,000 / € 3,350-4,050

144
RAPHAEL, AFTER,
19TH CENTURY

b. Urbino 1483, d. Rome 1520

"The Holy Family of Francis I". Signed and dated J. A. Te. Sage D'Apres Raphael 1873. Oil on canvas laid on board. 209 x 140 cm.

The original from 1518 is located at the Louvre, Paris.

Provenance: Kongsdal manor house.

DKK 20,000-30,000 / € 2,700-4,050



144



145

145
JEAN-BAPTISTE OUDRY, AFTER,
19TH - 20TH CENTURY

"Stag Hunt". Unsigned. Oil on canvas. 175 x 258 cm.
The present painting is a reversed copy after Oudry's original which is in the collection of The Nationalmuseum in Stockholm (inv. no. 867). DKK 30,000-40,000 / € 4,050-5,400



146

146
MELCHIOR LORCK

b. Flensburg 1527, d. København 1588

Prince Ismael, Persian Envoy. (1562). Inscribed in the plate Cum Privilegio. Engraving on paper. Sheet size 384 x 310 mm. Plate size 379 x 281 mm.

Literature: Erik Fischer, Melchior Lorck. Catalogue Raisonné, Cph. 2009, Volume 1, No. 1562,2. Hollstein / German engravings, etchings and woodcuts c.1400-1700 (28.II).

A good impression of Hollstein's fourth and final state with text below cut away and the addition of RUSTAN-BASSA. On fine laid paper with Posthorn (Bugle) watermark.

DKK 100,000-125,000 / € 13,500-17,000



147

147
WILHELM MARSTRAND

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

"En improvisator". An Italian improviser entertaining a group of people outside an osteria. Unsigned. Drawing ink and watercolour on paper laid on paper. 19.5 x 32.5 cm. *The present drawing belongs to a collection of watercolours and drawings, which Danish artists presented to Gottlieb Collin as a symbol of gratitude for the many years he worked for the Art Association (Kunstforeningen).*

Literature: Karl Madsen, "Wilhelm Marstrand 1810-1873", 1905, no. 413, reproduced p. 446.

Reproduced: "Wilhelm Marstrand: Tegninger fra Italien", Teknisk Forlag, unknown date.

Små Kunstbøger no. 11, reproduced p. 14.

Exhibited: Charlottenborg, "Kunstforeningens Marstrandudstilling", 1898 no. 1851.

Provenance: Assessor Gottlieb Collin; his auction 31/5-1886 no. 91; acquired by publisher Otto B. Wroblewski. His son, Louis Wroblewski inherited the drawing in 1907 and sold it in 1917 to Consul General Valdemar Glückstadt (his catalogue, 1917 no. 94). The drawing then passed on to his son, Hans Glückstadt, who sold it to shipbroker Hjalmar Bruhn, his collection, Bruun Rasmussen auction 276, 1972 no. 56, here acquired by Johan Otto Wroblewski, the son of Louis Wroblewski. DKK 20,000-25,000 / € 2,700-3,350



148

148
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

View from Portico dei Leoni, Villa Borghese, Rome. Unsigned. Dated "1 Villa Borghese" 1841 and inscribed with the artist's colour notes. Further inscribed Rørbye. On the reverse of the drawing inscribed "No. 2" and "35" or "36". Pencil and watercolour on paper. Sheet size 31 x 46 cm.

Provenance: It is possible, that the present work is the one listed in Rørbye's estate auction in 1849, no. 35 "Fontainerne i Villa Borghese" (The fountains in Villa Borghese), dated 1841. DKK 40,000-50,000 / € 5,400-6,700

149

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

Italian women and children dancing in a house on via Margutta in Rome. On the right, seated on a stone sill, presumably the artist himself. Signed and dated I. T. Lundbye Roma Sept. 1845 and inscribed "Si vede sempre così domenica sera sul porta a via Margutta N. 33" (It always looks like this on Sundays at the entrance to via Margutta no. 33). Watercolour on paper laid on cardboard. Visible size 28 x 44 cm.

In March 1845, Lundbye received the Art Academy's travel scholarship, and travelled to Rome via Germany and Switzerland. Here, he moved in with his artist friends, Jens Adolf Jerichau and Thorald Læssøe, who had taken up residence and workshop in a house on Via Margutta.

Lundbye's time in Italy was marked by an intense longing for his homeland, and his depressed frame of mind wasn't helped by the fact that he was low on funds and had to borrow money from friends and acquaintances.

Jerichau had spent several years abroad and had engaged himself with foreign art and artists. Thus, he found it hard to accept Lundbye's nationalistic outlook on art, which was strongly influenced by the art historian and critic Niels Laurits Høyen. On 4 September 1845, Lundbye notes in his diary: "I live in the most wretched conditions here, as it is impossible for me to stay calm and forbearing when listening to Jerichau's mockery and abuse of everything that is Danish".

Lundbye makes a comment in his diary about Jerichau's change of character from when they had their last encounter: "Before I came, I had sensed that Adolf had changed, but I had never imagined that he would have given up all of his old interests". (Johan Thomas Lundbye's diaries, Sources of Danish Art History (ktdk.dk) by MA and PhD Jesper Svenningsen).

His relationship with Jerichau and Læssøe worsened during his stay, and after a major fight between them he decided to leave their shared house in Via Margutta.

Lundbye made the present drawing in the middle of this turbulent time, in the days before he moved away from Via Margutta. The otherwise merry scene with the dancing women and children, seems rather melancholic when seen through the eyes of the slightly resigned and tired man watching the festivities from the sideline. Could this be the artist portraying himself? Maybe he wanted to present the viewer with the contrast between the different moods prevalent in the scene: The merry and youthful, as represented by the dancers, compared to the melancholic and despondent, as symbolised by the bearded man.

Lundbye had grown a large bushy beard during his travels in 1845-46, which, in spite of his young age, made him look much older. In a letter to his friend Lorenz Frølich, written in July 1846, he notes: "My long beard is already causing such a stir, that I have decided to get rid of it. Bawdy men shout at me, young and well-dressed girls erupt in laughter, children point their fingers at me [...]" ("Tegninger og Huletanker", p. 127). His changing moods probably didn't help his posture, which can be described as rather stooping and languid at this time.



149

The similarities between the bearded man and contemporary self-portraits of Lundbye can be seen in many of his drawings in the exhibition catalogue "Tegninger og Huletanker. Johan Thomas Lundbye 1818-1848" from the Hirschsprung collection 1998-1999. Among others, one from 1846, made in Naples, where he is seen with a large beard and wearing similar clothing, such as the Roman hat (cat. 289). A self-portrait from 1846, shows the artist in three quarter profile, hunched over and sporting the same big beard (cat. no. 6) and several of Lundbye's depictions of himself as the dwarf, Sindre, has a striking resemblance to the gentleman in the present drawing.

Whether or not the bearded man depicted in the drawing is Lundbye himself, he can definitely be considered a good representation of how the artist looked and felt at this particular time in his life.

Provenance: Bruun Rasmussen auction 474, 1985 no. 663, reproduced p. 173.

DKK 80,000-100,000 / € 11,000-13,500



150

150
H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

View of the Stock Exchange (Børsen) in Copenhagen. C. 1850. Signed Holm.
Watercolour on paper laid on paper. 19 x 28 cm.

Erik Husted, A Catalogue Raisonné of the Works of H. G. F. Holm, 1994, no. 1.010.

Literature: Erik Husted, "Fattig-Holm. Tre Guldalderskæbner". The drawing is an original sketch for a lithograph, no. 9.145, which is reproduced on p. 319. Both the drawing and the lithograph is mentioned on p. 322.

Provenance: Husejernes Kreditkasse. Kunsthallen auction 384, 1990 no. 336, reproduced p. 97. DKK 10,000-15,000 / € 1,350-2,000



151

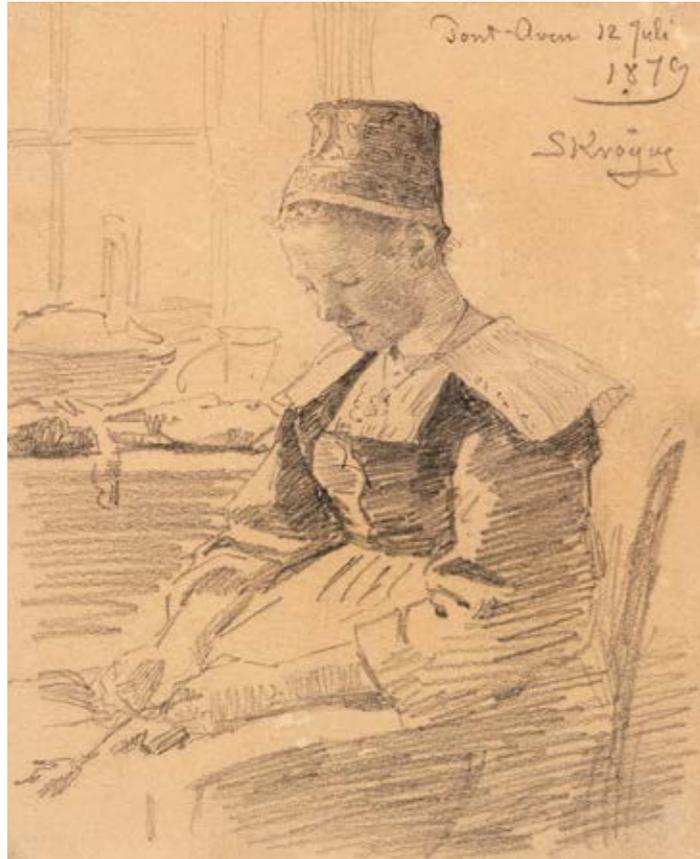
151
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

An elderly man with a beard. Signed and dated S. K. 29-9-72.
Drawing ink on paper. Visible size 20.8 x 16.7 cm.

The drawing is a study for "Studiehovede af en midaldrende Mand med bølgede hvidt Fuldkæg" (Study of a middle-aged man with a full white beard). 1872. That one H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer no. 5.

DKK 15,000-20,000 / € 2,000-2,700



152

152
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Interior from Brittany with a young woman sitting by a window. Signed and dated S. Krøyer Pont-Aven 12. Juli 1879 and inscribed with dedication on underlying paper (in Danish): "To my old teacher, professor Vermehren, from his devoted pupil. P. S. Krøyer". Pencil on paper laid on paper. Sheet size 15 x 11 cm.

Literature: Den Hirschsprungske Samling and Skagens Museum, "Krøyer i Internationalt Lys", 2012, mentioned on p. 187.

In the beginning of July 1879, Krøyer embarked on a walking journey through Brittany in the company of Christian Zacho and an unnamed French painter. They arrived in Pont-Aven on 11 July, where they stayed for around seven days. During his stay in Brittany, including Pont-Aven, Krøyer sketched and painted several of the locals in their characteristic Breton dress.

The young girl in the present drawing, is repeated in an oil painting from 14 July 1879 and in a drawing from the same period.

Hirschsprung notes of the three works (in Danish): "Three days after his arrival, he painted this small, delicate, and light-filled painting of the girl, shelling peas by the window. The girl had already modelled for Krøyer on 12 July, and another drawing depicts her in the middle of sewing [...]". (Marianne Saabye in "Krøyer i Internationalt Lys", 2012, p. 187. The two other works referred to here are reproduced on p. 186 in the catalogue.) Presumably, the drawing mentioned here as dated on 12 July, is the present drawing.

DKK 15,000-20,000 / € 2,000-2,700



153

153
ABRAHAM ORTELIUS

b. Antwerp 1527, d. s.p. 1598

"Islandia". Antwerp c. 1592. Handcoloured engraving. 424 x 523 mm. Unframed.
Ortelius' map of Iceland is the first relatively accurate map of Iceland from indigenous sources.

The map depicts Iceland in remarkable detail, including its mountains, fiords or inlets, glaciers and a graphic depiction of Mount Hekla erupting in a fiery explosion of flames and volcanic material. Along part of the coastline, polar bears can be seen floating on icebergs and it illustrates a remarkable array of the legendary and mythical sea monsters and creatures of the 15th and 16th century, along with early depictions of the sea horse, walrus and whale. Over 200 place names are mentioned, primarily Danish in origin, many of which are likely misread from the original map, owing to the different writing style employed in Iceland during the period.

The map is a vast improvement over all prior maps of Iceland, and it is believed therefore that the map could only have been drawn by an Icelander, most likely Gudbrandur Thorlaksson, Bishop of Holar, who studied mathematics and astronomy in Copenhagen. It is known that Thorlaksson made a map of the region in 1606. While no map of Iceland by Thorlaksson has survived, there is other circumstantial evidence, including a list of churches and fiords which was available and perhaps prepared by Thorlaksson, which were almost certainly used in preparing the map. While the map is far from accurate, it shows for the first time a meaningful depiction of all known settlements on Iceland and many other points of interest, including a number of glaciers.

DKK 20,000-30,000 / € 2,700-4,050

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ISLAMIC ART

Live Auction 1 December 2021 2 pm



Parasuram, Udaipur: An equestrian portrait of Maharane Sarup Sing. Gold and colour on paper. 325 mm. x 225 mm.
Estimate: DKK 75,000-100,000 / € 10,000-13,500

Asian treasures

Live Auction 1 December 2021 2 pm

A pair of Chinese richly embroidered silk temple banners.
Daoguang 1820-1850. L. 325 cm.

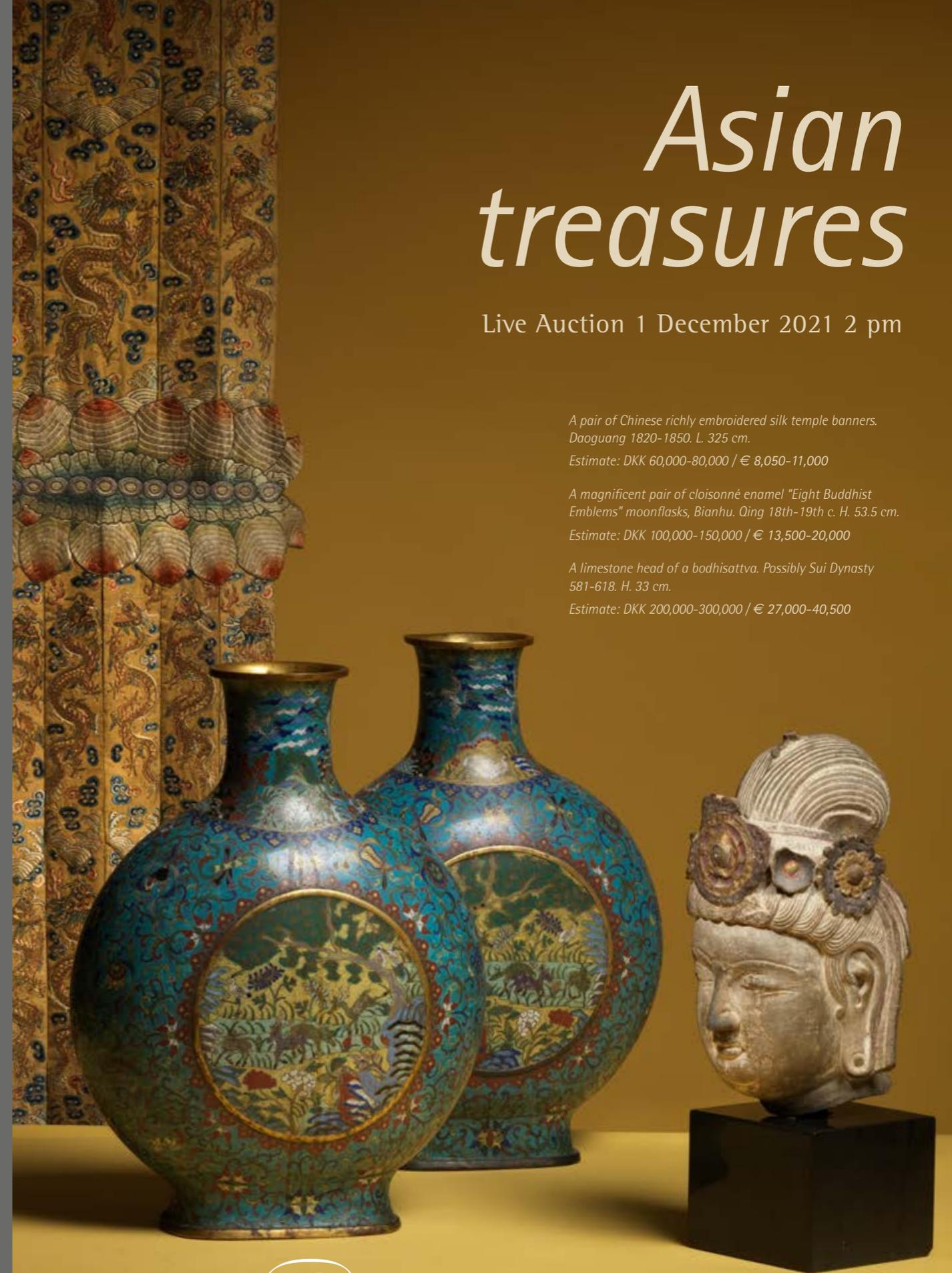
Estimate: DKK 60,000-80,000 / € 8,050-11,000

A magnificent pair of cloisonné enamel "Eight Buddhist
Emblems" moonflasks, Bianhu. Qing 18th-19th c. H. 53.5 cm.

Estimate: DKK 100,000-150,000 / € 13,500-20,000

A limestone head of a bodhisattva. Possibly Sui Dynasty
581-618. H. 33 cm.

Estimate: DKK 200,000-300,000 / € 27,000-40,500



BRUUN RASMUSSEN
AUCTIONEERS

Modern Art and Design

Live Auction 7-9 December 2021

*André Marfaing: Untitled, March 1968.
Oil on canvas, 46 x 38 cm.
Estimate: DKK 100,000-125,000 / € 13,500-17,000*

*André Marfaing: Untitled, October 1969.
Oil on canvas, 35 x 27 cm.
Estimate: DKK 80,000-100,000 / € 11,000-13,500*

*Harald Nielsen: "Pyramid". Sterling silver teapot.
Designed 1930. H. 12.3 cm. L. 25 cm.
Estimate: DKK 25,000-30,000 / € 3,350-4,050*

*Gertrud Vasegaard: A circular, footed stoneware bowl.
Unique. H. 14.4-17.7 cm. Diam. 21.4-22.7 cm.
Estimate: DKK 12,000-15,000 / € 1,600-2,000*

*Gertrud Vasegaard: A stoneware bowl.
Made 1968. Unique. H. 12.6-13 cm. Diam. 18.5-19 cm.
Estimate: DKK 15,000-18,000 / € 2,000-2,400*

*Lynn Chadwick: "Maquette VI Walking Couple", 1976.
Bronze. H. 30 cm.
Estimate: DKK 300,000 / € 40,500*

*Poul Kjærholm: "PK 54" Dining table.
This example manufactured 1970s by E. Kold Christensen.
H. 65 cm. Diam. 140 cm.
Estimate: DKK 75,000-100,000 / € 10,000-13,500*

*Preben Fabricius, Jørgen Kastholm: Office chair.
Estimate: DKK 50,000-60,000 / € 6,700-8,050*

*Märta Måås-Fjetterström: "Blåplump". Handwoven wool carpet.
Made after 1941 by Märta Måås-Fjetterström AB, Sweden.
L. 245 cm. W. 162 cm.
Estimate: DKK 50,000-60,000 / € 6,700-8,050*

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

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

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

1.1 Alle udbudte genstande er vurderet af BRK. Vurderingen er et skøn over det forventede 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. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.

2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.

2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.

2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk

3 EFTERSYN

3.1 Udbudte genstande udstilles op til auktionen i et 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

4 BRK'S ROLLE

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

5 BUDGIVNING

- Auktionerne afvikles i danske kroner. De tilnærmelsesvis beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.
- 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.
- 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.
- Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.
- Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.
- Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.
- 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.
- 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.
- Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:

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

KOMMISSIONSBUD:

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

TELEFONBUD:

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

LIVE BIDDING:

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

FORAUKTION:

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

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 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".
 - 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 %.
 - "LIVE bidding": BRK's egen "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere. Benyttes en "LIVE bidding"-software fra tredje part, tillægges købersalæret en afgift på 3 % plus moms, der videregives til tredje part i sin helhed.
 - Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "*" eller med teksten: "Dette emne handles i fuldmoms".
 - Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300,01 - 50.000 euro	5%
50.000,01 - 200.000 euro	3%
200.000,01 - 350.000 euro	1%
350.000,01 - 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. Satsen fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

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

9 BETALINGSMÅDER

9.1 Betaling kan ske på følgende måder:

A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 19.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-eurosedler.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

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

10 MOMSFRITAGELSE, -BETALING OG -DEPONERING

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

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

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for 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 lovpligtig vis. Foretages eksporten af en af BRK godkendt speditor, skal momsen ikke deponeres. Se listen over godkendte speditorer på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.

11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.

11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.

11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

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

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

12 AFHENTNING OG UDLEVERING

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

13 FORSENDELSE

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

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværtdiudvalget 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 Kulturværtdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "©" i kataloget. Følgende regler gør sig gældende:
- A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
- B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særkilt markeret.
- C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen,

når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse. Eventuelle omkostninger, der opkræves at de danske myndigheder i forbindelse med udstedelse af en reeksporttilladelse, vil blive pålagt købers faktura.

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

15 MANGLER VED KØBTE GENSTANDE

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

16 INDSIGELSE- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgetgiver 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 budgetgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

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

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgetgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevneneshus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: <http://ec.europa.eu/odr>.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værmetingsregler.

Jesper Bruun Rasmussen, auktionsholder

Rev. 10.21

CONDITIONS OF PURCHASE – LIVE AUCTIONS

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

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

BEFORE THE AUCTION

1 VALUATION OF ITEMS

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

2 DESCRIPTION OF ITEMS

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

3 PREVIEW

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

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.
- 4.3 The live auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

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

6 TYPES OF BIDDING

- 6.1 Bidding options:
- IN PERSON:**
Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.
- COMMISSION BIDS:**
The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

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

LIVE BIDDING:

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

PRE-AUCTION:

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

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

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

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

7.1.2 "LIVE Bidding": BRK's own "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk. If a "LIVE Bidding" software from a third party is used, an additional 3% (including VAT) is added to the buyer's premium. The added fee is transferred to the third party in its entirety.

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

7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300,01 - 50,000 euro	5%
50,000,01 - 200,000 euro	3%
200,000,01 - 350,000 euro	1%
350,000,01 - 500,000 euro	0.5%
over 500,000 euro	0.25%

The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

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

8 PAYMENT DEADLINE

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

9 PAYMENT METHODS

9.1 The payment can be made in the following ways:

A: With debit/credit card (Visa, MasterCard, Maestro, Diners

Club, China UnionPay and JCB) or cash (up to DKK 19.999) in the saleroom or subsequently at one of BRK's locations. Please note that we do not accept EUR 500 banknotes.

B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.

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

10 VAT EXEMPTION, PAYMENT & DEPOSIT

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

A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.

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

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

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

11 OVERDUE PAYMENTS

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

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

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

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

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

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

12 PICK-UP & COLLECTION

12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.

12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.

12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.

12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.

12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.

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

13 SHIPPING

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

14 EXPORT LICENSE

14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.

14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "☉" in the catalogue. The following rules are applicable:

A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.

B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.

C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be

obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems. Any fees charged by the Danish authorities in connection with the issuance of a re-export permit will be added to the buyer's invoice.

D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.

15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.

15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 15.2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.

15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.

16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.

16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

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

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

18.1 BRK can always be contacted if the bidder/buyer has a complaint.

18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevneshus.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. 10.21

ADDRESSES

BRUUN RASMUSSEN AUCTIONEERS

COPENHAGEN – BREDGADE

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

COPENHAGEN – SUNDKROGSGADE

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

GLOSTRUP

PAUL BERGSØES VEJ 20B
DK-2600 GLOSTRUP
Tel +45 8818 1111
E-mail: info@bruun-rasmussen.dk

AARHUS

SØREN FRICHS VEJ 34D
DK-8230 ÅBYHØJ
Tel +45 8818 1100
E-mail: aarhus@bruun-rasmussen.dk

FYN

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

ONLINE AUCTIONS – SUPPORT

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

REPRESENTATIVES:

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

SOUTHERN FRANCE & LUXEMBOURG

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

GERMANY

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

SPAIN

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

THAILAND

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

UNITED KINGDOM

ANNA GRUNDBERG · LONDON
Tel +44 7976 554 439
E-mail: agr@bruun-rasmussen.dk

USA

SANDRA SEPTIMIUS · NEW YORK
Tel +1 718 764 7601
E-mail: ss@bruun-rasmussen.dk
BENEDICTE HALLOWELL
Tel and Fax +1 617 566 7333
E-mail: b.hallowell@bruun-rasmussen.dk

CONTACT DIRECTLY

KONTAKT DIREKTE

HOVEDNUMMER / MAIN NUMBER

Bruun Rasmussen Auctioneers +45 8818 1111

ADMINISTRATION

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

KUNDESERVICE / CUSTOMER SERVICE

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

KOMMISSIONER / COMMISSIONS

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

BESTILLING AF KATALOGER / CATALOGUE REQUESTS

Kundeservice / Customer service +45 8818 1111

AUKTIONS RÅDGIVNING / AUCTION GUIDANCE

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

SHIPPING

shipping@bruun-rasmussen.dk +45 8818 1055

VURDERING OG INFORMATION / VALUATION AND INFORMATION

INDBOVURDERINGER / VALUATION AT YOUR HOME

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

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

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

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

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

ARMBÅNDSURE / WRISTWATCHES

Vilhelm Islandi Bramsen +45 8818 1239
vib@bruun-rasmussen.dk

BØGER / BOOKS

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

FRIMÆRKER / STAMPS

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

MØNTER / COINS

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

MODERNE DESIGN / MODERN DESIGN

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

MODERNE KUNST / MODERN ART

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

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

MODERNE SØLV / MODERN SILVER

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

PORCELÆN, GLAS OG ASIATISK KUNST / CERAMICS, GLASS AND ASIAN ART

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

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

RUSSISK KUNST / RUSSIAN ART

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

SMYKKER / JEWELLERY

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

TÆPPER / CARPETS

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

VIN / WINE

Thomas Rosendahl Andersen +45 8818 1206
tra@bruun-rasmussen.dk

VÅBEN / WEAPONS

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

ÆLDRE KUNST / FINE ART

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

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

ÆLDRE MØBLER / FURNITURE

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

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

ÆLDRE SØLV / SILVER

Heidi Schophuus Jensen +45 8818 1163
hsj@bruun-rasmussen.dk

COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

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

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

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

INTERNET:

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

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

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

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

TELEFONBUD:

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

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

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

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

AUKTION NR AUCTION NO: **905**

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 asterisk **

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*



 ANTIQUES