

FINE ART + ANTIQUES



BRUUN RASMUSSEN

AUCTIONEERS

MALERIER + ANTIKVITETER

Traditionel Auktion 908



AUKTION

8. - 10. juni 2022

EFTERSYN

Onsdag	1. juni	kl. 15 - 18
Torsdag	2. juni	kl. 11 - 17
Fredag	3. juni	kl. 11 - 17
Lørdag	4. juni	kl. 11 - 16
Pinsedag		lukket
2. pinsedag		lukket
Tirsdag	7. juni	kl. 11 - 17 eller efter aftale



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AUKTIONSKALENDER

MALERIER OG ANTIKVITETER

Onsdag	8. juni	kl. 16	Malerier og tegninger, 17. - 20. århundred	1 - 171
			Bøger og manuskripter	172 - 179
Torsdag	9. juni	kl. 16	Smykker og tasker	180 - 380
Fredag	10. juni	kl. 13	Asiatisk og islamisk kunst	381 - 451
		kl. 15	Sølv, møbler, ure, bronzer, porcelæn og tæpper	452 - 550

MODERNE KUNST OG DESIGN

Tirsdag	14. juni	kl. 16	Malerier og skulpturer	
Onsdag	15. juni	kl. 14	Malerier og skulpturer	
			Grafik	
		kl. 18	Armbåndsure	
Torsdag	16. juni	kl. 16	Sølv og keramik	
			Møbler, belysning og tæpper	

SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 29. JUNI

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest onsdag den 29. juni. 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 fredag den 1. juli. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



Lot 4

FINE ART + ANTIQUES

Live Auction 908



AUCTION

8 - 10 June 2022

PREVIEW

Wednesday	1 June	3 pm - 6 pm
Thursday	2 June	11 am - 5 pm
Friday	3 June	11 am - 5 pm
Saturday	4 June	11 am - 4 pm
Pentecost Sunday		closed
Pentecost Monday		closed
Tuesday	7 June	11 am - 5 pm

or by appointment

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DAYS OF SALE

FINE ART AND ANTIQUES

Wednesday 8 June

4 pm	Paintings and drawings, 17 th - 20 th century	1 - 171
	Books and manuscripts	172 - 179

Thursday 9 June

4 pm	Jewellery and handbags	180 - 380
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Friday 10 June

1 pm	Asian and Islamic art	381 - 451
3 pm	Silver, furniture, clocks, bronzes, porcelain and carpets	452 - 550

MODERN ART AND DESIGN

Tuesday 14 June

4 pm	Paintings and sculptures
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Wednesday 15 June

2 pm	Paintings and sculptures
	Prints
6 pm	Wristwatches

Thursday 16 June

4 pm	Silver and ceramics
	Furniture, lamps and carpets

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 29 JUNE

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Bredgade 33 by Wednesday 29 June 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 Friday 1 July. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

SRK 1st Jun - 84

Danske kunstklassikere og kulturskatte fra hele verden

Dette forår har budt på den største nyhed i Bruun Rasmussens historie. Vi er nu blevet en del af det britiske auktionshus Bonhams' netværk. Det betyder et samarbejde på tværs af kloden med en række internationale auktionshuse, som vil være med til at øge opmærksomheden omkring dansk kunst, kultur og design på vores auktioner – til fordel for alle vores kunder.

Her i Danmark vil vi fortsat levere det, som Bruun Rasmussen er kendt for: et stort udvalg af kunst og kulturgenstande af historisk værdi. På den kommende auktion i Bredgade kan vi præsentere flere betydelige værker fra den danske guldalder, og her står C.W. Eckersberg som en central figur. I hans kendte serie af malerier om "En falden piges historie" springer vi ind i det tredje af de fire værker i forhold til handlingen, hvor titelpersonen er i færd med at sminke sig til et maskebal. Der er mindre drama og mere ro over Christen Købkes kærlighedserklæring til barndomshjemmet, som samtidig er auktionens højst vurderede værk til 2-3 mio. kr. Maleriet "Nedgang til et køkken" er det sidste i privat eje af en række værker, der skildrer Købke-familiens hjem i København. Som titlen antyder, kommer vi ganske tæt på kunstnerens 'lille' verden med udsigt gennem en køkkendør nær Dosseringen (kat.nr. 8 og 13).

Fortsætter vi videre ud i Københavns gader, er det svært at komme udenom Paul Fischer. Hans skildringer af byen både før og efter århundredeskiftet er talrige, og denne gang er det særligt værd at tage et stop ved hans skildring af en fyldt Højbro Plads, hvor man i forgrunden kan se hustruen Dagny og datteren Harriet, mens ruinerne af Christiansborg, som brændte i 1884, troner i baggrunden. Maleriet er vurderet til 1-1,2 mio. kr. Bevæger vi os lidt længere væk til Danmarks nordlige spids, skildrer skagensmalerne P.S. Krøyer og Michael Ancher her både lokalbefolkningen og den særlige stemning i området – ikke mindst i Krøyers "Aftenstemning med månelys over havet", hvor den blå time har indfundet sig, alt imens en dreng sopper i vandkanten (kat.nr. 23 og 21).

Vi tager et sidste, men grundigt blik på København med ikke færre end 15 tegninger af maleren H.G.F. Holm, der er kendt for sine skildringer af livet i den centrale del af byen omkring Kongens Nytorv (f.eks. kat.nr. 170).

Efter ældre malerier og tegninger sælges Tycho Brahes uhyre sjældne "Icones instrumentorum" fra 1596, der viser de instrumenter, han benyttede til at udforske verden med. Værket findes i dag kun i fire kendte eksemplarer, hvoraf dette er det eneste i privateje. Det har ikke været handlet, siden det blev købt i 1937 (kat.nr. 176).

Videnskaben bidrager ikke kun til at udvide vores verdensbillede, men er også med til at skabe skønhed i hverdagen. Det kan vi se bevis på blandt auktionens smykker, hvor en sjælden diamant-ring er slebet skarpt nok til at fange de fleste blikke med sin radiant-cut intens gul diamant og en vurdering på 800.000-1 mio. kr. Lige så flot og tidløs er en ring med en smaragdslebet diamant på ca. 10.02 ct. og en vurdering på 750.000-1 mio. kr. Historisk bliver det også med en Art Nouveau perle- og diamantbroche fra omkring år 1900. Brochens form minder om en påfugl, som var en personlig favorit hos designeren Charles Robert Ashbee, og et lignende smykke er udstillet på V&A i London (kat.nr. 213, 202 og 196).

Auktionen tæller også unikke kulturskatte fra hele verden, herunder et par kinesiske Yongzheng-skåle og en stor japansk model af et Meiji-tempel i træ. En anden træfigur på auktionen er en unik Gliedermann-dukke, der blev brugt som forlæg til at male efter. Den blev givet i gave af Bertel Thorvaldsen til kunstneren Niels Peter Holbech under dennes ophold i Rom. Den mandshøje figur var også til stor glæde som legetøj for kunstnerens datter, den senere baronesse og fabrikant Ursula Dahlerup, som i sin selvbiografi omtaler dukken som "Klittermand". En lige så særegen gave er et skrin med parfumeflasker, der blev givet til Cemile Sultana (1843-1915), søsteren til Det Osmanniske Riges sidste sultan. Afslutter vi rejsen tilbage i Danmark, byder auktionen også på fem



Lot 438

tidlige lågkrus af sølv fra primært det 17. århundrede, hvor særligt et renæssancekrus skiller sig ud og antageligt er lavet af Mathias Guderadt (kat.nr. 405, 438, 546, 446 og 456).

Vi byder altid gladeligt verden indenfor i Bredgade, både i form af vores danske og internationale kunder og så selvfølgelig værkerne, som i sig selv repræsenterer en verden rig på kunst og historier. Sammen med Bonhams byder Bruun Rasmussen velkommen på både eftersyn og auktion i København.

Jesper Bruun Rasmussen
Jesper Bruun Rasmussen

Danish Art Classics and Cultural Treasures of the World

This spring, we could present the biggest news story in the history of Bruun Rasmussen. We are now part of the British auction house Bonhams' network. This means an increased collaboration across the globe with an extensive group of international auction houses, which will help to ensure an increased awareness of Danish art, culture and design at our auctions – for the benefit of all our customers.

Here in Denmark, we will continue to deliver what Bruun Rasmussen is best known for: a large selection of Danish art of historical value. At the upcoming Live Auction in Copenhagen, we can present several works from the Danish Golden Age. Here Christoffer Wilhelm Eckersberg is a central figure. In his series of paintings telling "The Story of a Fallen Girl", we jump into part three of four with a work that shows the title character in the process of putting on make-up for a masquerade ball. The drama is turned down and the calm up in Christen Købke's 'love letter' to his childhood home in Copenhagen, which also happens to have the highest estimate of the auction at DKK 2-3 million. The work "Steps Leading Down to a Kitchen" is the last painting still in private ownership depicting the Købke family home in Copenhagen. As the title implies, we get close to the artist's personal sphere with a view through a kitchen door to the street outside. (Cat. No. 8 and 13).

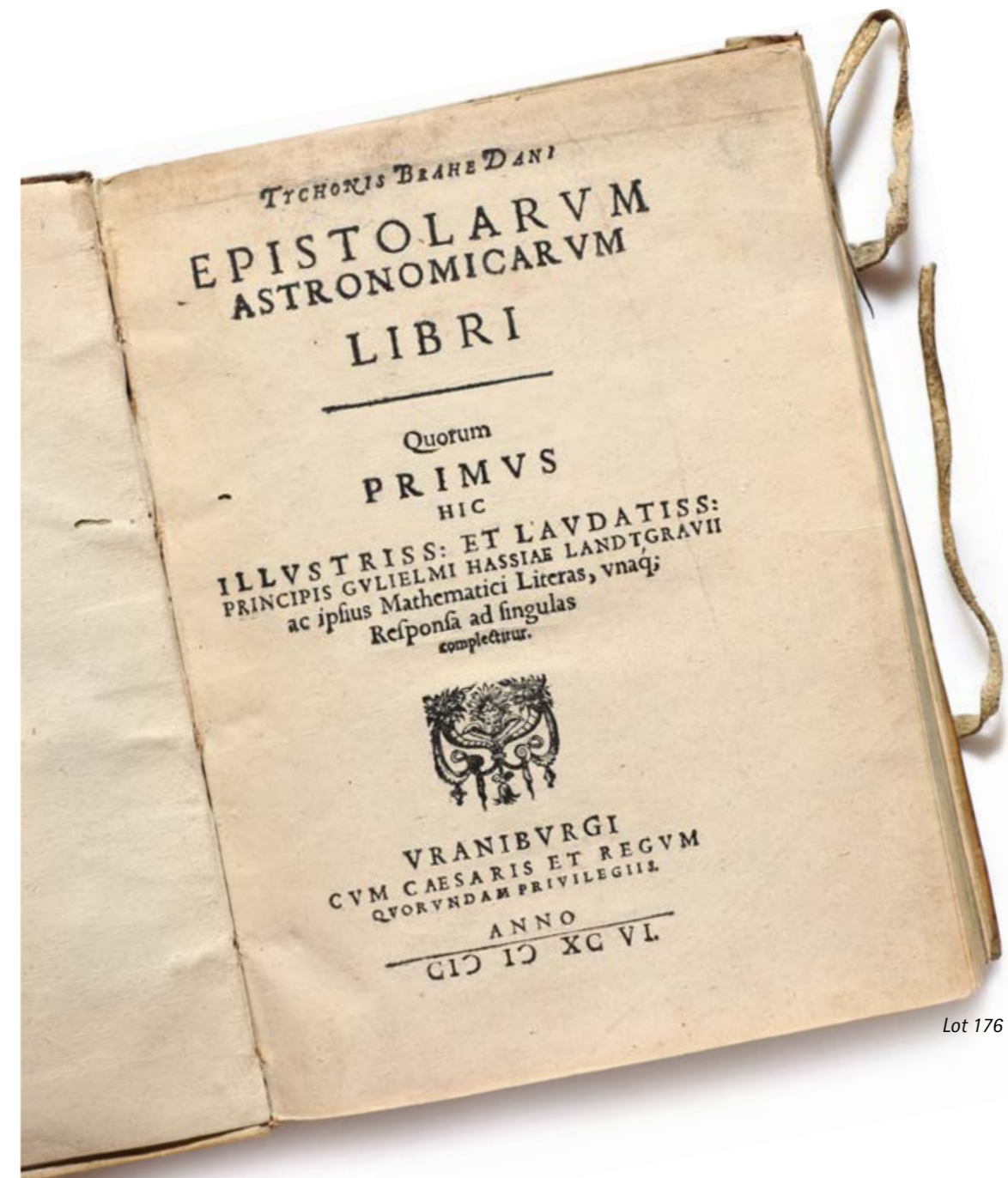
Once we have moved into the streets of Copenhagen, it is difficult not to run into Paul Fischer along the way. His later depictions of the city before and after the turn of the century are numerous, and at this auction there is time for a stop at a packed Højbro Plads where you in the foreground can see the wife Dagny and the daughter Harriet, while the ruins of Christiansborg, which burned in 1884, tower in the background. The painting is estimated at DKK 1-1.2 million. If we journey on to the northern tip of Denmark, the Skagen painters Peder Severin Krøyer and Michael Ancher provide in-depth descriptions of the local population and atmosphere – not least with Krøyer's "Summer evening with moonlight over the sea", where the blue hour has arrived, while a boy paddling in the water (Cat. No. 21 and 23).

We take one last, but thorough look at Copenhagen with no less than 15 drawings by the painter H.G.F. Holm, who is known for his depictions of life in the central part of the capital around Kongens Nytorv (Cat. No. 170).

Together with the fine art, we can also present Tycho Brahe's rare "Icones instrumentorum" from 1596, which shows the instruments he used to explore the world with. The work is today only available in four known copies, of which this is the only one in private ownership. The extremely rare publication has not been offered on the market since this example was purchased in 1937 (Cat. No. 176).

Science does not only help expand our horizons – it also provides us with the tools to make our everyday lives more beautiful. Proof of this comes in the shape of a rare diamond ring cut so sharply that its intense yellow diamond will catch most viewer's eye. Just as beautiful and timeless is a ring with an emerald cut diamond of approx. 10.02 ct. We also venture into history with an Art Nouveau pearl and diamond brooch from around 1900. The shape of the brooch is based on a peacock, which was a personal favourite of the designer Charles Robert Ashbee, and a similar piece is exhibited at the V&A in London (Cat. No. 213, 202 and 196).

The auction also includes unique cultural treasures from all over the world, including a pair of Yongzheng bowls and a large Japanese wooden model of a Meiji temple. Another equally magnificent figure comes in the shape of a unique man-size Gliedermann wooden doll, which was given as a gift by Bertel Thorvaldsen to the artist Niels Peter Holbech during the latter's stay in Rome. The gift also caused great delight as a toy for the artist's daughter, the later baroness and manufacturer Ursula Dahlerup. In her autobiography, she refers to the doll as "Klittermand", and



Lot 176

it has been in the family's possession until now. A toilet casket with perfume bottles has probably also created great joy and not least a lovely, scented atmosphere, as it was given as a gift to Cemile Sultana (1843-1915), the sister of the last sultan of the Ottoman Empire. If we conclude our journey in Denmark, the auction also offers five early silver tankards from primarily the early 17th century, where a Baroque parcel-gilt silver tankard stands out (Cat. No. 405, 438, 546, 446 and 456).

We are always happy to welcome the world inside our saleroom, both in terms of our Danish and international customers and of course the auction lots, which in themselves represent a world rich in art and stories. Together with Bonhams, Bruun Rasmussen welcomes you to both the preview and auction.


Jesper Bruun Rasmussen

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Åbningsforedrag

Onsdag den 1. juni kl. 17

Vurderings- og salgsdirektør Kasper Nielsen fortæller om Bruun Rasmussens første Traditionelle Auktion under Bonhams' vinger og de mange spændende muligheder, som det nye globale netværk medfører i forhold til både kunsten og kunderne.

Alle er velkomne!

Opening Talk

Wednesday 1 June at 5 pm

Kasper Nielsen, Director of Valuation and Sales, presents the first Bruun Rasmussen Live Auction under the Bonhams banner and the many interesting possibilities that this new global network will provide for both the art and the customers.

Everyone is welcome!



Lot 546

PAINTINGS AND DRAWINGS,
17TH - 20TH CENTURY

Wednesday 8 June 4 pm
Lot 1 - 171





1

1
C. G. KRATZENSTEIN STUB

b. København 1783, d. Kalundborg 1816

Portrait of Duchess Louise Sophie (1796-1867), the daughter of Count Christian Conrad Danneskiold-Samsøe. 1820 married to Christian Carl August of Schleswig-Holstein-Sonderburg-Augustenburg (1798-1869). Unsigned. Oil on canvas. 68 x 54 cm. Bobinet frame.

Exhibited: The National Gallery of Denmark, "Mit bedste kunstværk", (My favourite work of art), 1941 no. 138.

Provenance: Countess Alice Danneskiold-Samsøe (1941).

DKK 30,000-40,000 / € 4,050-5,400



2

2
C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

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

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

Provenance: Councillor of State, broker F. A. Lorck (1898). Bruun Rasmussen auction 156, 1963 no. 29, reproduced p. 9. The author and art collector Leif Hasle (1933-2016), his auction Bruun Rasmussen 869, 2016 no. 2, reproduced p. 17.

DKK 200,000-300,000 / € 27,000-40,500



3

3
P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

View from Julsø (Jul Lake) near Silkeborg. Signed with monogram.
Oil on canvas laid on canvas. 35 x 45 cm.

Exhibited: Liljevalch, Stockholm, "Dansk konst från 1800-talets förra hälft", 1922 no. 221.

Provenance: The collection of Consul General Johan Hansen no. 1749, his auction IX, 1933, Winkel & Magnussen 139 no. 170, reproduced p. 25. Bruun Rasmussen auction 475, 1985 no. 25, reproduced p. 22.

DKK 20,000–30,000 / € 2,700–4,050



4

4
JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Hunters and fowlers in a landscape near a manor house. Signed. J. Juel.
Oil on panel. 35 x 43 cm.

Provenance: Bruun Rasmussen auction 795, 2008 no. 204, reproduced p. 13.

Now and then Jens Juel worked in Hamburg, where he had the chance to copy old Dutch and French copperplates. The present motif looks Dutch, so it's probable that Jens Juel has copied or taken inspiration from a Dutch copperplate when he painted it. We would like to thank the art historian Charlotte Christensen for her help cataloguing this lot.

DKK 75,000–100,000 / € 10,000–13,500

5

CHRISTEN KØBKE

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

“Landskabsstudie med høstak, høje træer, græssende får og udsigt til København”.
Landscape with haystack, tall trees, grazing sheep and a view towards Copenhagen.
C. 1836. Unsigned. Oil on paper laid on cardboard. 15 × 22 cm.

Mario Krohn, A Catalogue Raisonné of the Works of Christen Købke, 1915 no. 28 (listed under missing works).

Jørgen Folmers & Iben From, A Catalogue Raisonné of the Works of Christen Købke, 1996 no. 103a.

Exhibited: København, “Rådhusudstillingen af Dansk Kunst til 1890”, 1901 no. 1069 a. Kunstforeningen, “Christen Købke”, 1953 no. 111. The National Gallery of Denmark: “Christen Købke 1810–1848”, 1996 no. 103 a.

Provenance: Stockbroker Johannes Henriques (1901); later stolen (according to Krohn). Iron founder K. Brandt, his estate auction, Winkel & Magnussen 77, 1930 no. 75. Here acquired by the butcher Kallesøe. Sold by his widow in the 1940s. Mrs Alice Reyn, (née Lønberg) (1953), her estate auction, Bruun Rasmussen 517, 1988 no. 25. Bruun Rasmussen auction 841, 2013 no. 21.

Christen Købke was a Copenhagener, born and bred, and was very fond of painting scenes from his neighbourhood. In his many landscape studies, painted on the outskirts of Copenhagen, Købke created a rather romantic setting with a delicate colour scheme – as in this painting. As with most of these landscapes, including the present, the presence of Copenhagen is depicted somewhere in the distance.

The study with its vast sky, low horizon and use of iconographic effects, is reminiscent of “Section near the Lime Kiln with a View towards Copenhagen” (“Parti i nærheden af Kalkbrænderiet med udsigt mod København”) from 1836 (The Nivaagaard Collection, inv. no. 0090NMK). The grazing livestock and the haystack in the foreground, the stand of trees, the cottage, and the figures in the middleground, together with the view of Copenhagen and the vast sky in the background, creates a calm and balanced scene reminiscent of Dutch landscape paintings from the 1600s. DKK 400,000–600,000 / € 54,000–80,500



5

6

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

View towards Møns Klint (the Cliffs of Møn) with 'Taleren' seen from the beach. Study. Unsigned. Dated 12. Juni 1850. Oil on canvas. 35.5 x 44.5 cm.

During Skovgaard's stay on Møn in June 1850, the artist maintained a lively correspondence with his future wife, Georgia Schouw. In his letters from Møn, the artist writes a lot about the weather, which in some cases keeps him from painting outside. Among other things, he writes on 11 June (the day before the present painting was created): "The weather has been rather unfavourable, but I can still use the time, and if the weather will just remain nice, then I hope to come home with a fine result, otherwise it will only be so-so. I have seen several lovely motifs or images, but there has to be good weather for it to be possible. In this flickering sunlight everything looks trivial, but I use it to prime. In the morning I like to work on the Summer Spire and the Maglevands Fald waterfall, and in the evening, I enjoy sitting under the Slotgavlene cliff. If the weather permits it, I also feel like painting Vitmundsnakke." (Correspondence between P. C. Skovgaard and Georgia Schouw belonging to the Skovgaard Museum.)

However, it does not seem as if a significant improvement in the weather takes place in the following days, and on Sunday 16 June he continues to write: "The weather is like last night, and since it has been this way for a long time now, it is all a bit heavy to bear. It [has] only been really good weather in the morning on 3 June – not a single beautiful evening. I fear that it will prolong my stay here. However, it is not an option to go home with an unsolved challenge, and I think the weather will change for the better, it is after all the summer we are in [...]"

The many different sketches and studies that Skovgaard carried out from the beach at the Cliffs of Møn culminated in the monumental work, "Parti fra Møns Klint" (View of the Cliffs of Møn) from 1852, which measures 126 cm x 190 cm and is located at Fuglsang Kunstmuseum (inv. no. 2008/4), acquired at Bruun Rasmussen auction 795, 2008 no. 31 for a hammer price of DKK 800,000. DKK 100,000–150,000 / € 13,500–20,000



6

7

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Evening atmosphere with moonlight at the Cliffs of Møn. In the foreground a rowing boat. In the background "Sommerspiret". C. 1850. Unsigned. Oil on canvas. 58 x 77 cm. Provenance: Winkel & Magnussen auction 334, 1946 no. 298. Bruun Rasmussen auction 365, 1977 no. 150, reproduced p. 29.

Just as with several other painters of the time, the majestic chalk cliffs of Møns Klint became a favourite and coveted motif for Skovgaard – and he visited the area several times in the 1840s and 1850s. In a letter dated 3 August 1845, N. L. Høyen strongly urged Skovgaard to go to Møn and paint the magnificent natural phenomenon: "The chalk cliffs are magnificent. They stand against the air and the water as the marble palaces in Paolo Veronese's paintings" (Gertrud Oelsner and Karina Lykke Grand (ed.), "P. C. Skovgaard: Dansk guldalder revurderet", p. 75. Later, the artist created several works from Møn during his many summers visiting his wife Georgia's aunt, Christine Stampe, who lived at the Nysø Manor.

"Sommerspiret" (the Summer Spire) is nothing but a memory today. The proud spire disappeared into the sea during a storm in January 1988.

Few Danish painters could match P.C. Skovgaard in his ability to sense and reproduce the magnificent and dramatic Danish nature. This is also expressed in the present painting from Møns Klint.

In the painting, P. C. Skovgaard has been particularly concerned with reproducing the moonlight's reflections not only on the back of the Summer Spire, but also in the water. This is reminiscent of the works by the painter Caspar David Friedrich, who if anyone used the moonlight in his paintings.

DKK 200,000–250,000 / € 27,000–33,500



7

8

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"En falden piges historie, III af IV". The tale of a fallen woman, no. III of IV. The girl does her make-up in a dilapidated attic room before leaving for a masquerade ball. Signed and dated E 1808. Oil on canvas. 35 x 27.5 cm.

Philip Weilbach, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1872, p. 206. Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898 no. 44.

Exhibited: Kunstforeningen, "C. W. Eckersberg-udstillingen", 1895, no. 24 (Mrs Hanne Heymann).

Literature: Philip Weilbach, "Maleren Eckersbergs Levned og Værker", 1872, mentioned p. 18. Peter Michael Hornung & Kasper Monrad, "C. W. Eckersberg - dansk malerkunsts fader", 2005, mentioned and reproduced p. 53.

Provenance: Lieutenant Mathiesen, Copenhagen (Mathiesen owned the whole series of the four paintings). J. B. Sandberg, (acquired directly from Mathiesen together with the three other paintings from the series for 60 Rd). His auction, March 1871, no. 9-12. Here, all four paintings were acquired by Alfred Meyer for 201 Rd. The collection of Mrs Hanne Heyman, her auction April 1917 no. 87 (all four paintings). The collection of Swedish business man and art collector, Falk Simon (1874-1957), Gothenburg (the catalogue of his collection 1955 nr. 55). Bruun Rasmussen auction 251, 1970 no. 65, reproduced p. 7 (here registered as no. II in the series. The entire series was put up for auction) - not sold. Bruun Rasmussen auction 259, 1971 no. 66, reproduced p. 11 here registered as no. II in the series. The entire series was put up for auction).

The present painting was the only one from the series sold at the above Bruun Rasmussen auction 259 in 1971, and it was thus at this auction that the four paintings from the series were separated for the first time.

The series, "The tale of a fallen woman in four pictures", are all engraved by G. L. Lahde and published in 1811.

The present painting is the third in the series "The tale of a fallen woman", which tells the story of a young woman's gradual descent into despair. The titles of the four paintings are as follows: I: The mother negotiates a proposal with a dapper gentleman on the girl's behalf; II: The lover flees through the window; III: The girl does her make-up in a dilapidated attic room before leaving for a masquerade ball, and finally IV: Moonlight scene with the former beauty begging at Nyhavn whilst her old lover walks by without recognising her. (See photos p. 32).



8



I



II



III



IV



Hornung & Monrad (2005) write the following about the group of paintings: "The tale of a fallen woman" became Eckersberg's most famous story told in paintings. He painted the story as early as 1808, and three years later the motifs were engraved by Lahde. It is a story about a young girl who, in a fatal moment, gives in to her own sensuality and ends up paying for the mistake not only with her virtue, but also with her happiness and prospects. In keeping with the prevailing view of women at the time, the motifs are intended as a reminder that a woman's erotic life had no moral meaning outside of marriage. She must skilfully resist all temptations until the right time, otherwise she is lost." (pp. 50-51) They write the following about the present work: "In the third painting, the girl prepares herself for a night on the town. Open drawers, playing cards, a mask and a feathered hat on the table and an entrance ticket on the floor, most likely for an entertainment venue, indicate a life in disarray, morally and perhaps also health-wise. She only uses the books to support the mirror. One of the bottles on the table might contain mercury, which for another hundred years was the most used remedy for syphilis." (p. 53).

DKK 1,200,000–1,500,000 / € 160,000–200,000

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Cloud study. Signed with monogram and dated Ti[rsdag] 11 Juni 1844 3. Oil on paper. Sheet size 19.5 x 24 cm.

Provenance: The artist's family until today.

The study of clouds plays its own independent role within the art of Romanticism in the late 18th century and the first half of the 19th century and not least in the Danish Golden Age.

In 2002–2003, Funen's Art Museum and Storstrøm's Art Museum presented an exhibition and an accompanying catalogue entitled: "Himlens spejl. Skyer og vejrlig i dansk maleri 1770–1880" (A Mirror of the Sky. Clouds and Weather in Danish Art 1770–1880), where the study of clouds and the fascination of weather phenomena and meteorology during the period were highlighted. As the preface to the catalogue states: "In the depiction of the sky and clouds, the artists could adhere to the ideal of Romanticism about bringing together the empirical and sensory studies of nature with a religious or philosophical content." (p. 7)

In 1826, C.W. Eckersberg (1783–1853) executed his first cloud studies, most likely inspired by the Norwegian painter Johan Christian Dahl (1788–1857). The same year, Eckersberg began writing his meteorological diaries, where every day he meticulously registered his weather observations. This can be seen as a natural extension of his great interest in science, including not only meteorology, but also the teachings on perspective and, by extension, the belief in an underlying divine order, as well as his interest in the naturalist study of nature – the plein air painting.

Many other Danish Golden Age painters quickly followed the trend of the time and in the footsteps of Eckersberg's example as they dived headfirst into making their own cloud studies.

As described in the above catalogue, the cloud study itself fits well with the ideas of the time "[...] by on the one hand being conditioned by the artist's empirical studies and the notion of a series of natural laws, among other things by noting time, place, temperature, weather and types of clouds, and on the other hand being driven by a fascination with the infiniteness of the sky, the formlessness of the clouds and ultimately the divine [...]." (Gertrud Hvidberg-Hansen, "Himlen nær. Skystudier og naturpoesi", p. 71).

For a 'Cloud Study' by Chr. Købke see cat. no. 10.

The present study by P.C. Skovgaard with its precise date: 'Tu[esday] 11 June 1844' and possibly also the time: '3' – engraved in the wet paint gives a fine impression of the careful registration done with the cloud study mentioned above. It shows how Skovgaard, by working quickly, was able to portray a snapshot of the sky and the weather on a given day at a given time.

Several comparable cloud studies by P.C. Skovgaard can be seen in the catalogue "Himlens spejl. Skyer og vejrlig i dansk maleri 1770–1880".



9

Karina Lykke Grand writes about Skovgaard's cloud studies in "P. C. Skovgaard. The Danish Golden Age Revisited", 2010: "Skovgaard's many cloud studies can be seen as an artistic, visual challenge and a task that pushes him to constantly improve his skills by having to capture what is changeable and atmospheric, in pictorial form, [...]. It's probably hard because the clouds constantly change appearance. They blow away, change shape, grow, diminish, reappear and disappear again, but this transforming aspect is precisely what fascinates Skovgaard. In letters written by Skovgaard from his period of study during the summer, remarks about the sky and the clouds are recurring topics, as the nature of the weather is of great importance for whether or not Skovgaard can work outdoors. Skovgaard is thus exclusively a plein air painter when he makes studies and drawings for the coming winter's landscape paintings, and if the weather is too bad, the work is made more difficult." (pp. 282–283).

It is very rare to see a cloud study not laid on canvas or cardboard, as is the case with this work, which is due to the fact that it has been in the ownership of the artist's family until today and never been for sale before.

DKK 100,000–150,000 / € 13,500–20,000

10

CHRISTEN KØBKE

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

"Luftstudie. Rødlig aftenhimmel med lette grå skyer". Study of clouds. Reddish evening sky with light grey clouds. C. 1840–45. Unsigned. Oil on paper laid on cardboard. 14.2 x 23.2 cm. *Emil Hannover, A Catalogue Raisonné of the Works of Christen Købke, 1893, registered under (in Danish) "Paintings and studies by Købke, whose owners are unknown". Mario Krohn, A Catalogue Raisonné of the Works of Christen Købke, 1915 no. 169. Jørgen Folmers and Iben From, A Catalogue Raisonné of the Works of Christen Købke, 1996 no. 169, reproduced p. 376.*

Exhibited: Kunstforeningen, "Fortegnelse over Købkes Malerier, 1912 no. 167. The National Gallery of Denmark, "Købke på Blegdammen og ved Sortedamssøen", 1981 no. 68, mentioned p. 10.

Provenance: The estate auction of Christen Købke 1848, listed under "Købkes malede Studier og Skizzer" (Købke's oil studies and sketches) no. 49 with the description (in Danish) "6 Studies of Clouds. Paper." Here acquired by the painter P. C. Skovgaard (1817–1875) (1912). His son, the painter Joakim Skovgaard (1856–1933) (1915). His son, Peter Skovgaard (1887–1972). The present owner.

In the exhibition catalogue, "Himlens spejl. Skyer og vejrlig i dansk maleri 1770–1880" (2002) Gertrud Oelsner has written about Købke's cloud studies, the perspective and his relationship with his teacher C.W. Eckersberg and the Norwegian painter Johan Christian Dahl: "The perspective that made it possible to comprehend the world as a logical rational space thus contained the antithesis of Classicism, namely the incomprehensibly unmanageable space. And in this latter relationship there is probably nothing more emblematic than the sky and the clouds, which in this painting and the contemporary cloud studies [of which the present study is an example] constitute an important focal point in Købke's imagery. With this perspective on Købke's circle of motifs, he probably has more in common with his teacher, Eckersberg, than he and later art historians have proposed. While Købke does share some interests with his old professor, he is also greatly inspired by Johan Christian Dahl. Købke's cloud studies, of which, according to his estate inventory, there were more than twenty, are often very different in style compared to those of Eckersberg. In their visual expression and basic idea, they combine Dahl and Eckersberg's approach to the genre. In Købke's works, the clouds are not reproduced with the same sober approach as the teacher uses, instead Købke emphasizes their dramatic aspects, which connects his cloud studies to Dahl's sketchier, summarising painting technique." (p. 115). The present cloud study is a fine example of exactly this.

P.C. Skovgaard acquired many of Købke's cloud studies at the artist's estate auction in 1848. The present work is one of them. Skovgaard must have been deeply fascinated by Købke's dramatic, distinctive and very sketchy cloud studies.

For a 'Cloud Study' by P. C. Skovgaard see cat. no.9. DKK 150,000–200,000 / € 20,000–27,000



10

11

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Berthe Brockenhuus, née Countess Scheel (1767-1787). In a blue dress with a rose on her chest, light blond hair with a veil and locks of hair over her shoulders. Married 1786 to Johan Ludvig Brockenhuus (1759-1830), chamberlain to Queen Dowager Juliane Marie. Unsigned. Oil on canvas. Oval. 70 x 55 cm. Louis XVI frame.

See *Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel no. 397*. Here it is mentioned that Juel has painted the countess in both a blue and a white dress, the last one reproduced p. 251 in *Ellen Poulsen's Catalogue Raisonné*. Both have the provenance *Gl. Estrup*.

Literature: "Kunst i Privat Eje", lawyer (overretssagfører) Niels Olesen, vol. II 1945, mentioned and reproduced p. 95.

Provenance: Formerly at Gl. Estrup (label on the back with the entailed estate (stamhus) no. 69), where it hung next to Alexander Roslin's portrait of Christen Scheel (1743-1771). Then countess (lensgrevinde) Emma Scheel. Her auction Winkel & Magnussen 215, 1937 no. 4 reproduced p. 11. Here bought by lawyer (overretsagfører) Niels Olesen. Asta Olesen, her sale Bruun Rasmussen auction 460, 1984 no. 31, reproduced p. 37.

DKK 150,000-200,000 / € 20,000-27,000



11

12

C. W. ECKERSBERG, SCHOOL OF,
FIRST HALF OF 19TH CENTURY

"Udsigt gennem en dør til løbende figurer". View through a door to running figures. Study. Unsigned. Oil on paper laid on carton. 31 x 28.

The present painting is a copy made by one of Eckersberg's students, after Eckersberg's work "Udsigt gennem en Dør til løbende Figurer" ("View through a Door to Running Figures") from 1845, which was sold at Bruun Rasmussen auction 876 in 2017 to The National Gallery of Denmark (inventory number KMS8847), with a hammer price of DKK 2,100,000.

In Emil Hannover's Catalogue Raisonné of the Works of Eckersberg from 1898, the author has noted the following under the catalogue entry to "View through a Door to Running Figures" (in Danish): "A repetition – probably by Eckersberg himself – of this painting, belongs to Mrs Master of the Hunt Christmas from Valby. That one measures 32 x 28.5 cm" (Emil Hannover, "Maleren C. W. Eckersberg", 1898, no. 585, p. 404). However, it is uncertain whether the present work is identical with the presumed repetition mentioned here by Hannover.

Furthermore, on a label attached to the back is a note from the art historian Karl Madsen (in Danish): "The small painting that was shown to me today, which has a note on the back indicating that it is recorded as no. 585 in Hannover's catalogue is, without doubt, the painting mentioned in this entry – and thus a work by the artist in question. Skt. Hans Torv 25, 2. Febr. 1937. Karl Madsen".

It was a common occurrence that students of Eckersberg copied their master's works, and there are several well-made examples of these in existence. It is our opinion, based on stylistic and qualitative considerations – as well as the fact that the medium is oil on paper, a technique Eckersberg, as far as we are aware, never used, that we are dealing with a well-executed work by a student.

Bruun Rasmussen would like to thank MA and PhD in art history Jesper Svenningsen for his assistance in cataloguing this work.

DKK 40,000–50,000 / € 5,400–6,700



12

CHRISTEN KØBKE

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

"Nedgang til et køkken". Steps Leading Down to a Kitchen. The view from the kitchen in the basement of the artist's home on Blegdammen towards Dosseringen. C. 1845. Unsigned. Oil on paper laid on canvas. 37.5 x 34 cm.

Emil Hannover, A Catalogue Raisonné of the Works of Christen Købke, 1893 no. 151. Mario Krohn, A Catalogue Raisonné of the Works of Christen Købke, 1915 no. 196, reproduced p. 114. Jørgen Følmer and Iben From, A Catalogue Raisonné of the Works of Christen Købke, 1996 no. 196, reproduced p. 320.

Exhibited: Kunstforeningen, "Fortegnelse over Købkes Malerier, 1912 no. 196. Kunstforeningen, "Christen Købke", 1953 no. 109. The National Gallery of Denmark, "Købke på Blegdammen og ved Sortedamssøen", 1981, no. 56, reproduced p. 23. The National Gallery of Denmark, "Christen Købke 1810-1848", 1996, no. 196, reproduced p. 320.

Literature:

Kasper Monrad, "Hjemmet på Blegdammen" in the exhibition catalogue "Købke på Blegdammen og ved Sortedamssøen", The National Gallery of Denmark, 1981, mentioned p. 10, p. 19, p. 21 and p. 35, reproduced p. 23.

Kasper Monrad, "Bagermester Købkes gård på Blegdammen" in the exhibition catalogue "Christen Købke 1810-1848", The National Gallery of Denmark, 1996, p. 203.

Mikael Wivel, "Afsked med Blegdammen" in the exhibition catalogue "Christen Købke 1810-1848", The National Gallery of Denmark, 1996, pp. 319-325, reproduced p. 320. Hans Edvard Nørregård-Nielsen, "Christen Købke", vol. III, "Italien tur-retur", 1996, mentioned p. 221, reproduced p. 212.

Reproduced: Henrik Bramsen, "Christen Købke, 1942. Jørn Rubow, "Christen Købke", 1945.

Provenance: The estate auction of Christen Købke 1848, listed under "Købkes malede Studier og Skizzer" (Købke's oil studies and sketches) no. 16. Here acquired by the painter Jens Peter Møller (1783-1854), sold at his estate auction 1855, listed under "Andre Kunstneres Arbejder, b) Skizzer og Studier" (works by other artists, b) sketches and studies), no. 170. Widow Augusta Paulli (1835-1906) (1893). Thence by descent to her son engineer Hugo Paulli (1859-1936) (1912, 1915). Master of the Royal Hunt W. de Neergaard, Førslevgård (1892-1968) (1953). Thence by descent until today.

The present painting belongs to a series of four 'farewell paintings', which Købke painted of his family's house in Blegdammen. They were all made around 1845 right before the family, with a deep sense of sorrow for everyone, had to move from the place when the father died in 1843, and the mother therefore a couple years later had to sell the house.

Mikael Wivel writes about the four oil sketches in the catalogue for the exhibition at the National Gallery of Denmark in 1996 that, "they belong among his most beautiful ever." (p. 319).

Wivel continues: "These are four small images, where Købke in a way walks a final round in his home up till now. He walks around for the last time and captures the individual stations with touching care. If you look at the images as a process, it is noticeable that they all deal with stairs and gates. There are the stairs from the kitchen, from the basement up to the courtyard behind the





Christen Købke
*The Garden Gate of the Artist's Home
 at Blegdammen*
 Oil on paper on canvas. 29.5 x 24.5 cm
 Photo: The National Gallery of Denmark



Christen Købke
*The Garden Steps Leading to the Artist's Studio
 on Blegdammen*
 Oil on paper on canvas. 22.5 x 33 cm
 Photo: The National Gallery of Denmark



Christen Købke
A Corner of the Artist's Father's House
 Oil on paper on canvas. 28.5 x 37 cm
 Photo: The National Gallery of Denmark

house [present painting], and the gate from the courtyard out to the garden at the gable of the house ["A Corner of the Artist's Father's House", The National Gallery of Denmark inv. no. KMS3612], and the stairs from this garden up to Købke's studio and home ["The Garden Steps Leading to the Artist's Studio on Blegdammen, Copenhagen", The National Gallery of Denmark inv. no. KMS6605], and finally the gate from the courtyard to Dosseringen (the bankside) ["The Garden Gate of the Artist's Home at Blegdammen", The National Gallery of Denmark inv. no. KMS6827]. Pure intimate thresholds that Købke has crossed. There is an additional process, where the light indicates the time of the day – from early mid-morning to late afternoon. All the hours of the day where the artist felt most confident about his work.

The image from the courtyard is thus painted in the morning, and the same applies to the one from the kitchen – the other two, on the other hand, are painted in the afternoon, one early, the other late. It is the daily rhythm of Købke that is presented to the viewer – in friendly images full of possibilities. In the first painting, [The National Gallery of Denmark, inv. no. KMS3612], he has positioned himself in the middle of the courtyard behind the house where he has lived a long time and looks towards the corner. It is early in the morning and the fresh rays of sun hit the corner without anything blocking them and continue inside via the open window. The gate to his own little garden is also open as an invitation – it's only a matter of a few steps before he is inside his own home again.

In the second [and present painting] he has sat down in his kitchen in the cellar and looked out at the spot where he has just been. It's noon, and the sun is so high in the sky that its rays are only just reaching the kitchen floor. The steps are still brightened by the light, and the double door is wide open, you look far out onto the square and onwards to the small gate towards Dosseringen (the bankside). Again, it's all just a matter of a few steps.

In the third [The National Gallery of Denmark, inv. no. KMS6827] Købke has taken these steps and has made it all the way out to the gate – by that gate or another a little further on, since the vegetation is not completely identical to the previous images. It's afternoon now, the sun's rays are shooting down in a crooked angle behind the painter, hitting the fence and the trunks and colouring them golden – and Købke follows them with his gaze. The door is open – just like the way out.

In the fourth and last painting [The National Gallery of Denmark, inv. no. KMS6605] Købke has returned to the house. He has crossed the square, entered through his gate and rounded the corner – and he now stands by the stairs up to his accommodations. It is late afternoon, the sun's rays fall low over the avenue trees and hit the house's facade – making it glow. The stairs swing invitingly open towards the door to the studio, which is also open. Købke is home again." (pp. 319-320)

DKK 2,000,000–3,000,000 / € 270,000–405,000

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Parti af kryptkirken i klostret St. Benedette ved Subiaco". The Crypt in the Monastery of San Benedetto in Subiaco. Dated 18/10 36. Unsigned. Oil on paper laid on canvas. 45 x 60 cm.

Thorvaldsens Museum, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M120.

Exhibited:

Kunstforeningen February 1838. Charlottenborg 1838 no. 57.

Charlottenborg, Foreningen 'Fremtiden', 1871 no. 180.

Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 91.

Nivaagaards Malerisamling and Ribe Kunstmuseum, "Martinus Rørbye. Det nære og det fjerne. Under sydlige himmelstrøg", 2014–2015, no. 31, reproduced p. 40.

Literature: Dyveke Helsted, Eva Henschen, Bjarne Tørnæs & Torben Melander, "Martinus Rørbye 1803–1848", 1981, mentioned p. 116. Kasper Monrad, "Det nære og det fjerne" in the exhibition catalogue "Martinus Rørbye. Det nære og det fjerne", 2014, mentioned pp. 38–44, reproduced p. 40.

Provenance: The estate auction of Martinus Rørbye 1849 no. 2. Here acquired by Scavenius, presumably landowner and politician Peder Brønnum Scavenius (1795–1868). His son landowner and politician Jakob Frederik Scavenius (1838–1915) (1871, 1905). Acquired from the Scavenius family by the present owner's father engineer Frithiof Eigid Hansen (1897–1985) in 1940. The original receipt from 1940 is included.

During Rørbye's Grand Tour from 1834–1837, he makes it to both Italy, Greece and Turkey, and on 26 August he arrives in the Italian town of Subiaco together with the German engraver and landscape painter Georg Heinrich Busse (1810–1868). With only a few breaks, Rørbye stays in Subiaco until 24 October, and it is from this period that one of Rørbye's most famous and well-known works "Den læsende Abate" (Young Clergyman Reading) (The Art Institute, Chicago, inv.no. 2013.56) comes from.

The day after Rørbye arrives on 27 August, he visits the two monasteries Santa Scholastica and San Benedetto, and already here he contemplates how well the San Benedetto monastery is suited as a motif for a painting, and he makes a couple of drawings while there. After an excursion to Tivoli on 12 and 13 September and the following days in Rome, he returns to Subiaco on 21 September to obtain permission to paint in the church, and on 22 September he begins the present study. Rørbye writes in his diary the same day: "I did, however, begin painting in San Benedetto today, and I believe it will turn out alright. With the help of a small present, I have made a friend out of the Sacristan, the gatekeeper is Swiss and soulful when I want to speak German with him, and Signor Luigi, one of the first priests, is a worldly man and extremely polite, so I can obtain anything that I might want. But unfortunately, I am not quite well, and the air in the cold mountain church is not good after the hot trip up the mountainside in the morning. Yet the place is far too picturesque to let oneself be scared away by these trials and tribulations."



On 18 October – after 28 days – Rørbye concludes the study with a cheerful toast together with the monks of the monastery: "Today, I finally completed my study of San Benedetto. I think it's pretty decent. Brother Vinzenso treated me and Signore Glennie to a rather fine bottle of wine from the Cori valley."

Almost daily in the painting process, Rørbye describes not just the progression of the work with the painting in his diary, but also the everyday life in Subiaco, a couple of days with illness that delayed his work, his friendship with the priests in the church, the cold temperature in the church, and the friendly comradery with the other artists, who continue to arrive in the town and leave again.

He was encouraged by some of these artist colleagues to show them the recently completed work, and Rørbye describes this with an understandable pride in his diary on 22 October: "Upon many suggestions, I felt inclined to present my study of San Benedetto to the other artists, and I cannot deny that their applause brought me pleasure. Flacheron [the French painter Grégoire-Isidore Flacheron 1806-1873] ensured me that even though he had seen a lot of depictions of the church, my work was in every regard the most beautiful."

On 24 October Rørbye leaves Subiaco and journeys on to Cervarra.

In 1837, Rørbye has just returned to Copenhagen after his long trip abroad. He has brought home lots of studies, drawings, sketches and more from all the places he has been, and several of these are immediately put on display in Kunstforening (the Art Society) upon his arrival home, and several works are reviewed with great enthusiasm in Kunstforeningen's journal: Kunstbladet. Here, the following is written about the present painting: "One does not know what to admire the most, either the exquisite treatment of the chapel itself as an architectural marvel or the figures.[...] We are positive that anyone who feels an affection for nature and poetry, must feel drawn to this lovely image, which appears to inform the viewer of some of the quiet, solemn devotion, which fills the praying people." (Kunstbladet February 1838 no. 1, p. 3).

Some years later in 1843, Rørbye repeated the motif in a larger format. That one is at the National Gallery of Denmark (inv. no. KMS410). The same year (1843), the French painter Jean-Francois Montessuy (1804-1876) did a large work of the same chapel from almost the same angle (The Metropolitan Museum of Art, New York, Acc. No. 2003.42.42). Maybe Montessuy was one of the artists present in Subiaco, when Rørbye on 22 October 1836 presented his recently completed painting?

In Montessuy's work ".... the private, heartfelt devotion [of Rørbye] has been replaced by a very special event, namely a papal visit. At the same time, the local Italians have been dressed in their finest folk costumes, so that any impression of an everyday situation has disappeared. The French painter may have felt that the motif should have a spectacular twist in order to capture the interest of the audience and of potential buyers." (Monrad p. 44) DKK 500,000–700,000 / € 67,000–94,000



15

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

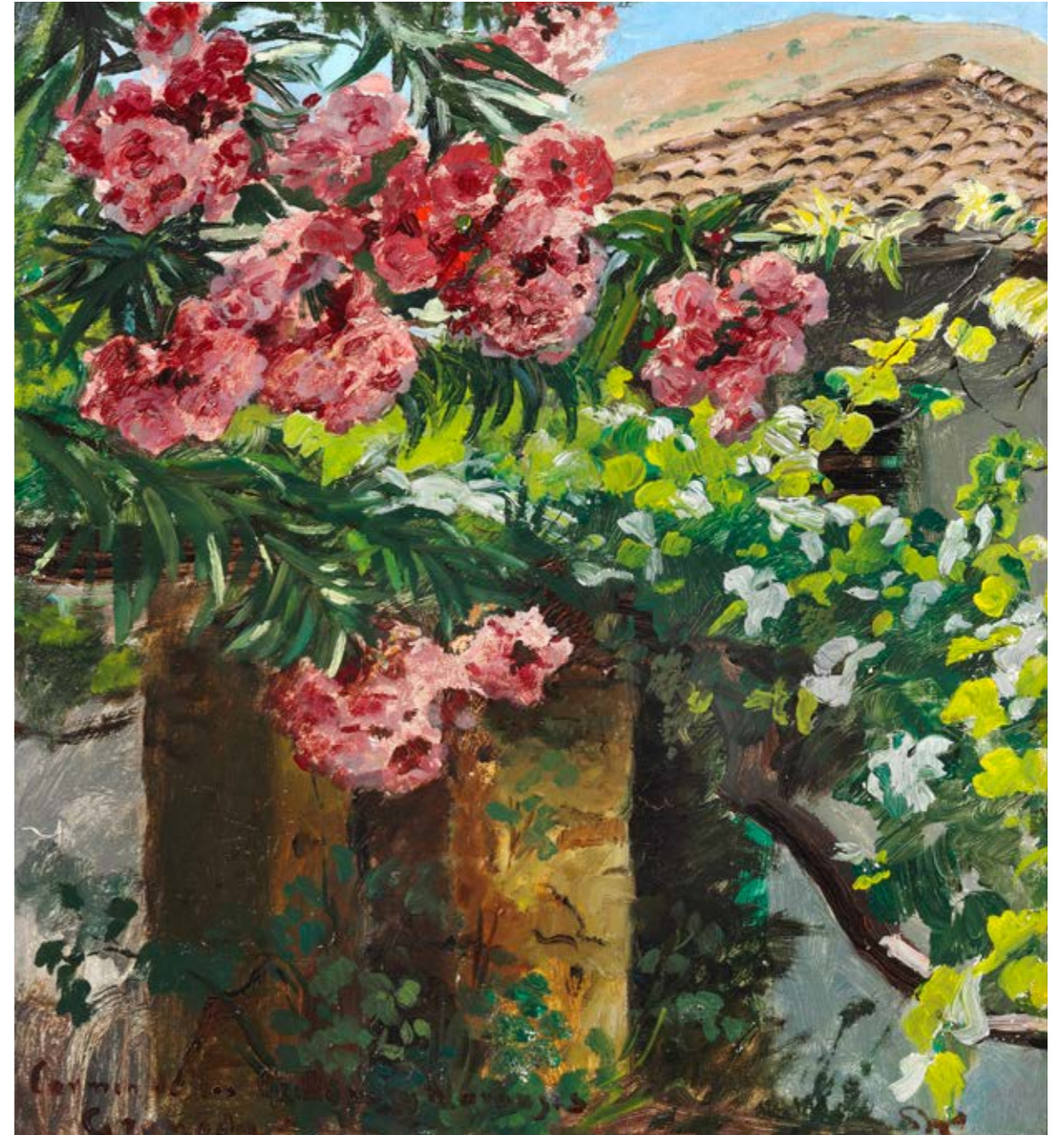
"Et blomstrende Nerietræ. Granada". A flowering oleander tree, Granada. 1878. Signed S. K. Carmen de los Azulejos y Naranjes Granada. Oil on canvas laid on cardboard. 37 x 33 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer, 1923, no. 206.

Provenance: Marie Triepcke Krøyer Alfvén (1867–1940), Uppsala (1923). Bukowskis auction December 2013 no. 169. Bruun Rasmussen auction 849, 2014 no. 39.

When Krøyer visited Granada in 1878, the idea was to stay there for 14 days but his stay lasted 5 months. During a stroll outside the city, he discovered a magnificent villa with a garden, marble pools and fountains. The villa was called "Carmen de los Azulejos y Naranjes", which can be poetically translated to "The Garden House of Cornflowers and Oranges". The house was located near a large slope, and in the neighbourhood lived the gypsies. Krøyer rented the villa and felt like he was in Paradise. Two early masterpieces "Sunday Morning Outside a Gitano Home in Granada" and "La vieja Isabel – An Old Wife spins" were created during this period, including several smaller ones, including the present colour-saturated oleander tree.

DKK 200,000–300,000 / € 27,000–40,500



15



16

16
C. F. SØRENSEN

b. Samsø 1818, d. Copenhagen 1879

Seascape with a fishing boat near a rocky coast, and numerous sailing ships in the background. Signed C. Frederik Sørensen and indistinctly dated 18[...]. Oil on canvas. 59 x 88 cm.

DKK 30,000–40,000 / € 4,050–5,400



17



18

17
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

Seascape with sailing ship off cliffs. Signed and dated C. Locher Porto Santo 75. Oil on canvas. 40 x 62 cm. Porto Santo is a Portuguese island located in the Atlantic Ocean northeast of Madeira.

DKK 30,000–40,000 / € 4,050–5,400

18
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Kunstdommerne". The Art Judges. The painters Laurits Tuxen, P. S. Krøyer, Holger Drachmann and J. F. Willumsen discussing a painting. Signed M. A. and dated 07. Oil on canvas. 47 x 63 cm.

The present painting is a study after "Kunstdommerne" (The Art Judges) dated 1906 at Frederiksborg Museum of National History, measuring 156.5 x 223 cm.

The creation of the large painting is mentioned several times in Elisabeth Fabritius, "Anna og Michael Ancher. Breve og fotografier", 2018 vol. 3, i.a. writes Anna Ancher to Palle Bruun (hydraulic engineer who designed the fishing harbour in Skagen) 20.8 1906 (in Danish): "Mikkel paints Tuxen Krøyer Drachmann and Willumsen on a picture (they are sitting and criticizing a painting)". (Letter no. 1954).

A few days after 22.8 1906 Michael Ancher writes to Ida Schandorph a good friend married to the author (in Danish): "I have started to paint a large picture of Drachmann Krøyer Tuxen and Willumsen and as long as the end delivers on the promise of the beginning, I think we will all find joy in this". (Letter no. 1955).

Unfortunately, there is no information in the exchange of letters about the creation of this painting.

DKK 200,000–300,000 / € 27,000–40,500



19

19
C. F. SØRENSEN

b. Samsø 1818, d. Copenhagen 1879

Seascape with numerous sailing ships. Signed C. F. Sørensen.
Oil on canvas. 70 x 102 cm.

DKK 60,000–80,000 / € 8,050–11,000



20

20
VILHELM ARNESEN

b. Flensburg 1865, d. Copenhagen 1948

The steamship Annam on the Mekong River at Saigon. Signed and dated Vilh. Arnesen Saigon 1900. Oil on canvas. 50 x 79 cm.

Vilhelm Arnesen was in East Asia in 1899–1900.

The steamer Annam was built in 1899 and was the East Asiatic Company's third steamship in operation in the East. It was then Denmark's largest and fastest ship.

DKK 30,000–50,000 / € 4,050–6,700



21

21
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Summer evening with moonlight over the sea. In the foreground a paddling boy. Signed and dated S. K. 26. Juli 04. Oil on panel. 32 x 41 cm.

Provenance: Winkel & Magnussen auction 327, 1946 no. 33 with the title "Soppende Dreng. Skagen Strand. Maaneskin" (Paddling boy. Skagen Beach. Moonlight).

The blue hour or l'heure bleue, was Krøyer's speciality, and is one of the most important artistic elements that has contributed to the artist's and Skagen's world fame. The present painting is a very fine example of Krøyer's capability to paint that very special light phenomenon in Skagen.

DKK 400,000–600,000 / € 54,000–80,500

22

VILHELM HAMMERSHØI

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

"Fra det gamle Frederiksborg. Forarbejde til venstre side af nr. 124. Borggraven og et mindre stykke af muren med træerne". A preliminary study for the left side of "The old Frederiksborg". Unsigned. Oil on canvas. 31 × 37 cm.

Sophus Michaëlis and Alfred Bramsen, A Catalogue Raisonné of the Works of Vilhelm Hammershøi, 1918 no. 126 (with the measurements 33 × 45 cm). Here noted as being a preliminary study for no. 124 "The old Frederiksborg". Also noted as belonging to Ida Hammershøi.

Susanne Meyer-Abich, A Catalogue Raisonné of the Works of Vilhelm Hammershøi in "Vilhelm Hammershøi: Das Malerische Werk", 1995, no. 118 (with the measurements 33 × 45 cm).

Exhibited: Presumably Kunstforeningen, "Fortegnelse over arbejder af Vilhelm Hammershøi", 1900 no. 58 or 59, both listed as "Studie til samme. Oliefarve." (Study for the above. Oil painting.), which is a reference to no. 57 - the finished painting (no. 124 in Michaëlis & Bramsen).

Kunstforeningen, "Arbejder af Vilhelm Hammershøi", 1916 no. 103, noted as belonging to Ida Hammershøi.

Provenance: Ida Hammershøi.

The present painting is a preliminary study for "Det gamle Frederiksborg" ("The old Frederiksborg") from 1893, measuring 82 × 94 cm (no. 124 in Michaëlis & Bramsen); that painting is reproduced in Poul Vad, "Hammershøi: Værk og liv", 2003, p. 399. In addition to the present work, which is a preliminary study for the left side of the painting, another study for the right side was made (no. 125 in Michaëlis & Bramsen); that painting is reproduced in Vad, p. 171. DKK 150,000–200,000 / € 20,000–27,000



22



23

23
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

"Paa Højbro Plads. April". Højbro Square in April. Signed and dated Paul Fischer 1891. Oil on canvas. 58 x 74 cm.

The present painting is an almost identical repetition, and minor version, of "Paa Højbro Plads. April" from 1890 (171 x 220 cm), sold at Bruun Rasmussen auction 778, 2007 no. 44 with a hammerprice of DKK 4.000.000. Photogravures of this earlier version was made in America whilst the painting was exhibited in Chicago in 1904.

Literature: Helge Carlsen, "Billedmageren Paul Fischer", 1991, fig. 50, mentioned and reproduced p. 78.

In this street scene from Højbro Plads (Højbro Square), Fischer has depicted a busy day at the market. In the foreground we see the artist's wife Dagny and daughter Harriet, and in the background the ruins of Christiansborg, which burned in 1884. Vilhelm Bissen's equestrian statue of Absalon was not erected until 1902 and is therefore absent from the painting.

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





24

24

L. A. RING

b. Ring 1854, d. Roskilde 1933

View to Roskilde Cathedral and the houses near St. Clara Mill. Signed and dated L. A. Ring 1928. Oil on canvas. 45 x 38 cm.

Exhibited: Kungl. Akademien för de fria konsterna, "Vilhelm Hammershøi, Theodor Philipsen og L. A. Ring", Stockholm 1930 no. 117.

Provenance: Merchant Magnus Christensen, his auction, Charlottenborg 1931 no. 6, reproduced p. 3. Manufacturer Peter Thomsen. His auction, Kunsthallen 167, May 1950, no. 15.

DKK 150,000–200,000 / € 20,000–27,000



25

25

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Et bladløst træ ved kirkegårdsmuren i Fløng". A leafless tree by the cemetery wall in Fløng. Signed and dated L. A. Ring 1904. Oil on canvas. 37 x 59 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1910, no. 539.

Exhibited: Kunstforeningen, "L. A. Ring", 1914 no. 35. Kunstforeningen, "Arbejder af L. A. Ring", 1924 no. 164. Kunstforeningen, "L. A. Ring 1854–1933", 1953 no. 55.

Literature: Peter Hertz, "Maleren L. A. Ring 1854–1933", 1934, mentioned pp. 366–368. Henrik Wivel, "L. A. Ring – Det glasklare hjerte", 2020, mentioned p. 203, reproduced p. 201.

Here Wivel writes about the painting, which Ring has made in several variations, where the present painting is the first: "Some of the artist's most beloved works were made in Baldersbrønde and the surrounding area. "Wall at cemetery in Fløng. View over the fields with Roskilde Cathedral in the background" [the present painting], 1904, which Ring created a suite of variations over, with and without people – and with sentimental apology in the shape of an old woman on a bench with her hands in her lap in front of a cross on a grave [The National Gallery of Denmark inv. no. KMS1941], or a young dark clad woman, downcast in despair on the bench with her head hidden in her arms. A variation [present painting] – without people and the admonishing cross – with the sculptural, white chalked cemetery wall, a large, dark tree behind it and the twin towers of Roskilde Cathedral on the horizon shows the quality of the place – and Ring." (p. 203)

Provenance: The artist's wife Sigrid Ring (1874–1923) (1910 and 1914). The artist himself (1924). Manufacturer Peter Thomsen's auction, Kunsthallen, 167, May 1950, no. 42. Mrs I. Illum Berg, Vedbæk (1953). DKK 200,000–250,000 / € 27,000–33,500



26

26
C. F. SØRENSEN

b. Samsø 1818, d. Copenhagen 1879

"Marine med en konvoj af danske orlogsskibe". Seascape with a convoy of Danish warships. Signed and dated C. Frederik Sørensen 1873. Oil on canvas. 41 x 63.5 cm.

Mona Christensen and Jan Faye, A Catalogue Raisonné of the Works of C. F. Sørensen no. 726.

Provenance: Bruun Rasmussen auction 342, 1976 no. 170 (here mistakenly dated 1843), reproduced p. 35. DKK 30,000–50,000 / € 4,050–6,700

27
VILHELM MELBYE

b. Helsingør 1824, d. Roskilde 1882

Seascape near the coast with fishermen salvaging the mast of a wrecked ship. Signed and dated Wilhelm Melbye 1868. Oil on canvas. 58 x 90 cm. DKK 40,000–50,000 / € 5,400–6,700

28
HOLGER DRACHMANN

b. Copenhagen 1846, d. Hornbæk 1908

View from Frederiksø Island near Bornholm with a fishing boat off the coast of "Lille Tårn" (Little Tower) on Christiansø. Signed and dated H. Drachmann 93. Oil on canvas. 38 x 53 cm.

Exhibited: Bornholms Kunstmuseum, Skagen Museum and Kunstforeningen Gl. Strand, "Holger Drachmann på Bornholm og Skagen", 1996 no. 5.

Provenance: Bruun Rasmussen auction 31, 1952 no. 8. DKK 40,000–60,000 / € 5,400–8,050



27



28

29

PETER ILSTED

b. Saksøbing 1861, d. Copenhagen 1933

Interior from Liselund with an open door and a chair. Signed with monogram. Oil on canvas. 28 x 28 cm. *Peter Ilsted rented Liselund on the island of Møn in the summertime in the early 20th century. The charming country house with its romantic gardens is often depicted - both from inside and outside - in his paintings and etchings.*

Ilsted and Vilhelm Hammershøi (1864-1916) met each other at the Royal Danish Academy of Fine Arts in the late 1870s and became close friends. Under the influence of Hammershøi, the quiet grey-toned interior, as in the present painting, also became a central motif for Ilsted. In 1891, Hammershøi married Ilsted's sister Ida Ilsted (1869-1949) and the close ties between the two artists grew even closer.

DKK 40,000-60,000 / € 5,400-8,050



29



30



31

30

NIELS HOLSØE

b. Copenhagen 1865, d. Charlottenlund 1928

Interior with kerosene lamp on a folding table. Unsigned. Oil on canvas. 45 x 43 cm.

Provenance: General manager Ole Olsen's art collection. Bruun Rasmussen auction 618, 1996 no. 114 reproduced p. 58.

DKK 20,000-30,000 / € 2,700-4,050

31

CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

"Ved vinduet". By the window. Interior with woman standing by the window. 1935. Signed C. Holsøe. Oil on canvas. 85 x 75 cm.

DKK 200,000-250,000 / € 27,000-33,500



32

32
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

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

Provenance: Bruun Rasmussen auction 895, 2020 no. 34, reproduced p. 54. DKK 125,000–150,000 / € 17,000–20,000



33

33
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Fader og Søn". Fisherman holding his son in his hand on the way home across the beach with his net on a board over his shoulder, Skagen. Signed and dated Michael Ancher 1884. Oil on canvas. 56 x 71 cm.

Preliminary study for no. 351 in Elisabeth Fabritius, *A Catalogue Raisonné of the Works of Michael Ancher* entitled "Father and Son", dated 1885 with the dimensions 108 x 140 cm. That one exhibited at Charlottenborg 1886 no. 14.

Provenance: Bruun Rasmussen auction Vejle 110, 2007 no. 110, reproduced p. 57. DKK 150,000–200,000 / € 20,000–27,000

PETER HANSEN

b. Faaborg 1868, d. s.p. 1928

A spring day with new-leaved linden trees at Enghave Plads. Two little girls in a red and a white dress walking hand in hand across the square. In the background, a group of boys lining up in front of their teacher. 1906–1910. Signed Peter H. Oil on canvas. 50 x 63 cm.

Exhibited: Faaborg Museum, "Det maleriske nu – Peter Hansen og Martin Bigum" (The Picturesque Now – Peter Hansen and Martin Bigum), 2018.

Provenance: Cigar manufacturer O. Wulff. Bruun Rasmussen auction 750, lot no. 1560, 2005, reproduced.

For a number of years, Peter Hansen and his family had their Copenhagen residence at Enghave Plads in a garden house close to where the current "Folkets Hus" (The People's House) is located.

In the summer, the family preferred to stay in Fåborg, where Peter Hansen's family was from.

Enghave Plads differs from many of Copenhagen's other marketplaces and squares, which are most often surrounded by beautiful buildings that make the space come together and give it character. Here the houses are not very interesting. On the other hand, the square's many beautiful linden trees make the place a green oasis in the spring, where the blossoming trees form a green foliage above the square. Here Peter Hansen found his motifs. It could be playful children, a mother with a pram, a yellow tram, newspaper readers, men drinking beer ("The Sunday Brew") and many more.

Grete Zahle, "Maleren Peter Hansen. Hans liv og arbejde" (The Painter Peter Hansen. His Life and Work), 1984, p. 129, describes the artist's work from Enghave Plads as follows: "The pictures he painted of the environment around Enghave Plads say a lot about the people and their lives – unmasked people both in terms of their face and their behaviour".

Peter Hansen found great joy in observing and painting his own children and children in general. He had ample opportunity to observe children playing at Enghave Plads as he crossed the square daily. Here the children from the densely populated surrounding streets gathered to play. Perhaps the best-known work is "Legende børn på Enghave Plads" (Playing Children at Enghave Plads) from 1907–1908 with the dimensions 109 cm x 151 cm (The National Gallery of Denmark, inv. no. KMS2075). In the painting little girls dance around in colourful dresses and aprons while holding hands and bubbling over with joie de vivre. The newly blossoming light green linden trees tell us that spring has arrived.

Peter Hansen is currently exhibiting at Ordrupgaard, 18 May–4 September 2022. The title of the exhibition: "Jeg maler det jeg ser". (I paint what I see). DKK 200,000–300,000 / € 27,000–40,500





35

35 ^{ARR}
JOHANNES LARSEN

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

"Tidligt forår. Graaænder". Early spring with mallards on the water. Signed with monogram and dated 12. Oil on canvas. 45 x 66 cm. DKK 30,000–40,000 / € 4,050–5,400

36 ^{ARR}
JOHANNES LARSEN

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

A rising swan. From the series "The Ugly Duckling". Signed with monogram and dated 30. Oil on canvas. 70 x 85 cm.
Exhibited: Johannes Larsen-museet, "Fynbomalerne og H. C. Andersen", 2005.

Johannes Larsen has made several drawings and paintings based on Hans Christian Andersen's fairy tale about "The Ugly Duckling". DKK 60,000–80,000 / € 8,050–11,000

37 ^{ARR}
JOHANNES LARSEN

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

Rising geese in the Bay of Kerteminde. Signed with monogram and dated 09. Oil on canvas. 62 x 79 cm. DKK 80,000–100,000 / € 11,000–13,500



36



37



38

38
CARL THOMSEN

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

"Den nygifte udspørges". The bride is being questioned. Signed with monogram and dated 1881. Oil on canvas. 54 x 39 cm.

The scene with the three women is also seen in an earlier version from 1876, sold at Bruun Rasmussen auction 737, 2004 no. 2351. That one measures 40 x 28 cm and is titled "Den nygifte udspørges" (The bride is being questioned). That title is also listed at an auction in Kunstsalen, Frederiksberggade 27, in 1916, which presumably refers to either the above-mentioned painting or the present painting.

DKK 40,000–50,000 / € 5,400–6,700



39

39
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Stille aften. Skagens Nordstrand med opgående måne". Quiet evening. Skagen's Nordstrand with a rising moon. Signed and dated S. K. 1ste Juli 84. Oil on panel. 24 x 32 cm.

H. Chr. Christensen, *A Catalogue Raisonné of the Works of P. S. Krøyer*, 1923, no. 337.

Exhibited: "Udstillingen af dansk Malerkunst i Flensborg Bys Museum", 1948, no. 82. Charlottenborg, "Mindeudstilling for P. S. Krøyer 1851–1951," 1951 no. 106 (no. 110 in the 1st ed. of the catalogue). Kunstforeningen, "P. S. Krøyer", 1980 no. 34.

Provenance: The painter P. A. Schou (1844–1914), his estate auction, 1916 no. 179, reproduced p. 20. Shipbroker Hjalmar Bruhn (1881–1959) (1948, 1951). Bruun Rasmussen auction 497, "Northern Light", 1987 no. 22 reproduced.

Hjalmar Bruhn had a large collection of especially Danish paintings of a high quality. His collection is mentioned in "Kunst i Privat Eje", vol. II, 1945 pp. 42–75. Here, on pp. 68–69, Bruhn's collection of works by P.S. Krøyer is mentioned "... and the evening scenes from Skagen's beach, which established Krøyer's reputation, are seen here in the collection with exquisite examples." (p. 69).

DKK 400,000–500,000 / € 54,000–67,000



40

40
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Bonde på en trappe". A peasant on a staircase. From the courtyard at Gisselfeld. Dated 1834. Unsigned. Oil on canvas laid on panel. 20 x 29 cm. Thorvaldsens Museum, *A Catalogue Raisonné of the Works of Martinus Rørbye* no. 78.

Exhibited: Kunstforeningen, "Martinus Rørbyes Arbejder", 1905 no. 51.

Provenance: Professor Howitz (1905). Kunsthallen auction 436, 1994 no. 79. Bruun Rasmussen auction 825, 2011 no. 14, reproduced.

"Bonde på en trappe" is based on a drawing from 1832 "Parti fra borggården, Gisselfeld" (View from the courtyard, Gisselfeld) in "Skitsebog 4" (sketchbook no. 4) named "From Gisselfeld, Vester Egede and the travel to Norway 1832", (*The National Gallery of Denmark, inv. no. KKS1974-26*).

DKK 40,000–50,000 / € 5,400–6,700

41
CARL BLOCH

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

"En ung sømand". A young sailor. Signed and dated Carl Bloch 1874. Oil on panel. 33.5 x 24 cm. Rikard Magnussen, *A Catalogue Raisonné of the Works of Carl Bloch*, 1931 no. 207. Here listed as a repetition of RM no. 200. Registered under 1875.

Britta Marie Wätzold, A Catalogue Raisonné of the Works Carl Bloch in: Sidsel Maria Søndergaard et al. (ed.), "Carl Bloch - 1834-1890", 2012, p. 313. Registered under 1875.



41

Exhibited: Foreningen for National Kunst, "Carl Bloch 1834-1890 samt nulevende danske kunstneres arbejder", 1969 no. 21, here listed with the measurements 30 x 24 cm.

Provenance: Ship builder Dekke in Bergen (1875).

The other version of "En ung sømand" from 1874 (no. 200 in Rikard Magnussen), was sold to The Hirschsprung Collection in March 2022, at Bruun Rasmussen auktion 906, 2022 no. 58 with a hammer price of DKK 110.000, that one painted on copper.

In the spring of 2023 the National Gallery of Denmark will present the largest exhibition to date featuring works of Carl Bloch. The exhibition opens on 11 February 2023 and will last until 28 May 2023. DKK 60,000–80,000 / € 8,050–11,000



42
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

The artist's wife, Mrs Dagny Fischer, in the living room of their house on Filippavej 8. Signed and dated Paul Fischer Maj 1890. Oil on canvas. 81 x 105 cm.

Literature: Steffen Linvald, "Paul Fischer – københavnerens maler", 1984, mentioned on p. 121 in a list of Paul Fischer's paintings that he photographed and kept in private albums. Here as "I dagligstuen, Filippavej 8".

Paul Fischer resided on several addresses in Copenhagen throughout his life – Filippavej no. 8 being one of them. "His first home on Filippavej 8 was, according to the preferences of the time, cosy and middle-class, but not very grand, with a living room decorated in the Victorian style filled with walnut furniture [...]". (Steffen Linvald, "Paul Fischer – københavnerens maler", 1984 pp. 61-62, in Danish). Linvald further mentions the present painting: "In 1890, he executed a couple of paintings of this home, none, however, that can be compared to the beautiful painterly portrait of the young Mrs Dagny Fischer wearing a large hat and peering out of the living room window as if waiting for a sign to step out" (Linvald, p. 62). It seems, as if she has just stepped into the room to show her husband something, or maybe deliver the day's newspaper. However, in his absence, she is drawn to the window from where she can observe what is happening on the street below. Is she perhaps looking for her husband? Or is she about to leave the apartment and wants to check the weather before she does so?



42

In the foreground of the cosy interior, we see the painter's desk with scattered books, writing materials, watercolours, and binoculars. On top of a small bookcase, to the left of the desk, is what seems to be a collection of graphic works.

In the background, on the wall behind the large plant, hangs a decorative red parasol. The Japanese-style parasol was one of Fischer's favourite props, and it appears in several of his beach scenes where young women are seen sunbathing in the warm sand. On the wall to the left of this, hangs several framed pictures, and perched on a tall commode is a portrait bust of a woman.

Despite the room being somewhat crowded and busy, Fischer has managed to create a balanced composition, partly due to the colour scheme. The green plant is counterbalanced by the green trees on the other side of the window. The blue tones of the windowsill are repeated in the books, the newspapers, and in the watercolour drawing, whilst the brown colour of the curtains, the desk, and the flowerpot, ties the composition together and creates an overall calm and earthy atmosphere.

DKK 100,000–125,000 / € 13,500–17,000



43

**43
PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

A spring day in Copenhagen. Mother and daughter are buying tulips on Højbro Plads. Signed Paul Fischer. Oil on canvas. 56 x 40 cm.

Provenance: Kunsthallen auction, 1941 no. 62. Bruun Rasmussen auction 806, 2009 no. 520, reproduced p. 275. DKK 100,000–150,000 / € 13,500–20,000



44

**44
PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

View from "Strøget" at the corner of Østergade and Pilestræde. Signed Paul Fischer. Oil on panel. 32 x 39 cm.

Today the entrance to the department store Illum is on the right at the corner. DKK 100,000–150,000 / € 13,500–20,000



45

45
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman at the tiller of an ice-covered vessel. Signed M. A. Oil on panel. 44 x 37 cm.
DKK 40,000–50,000 / € 5,400–6,700



46

46
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman by his boat on the beach. Signed and dated M. A. 14. Oil on canvas. 64 x 53 cm.
Provenance: Bruun Rasmussen auction 457, 1984 no. 14, reproduced p. 65. Bruun Rasmussen auction 561, "Skagens Malere", 1991 no. 6, reproduced p. 9.

DKK 100,000–125,000 / € 13,500–17,000



47

47
VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

“Sildig Eftermiddag i Efterhøsten. Motivet taget på Horneland ved Faaborg”. Late afternoon during harvest. Landscape from Horneland near Faaborg. Signed and dated V. Kyhn 1863. Oil on canvas. 47 x 68 cm.

Exhibited: Charlottenborg 1864 no. 70. Hundredårsudstillingen 1919 no. 138.

Provenance: Doctor J. Mygge, presumably Johannes Mygge (1850-1935) (1919). Label with his name on the stretcher.

DKK 30,000–40,000 / € 4,050–5,400



48

48
ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

Seascape with three-masted sailing ships at sea, in the distance a coast. Signed and dated Anton Melbye Paris 1858. Oil on canvas. 70.5 x 109 cm. French gilt period frame decorated with engraved bladder wrack.

DKK 60,000–80,000 / € 8,050–11,000



49

49
LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

An Italian boy with curly hair and big brown eyes. Study. Unsigned. Oil on paper laid on canvas. 37 x 27 cm.

Provenance: The artist, thence by descent until 2017. Bruun Rasmussen auction 872, 2017 no. 47, reproduced.

DKK 30,000–50,000 / € 4,050–6,700

50
G. A. CLEMENS

b. Copenhagen 1870, d. Frederiksberg 1918

“Ragna og Gudrun. Dobbeltportræt”. Portraits of Ragna og Gudrun in hooded coats with red lining. Signed and dated G. A. C. 1908. Oil on canvas. 36 x 42 cm.

Exhibited: Charlottenborg 1909 no. 107. Charlottenborg, “G. A. Clemens udstilling af efterladte arbejder paa Charlottenborg”, 1918 no. 43.

Provenance: The wife of Consul Friis (1918).

DKK 20,000–25,000 / € 2,700–3,350



50



51

51
CHRISTIAN KROHG

b. Vestre Aker 1852, d. Oslo 1925

Interior with an old woman reading a book. Signed C. Krohg. Oil on canvas. 68 x 49 cm.

DKK 60,000–80,000 / € 8,050–11,000



52

52
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

"Interior". Through the open door the sunlit dining room is seen. 1931. Signed Carl Holsøe. Oil on canvas. 47 x 40 cm.

Exhibited: Charlottenborg 1931 no. 190.

DKK 75,000–125,000 / € 10,000–17,000



53

53
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

"Eftermiddagssol". Afternoon sun. Signed C. Holsøe. Oil on canvas. 52 x 56 cm.

There are remains of a German exhibition label on the reverse of the frame. Holsøe exhibited in Glaspalast in Munich in the years 1909 and 1913.

Provenance: Bruun Rasmussen auction 361, 1977 no. 71.

DKK 100,000–150,000 / € 13,500–20,000



54

54
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A woman on a wooden pier at Lake Esrum, Fredensborg. Signed and dated P. Mønsted Fredensborg 1891. Oil on canvas. 54 x 80 cm.

DKK 60,000–80,000 / € 8,050–11,000



55

55
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Three fishermen from Skagen hauling in their net. Signed Mich. Ancher. Oil on canvas. 42 x 63 cm.

Provenance: Bruun Rasmussen auction 483, 1986 no. 158, reproduced p. 55. Bruun Rasmussen auction 561, "Skagens Malere", 1991 no. 5, reproduced p. 9.

DKK 100,000–125,000 / € 13,500–17,000



56

56
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Women from Skagen cleaning fish. Signed and dated
M. A. 4.10 19. Oil on panel. 41 x 52 cm.

DKK 50,000–60,000 / € 6,700–8,050



57

57
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

"En aftenstund ved Nemisøen". An evening at Lake Nemi. Signed and dated J. la Cour Roma 1866. Oil on canvas. 103 x 131 cm.

Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour, 1928 no. 156.

Exhibited: Charlottenborg 1866 no. 312.

Provenance: Mrs Kroll (1866).

Janus la Cour visited Italy for the first time in the years 1865 to 1867, and in his letters home, he has described how he often went for long walks in the vicinity of Rome - often to the Alban Mountains - where this painting is from.

DKK 200,000–250,000 / € 27,000–33,500



58

58
HANSINE KERN ECKERSBERG

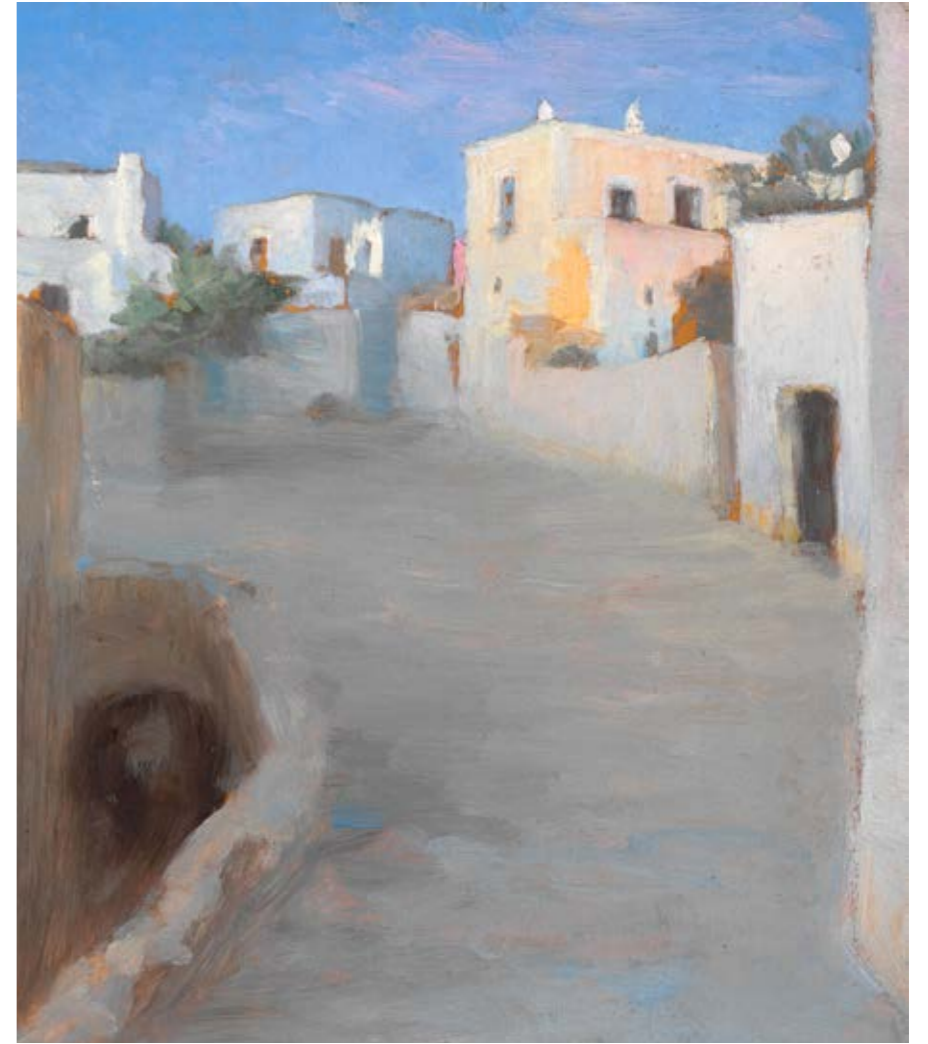
b. Copenhagen 1826, d. s.p. 1860

Verbascum, poppies, tea roses, and bluebells. Signed and dated H. I. Kern 1844.
Oil on panel. 18.5 x 13.5 cm.

Provenance: Bruun Rasmussen auction 472, 1985 no. 55.

Hansine Sophie Joachimine Kern-Eckersberg, née Kern, was married to architect Jens Juel Eckersberg (1822–1891), son of the painter C. W. Eckersberg and his wife Julie Elisabeth Catrine Juel. Despite the fact that Hansine was the daughter-in-law of C. W. Eckersberg, she found most of her inspiration from the painter I. L. Jensen (1800–1856) and his school, and it is very likely that she received training from the master flower painter himself.

DKK 30,000–40,000 / € 4,050–5,400



59

59
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Gadeparti fra Anacapri. Solskin". Street view from Anacapri. 1890. Signed S. K. Oil on panel. 22 x 19 cm.
H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer, 1923 no. 436.

Exhibited: Kunstforeningen, "P. S. Krøyer 1851–1909", 1910 no. 197.

Provenance: P. S. Krøyer's estate auction, 1910 no. 124. MD and professor Chr. Gram (1853–1938) (1923).

Marie and P.S. Krøyer were married on 23 July 1889 in Augsburg at her parents' home. From there, the couple went on their honeymoon to Stenbjerg in Jutland, where they painted together outside under the open sky. After a short stay in Copenhagen they continued

on their honeymoon to Venice, Florence, Rome, Capri and Naples, where Marie became seriously ill for a long period, and P.S. Krøyer did not get much painting done. In May, they made it to Ravello and here Krøyer experienced a new found joy in his work and made several small studies on panels. From Ravello they went on to Cività d'Antino, where they visited the painter Kristian Zahrtmann (1843–1917). They ended their honeymoon in Italy at the end of the year with a stay in Naples and on Capri, before the journey went back home over Augsburg to Copenhagen.

This small luminous work is from one of the couple's stays on Capri in 1890.

DKK 80,000–100,000 / € 11,000–13,500



60

60
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Portrait of Ane Brøndum in a black dress with folded hands. Signed and dated Michael Ancher 1899. Oil on canvas 64 x 49 cm.

Exhibited: Charlottenborg 1899 nr. 10.

Provenance: The artist's daughter, Helga Ancher, her estate auction, Bruun Rasmussen 178, 1965 no. 94, reproduced p. 26. Bruun Rasmussen auction Vejle 110, 2007 no. 124, reproduced p. 65.

DKK 125,000–150,000 / € 17,000–20,000



61

61
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Interior with Ane Brøndum, the artist's mother-in-law, reading the Bible. Signed M. A. Oil on canvas. 47.5 x 41.5 cm.

Ane Hedvig Brøndum was an evangelical Christian, and after retiring from managing the family driven hotel at the age of 70, she spent much of her time studying the Bible. Thus, in many of the portraits of her which Michael Ancher painted, she is depicted with a Bible in front of her.

DKK 60,000–80,000 / € 8,050–11,000



62

**62
NIELS SIMONSEN**

b. Copenhagen 1807, d. Frederiksberg 1885

Portrait of a North African man with a white shirt and red scarf. C. 1840. Unsigned.
Oil on canvas. 34 x 28 cm.

Niels Simonsen was in Algeria in 1840.

DKK 30,000–35,000 / € 4,050–4,700

**63
C. W. ECKERSBERG, SCHOOL OF,
FIRST HALF OF THE 19TH CENTURY**

Seated nude. The model Florentine. 1841. Unsigned. Oil on canvas. 55 x 43 cm.

In 1839, Christoffer Wilhelm Eckersberg introduced his famous summer sessions to his students, where they could draw and paint after naked female models for the first time. At the model sessions in 1840 and 1841, one of the models was Florentine, whom Eckersberg depicted in several very beautiful and sensual works.

In July 1841, she was modelling at another session, and the first position from this year is known from a signed and dated painting by Ludvig August Smith (1820-1906). The model's pose and drapery on Smith's painting are largely identical to the model in the



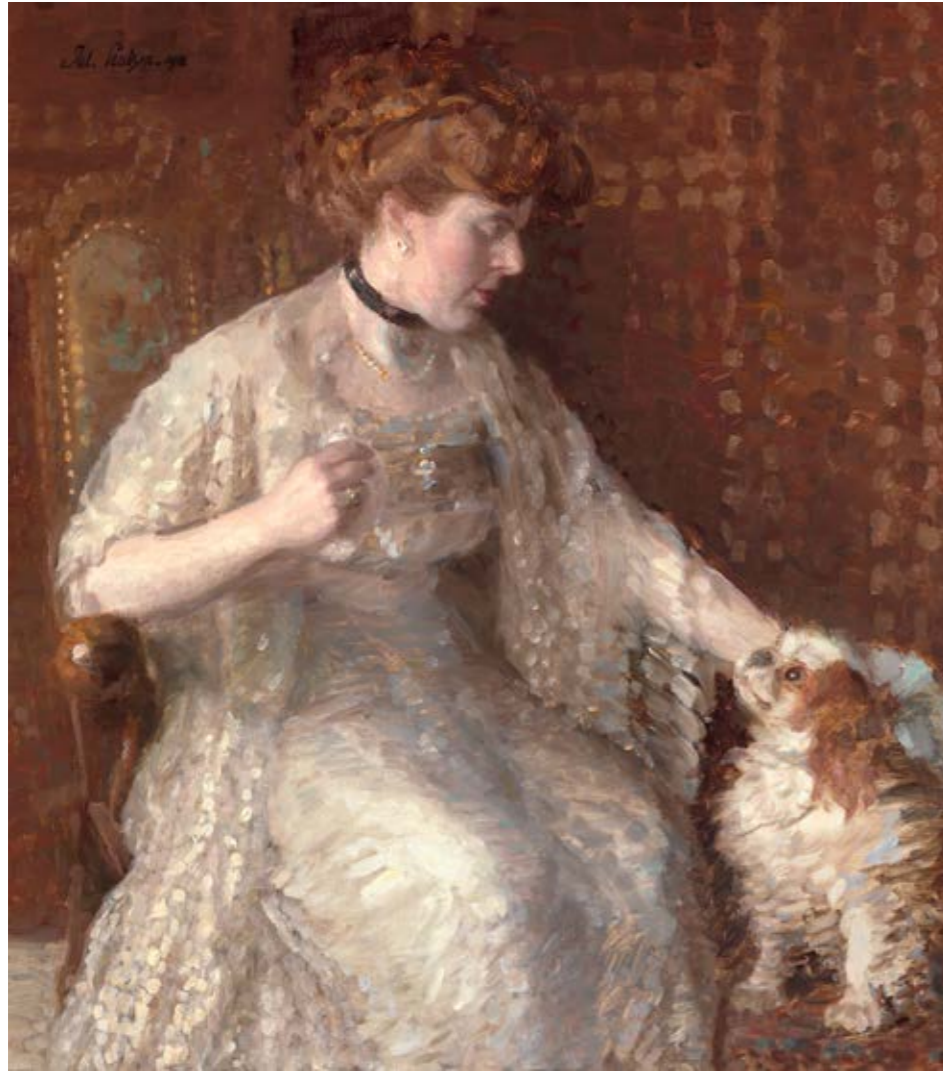
63

present painting. This indicates that the painting comes from the same session. In addition to Smith, Carl Dahl (1812-1865), Hans Jørgen Hammer (1815-1882) and the brothers Sally (1815-1886) and Nathan (1820-1846) Henriques all participated in the session. Therefore, it is very likely that one of these artists is the creator of this painting.

Eckersberg himself did not make a work of this particular position.

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

DKK 60,000–80,000 / € 8,050–11,000



64

64
JULIUS PAULSEN

b. Odense 1860, d. Copenhagen 1940

An elegant woman with a small companion dog. Signed and dated Jul. Paulsen 1911. Oil on canvas. 95 x 85 cm. *DKK 30,000 / € 4,050*

65
GIOVANNI MARESCA

Italian painter, 19th century

The little artist. Signed G. Maresca. Oil on canvas. 52 x 65 cm. *DKK 25,000-30,000 / € 3,350-4,050*

66
VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

Stable interior with a little boy feeding a cow. Signed and dated V. Kyhn 44. Oil on canvas. 32 x 42.5 cm. *DKK 25,000-30,000 / € 3,350-4,050*



65



66



67

67
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Portrait of a woman with pearl earrings holding a pair of pince-nez. Signed and dated B. Wegmann 1920. Oil on canvas. 110 x 115 cm.

Exhibited: Charlottenborg 1921 no. 669, here as 'Dameportræt. Knæstykke' (Portrait of a lady. Three-quarter length).

Provenance: H. P. Prior (1921); presumably Hans Peter Prior (1866-1936).

DKK 100,000-125,000 / € 13,500-17,000

68
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 60,000-80,000 / € 8,050-11,000



68



69



70

69
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A winter day at Kultorvet in Copenhagen. Signed Paul Fischer. Grisaille. Oil on cardboard. 19 x 24 cm.
Provenance: Bruun Rasmussen auction 795, 2008 no. 344, reproduced. p. 99.

DKK 30,000–50,000 / € 4,050–6,700

70
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A winter day at Trianglen in Copenhagen. Signed Paul Fischer. Oil on panel. 20 x 25 cm.

Provenance: The collection of Einar Polander. Bruun Rasmussen auction 450, 1983 no. 81, reproduced p. 31. Bruun Rasmussen auction 770, 2007 no. 7, reproduced p. 13.

DKK 30,000–50,000 / € 4,050–6,700



71



72

71
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A Christmas tree market on Frederiksberg Allé. Signed Paul Fischer. Oil on panel. 20 x 25 cm.

Provenance: Bruun Rasmussen auction 763, 2006 no. 2072, reproduced p. 83.

DKK 40,000–50,000 / € 5,400–6,700

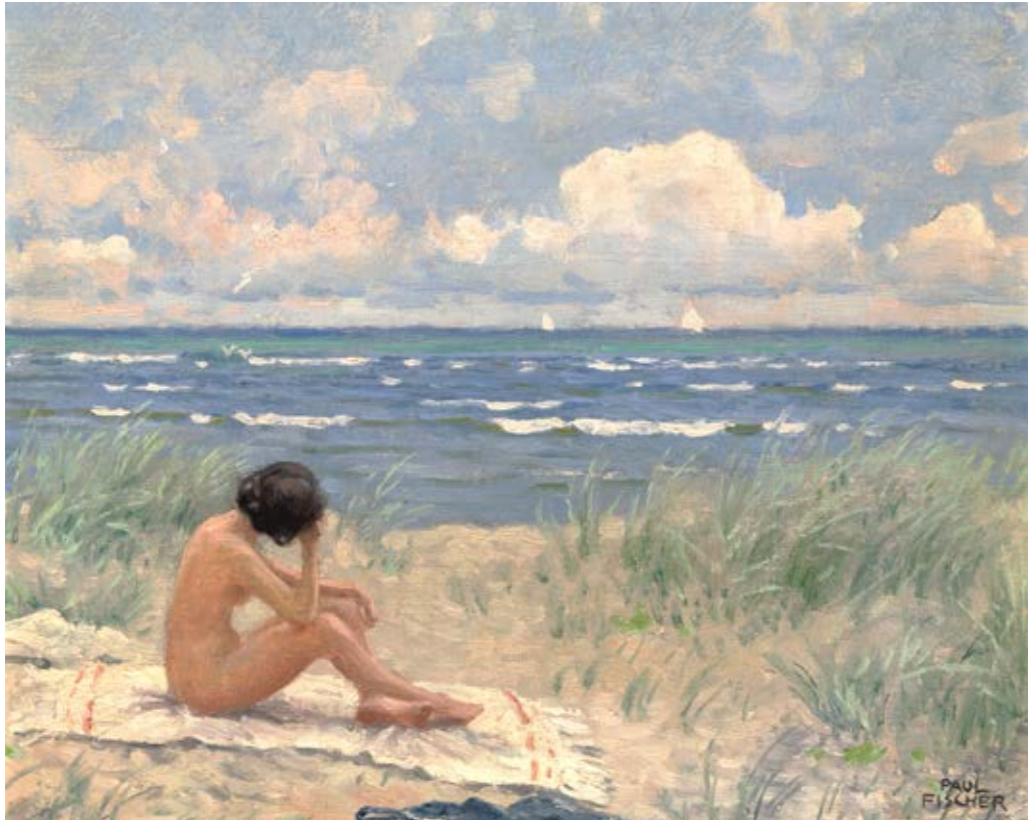
72
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Summer day at Gråbrødretorv in Copenhagen. Signed Paul Fischer. Oil on panel. 20 x 25 cm.

Provenance: Bruun Rasmussen auction 448, 1983 no. 297, reproduced p. 221.

DKK 40,000–50,000 / € 5,400–6,700



73

73
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A young woman sunbathing on Hornbæk beach. Signed Paul Fischer. Oil on canvas. 32 x 42 cm.
DKK 60,000–80,000 / € 8,050–11,000



74

74
LAURITS TUXEN

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

Strong winds in the dunes, Skagen. Signed and dated L. Tuxen 1901. Oil on canvas. 57 x 79 cm.
DKK 20,000–30,000 / € 2,700–4,050

75
L. A. RING

b. Ring 1854, d. Roskilde 1933

"Vinterlandskab med landsbyen Ring i forgrunden. Snemarker med spredte huse. Til venstre to møller. Lyst gråvejr". Winter landscape with the village Ring in the foreground. Snowfields with scattered houses. To the left two windmills. Light grey weather". Signed and dated L. A. Ring 87. Oil on canvas. 22 x 30 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring no. 844.

Exhibited: "Mindeudstillingen for L. A. Ring", 1933 no. 60.

Provenance: Bookbinder Thorvald Petersen. Bruun Rasmussen auction 373, 1977 no. 153, reproduced p. 81. DKK 40,000–60,000 / € 5,400–8,050



75



76



78



77

76
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman's wife with a checkered shawl standing in the dunes by Skagen and looking out over the sea. Signed and dated M. A. 02. Oil on canvas. 63 x 48 cm. DKK 60,000–80,000 / € 8,050–11,000

77
ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

Seascape at sunset. Signed and dated Anton Melbye 1847. Oil on canvas. 27 x 38 cm. DKK 30,000–40,000 / € 4,050–5,400

78
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen wearing a yellow Sou'wester and coat, squinting at the bright sun. Signed and dated M. A. 20. Oil on panel. 61 x 40 cm. Included in this lot, are five letters from Michael Ancher to the buyer of the painting, procurist Magnus Sørensen. The letters are dated between 6 February 1923 and 26 August 1923.

In one of the enclosed letters from Michael Ancher to Magnus Sørensen, Ancher writes (in Danish): "Skagen 26. 8. 23. Mr. Procurator M. Sørensen, Thisted. Received with thanks DKK 300 for the picture of a fisherman. I do not have other pictures of the same kind and size, and if I get some it will not be at that price. Michael Ancher." DKK 30,000–50,000 / € 4,050–6,700



79

79
CARL BØGH

b. Copenhagen 1827, d. s.p. 1893

"Hedeparti med får". Moor landscape with sheep. From the manor Hevringholm. Signed and dated Carl Bøgh 1866. Oil on canvas. 77 x 110 cm.

Exhibited: Charlottenborg 1866 no. 20, here exhibited with another work from the manor Hevringholm.

Hevringholm is a manor on the north coast of Djursland in Jutland.

DKK 50,000–60,000 / € 6,700–8,050



80

80
DANKVART DREYER

b. Assens 1816, d. Barløse 1852

Landscape from Jutland with a path winding its way through heather covered hills. C. 1839. Unsigned. Oil on canvas. 37.5 x 53.5 cm.

An almost identical version is registered in Suzanne Ludvigsen, "Maleren Dankvart Dreyer", 2008, no. 84.

According to art historian, exam.art. Suzanne Ludvigsen, who has seen the present painting on digital photographs, the work is presumably a study for no. 84.

Bruun Rasmussen is grateful to Suzanne Ludvigsen for her assistance with cataloguing this work. *DKK 40,000–50,000 / € 5,400–6,700*



81

81
PETER RAADSIG

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

Italian mountain scene from Subiaco with travellers resting by a roadside shrine. C. 1847. Unsigned. Oil on canvas. 66 x 59.5 cm.

Peter Raadsig made repetitions of this scene. A version sold at Bruun Rasmussen auction 436, 1982 no. 109, measuring 63 x 54 cm, and one sold at Bruun Rasmussen auction 649, 2006 no. 639, measuring 62 x 52 cm, are both dated 1847.

DKK 25,000–30,000 / € 3,350–4,050



82

82
CARL NEUMANN

b. Copenhagen 1833, d. s.p. 1891

The entrance to Copenhagen Harbour. Signed C. Neumann. Oil on canvas. 135 x 127 cm.

DKK 30,000–40,000 / € 4,050–5,400



83

83
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

"Paa Fiskepladsen ved Skagens Sydøstkyst". View from the fishing grounds off the southeast coast of Skagen. Signed Carl Locher. Oil on canvas. 57 x 82 cm.

Unframed. DKK 20,000–30,000 / € 2,700–4,050



84

**84
PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

Mother and daughter at the flower market. Signed Paul Fischer. Grisaille. Oil on cardboard. 19 x 24.5 cm. Provenance: Bruun Rasmussen auction 786, 2008 no. 97, reproduced p. 106.

DKK 80,000–100,000 / € 11,000–13,500



85

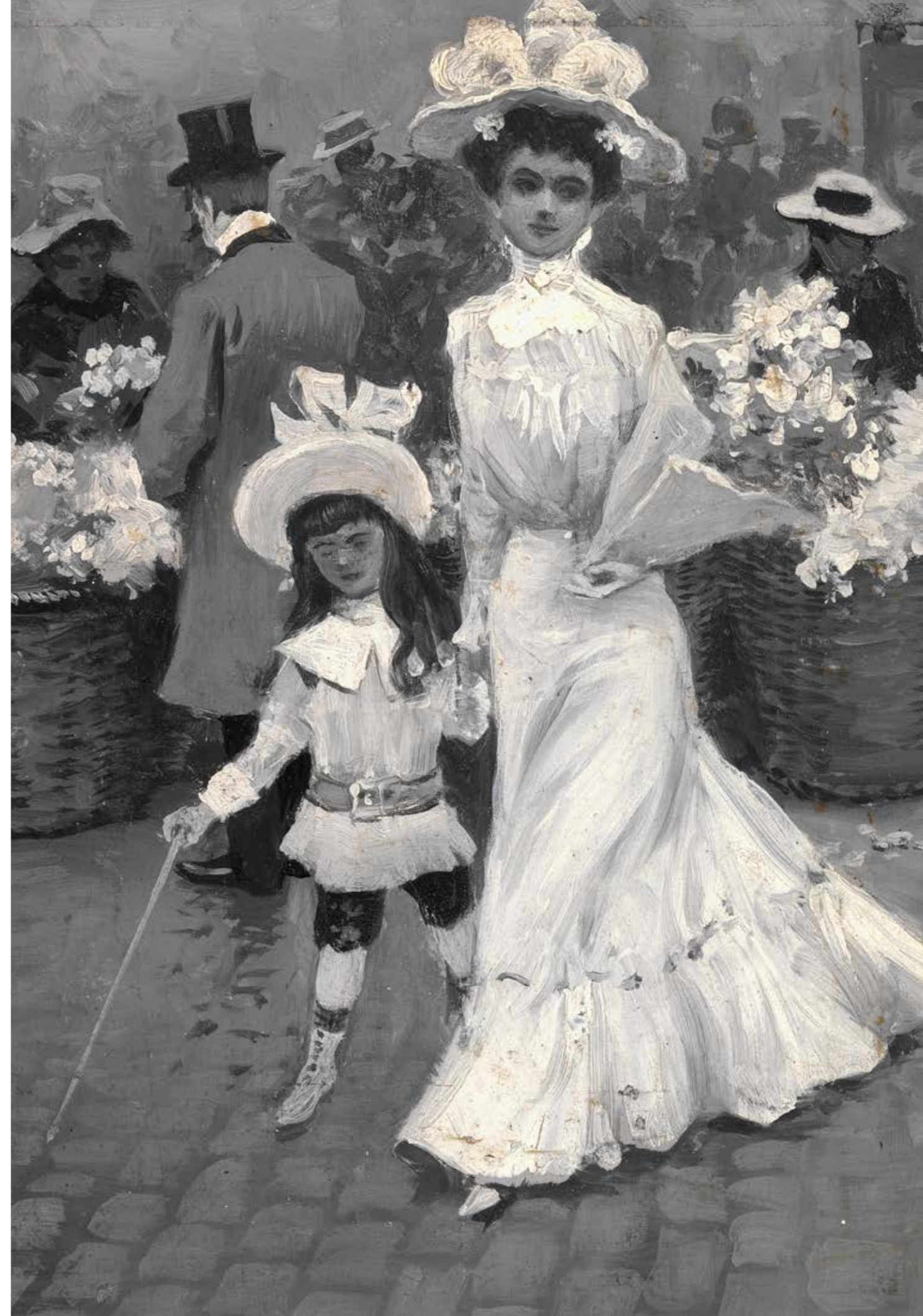
**85
VILHELM PACTH**

b. Copenhagen 1843, d. Holte 1912

"Udenfor Wivel". Outside Wivel. Two couples enjoying a glass of wine. Signed and dated Vilh. Pacht June 1908. Oil on panel. 35 x 26 cm.

The restaurant Wivel was located on Vesterbro's Passage in Copenhagen.

DKK 25,000–30,000 / € 3,350–4,050





86

86
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

"Indkørsel til Sörup Hegn. Klar Vinterdag". Driveway to Sörup Forest. Clear winter day. An old woman has collected firewood. Signed and dated P. Mønsted Söruphegn 1932. Oil on canvas. 35 x 50 cm.

Sörup Hegn/Forest is located near Fredensborg in North Zealand.

DKK 40,000–50,000 / € 5,400–6,700

87
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

View from the fish market at Gammel Strand in Copenhagen. Signed Paul Fischer. Oil on panel. 25 x 32,5 cm.

DKK 30,000–50,000 / € 4,050–6,700

88
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Winter day at Nørrevold, Copenhagen. Signed Paul Fischer. Oil on canvas. 39 x 56 cm.

DKK 50,000–75,000 / € 6,700–10,000



87



88

FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

"Studie af en trægruppe i en italiensk skovegn, formodentligt nær Subiaco". Study of a group of trees in an Italian woodland, Presumably Near Subiaco. C. 1835. Unsigned. Oil on paper laid on canvas. 52 x 72 cm.

Provenance: Frederiksberg Ovenlyssal, auction 26 February 1944, no. 22 (reproduced in the catalogue). Winkel & Magnussen auction 318, 1945 no. 309. Bruun Rasmussen auction 833, 2008 no. 670.

The painting will be included in the forthcoming catalogue raisonné of Fritz Petzholdt's works by MA Lise-Lott Barlas.

"Studiet af en trægruppe i en italiensk skovegn, formodentlig nær Subiaco / Study of a Group of Trees in an Italian Woodland, Presumably Near Subiaco" by MA Lise-Lott Barlas

"In a clearing or on the edge of a forest, a tree stands out from its surroundings with bright branches. Rays of sunshine fall in from the right side and makes the tree with the grey-beige branches and the green-brown leaves glow even more. The light extends almost all over the surface of the image and to its upper edge. It could seem as if the tree is leaning slightly to the left, where several of the trunk's forks have come together. The front branches to the left also appear to bend down towards the ground, from where a verdigris green plant with its five-point leaves has grabbed hold and wound itself around the arms of the tree. The ivy stands in stark contrast to the tree's own pale colours. Behind the dark trunk is a tree of the same type. Below, one or more fern-like plants are growing. The foremost left fork appears damaged near the trunk, and on the left side of the trunk the bark has fallen off – leaving a large open 'wound'. Is the tree dying, or has it been damaged by game? On the far right, the forest continues with a little sun on top and darker colours in the undergrowth. It is clear that Petzholdt has endeavoured to depict the alternating effects of light and darkness on the group of trees.

The tree we see is neither Danish nor German. As a landscape painter, Petzholdt managed to draw and paint many trees of different species depending on where he was. The trees were basically his main motif. For example, as a 20-year-old he painted one of his first landscape paintings of some willow trees at Kalkbrænderiet north of Copenhagen, later oak trees in Klampenborg, and in 1827 a group of beech trees from Charlottenlund. This painting belongs today to the Louvre Museum in Paris [acquired at Bruun Rasmussen auction 903, 2021, as lot no. 38]. In the years 1825-28, Petzholdt enjoyed drawing and painting in the area around Søllerød, where he reproduced the Danish trees, oak and beech, but also the, at that time, foreign and imported spruce. As late as 1837, during his final stay in Denmark, he painted the Danish beech forest 'near the salty eastern shores' at Vemmetofte on South Zealand as a tribute to Denmark and Danish Romanticism.

On his journey to Harz in 1829 and on the road to Italy through Germany in 1830, spruce trees and mountain pines were motifs in his art, and in the vicinity of Berchtesgaden near Munich he undertook to paint the larch tree. In Italy, where Petzholdt spent a full six years from the autumn of 1830, the tree population was different: pines, cypresses, olive trees and evergreen oak grew here. The tree we see in the present painting just so happens to be an evergreen oak. In Ariccia south of Rome, probably in 1834, he painted a motif with nothing but treetops of evergreen oaks in a sunlit deciduous forest. For his main work, "Et parti fra de Pontinske Sumpe med en flok bøfler" (A View of the Pontine Marshes with a Herd of Buffaloes) [The Hirschsprung Collection Inv. No. 467] from 1838, Petzholdt had done many preparatory works, and it was first and foremost the trees he was interested in.



89

Petzholdt received an invitation in Rome in 1835 from Kunstforeningen (the Art Society) in Copenhagen to submit a painting for a lottery between the Society's members. The painting was entitled "Skovparti i Nærheden af Subiaco" (Forest Scene Near Subiaco). The painting was exhibited at Charlottenborg in 1836 as no. 198. It was later owned by King Christian VIII and sold at the Dowager Queen Caroline Amalie's auction no. 143 in 1882 entitled "Landskab" (Landscape). It was once again exhibited at Kunstforeningen in 1985 as no. 65, now with the title: "Italiensk skovparti med to hyrder på jagt" (Italian Forest Scene with Two Shepherds Hunting). The measurements were 58 x 74 cm. The painting was sold again as lot no. 31 at Bruun Rasmussen auction no. 801 in 2009 as "Italian Landscape with two shepherds hunting" for DKK 150,000.

One might wonder why MA Erik Drigsdahl, who was responsible for the Petzholdt exhibition at Kunstforeningen in 1985, did not use the original title in the exhibition catalogue in spite of having knowledge of it. The reason might be that another slightly smaller painting (52 x 72 cm) had been up for auction at Frederiksberg Ovenlyssal in 1944 as lot no. 22 with the title "Skovparti i Nærheden af Subiaco" (Forest Scene Near Subiaco) also dated 1835. The painting was reproduced in the catalogue and is identical with the present painting, which we to avoid any mix-up have now called "Studiet af en trægruppe i en italiensk skovegn, formodentlig nær Subiaco" (Study of a Group of Trees in an Italian Woodland, presumably Near Subiaco). With the title "Studie af et træ" (Study of a Tree) and no indication of place, it was once more for sale at Bruun Rasmussen auction 833 no. 670 in 2008. The painting has since then been in the same ownership.



In the summer of 1833, Petzholdt stayed in Subiaco for a longer period of time. He was again drawn to Subiaco in 1835, where he painted both of the above-mentioned paintings. The smaller one (present painting) was made standing close to the evergreen oak, while he ascended to a slightly higher position in the landscape for the other painting to obtain a whole view of the woodland with the shepherds or – probably more correct – the hunters. "The Group of Trees" (present painting) could very well have been located on the edge of the forest that surrounds the clearing with the two hunters – and is it not the top of the evergreen oak from the present painting, that can be seen in the middle of the painting with the two hunters?

Petzholdt's fidelity to nature and his predilection for trees in general were expressed in a dispute he had with the author Henrik Hertz (1797-1870), who – like Hans Christian Andersen (1805-1875) – was a research fellow from 1833 to 1834 in Rome. Hertz had claimed that the oak looked like an overgrown beech, the pine like a tree gnawed by animals, and that the beech was most successful in realising the idea of a complete tree. To which Petzholdt had stated that "each tree was beautiful enough in itself!"

Bruun Rasmussen thanks MA Lise-Lott Barlas for the above essay on Fritz Petzholdt, his main motif – the tree – and the present painting.

DKK 100,000–150,000 / € 13,500–20,000



90

90
THEODOR PHILIPSEN

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

"Kreaturer på en høj. I forgrunden en sortbroget tyr". Cows on a hill, in the foreground a black and white bull. C. 1890. Signed with monogram. Oil on canvas. 49.5 x 42.5 cm.

Vibeke Skov, A Catalogue Raisonné of the Works of Theodor Philipsen, 1992, no. 358.

Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), A Catalogue Raisonné of the Works of Theodor Philipsen, 2016, no. 517.

Exhibited: Kunstforeningen, Charlottenborg, "Arbejder af Theodor Philipsen (1840-1920)", 1946 no. 78. Københavns Bymuseum, "Th. Philipsens malerier i privateje fra Kastrup og Saltholm", 1971 no. 16. Randers Kunstmuseum & Kastrupgård, "Med solen i øjnene", 1992 no. 24. Dronninglund Kunstcenter, "Kulør på Nordjylland", 2009 (label on the reverse of the stretcher).

Literature: Finn Terman Frederiksen, "Med solen i øjnene: En Theodor Philipsen-studie", Randers Kunstmuseum, 1992, mentioned p. 109 and reproduced p. 120.

Provenance: Mrs Sophie Wanning, Køge (1946). Surveyor J. C. Wanning (1971). Bruun Rasmussen auction 544, 1990 no. 178, reproduced p. 16. Professor Henning Jørgensen (1990 and 2009).

DKK 30,000–40,000 / € 4,050–5,400



91

91
L. A. RING

b. Ring 1854, d. Roskilde 1933

“Vejarbejdere paa en Landevej”. View from a tree-lined country lane with workers doing repairs on the road. Signed and dated L. A. Ring 3/11 89. Oil on canvas. 31.5 x 24.5 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1910 no. 174.

Provenance: Merchant Carl Hertz (1910). DKK 30,000–40,000 / € 4,050–5,400

92
L. A. RING

b. Ring 1854, d. Roskilde 1933

A proposal. Study. Signed and dated L. A. Ring 1886. Oil on canvas laid on board. 30.5 x 21 cm.

The present painting is a study for "Et Frieri" from 1886 (A Proposal. H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1910 no. 70), which is a part of the collection of The Danish Prime Minister's Office.

Provenance: Kunsthallen, auction 322, 23 November 1977 no. 152, reproduced. DKK 30,000–40,000 / € 4,050–5,400



92

93
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

“Ved Børsrampen”. At the ramp at the Exchange (Børsen) in Copenhagen. Signed and dated Rørbye 1848. Drawing ink, brown wash and white highlights on paper. Sheet size 22 x 15 cm.

Provenance: The collection of Consul General Johan Hansen, his auction, Winkel & Magnussen 289, 1942 no. 761. The collection of Hans Tobiesen, managing director, his auction part II, Winkel & Magnussen 386, 1954 no. 186. Here acquired by publisher Valdemar Richter-Friis (1893–1976). Bruun Rasmussen auction 732, 2004 no. 2056.

DKK 20,000–30,000 / € 2,700–4,050



93

94

JOAKIM SKOVGAARD

b. Copenhagen 1856, d. s.p. 1933

"I en romersk grønthandler". In a Roman greengrocery. Signed and dated Joakim Skovgaard Roma 1883. Oil on panel. 49 x 41 cm.

Exhibited: Den Nordiske Kunstudstilling i København, 1883 no. 589.

Provenance: Kunstforeningen 1884, here sold for the amount of 600 rigsdaler to Engberg, presumably lawyer Ludvig Peter Christian Engberg (1829-1890). The collection of iron caster K. Brandt, Winkel & Magnussen auction 77, 1930 no. 144.

Please note that a sketch after this painting, made by Joakim Skovgaard for Kunstforeningen, is offered at online auction 2223, which is held on Monday 6 June 2022. That one has catalogue number 145.

DKK 20,000-30,000 / € 2,700-4,050



94



95

95
EDUARD MAGNUS

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

Portrait of the sculptor Bertel Thorvaldsen in a smock with fur collar and a cap. Unsigned. Oil on canvas. 60x46 cm.

Eduard Magnus was a German painter best known for his portraits.

Magnus got to know the sculptor Thorvaldsen when he moved to Rome in 1826. They became friends, and Magnus portrayed Thorvaldsen several times during the 1830s. One of these portraits is in Thorvaldsens Museum (Inv. No. B132).

The present work is largely identical to that of Thorvaldsen's museum and is probably a preliminary study or a repetition.

The German art historian specialising in German art of the 18th and 19th century professor, dr. Helmut Börsch-Supan, Berlin has studied the painting and is convinced that it is a painting by Magnus and that it is a repetition or a preliminary study for the painting at Thorvaldsens Museum.

DKK 30,000–35,000 / € 4,050–4,700



96

96
EMIL WILHELM NORMANN, ATTRIBUTED TO

b. Copenhagen 1798, d. s.p. 1881

Portrait of the painter's wife Wilhelmine Ottonia Christiane Normann née Høeg (1807-1890) in a black dress. The couple married in 1832. Unsigned. Oil on canvas. 47 x 37 cm.

Exhibited: The National Gallery of Denmark, "C. W. Eckersberg og hans elever", (C. W. Eckersberg and his students), 1982 no. 217b, mentioned pp. 125-126. Here as 'Unknown painter', but under the description of E. W. Normann.

In the exhibition catalogue, the following is written about the painting (in Danish): "Probably Normann himself has tried to be a portrait painter, but since no other portraits are known from his hand, the attribution must remain uncertain." (p.126).

Normann was a student of Eckersberg and a warm friendship developed between teacher and student. When Normann was stationed on Christiansø, Eckersberg visited him. Normann is especially known for his naval paintings.

DKK 20,000–30,000 / € 2,700–4,050

DANKVART DREYER

b. Assens 1816, d. Barløse 1852

"Assens set fra strandengene ved Næs". Assens seen from the salt marshes at Assens Næs Beach. Early 1830s. Unsigned. Oil on panel. 29 x 45.5 cm.

Suzanne Ludvigsen, *A Catalogue Raisonné of the Works of Dankvart Dreyer*, 2008 no. 7.

Exhibited: Kunsthallen Brandts Klædefabrik, Odense, "Hist hvor vejen...", 1996 no. 31. Fyns Kunstmuseum and The Hirschsprung Collection, "Naturfortrolighed", 2006–2007 no. 2. Museum Vestfyn, "Dreyer - Liv og landskab", 2016 no. 6, mentioned and reproduced p. 11.

Literature: Suzanne Ludvigsen, "Maleren Dankvart Dreyer", 2008, reproduced vol I, pp. 22–23 (detail), p. 69, and vol. II, p. 29. Mentioned in vol. I, pp. 69–71.

Provenance: Watchmaker in Grenå, Rasmus Christian Rasmussen, b. in Fangel on Funen in 1838. Pharmacist Carl Gustav Adolf Rasmussen (1882–1939), the son of the aforementioned, was gifted the painting when he graduated as M.S. in pharmacology in 1906. Mrs Gerda Rasmussen, Ålborg, daughter-in-law of C. G. A. Rasmussen (1992). Bruun Rasmussen auction 705, 2002 no. 1050, reproduced p. 37.

In the beginning of the 1830s, when Dankvart Dreyer was a student at the Academy's Model School, he often used the summer months studying the nature around his hometown. In the lowlands, south of Assens, he found the perfect spot from where to paint a panorama of the town: "Out here in the wet salt marshes, not far from where the tongue stretches out from the mainland, the 18-year-old Dankvart must have stood when he painted his hometown nestled on the horizon like a mirage. A collection of tiled houses and a wind-mill near the church are surrounded by woodland, water and undulating fields, and yet another mill – all bathed in a bright afternoon light". (Suzanne Ludvigsen, 2008, pp. 69–70).

The inspiration from the Dutch Golden Age landscapes is easy to detect in the construction of the painting – with the flat foreground and middleground, as well as the low horizon and immense celestial sphere. The young artist is already touching upon some of the characteristics of his later work: "The light above the roofs and the reflection from the walls of the whitewashed houses. The church. The mills. A green meadow at the end of a gravel road. A bridge. Flowering poppies among swaying grass. A cluster of boulders lying in single file across shallow water. Sailing ships like swans on a cobalt blue sea. And high above the flat ground, in stark contrast thereto, is the sky with its varying expression – here resting, populated with small clouds" (Ludvigsen, p. 70).

DKK 80,000–100,000 / € 11,000–13,500



97





98

98
ACHTON FRIIS

b. Trustrup 1871, d. Copenhagen 1939

View from Greenland with icebergs. Signed and dated Achton Friis Maj 1908. Oil on canvas. 50.5 x 38.5 cm.

Acton Friis participated as an artist in the Denmark Expedition to Greenland's Northeast Coast in 1906–08. DKK 20,000–25,000 / € 2,700–3,350

99
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

"Gammelt stabbur i Bolkesjö". An old storehouse in Bolkesjö, Norway. Signed and dated Peder Mønsted Bolkesjö Telemarken 1934. Oil on canvas. 50 x 70 cm.

"Stabbur" or "Fadbur" is a storage house mostly used for storing food. It is a traditional Norwegian cottage built on poles. DKK 40,000 / € 5,400

100
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View of a cabin in Langseth near Lillehammer in Norway. Signed and dated P. Mønsted Langseth 1919. Oil on canvas. 50.5 x 65 cm.

Provenance: Bruun Rasmussen auction 316, 1974 no. 196, reproduced p. 35. DKK 40,000–50,000 / € 5,400–6,700



99



100



101

101
EMANUEL LARSEN

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

Seascape with sailing ships in the Mediterranean off Marseille. Signed and dated Emanuel Larsen Marseille 1853. Oil on paper laid on canvas. 33 x 52 cm.

Provenance: Bruun Rasmussen auction 497, 1987 no. 334, reproduced p. 135.

Emanuel Larsen travelled in England, France, Belgium and the Netherlands in the years 1852 to 1854. He especially stayed in the south of France on the Mediterranean around Marseille.

DKK 25,000–30,000 / € 3,350–4,050

102
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A red sky over the moor. Signed and dated M. A. 95. Oil on canvas. 25 x 43 cm.

Provenance: The estate auction of Helga Ancher, Bruun Rasmussen auction 193, 1966 no. 125. Bruun Rasmussen auction Vejle 110, 2007, no. 109 reproduced p. 56. DKK 40,000–50,000 / € 5,400–6,700

103
EMIL HOLM

b. Aarhus 1823, d. Copenhagen 1863

The coast at Isola Bella near Taormina. Unsigned. Dated Taormina 7 Mai 1863. Oil on paper laid on canvas. 32 x 46 cm.

Emil Holm was born in Aarhus, and came to Copenhagen in 1841, where he studied at the Royal Academy of Fine Arts. In 1857, he travelled to Sicily, where he remained until 1863, the same year as the present work is from. Later that year, Holm returned to Denmark, where he died in December 1863, only 40 years old.

DKK 25,000–30,000 / € 3,350–4,050



102



103



104

104
ACHTON FRIIS

b. Trustrup 1871, d. Copenhagen 1939

"Snefane i Danmarkshavn. Nordøst-Grønland". Snowdrift near the Danish base during the Denmark Expedition to Greenland's Northeast Coast. Signed and dated Achton Friis 30te Sept. 1907. Oil on canvas. 41.5 x 52.5 cm.

Acton Friis participated as an artist in the Denmark Expedition to Greenland's Northeast Coast in 1906–08.

Exhibition labels on the reverse of the frame.

DKK 20,000–25,000 / € 2,700–3,350

105
EMANUEL A. PETERSEN

b. Frederiksberg 1894, d. Farum 1948

View from the Disko Bay with umiaks, icebergs and mountains. Signed Emanuel A. Petersen "Per Dam" - Disko - Nordgrønland. Oil on canvas. 68 x 99 cm.

"Per Dams Skib" (Per Dam's Ship) is the narrow of the two basalt rocks in the water. It is located approx. 9 miles east of Qeqertarsuaq (Godhavn) on the island of Qeqertarsuaq (Disko).

DKK 25,000–35,000 / € 3,350–4,700

106
I. E. C. RASMUSSEN

b. Årskøbing 1841, d. The Atlantic Ocean 1893

View of a Greenlandic fjord with snow-capped mountains. Signed and dated I. E. C. Rasmussen 1884. Oil on canvas. 56 x 94 cm.

DKK 40,000–50,000 / € 5,400–6,700



105



106



107

107 ^{ARR}
JERZY KOSSAK

b. 1866, d. Krakow 1955

A soldier is watering his horse near a whitewashed house. Signed and dated Jerzy Kossak 1941. Oil on cardboard. 34.5 x 49 cm. Unframed.

On the reverse two stamps from Jerzy Kossak.

Provenance: The Danish owner's Polish father, who acquired the painting in Poland in the 1960s.

DKK 40,000–50,000 / € 5,400–6,700



108

108
JOHAN ZACHARIAS BLACKSTADIUS

b. Falkenberg 1816, d. Stockholm 1898

An Italian mother with her two children sitting in front of an open window overlooking a mountain landscape. Signed and dated J. Z. Blackstadius Rom 1852. Oil on canvas. 89 x 69 cm.

In the years 1850–1854, the Swedish painter Johan Zacharias Blackstadius went on a Grand Tour in Europe, where he, among other countries, traveled to Switzerland, Germany, France and Italy. In Paris he was a student at the studio of the French painter Thomas Couture (1815–1879), and in Italy he visited i.a. Florence, Rome and Naples.

DKK 30,000–40,000 / € 4,050–5,400



109

109
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Landscape with a thatched hut and grazing cattle on a field. Signed B. W. Oil on canvas. 51.5 x 69 cm.

The landscape is presumably from Southern Germany, Switzerland or France.

DKK 30,000–40,000 / € 4,050–5,400



110

110
THEODOR PHILIPSEN

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

"Ved Hollænderbrønden på Saltholm". At Hollænderbrønden (the Dutch well) on Saltholm. Summer 1880. Signed with monogram. Oil on canvas. 65 x 91 cm.

Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), A Catalogue Raisonné of the Works of Theodor Philipsen, 2016, no. 286.

Provenance: Director Eduard Rée's collection. His estate auction 1918 (last section) no. 88, reproduced p. 25.

DKK 40,000–60,000 / € 5,400–8,050



111

111
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Summer day by the brook. Mother and young children on the path. Signed and dated P. Mønsted 1898. Oil on canvas. 78 x 100 cm.

DKK 125,000–150,000 / € 17,000–20,000



112

112
LAURITS TUXEN

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

"Den Engelske flåde på Skagen Red". The English fleet at anchor off Skagen. Signed and dated L. T. 14.8.19. Oil on canvas. 38 x 47 cm.

Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990 no. 1099.

DKK 50,000–60,000 / € 6,700–8,050

113
JØRGEN SONNE

b. Birkerød 1801, d. Copenhagen 1890

From the West Coast of Jutland, near Kandestederne. Signed and dated J. Sonne 1869. Oil on canvas. 70 x 100 cm.

Thorvaldsen's Museum, A Catalogue Raisonné of the Works of Jørgen Sonne, 1988 no. 173.

Exhibited: Charlottenborg, 1869 no. 205. Kunstforeningen, "Jørgen Sonne" 1890 no. 18.

Provenance: Merchant and chamberlain H. Tegner (1890). The estate auction of Jørgen Sonne, 1891 no. 62. Bruun Rasmussen auction 627, 1996 no. 319, reproduced p. 163.

DKK 20,000–30,000 / € 2,700–4,050



113

114
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Coastal scene from Skagen with a small boat on the beach. Signed M. A. Oil on canvas laid on board. 16 x 33 cm.

Provenance: The estate auction of Helga Ancher, Bruun Rasmussen auction 193, 1966 no. 124. DKK 30,000–40,000 / € 4,050–5,400



114



115

115
VIGGO JOHANSEN

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

View from Skagen with fishermen's cottages nestled in the dunes. C. 1910. Unsigned.
Oil on canvas. 46 x 72 cm.

Provenance: The artist's estate auction, part II, Winkel & Magnussen 199, 1936 no. 181. Bruun Rasmussen Vejle auction 38, 1995 no. 681, reproduced p. 96.

DKK 20,000–30,000 / € 2,700–4,050

116
H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

The chickens are being fed on a spring day with fresh-blown lilacs and apple trees.
Signed H. A. Brendekilde. Oil on canvas. 50 x 61 cm.

Provenance: Bruun Rasmussen auction 770, 2007 no. 361.

DKK 40,000–60,000 / € 5,400–8,050

117 ^{ARR}
OLE RING

b. Baldersbrønde 1902, d. Køge 1972

Winding road through the village. Signed Ole Ring. Oil on canvas. 46 x 66 cm.

DKK 25,000–35,000 / € 3,350–4,700



116



117



118

**118
FREDERIK VERMEHREN**

b. Ringsted 1823, d. Copenhagen 1910

Portrait of Johannes Heimdahl Fenger (1841-1925), city engineer in Randers. Signed F. V. and dated 1860. Oil on canvas. 46 x 39 cm. Exhibited: Charlottenborg, Foreningen for National Kunst, "J. F. N. Vermehren 1823-1910 samt nulevende danske kunstneres arbejder", 1965 no. 41, incorrectly dated 1866.

Provenance: Office manager Preben Fenger (1965). DKK 20,000-25,000 / € 2,700-3,350



120

**120
ALBERT KÜCHLER**

b. Copenhagen 1803, d. Rome 1886

Portrait of tax assessor Michael Gottlieb Birckner Collin (1806-1885). 1835. Unsigned. Inscribed on the stretcher (in Danish): "Painted in Rome by Albert Küchler". Oil on paper laid on canvas. 19.5 x 16 cm.

Provenance: The sitter, thence to his son, journalist and theatre historian Edgar Collin (1836-1906). His daughter, actress Jonna Collin (1872-1938), married to actor and author Nicolai Neiiendam (1865-1945). Their son, actor and theatre director Tavs Neiiendam (1898-1968); thence by descent in the family until today.

Albert Küchler arrived in Rome in 1831, as part of his grand tour. He eventually converted to Catholicism, and in 1851 became a member of the Franciscan Order. Küchler remained in Rome until his death in 1886.

After his arrival in Rome, Küchler became mostly known for his genre scenes, however, he also completed a number of portraits. The artist played a big part in the Danish and Scandinavian community in Rome, and it was often his fellow countrymen whom he portrayed. Worth mentioning are portraits of Hans Christian Andersen, Fritz Petzholdt and H. W. Bissen, as well as the present painting. Michael Gottlieb Birckner Collin belonged to the influential Danish Collin family; he was the son of lawyer and Privy Councillor Jonas Collin (1776-1861) and brother of civil servant Edvard Collin (1808-1886). DKK 30,000-40,000 / € 4,050-5,400



119

**119
FRANÇOIS CLOUET,
MANNER OF,
19TH CENTURY**

Portrait of a noble woman with a ruff, diadem and jewels. Unsigned. Inscribed Anno Domine 1529 Aetatis 26. Oil on oak panel. 47.5 x 39 cm.

DKK 15,000-20,000 / € 2,000-2,700



121

121
HARALD SLOTT-MØLLER

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

Agnes and Harald Slott-Møller in front of a white manor house at dusk, presumably Bangsbo Manor in Frederikshavn. Signed Harald Slott-Møller. Oil on canvas. 47 x 68 cm.

When Bangsbo Manor in Northern Jutland was under the ownership of Johan Knudsen, it became a cultural meeting place for several artists and poets of the period - such as Agnes and Harald Slott-Møller. Knudsen owned the manor from 1891 to 1909, and it is therefore likely that Slott-Møller has painted the work within that period. Other works from Bangsbo, painted by both Agnes and Harald, also exist from this particular period. DKK 30,000-40,000 / € 4,050-5,400



122

122
HERMANN CARMIENCKE,
ATTRIBUTED TO

b. Hamburg 1810, d. Brooklyn 1867

The blue grotto (La Grotta Azzurra) in Capri. Unsigned. Oil on canvas. 57 x 78 cm.

Hermann Carmiencke has several times depicted La grotta azzurra in his paintings.

DKK 30,000-35,000 / € 4,050-4,700



123

123
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

A stable, presumably at Gjorslev manor. Signed M. R. Oil on paper laid on canvas. 23.5 x 31 cm.
Provenance: Bruun Rasmussen auction 827, 2012 no. 44. Artcurial, "Le siècle d'or de la peinture danoise. Une collection française.", April 2019 no. 37. Bruun Rasmussen auction 888, 2019 no. 5.

Gjorslev manor is located on Stevns in the southeastern part of Zealand (Sjælland).

DKK 30,000–40,000 / € 4,050–5,400

124
THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

Vue through a city gate towards a church. Signed with monogram and dated 1842. Oil on canvas. 39 x 31 cm. Damborg frame with label.

In 1842, Læssøe began a journey down through Europe, where he came to Prague, among other places. From this journey, several works by the artist's hand with motifs from Prague are known, and the present work is probably from this city or the surrounding area.

Provenance: Bruun Rasmussen auction 821, 2011 no. 159. DKK 30,000–40,000 / € 4,050–5,400

125
JOHANN GEORG PAUL MOHR

b. Bordesholm in Holstein 1808, d. Munich 1843

Landscape from Southern Germany with a castle ruin perched on a cliff by the water. Signed and dated Mohr 1836. Oil on canvas. 49 x 56 cm. *DKK 20,000–25,000 / € 2,700–3,350*



124



125



126

126
PETER TOM-PETERSEN

b. Thisted 1861, d. Årskøbing 1926

A view from Vestergade with Vor Frue Kirke (The Church of Our Lady), the Cathedral of Copenhagen. Signed and dated Tom Petersen 1918. Oil on canvas. 55 x 47 cm.

DKK 25,000–30,000 / € 3,350–4,050

127
EDVARD PETERSEN

b. Copenhagen 1841, d. s.p. 1911

Interior from Basilica San Lorenzo fuori le mura in Rome. Signed and dated E. P. St. Lorentso fuori le mura Roma 1886. Oil on canvas. 81 x 118 cm.

Exhibited: Charlottenborg 1887 no. 311. Charlottenborg, Foreningen for National Kunst, "Fortegnelse over Arbejder af Maleren, Professor Edvard Petersen", 1916 no. 238.

Provenance: Director A. Græbe (1916). Bruun Rasmussen auction 236, 1969 no. 193.

DKK 40,000–50,000 / € 5,400–6,700



127

128
JULIUS FRIEDLÆNDER

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

An Italian boy playing ball with an orange. Signed and dated J. F. 1850. Oil on canvas. 32 x 22 cm.

DKK 20,000–25,000 / € 2,700–3,350



128



129

129

ADAM MÜLLER

b. Copenhagen 1811, d. s.p. 1844

Study of cliffs, Telemark, Norway. 1836. Unsigned. Oil on paper mounted on canvas. 21 x 25 cm.

Adam Müller started as a student at the Royal Danish Academy of Fine Arts in Copenhagen in 1821 and began as a student of C. W. Eckersberg in 1825.

The only sentence Eckersberg writes in his diary on 27 September 1825 is (in Danish): "Young Adam Möller began to draw," and from this day on and up to 1836, Müller is a student of Eckersberg. Müller becomes one of Eckersberg's favourite students, and the teacher has very affectionate feelings for the young painter. He grieves his young student's untimely death due to tuberculosis in 1844, and on 21 March that year he writes in his diary (in Danish): "At 9 o'clock this morning, the body of my deceased and beloved Adam Möller was brought to the grave at Assistens Cemetery"

In the summer of 1836, Müller was in Telemark, Norway.

DKK 30,000–40,000 / € 4,050–5,400

130

JØRGEN ROED

b. Ringsted 1808, d. Copenhagen 1888

Roskilde Cathedral seen from the north-west. 1834. Unsigned. Oil on canvas laid on panel. 19 x 24 cm.

Literature: Jens Peter Munk, "Jørgen Roed. Ungdomsarbejder", 2013, reproduced fig. 122, p. 154 and mentioned p. 155–156 (in Danish): "Jørgen Roed probably made this rapid and plain study with Roskilde Cathedral and city in the background once during the late summer of 1834. As repoussoir in the foreground is a little girl seen opening the gate for a black cow. In the middle ground there are bright yellow, ripe corn fields. The motif is seen from the north-west, probably somewhere near the farm Margrethehåb".

Provenance: Bruun Rasmussen auction 849, 2014 no. 20.

DKK 40,000–50,000 / € 5,400–6,700



130



131

131

PETER RAADSIG

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

A spring at a former public washing place - un lavatoio pubblico - near Cervarra. Signed and dated P. R. Cervarra 1842. Oil on paper laid on canvas. 39 x 55 cm.

Provenance: Bruun Rasmussen auction 1308, 2013 no. 28. Bruun Rasmussen auction 1812, 2018 no. 29.

Peter Raadsig was in Italy from 1841 to 1845.

Cervarra is a small Italian village in the Apennines.

DKK 30,000–40,000 / € 4,050–5,400



132

132 ^{ARR}
HELGA ANCHER

b. Skagen 1883, d. s.p. 1964

Interior with Helga's aunt Marie Brøndum (1851-1945) reading in the blue room, evening. C. 1938. Signed H. A. Oil on canvas. 82.5 x 66.5 cm.

Exhibited: Kunstforeningen, "Helga Ancher - Retrospektiv udstilling", 1954 no. 57.

DKK 15,000-20,000 / € 2,000-2,700

133 ^{ARR}
HELGA ANCHER

b. Skagen 1883, d. s.p. 1964

Double portrait of Anna and Michael Ancher, the artist's parents reading together. Signed and dated H. A. 20. Oil on canvas. 43.5 x 53 cm.

On the reverse of the stretcher an exhibition label from 1920.

Provenance: Frederiksberg Ovenlyssal 9 December 1939 no. 1 (reproduced in the catalogue). Bruun Rasmussen auction 350, 1976 no. 4.

DKK 40,000-60,000 / € 5,400-8,050



133

134 ^{ARR}
HELGA ANCHER

b. Skagen 1883, d. s.p. 1964

"Fra spisestuen, eftermiddagssol". Interior from the dining room bathed in afternoon light, Markvej Skagen. Study. 1922. Signed H. A. Oil on panel. 40 x 51 cm.

Exhibited: Kunstforeningen, "Helga Ancher - Retrospektiv udstilling", 1954 no. 36.

The present painting is a study for "Familien Anchers spisestue" (The Ancher family's dining room) from 1922 (63 x 79.5 cm), which is located at Art Museums of Skagen (inv. no. 244).

DKK 20,000-30,000 / € 2,700-4,050



134



135

135
EMILIE MUNDT

b. Sorø 1849, d. Frederiksberg 1922

Two children with a wicker basket in front of a whitewashed house. Signed and dated Emilie Mundt 1894. Oil on canvas. 60 x 40 cm.
DKK 25,000–30,000 / € 3,350–4,050



136

136 ^{ARR}
EJNAR VINDFELDT

b. 1906, d. 1953

A puppy with a boot. Signed and dated E. Vindfeldt 1938. Oil on canvas. 40 x 36 cm.
Exhibited: Charlottenborg, "Mindeudstilling for Ejnar Vindfeldt", 1953 no. 80.
DKK 20,000–25,000 / € 2,700–3,350



137

137
N. F. SCHIØTTZ-JENSEN

b. Vordingborg 1855, d. Copenhagen 1941

Statues in the Villa Borghese Gardens in Rome. Signed and dated N. F. Schiøttz-Jensen Rom 1902. Oil on canvas. 48 x 33 cm.
DKK 20,000–25,000 / € 2,700–3,350

138
HEINRICH HANSEN

b. Haderslev 1821, d. Frederiksberg 1890

A Spanish shepherd from Granada. Signed and dated H. H. Granada 50. Oil on paper laid on cardboard. 25.5 x 22 cm.
DKK 20,000–25,000 / € 2,700–3,350



138



139

139
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A young girl is sitting in front of a house in the sun knitting. Signed and dated P. Mønsted 1926. Oil on canvas. 39 x 61 cm.

DKK 40,000–60,000 / € 5,400–8,050

140
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View from Tremosine in Lombardy, Italy. Signed and dated P. Mønsted Tremosine 1909. Oil on canvas. 50 x 83 cm.

DKK 40,000–60,000 / € 5,400–8,050



140



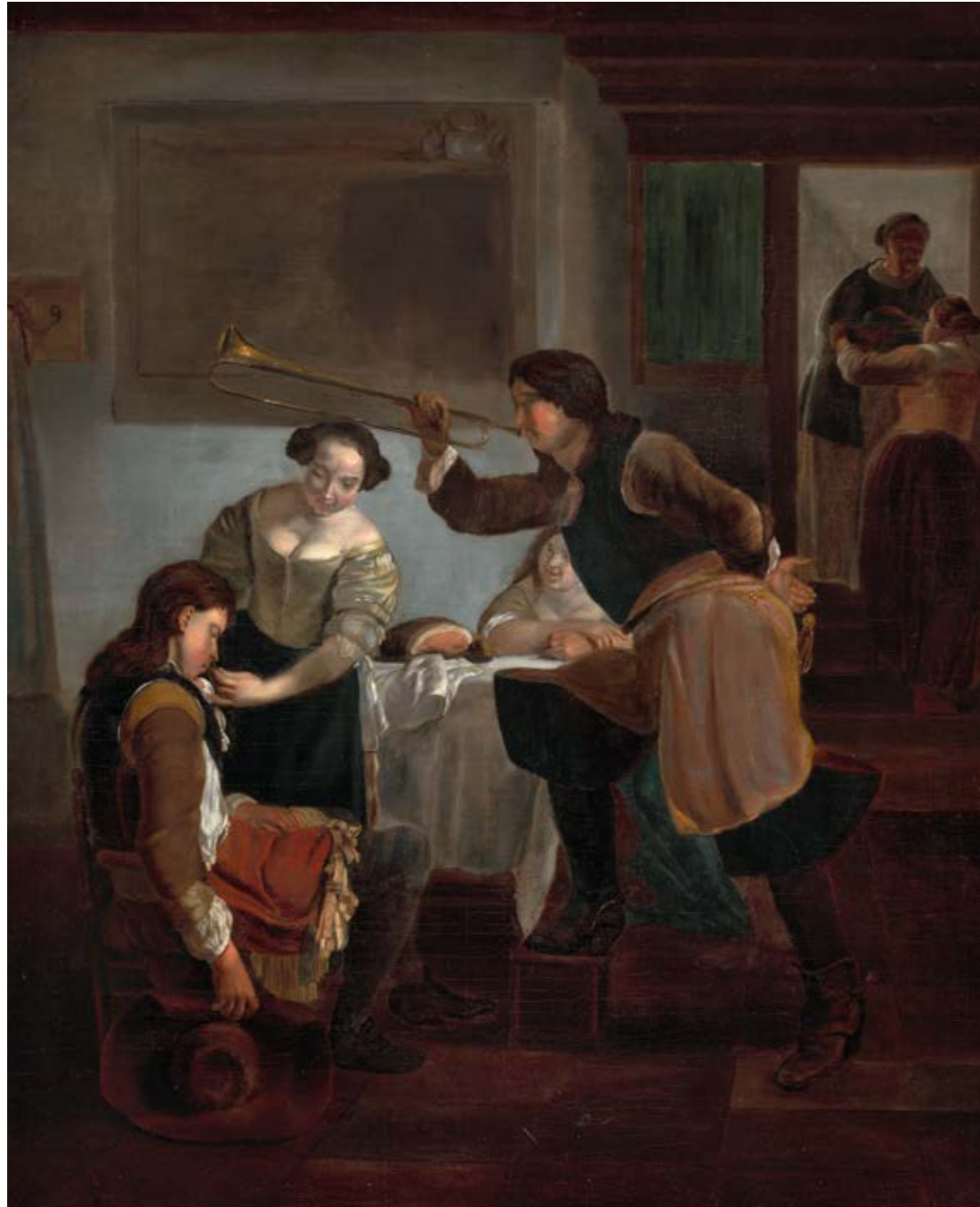
141
NIELSINE PETERSEN

b. Nyrup near Nykøbing S. 1853, d. Hellerup 1916

A portrait bust of the Danish King Christian IX (1818–1906). Signed Nielsine Petersen. Patinated bronze on a green marble base. H. approx. 76 cm/198 cm incl. base. *Nielsine Petersen made several copies of the portrait bust of Christian IX, which was originally created as a memorial for Fredensborg Palace Gardens, together with a portrait bust of Queen Louise. In addition to the present work, there is also a marble edition in The Royal Collection at Buckingham Palace, commissioned by Queen Alexandra in 1908.*

DKK 20,000–30,000 / € 2,700–4,050

141



142

142
JACOB OCHTERVELT, AFTER,
17TH CENTURY

Interior with persons teasing a sleeping soldier.
Unsigned. Oil on canvas. 84 x 69.5 cm.

*The original by Ochtervelt was sold at Sotheby's
December 1999 lot 53.*

DKK 20,000–25,000 / € 2,700–3,350



143

143
ANTWERP SCHOOL, 17TH CENTURY

Madonna and Child. Unsigned. Oil on oak panel (Antwerp
mark on the back). 39 x 30 cm.

Black stamp on the back "Bundesdenkmalamt Wien"

DKK 30,000–40,000 / € 4,050–5,400



144

144
THOMAS HUDSON,
WORKSHOP, 18TH CENTURY
 A pair of portraits presumably Mr and Mrs Chesterfield. Unsigned. Oil on canvas. 136 x 89 cm each. On the stretcher stencils from Christie's.
 DKK 20,000–30,000 / € 2,700–4,050



145



145

145
JOHN THEODORE HEINS

b. 1697, d. 1756, German painter, active in England

A pair of portraits of a distinguished couple. She in an ivory silk dress trimmed with lace, and a pink shawl. He in a white shirt and cravat, waistcoat embroidered with gold, and a grey jacket. Both signed and dated Heins 1753. Oil on canvas. Each 77 x 64 cm. (2).

Labels on the reverse of the frames from Arthur Whitcombes's Fine Art Galleries.

Provenance: Bruun Rasmussen auction 734, 2004 no. 1737, reproduced p. 141.

John Theodore Heins, or Dietrich Heins, was originally from Germany, but active in England. Heins worked both as a painter and engraver, and is especially known for his portraits of noble and prominent sitters. Many of his customers were from Norwich, which is where he settled in 1720.

DKK 30,000–40,000 / € 4,050–5,400



144



146



146

146
PETER WICHMANN

b. København 1706, d. s.p. 1769

Portrait of Queen Louise (1724–1751). Signed and dated P. Wichmann pinxit 1751. Oil on canvas. 37 x 30 cm.

Portrait of Queen Juliane Marie (1729–1796). Unsigned. Oil on canvas. 37 x 30 cm. (3).

Portrait of King Frederik V (1723–1766). Signed and dated P. Wichmann pinxit 1751. Oil on canvas. 37 x 30 cm.

The two signed portraits are dated 1751 - the year of queen Louise's passing. It is possible that Wichmann was commissioned to complete the portraits in connection with this event, where he has depicted king Frederik V together with both his former and future wife and queen.

DKK 25,000–30,000 / € 3,350–4,050



146



147

147
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

The corner of Gothersgade and Nørre Voldgade towards Rosenborg Castle with the barracks. Guardsmen crossing the street. Signed Paul Fischer. Oil on panel. 20 x 25 cm.

DKK 20,000–30,000 / € 2,700–4,050

148 ^{ARR}
OLE RING

b. Baldersbrønne 1902, d. Køge 1972

Winter landscape at the village of Gammel Hastrup. Signed and dated Ole Ring 1931. Oil on canvas. 50 x 66 cm.

Gammel Hastrup is a small village south of Køge on Zealand (Sjælland).

DKK 40,000–50,000 / € 5,400–6,700

149
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Coastal scene from Skagen. 1895. Unsigned. Oil on canvas laid on board. 15.5 x 25 cm.

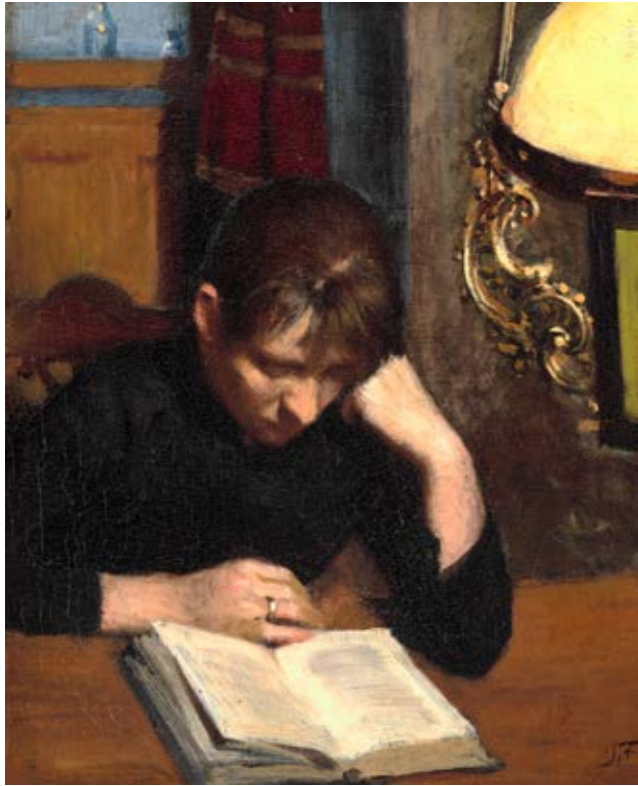
DKK 30,000 / € 4,050



148



149



150

**150
PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

Interior with a woman reading by the light of a lamp. Signed P. F. Oil on canvas. 25 x 21.5 cm.

DKK 20,000–25,000 / € 2,700–3,350

**151
FLEMISH SCHOOL,
C. 1660**

Flowers in a vase and peaches and a pomegranate on a sill. Indistinctly signed. Oil on canvas. 83 x 69

DKK 15,000–20,000 / € 2,000–2,700



151

**152
ANDREA DEL SARTO,
AFTER, 18TH CENTURY**

The Holy Family with Saint Elizabeth and young John the Baptist. Unsigned. Oil on canvas. 93 x 81 cm.

After the original by Andrea del Sarto from 1516, now at the Louvre.

DKK 20,000–30,000 / € 2,700–4,050



152

**153
WOJCIECK KOSSAK**

b. Paris 1857, d. Kraków 1942

A horse in a landscape at sunset. Signed and dated Wojcieck Kossak 1935. Furthermore signed on the reverse and inscribed with dating Gdynia 22 July 1937. Oil on cardboard. 41 x 51 cm.

On the reverse an exhibition stamp from Krakow.

Provenance: Private Danish ownership.

DKK 50,000–60,000 / € 6,700–8,050



153



154

154
GENTILE DA FABRIANO, MANNER OF,
19TH CENTURY

Madonna and Child. Gold-ground on panel in an elaborate frame. 41.5 x 32.5 cm.
92 x 40 cm (frame included).

Provenance: Winkel & Magnussen auction 383, 1953 no. 170.

DKK 15,000–20,000 / € 2,000–2,700



155

155
WILHELM MARSTRAND

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

Scene from an Italian osteria with girls welcoming a young man with a glass of wine. C. 1847. Unsigned. Drawing ink and wash on paper laid on paper. Sheet size 30 x 42 cm.

The present drawing is related to Marstrand's "Italiensk osteriscene. Pige, der byder den indtrædende velkommen" ("Scene from an Italian osteria, girl welcoming a person entering") from 1847, which is located at Ny Carlsberg Glyptotek (Inv. No. MIN 0918).

Provenance: Bruun Rasmussen auction 640, 1997 no. 640, reproduced p. 146.

DKK 20,000–25,000 / € 2,700–3,350



156

156
GIUSEPPE AGOSTINO VASI

b. Corleone 1710, d. Rome 1782

“Prospetto del ‘Alma Città di Roma visto dal Monte Gianicolo”.
 Panoramic view of Rome. The complete set of twelve etchings on
 laid paper. Total plate size 102 × 265 cm.

DKK 40,000–50,000 / € 5,400–6,700



157

157

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

"Parti af Christianshavns Kanal ved Snorrebroen" View from Christianshavn's Canal with Snorrebroen. Signed Holm. Watercolour and pencil on paper laid on paper. Sheet size 11.5 x 16.5 cm.

Erik Husted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994 no. 5.009, fig. 173, reproduced and mentioned p. 237.

Provenance: Merchant Jeppe Prætorius, his descendants till around 2000. Bruun Rasmussen auction 879, 2018 no. 312, reproduced in the catalogue.

Overgaden Neden Vandet 39, built in the 1770s at Snorrebroen on Christianshavn, has been described as one of the most beautiful houses in the street. The bridge Snorrebroen or Snurrebroen, originally had a turnstile in the middle. This turnstile was called a snurre in Danish – hence the Danish name. DKK 10,000–15,000 / € 1,350–2,000



158

158

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

Langelinie seen from Kastellet. In the foreground a young couple with a dog. 1830s. Unsigned. Drawing ink, wash and watercolour on paper laid on paper. Sheet size 11.5 x 15 cm.

Provenance: Bruun Rasmussen auction 739, 2005 no. 1973, reproduced.

The dwarf in the foreground is Greenwild Wynn, son of the English envoy Sir William Wynn. He was a well-known figure in Copenhagen, partly due to his dwarf growth, but especially for his ridiculous courtship of the popular ballet dancer Lucile Grahm. William Wynn is said to have been among Holm's patrons, and it is obvious that this particular drawing has been in the possession of the Wynns family. DKK 8,000–10,000 / € 1,100–1,350



159

159

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

View towards Amagerport (Amager town gate) and Vor Frelser Kirke (The Church of Our Saviour). C. 1840. Unsigned. Watercolour on paper. Sheet size 11.5 x 15 cm.

Erik Husted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994 no. 5.016.

Provenance: Consul General Johan Hansen, his auction, Winkel & Magnussen 258, 1940 no. 65, reproduced p. 13. Henry Nexøe-Larsen, his auction, Bruun Rasmussen 391, 1979 no. 50. Bruun Rasmussen auction 1316, 2013 no. 105, reproduced.

DKK 6,000–8,000 / € 805–1,100



160

160

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

"Parti med Amaliegade 15-17". View from Amaliegade 15-17. C. 1850. Unsigned. Watercolour on paper. Visible size 11 x 16 cm.

Erik Husted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994 no. 2.104.

Literature: Erik Husted, "Fattig-Holm. Tre Guldalderskæbner", 1994, fig. 149, reproduced and mentioned p. 213.

Provenance: C. V. B. Castenschiold, Borreby. Bruun Rasmussen auction 770, 2007 no. 524, reproduced p. 297. DKK 10,000–15,000 / € 1,350–2,000



161

161
H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

"Parti af Bredgade set mod Kgs. Nytorv fra Sct. Annæ Plads". View of Bredgade seen towards Kongens Nytorv from Sct. Annæ Plads (Square). C. 1830. Unsigned. Drawing ink and sepia on paper. Sheet size 12.5 x 16.5 cm.

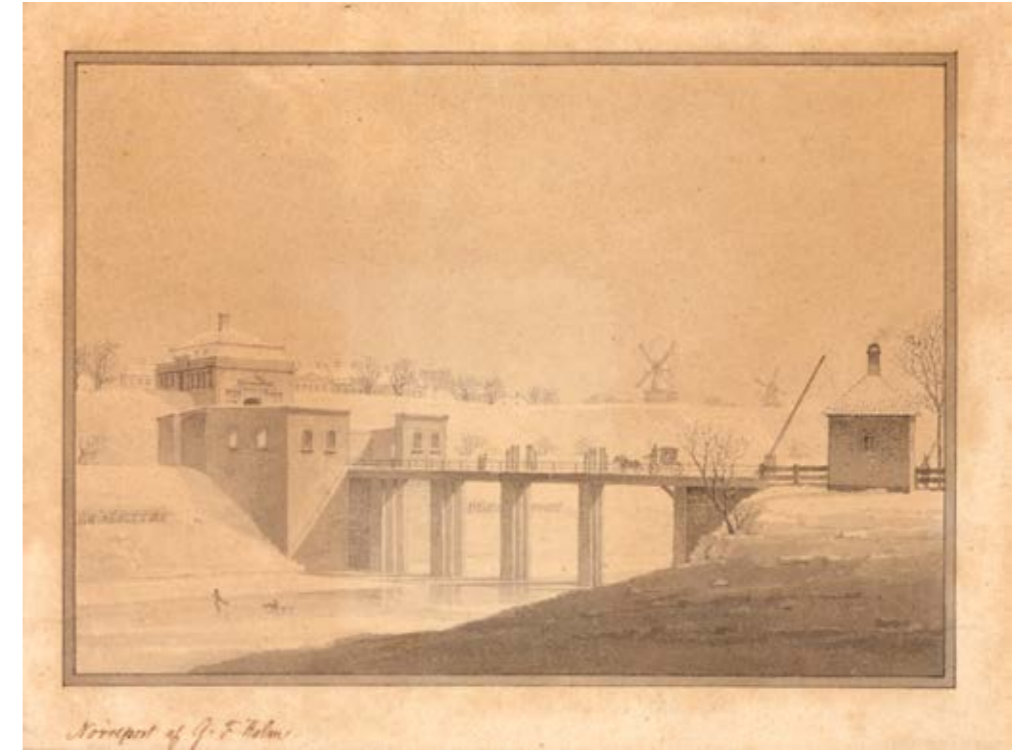
Erik Housted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994 no. 2.027.

Literature: Erik Housted, "Fattig-Holm. Tre Guldalderskæbner", 1994, fig. 141, mentioned and reproduced p. 205.

Provenance: General F. C. Fürchtegott Bauditz. Bruun Rasmussen auction 548, 1990 no. 776. Bruun Rasmussen auction 846, 2014 no. 139, reproduced.

Holm made this drawing for colonel Ferdinand Christian Fürchtegott Bauditz, who is seen depicted with his wife and daughters Elisa and Mathilde. Bauditz had seven children, and it is one of his sons who has written the following on the reverse (in Danish): "View from Bredgade. Outside of the house, where my parents lived on the first floor - the present no. 23, my parents can be seen together with Elise, and the nanny who is holding Mathilde".

DKK 10,000-15,000 / € 1,350-2,000



162

162
H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

Nørreport and the bridge across the moat, Copenhagen. C. 1840. Unsigned. Inscribed (in Danish): "Nørreport by G. F. Holm". Sepia wash on paper. Visible size 12.5 x 16.5 cm.

Erik Housted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994 no. 3.025.

Provenance: Presumably in the collection of professor E. Schmiegelow. Winkel & Magnussen auction 364, 1951 no. 324c. The collection of Henry Nexøe-Larsen, his auction, Bruun Rasmussen 391, 1979 no. 51. Bruun Rasmussen auction 1316, 2013 no. 105, reproduced.

DKK 6,000-8,000 / € 805-1,100



163

163
H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

View of the Exchange and the old National Bank of Denmark, Copenhagen. C. 1850. Signed Holm. Pencil and watercolour on paper. Visible size 15 x 22 cm.

Erik Housted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994 no. 1.011.

Literature: Erik Housted, "Fattig-Holm. Tre Guldalderskæbner", 1994, fig. 115, reproduced and mentioned p. 179.

Provenance: The collection of director Eduard Ree, his auction, Kunstindustrimuseet (Danish Museum of Decorative Art), 1918 no. 19, reproduced p. 9. On the reverse of the frame a stamp from Danmarks Nationalbank (National Bank of Denmark) no. 274. Bruun Rasmussen auction 776, 2007 no. 1545, reproduced p. 249.

The National Bank, erected by Peter Meyn in 1785–87 on the basis of a project by C. F. Harsdorff, was extremely unpopular in its time. The reason for this being, that it was an obstacle for the traffic flow and it blocked the light from entering the dark halls of the Exchange. The building was eventually demolished in the years 1869/70. The present prospect is therefore an important historical source of the architecture of Meyn and Harsdorff.

DKK 15,000–20,000 / € 2,000–2,700



164

164
H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

View from Christiansborg Palace and the Palace Chapel with people gathering on the square. Signed and dated Holm fec. [Jan] 1838. Watercolour on paper. Visible size 11.5 x 18 cm.

Provenance: Bruun Rasmussen auction 815, 2010 no. 188, reproduced.

On the reverse the following inscription (in Danish): "Belongs to quartermaster From-Möller. Acquired after baron Langenau [...] 3. Sept. 1846".

DKK 15,000–20,000 / € 2,000–2,700



165

165

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

Rooftop view from Hauserplads in Copenhagen, showing "Gæstgivergården" and "Gamle Avlsgård" in Suhmsgade and Trinitatis Church with Rundetårn in the background. Unsigned. Watercolour on paper laid on paper. 16.5 x 21.5 cm.

Provenance: Bruun Rasmussen auction 617, 1995 no. 891. Bruun Rasmussen auction 709, 2002 no. 1795, reproduced p. 243.

Similar versions are registered in Erik Husted, *A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm*, 1994, nos. 1.090-1.098. DKK 15,000-20,000 / € 2,000-2,700



166

166

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

The railway bridge near Carlsberg. A steam train passes under the bridge on its way from Roskilde to Copenhagen. C. 1848. Unsigned. Watercolour on paper laid on paper. Sheet size 8.5 x 13.5 cm.

Erik Husted, *A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm*, 1994 no. 4.019.

Karina Lykke Grand, *"Dansk guldalder. Rejsebilleder"*, 2012 pp. 150-151. Similar motif reproduced p. 151.

Provenance: Bruun Rasmussen auction 853, 2014 no. 137, reproduced.

The bridge was constructed in 1847 after the English engineer Stadford's drawings. The bridge is crossing the railway and leading up to Carlsberg's first laboratory building. It was demolished in 1895 and a new iron bridge was constructed.

Fattig-Holm was interested in the railway's importance, not only for the upper classes, but also for the common people. He depicts the democratisation of the railway services by drawing ordinary people praising travelling by train - Copenhagen's new attraction.

DKK 8,000-10,000 / € 1,100-1,350



167

167

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

"Aldershvile set fra sydvest". Aldershvile seen from the south-west. C. 1850. Signed Holm. Drawing ink and watercolour on paper laid on paper. Sheet size 22 x 35 cm.

Erik Husted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994 no. 6.043, fig. 217, reproduced p. 285.

Exhibited: Charlottenborg 1851, one of numbers 246-249, acquired by proprietary Smith.

Provenance: Proprietary G. F. F. Smith. Bruun Rasmussen auction 443, 1982 no. 621. Kunsthallen 453, 1995 no. 194, reproduced in the catalogue. Gladsaxe Kommune. Bruun Rasmussen auction 857, 2015 no. 132, reproduced in the catalogue.

The facade of the main building is seen from the south-western part of the beautiful English landscape garden. From here, you would be able to see Bagsværd Lake, as well as Marienborg and the large villa Tusculum, which are located on the opposite side of the water.

DKK 10,000-15,000 / € 1,350-2,000



168

168

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

View of the Garrison Church (Garnisons Kirke) seen from Bredgade. Unsigned. Water-colour on paper laid on paper. Sheet size 20 x 25 cm.

Erik Husted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994, no. 2.089.

Provenance: The collection of merchant Henry Nexøe-Larsen, Hindemae, his auction, Bruun Rasmussen 391, 1979 no. 46, reproduced p. 49. Bruun Rasmussen auction 754, 2006 no. 1308, reproduced p. 154.

The Garrison Church (Garnisons Kirke) in Copenhagen was erected by the architects W. Fr. v. Platen and Marcantonio Pelli in 1703-06. The drawing shows the spire in its original form, before its extension, which took place in connection with the church's restoration in 1866.

DKK 15,000-20,000 / € 2,000-2,700



169

169

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

"Almindeligt Hospital set fra Amaliegade". The General Hospital (Almindeligt Hospital) seen from Amaliegade. C. 1848. Unsigned. Watercolour on paper. 18.5 x 23.5 cm (the outline of the drawing), and 29 x 34 cm (Visible size).

Erik Husted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994 no. 2.114.

Literature: Erik Husted, "Fattig-Holm. Tre Guldalderskæbner", 1994, fig. 150, reproduced and mentioned p. 214.

Reproduced: Ida Dybdal, "I genskæret fra Amaliegaden", 1995 on the cover.

Provenance: C. V. B. Castenschiold, Borreby. Bruun Rasmussen auction 658, 1999 no. 184, reproduced p. 59. DKK 15,000–20,000 / € 2,000–2,700



170

170

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

View of Bredgade from the corner of Frederiksgade towards Kongens Nytorv. C. 1825. Unsigned. Drawing ink and sepia on paper laid on paper. Sheet size 21.5 x 33 cm.

Erik Husted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994 no. 2.042.

Literature: Erik Husted, "Fattig-Holm. Tre Guldalderskæbner", 1994, fig. 61, reproduced and mentioned p. 101.

Provenance: Acquired in Paris circa 1930. Presumably in the collection of the de Coninck/ Monod family. DKK 15,000–20,000 / € 2,000–2,700

Wednesday 8 June
Lot 172 - 179



171

171

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

Amalienborg Palace Square seen from Amaliegade (north). C. 1825. Unsigned. Drawing ink and sepia on paper laid on paper. Sheet size 21 x 32 cm.

Erik Husted, A Catalogue Raisonné of the Works of Michael Holm, Jens Holm, and H. G. F. Holm, 1994 no. 2.106.

Literature: Erik Husted, "Fattig-Holm. Tre Guldalderskæbner", 1994, fig. 62, reproduced and mentioned pp. 101-102.

Provenance: Acquired in Paris circa 1930. Presumably in the collection of the de Coninck/Monod family.

The couple depicted in the foreground, are presumably members of the de Coninck family.

DKK 20,000-25,000 / € 2,700-3,350



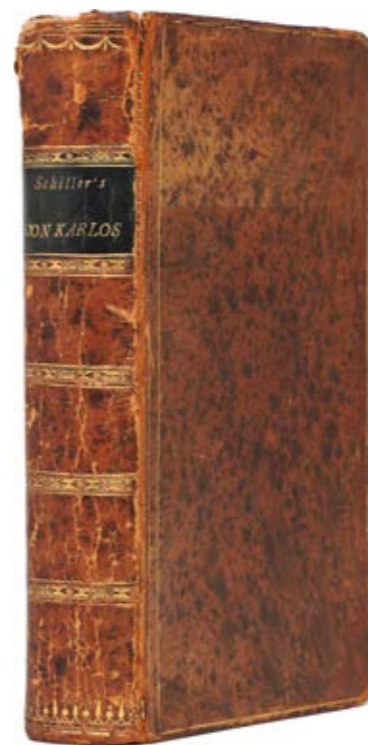


172
FRIEDRICH VON SCHILLER

b. Württemberg 1759, d. Weimar 1805

Autograph letter, signed. Dated December 23, 1785. 2 pages. 8vo. Sent to publisher Georg Joachim Göschen. Mounted in at front in Schiller: Don Karlos infant von Spanien. Leipzig: Joachim Göschen 1802. 8vo. With old book plate of Einar Christiansen. Bound in cont. full calf, top edge gilt. A very interesting letter referring to Schiller's magazine "Thalia" mentioning the Censor, Professor Wenck, etc. :

"Ich habe Ihren und meines Herrn Censors Wunsch erfüllt, liebster Freund, und sende Ihnen die verlangte Note. Diese, hoffe ich, wird den intoleranten Theil des Publikums zum Stillschweigen bringen. Haben Sie die Güte und versichern meinen Herrn Censor (dessen Nahmen ich mir in Ihrem nächsten Briefe ausbitte) daß ich mich glücklich schätze, meine Thalia in solcher Kennerhand zu wissen. Er hat den Gesichtspunkt, aus welchem meine 2 Gedichte betrachtet werden müssen, schnell und ganz verstanden, und wie wenige werden das! In Ansehung des Druks, mein Lieber, bitte ich Sie, diese neuen Gedichte nur um etwas wenig weiter auseinander setzen zu lassen, weil sie so besser in die



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Augen fallen. Das verlangte Buch nimmt Körner Anstand aus der B. auswärts zu verleihen. Ich würde es Ihnen sogleich verschaffen, wenn ich schon so bekannt mit den Hrn. Bibliothecarien wäre, daß sie mir Bücher nach Hauß zu nehmen erlaubten. Das Bewußte habe erhalten und finde darin Ihre Freundschaft und brüderliche Theilnehmung aufs neue bestätigt. Leben Sie wohl, lieber Freund, und behalten Sie mich lieb. Unveränderlich der Ihrige Schiller.
 NB. Die Titel beider Gedichte habe ich auch in etwas geändert."

Schillers Briefe Herausgegeben und mit Anmerkungen versehen von Fritz Jonas. Stuttgart, [etc.]: Deutsche Verlags-Anstalt, 1892-96, p. 276, vol. I. (#148).

Provenance: Einar Christiansen, later in a private Danish collection.
 DKK 100,000-150,000 / € 13,500-20,000

HENRIK IBSEN

b. Skien 1828, d. Oslo 1906

Digte. Cph: Thieles Bogtrykkeri 1871. 1st ed. 8vo. Inscribed by the author on title leaf to Laura Petersen: "Til Frøken Laura Petersen som en venlig Erindring fra Dresden. Henrik Ibsen." [Dresden 1871]. Front wrapper trimmed and with repair. Bound with orig. front wrapper in cont. full soft leather, all edges gilt, gilt title on spine.

Unlisted and probably the only existing presentation copy from Henrik Ibsen to Laura Kieler (b. Petersen).

Writer and women's rights activist Laura Kieler is today best known as an (involuntary) source of inspiration for Ibsen's Nora and "Lark" in his scandalous success "A Doll's House" – a play that has had an enormous influence on modern theatre. Laura Kieler thereby played a crucial role in establishing Ibsen's widespread fame as the model for one of the great figures in theatre history: Nora – the woman who walked out the door. Without Laura and her own tragic marriage, the drama would never have been made.

The young 20-year-old budding writer Laura met Ibsen for the first time when she wrote her own ambitious play "Brand's Daughters" in response to Ibsen's "Brand". The two met in Copenhagen in 1870, and here Ibsen invited her to Dresden, where he lived. The visit was so successful and joyful that Ibsen at the end of her stay in the summer of 1871 called Laura "our little lark".

In 1873, Laura married the Danish assistant professor Victor Kieler, who a few years later due to illness was ordered to take a trip to the South of Europe to improve his health. Money was tight, so Laura secretly borrowed funds from a Norwegian bank, and for the



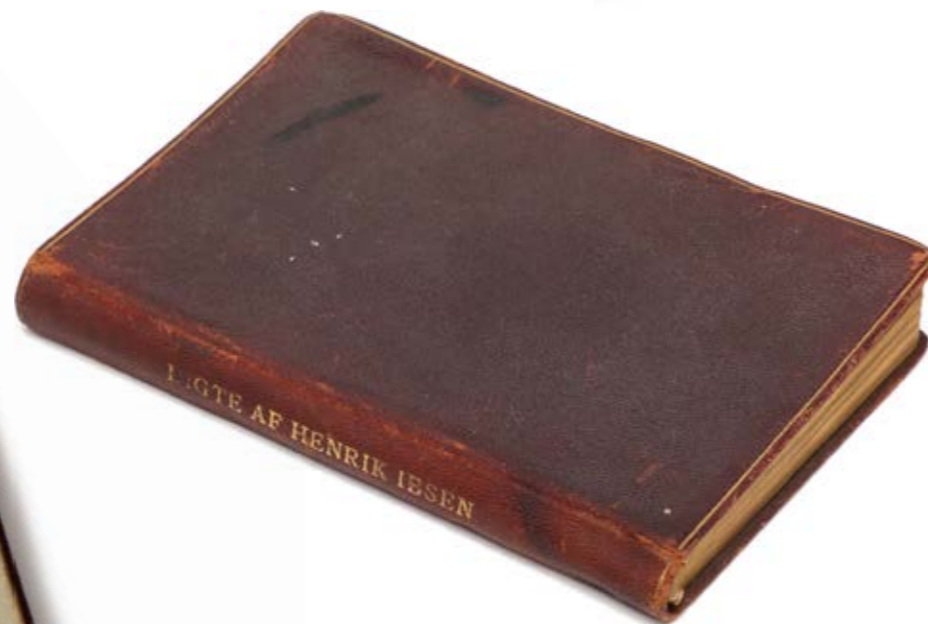
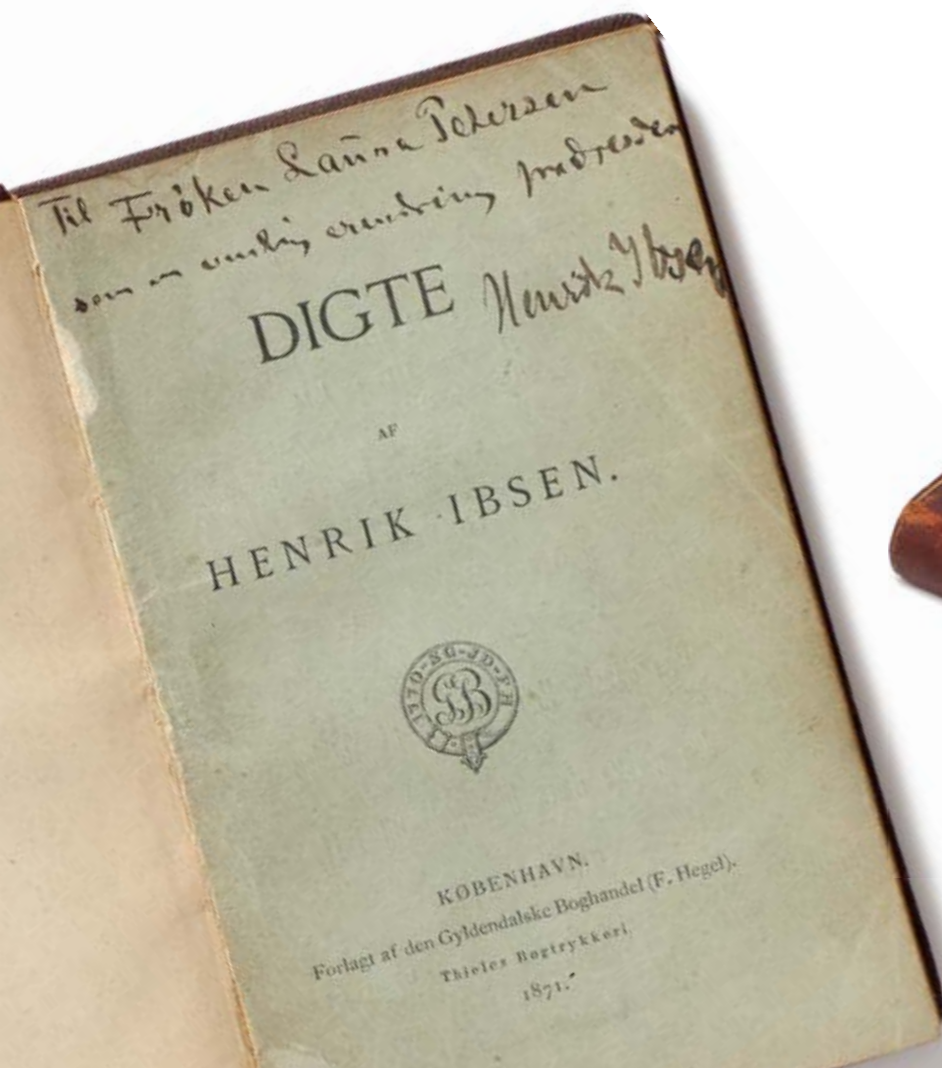
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means that Kieler thought his wife earned from her "writing" they travelled South, where he was eventually cured of his illness. In Munich they visited Ibsen in the autumn of 1876. Upon her return she could not repay the loan. Ibsen, who had been privy to the miserable situation, wrote in a letter that he declined to help her. The bank's public claim on the unpaid loan turned the situation into a disaster. The husband demanded a divorce, and Laura was admitted to a mental hospital and deprived of seeing her children for two years.

In December 1879, Ibsen's "A Doll's House" had its premiere. In the wake of the play's triumph, the gossip spread along the grapevine about the incident that had inspired the plot, and Laura Kieler felt compromised and exposed in public. In 1891, she visited Ibsen one last time and admonished him for his misuse of her story in "A Doll's House". It is believed that this critique was an important source of inspiration for Ibsen's final play "When We Dead Awaken" from 1899.

Laura Kieler wrote approx. 30 literary works, and in addition she was an avid debater in the journals of women's organizations. The Norwegian writer and women's rights activist Camilla Collet summarized the whole misery like this: "Ibsen took the Nora of reality hostage in his chariot of ambition and world fame."

DKK 80,000–100,000 / € 11,000–13,500





174
PEDER CLAUSSØN FRIIS

b. 1545, d. 1614

Peder Claussøn Friis: *Norriges Oc Omliggende Øers sandfærdige Beschriffuelse/ indholdendis hvis vært er at vide/baade om Landsens oc Indbyggernis Leilighed oc vilkor/ saa vel i forðum tid/ som i vore Dage.* Cph: Melchior Martsan 1632. 4to. [4], 185, [5] p. Title printed in red/black, woodcut of the Norwegian coat of arms. Bound in later full calf with gilt decorations and marbled edges, binding with minor signs of wear (Jakob Baden).

Bibl. Norv. II, 4889. Thesaurus 438.

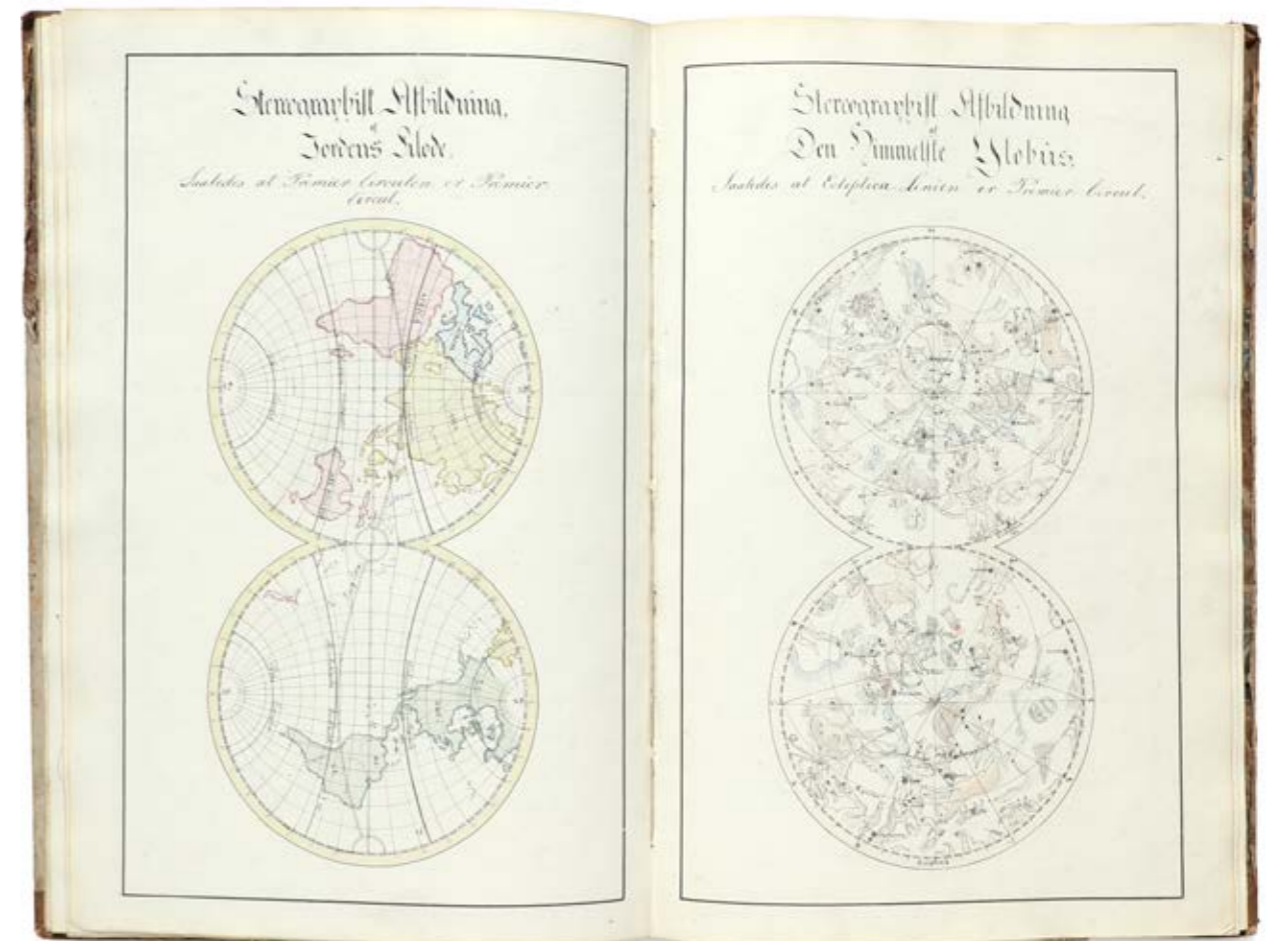
Provenance: A private Danish collection.

DKK 10,000–15,000 / € 1,350–2,000



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MORE PHOTOS AND DETAILS AT BRUUN-RASMUSSEN.DK



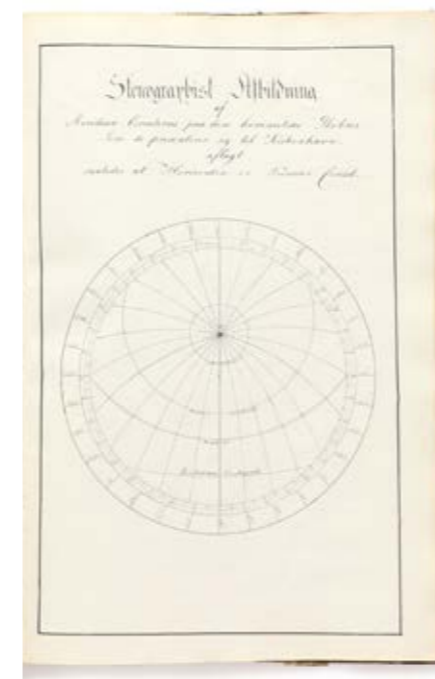
175

175
ILLUSTRATED SPHÆRICA

Orig. handwritten treatise entitled: *SPHÆRICA*. Denmark 1817. Folio. 36,5 x 24 cm. 54 leaves. Text in Danish. Richly illustrated with ink drawings of geometric models, tables and calculations throughout the text and 3 full page hand-coloured illustrations of the earth and earth's hemispheres. Ink annotation on last leaf by the censor: "Under Officier Braëms Sphærica Hæfter ere igiennemseet d: 3 May 1817 [...]". On verso of last leaf a pencil annotation dealing with a bet. Bound in cont. half calf, binding with wear.

Provenance: Johan Frederik Braëm (1798–1874).

DKK 10,000–15,000 / € 1,350–2,000





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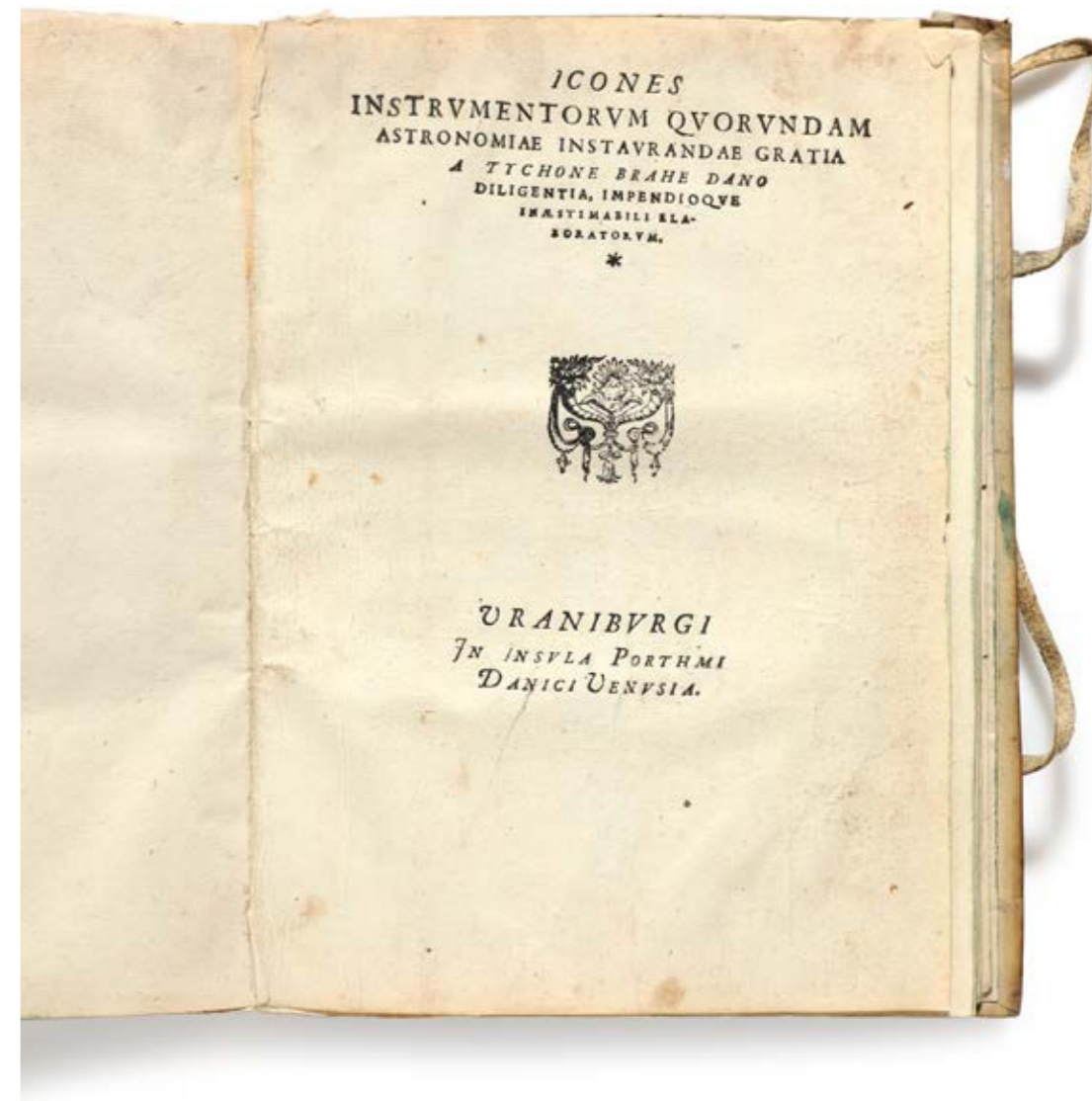
176
TYCHO BRAHE

b. Skåne 1546, d. Prague 1601

Epistolarum astronomicarum libri. Uraniborg: Cum Caesaris et Regum quorundam privilegiis [Hven]: [at the author's press 1596]. 1st ed. 4to. With 3 woodcut diagrams, 5 woodcut illustrations of Brahe's observatory, of which 2 full-page, one woodcut map and a large woodcut device on final leaf. [20], 1-309, [1]. This copy without mounted in portrait. BOUND WITH Icones instrumentorum quorundam astronomiae instaurandae gratia a Tychone Brahe dano diligentia, impendioque inaestimabili elaboratorum. Uraniburgi in Insula Porthmi Danici Venusia. No date [1596]. 1st ed. 4to. 12 leaves. Complete with 18 full page wood cuts (on 9 leaves) of instruments. With the book plates of Count Chorinsky and Lothar Ragoczy. Bound in a cont. full decorated vellum binding (leaf from an antiphonary) with ties and title calligraphed on red on spine.

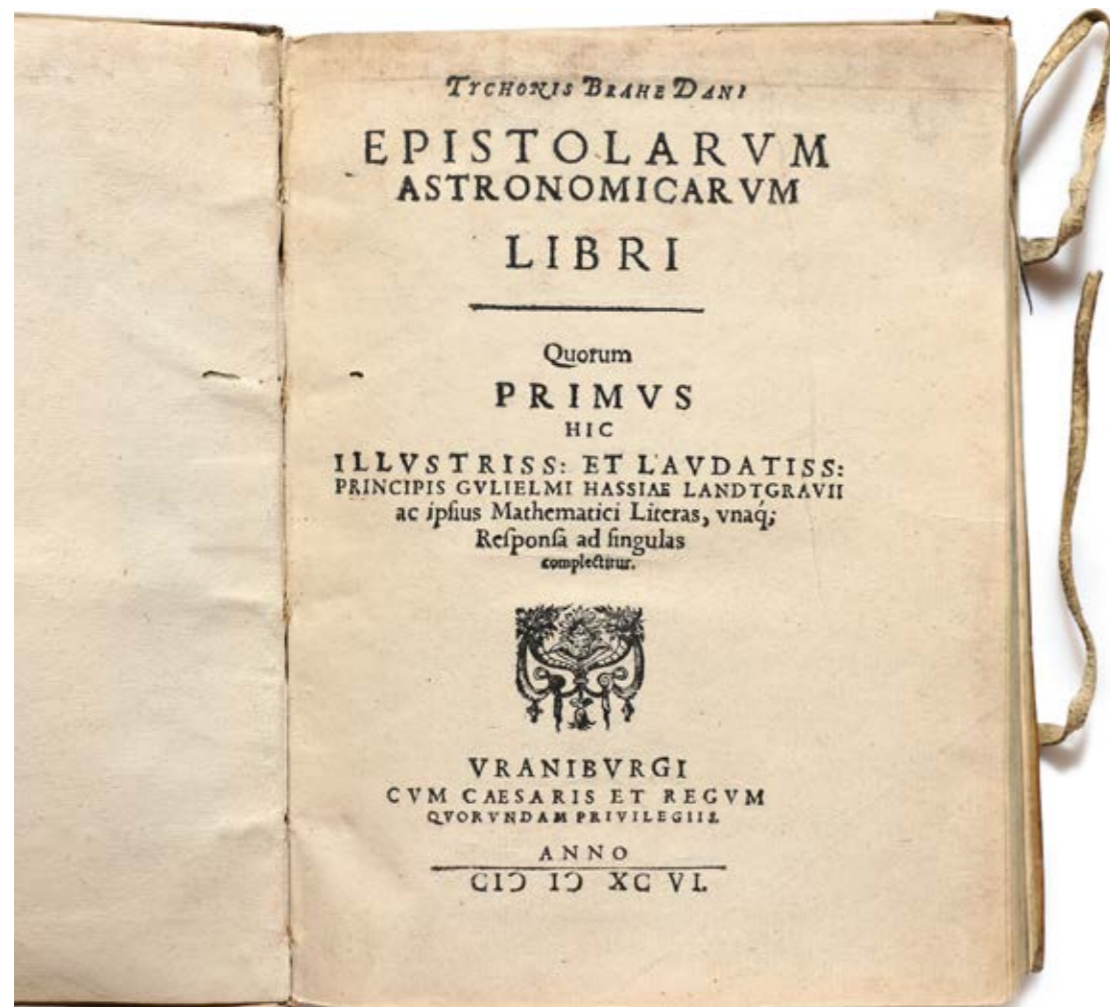
This is the first copy of Icones instrumentorum to be offered for sale in the open market for more than 80 years.

Shortly after the publication of the Epistolarum astronomicarum, Brahe issued, perhaps as an addendum, the Icones instrumentorum. It contains 18 woodcuts of the instruments used on Hven: "Probably right after the end of this volume, Tycho Brahe had a small book made in his printing



press, which could almost be described as a kind of addition to the collection of letters. His woodcarvers had already been working a long time on producing a complete collection of depictions of his instruments. As mentioned above Tycho Brahe had also published several of the finished images, partly as individual prints which had been sent to his friends, partly as illustrations in his books. His plan was to publish a larger work with pictures of the buildings on the island of Hveen and all the instruments, accompanied by detailed descriptions. As he had not yet reached the point where this plan could be brought to fruition, and since a description of his observations and instruments, of which only the first were reproduced in pictures, had been included in the astronomical collection of letters, he compiled a supplement with 18 pictures of instruments in a small quarter page booklet, which he provided with the title page."

Icones instrumentorum is only known in 3 copies in public national libraries in Breslau/Wroclaw, Stockholm and Vienna. Lauritz Nielsen states: "[...] Only four copies are known, three of which were recorded by L. Nielsen. None of these copies are in Copenhagen. The fourth copy [THIS] turned up in Germany around 1930. It was sold by a Danish antiquarian bookseller to Dr. A. Lindskoug in Malmö for DKK 2000. It was bound together with Tycho Brahe's Epistolarum Astronomicarum [...] and at Lindskoug's sale in 1937 it was sold to a private collector for DKK 3600."



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Icones instrumentorum is bound with the very important work *Epistolarum astronomicarum* (1596) on which Rosenkilde and Ballhausen states: "Friends of Brahe, in particular Henrik Rantzau, urged Brahe to publish his correspondence, and the printing of this is known to have started well ahead of 1590. However, as with all major works from the printing-office on Hven, it took many years before the book was finished. The contents are in the main the letters exchanged with Landgraf Wilhelm of Hessen and his court-astronomer, Christoffer Rothmann. Included in the book is a description written in German on the buildings and instruments found on Hven. Three woodcuts: Uranienborg, Stjerneborg and the island of Hven are likewise incorporated."

Brahe (1546-1601) had been interested in the celestial spheres since he was a child and had a strong suspicion that the prevailing methods of astronomy were inaccurate. He was, of course, right, but it was difficult to disregard the methods and philosophy of the learned men of the Antiquity and the Middle Ages, from Aristotle to Regiomontanus, who thought the celestial spheres

to be invariable. But with his observation of the new star suddenly appearing in the constellation of Cassiopeia on 11 November 1572 and the publication of his observations, he proved that the celestial spheres were in fact variable, contrary to common beliefs. Tycho's discovery of the new star and his publication of his observations of it in "De nova stella" in 1573 marked his transformation from a Danish dilettante to an astronomer with a European reputation. What Tycho Brahe accomplished, using only his simple instruments and practical talents, remains an outstanding accomplishment of the Renaissance.

Lauritz Nielsen: *Dansk Bibliografi 1551-1600*, Cph 1931, #975; Rosenkilde and Balhausen: *Thesaurus Librorum Danicorum*, Cph 1987, #256 and #257; Lauritz Nielsen: *Tycho Brahes Bogtrykkeri*. Cph 1946.

Provenance: A private Danish collection.

DKK 300,000-500,000 / € 40,500-67,000



About a 14-15th century French
 Hours with miniatures, which I
 asked his opinion about
**Brantwood,
 Coniston, Lancashire.**

Charles Jamieson

Indeed it was well
 worth while to have that
 weak. the subject of Christ
 playing the harp on the Virgin's
 knee is entirely new to me -
 I never saw it - though I've
 looked through thousands of M.S.
 and what lovely the great
 painters have been, were to
 think of it!!

The St Genevieve and St Louis
 bit is quite beautiful, and the
 St Gen. prayer, and your
 Purgatory note is perfect, and
 you to me today. Love you
 grateful & loving J.R.

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 ILLUMINATED MANUSCRIPT 14TH-15TH CENTURY

Book of hours. Illuminated manuscript on vellum. [France] 14th-15th century. Text from various gospels in both Latin and French. 155 leaves, incl. 12 leaves of manuscript calendar at front. Measurement of leaves: 18,2 x 15,2 cm. 15 lines in one column. Written in dark brown ink in a Gothic liturgical hand. 14 full page miniatures depicting scenes from the life of Christ, surrounded by floral illuminated decorations. Before miniature of the annunciation there are 3 pages of handwritten 17th French text (a prayer/commentary) mounted in. Moreover mounted in at end one leaf of a 17th handwritten prayer, French text ("Oraison de Sainte Genevieve"). Handwritten 20th century transcription enclosed. Bound in a nice 17th century full calf binding with gilt stamped decorations in corners and centre, and two clasps, edges gilt but faded. Enclosed autograph letter, signed in initials JH (John Ruskin) on his stationery printed in red "Brantwood, Coniston, Lancashire". No date. One page. Letter annotated in pencil: "About a 14th-15th century French Hours with miniatures which I asked his opinion about". Annotated in pencil (in another hand) on verso: "Letter from John Ruskin to James Reddie Anderson".

Ruskin is apparently very enthusiastic about the manuscript: "[...] the subject of Christ playing the harp on the Virgin's knee is entirely new to me - I never seen it though I've looked through thousands of M.S. [...]". Ruskin and James Reddie Anderson published together in 1884 "St. Mark's rest: The history of Venice: written for the help of the few travellers who still care for her monuments".

Provenance: A private Danish collection.

DKK 200,000-250,000 / € 27,000-33,500

ILLUMINATED MANUSCRIPT 15TH CENTURY

Book of hours. Illuminated manuscript on vellum, in Latin. [France or Netherlands]. Late 15th century. 152 leaves. 16mo. Measurement of leaves: 10,3, x 6,2 cm. 18 to 21 lines in a single column. Written in dark brown ink in Gothic liturgical hand. 6 pages (leaf 12, 47, 59, 82, 88, 110) richly illuminated with large, gilt initials, borders and colours. (1. 10 leaves of manuscript calendar at front, January to December. 2. Incipit hore beate marie virginis. 3. Incipiunt septem preces. primales. 4. Incipiunt vigile pro de functis. 5. Incipiunt hore sanctæ crucis. 6. Incipiunt Centum meditationes passionis domini. 7. De sequenti oratione bernardi te sribiuit (?) sic Urbanus papa quintus dedit duodecim milia trecentos lxx dies indulgeniarum.). With a discreet modern foliation in pencil. With the book plate of (A. Renaud). Bound in 20th century full morocco binding with "Hora" gilt on spine.

Provenance: A private Danish collection. DKK 80,000–100,000 / € 11,000–13,500





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179
 ILLUMINATED MANUSCRIPT 15TH CENTURY
 Book of hours. Horae Beatae Mariae Virginis. Illuminated manuscript on vellum. Netherlands 15th century. 163 leaves. Small 8vo. Measurement of leaves: 14,2 x 8,3 cm. Written in Dutch text in dark brown and red Gothic liturgical hand. 15 lines in one column incl. 10 leaves of manuscript calendar at front with names of European saints. With 5 full page miniatures of the Flemish school depicting scenes from the life of Christ. Richly illuminated with marginal floral decorations and several large, 1 and 3-lines initials. With a discreet modern foliation in pencil. Bound in a charming 17th century red velvet binding.
 Provenance: A private Danish collection.
 DKK 100,000–150,000 / € 13,500–20,000



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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

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

5 BUDGIVNING

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

6 BUDTYPER

- 6.1 Der er følgende muligheder for at afgive bud:
- PERSONLIGT FREMMØDE:**
 Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.
- KOMMISSIONSBUD:**
 Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk 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 for auktionens start.

LIVE BIDDING:

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

FORAUKTION:

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

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 I tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
- 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På de traditionelle auktioner udgør salæret 24 % af hammerslaget + moms af salæret, i alt 30 %. For frimærker og mønter udgør salæret 20 % af hammerslaget + moms af salæret, i alt 25 %.
- 7.1.2 "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.
- 7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet ""*" eller med teksten: "Dette emne handles i fuldmoms".
- 7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges 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. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

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

9 BETALINGSMÅDER

- 9.1 Betaling kan ske på følgende måder:
- A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 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: DABADKDK · 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 speditør, skal momsen ikke deponeres. Se listen over godkendte speditører på bruun-rasmussen.dk
- 11 **OVERSKRIDELSE AF BETALINGSFRIST**
- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:
- A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstpris. 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 INDSIGELSES- 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. 01.22

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 "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 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.

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COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

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

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

Hvis Deres oplysninger ikke er tilstrækkelige, kan Bruun Rasmussen unklare 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 AUKTION NO: **908**

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

