

FINE ART + ANTIQUES



BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

MALERIER + ANTIKVITETER

Traditionel Auktion 909



AUKTION

20. - 22. september 2022

EFTERSYN

Torsdag	15. september	kl. 15 - 18
Fredag	16. september	kl. 11 - 17
Lørdag	17. september	kl. 11 - 16
Søndag	18. september	kl. 11 - 16
Mandag	19. september	kl. 11 - 17
eller efter aftale		



BRUUN RASMUSSEN
KUNSTAUKTIONER

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





AUKTIONSKALENDER

MALERIER OG ANTIKVITETER

Tirsdag	20. september		1 - 134
	kl. 16	Malerier, 16. - 20. århundrede	
Onsdag	21. september		201 - 291
	kl. 14	Kunst og antikviteter fra Valdemars Slot	
	kl. 16	Møbler, ure, sølv, bronzer, porcelæn, tæpper og præcolumbiansk kunst	301 - 410
Torsdag	22. september		411 - 591
	kl. 16	Smykker og tasker	

MODERNE KUNST OG DESIGN

Tirsdag	27. september	
	kl. 16	Malerier og skulpturer
Onsdag	28. september	
	kl. 14	Malerier og skulpturer Grafik
	kl. 18	Armbåndsure
Torsdag	29. september	
	kl. 16	Sølv og keramik Møbler, belysning og tæpper

SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 12. OKTOBER

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest onsdag den 12. oktober. 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 14. oktober. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



FINE ART + ANTIQUES

Live Auction 909



AUCTION

20 - 22 September 2022

PREVIEW

Thursday	15 September	3 pm - 6 pm
Friday	16 September	11 am - 5 pm
Saturday	17 September	11 am - 4 pm
Sunday	18 September	11 am - 4 pm
Monday	19 September	11 am - 5 pm

or by appointment



BRUUN RASMUSSEN
AUCTIONEERS

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





DAYS OF SALE

FINE ART AND ANTIQUES

Tuesday	20 September		
	4 pm	Paintings, 16 th - 20 th century	1 - 134
Wednesday	21 September		
	2 pm	Fine Art and Antiques from Valdemar's Castle	201 - 291
	4 pm	Furniture, clocks, silver, bronzes, porcelain, carpets and pre-Columbian art	301 - 410
Thursday	22 September		
	4 pm	Jewellery and handbags	411 - 591

MODERN ART AND DESIGN

Tuesday	27 September		
	4 pm	Paintings and sculptures	
Wednesday	28 September		
	2 pm	Paintings and sculptures	
		Prints	
	6 pm	Wristwatches	
Thursday	29 September		
	4 pm	Silver and ceramics	
		Furniture, lamps and carpets	

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 12 OCTOBER

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 12 October 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 14 October. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

Kunst og kuriositeter fra nær og fjern

Vi byder velkommen til efterårssæsonens første auktion i Bredgade, hvor vi vanen tro kaster et blik i retning af den danske guldalder. I C.W. Eckersbergs værk møder vi den romerske dreng Papirius i det skelsættende øjeblik, hvor han er nødsaget til at fortælle sin mor en løgn for ikke at afsløre en statshemmelighed, som han var blevet betroet af magtens mænd i Rom. Motivet er inspireret af den romerske forfatter Aulus Gellius bogværk med titlen "Noctes Atticae" (Attiske Nætter). Eckersberg solgte værket til grosserer Mendel Levin Nathanson, der blev mæcen for en lang række af tidens forfattere, komponister og kunstnere – heriblandt den unge Eckersberg, der mod levering af værker til sin mæcen modtog økonomisk støtte til blandt andet sine studierejser. Bevæger vi os lidt længere frem i historien, præsenterer vi også en række af vores andre faste gæster fra kunstnerkolonien i Skagen med blandt andet et strandmotiv af P.S. Krøyer fra 1906 og ti værker af Michael Ancher med skildringer af hverdagslivet på Danmarks nordligste punkt (fx kat.nr. 3, 27 og 19).

Kunstsamleren John Hunov er svær at komme udenom, når man ser tilbage på de seneste årtiers kunstliv i Danmark. Han opbyggede en af landets største samlinger og blandede sig med kritisk røst i skiftende kunstdebatter. Hunovs samling vidner om en gennemgribende passion og en eklektisk tilgang til kunsten. Samlingen rummer alt fra samtidskunst og klassisk dansk modernisme til 1800-tallets natur- og menneskeskildringer. I dette katalog har vi fra hans samling blandt andet værker af Lorenz Frølich, Kristian Zahrtmann, Agnes Slott-Møller og den langt mindre kendte David Jacobsen (fx kat.nr. 7 og 126).

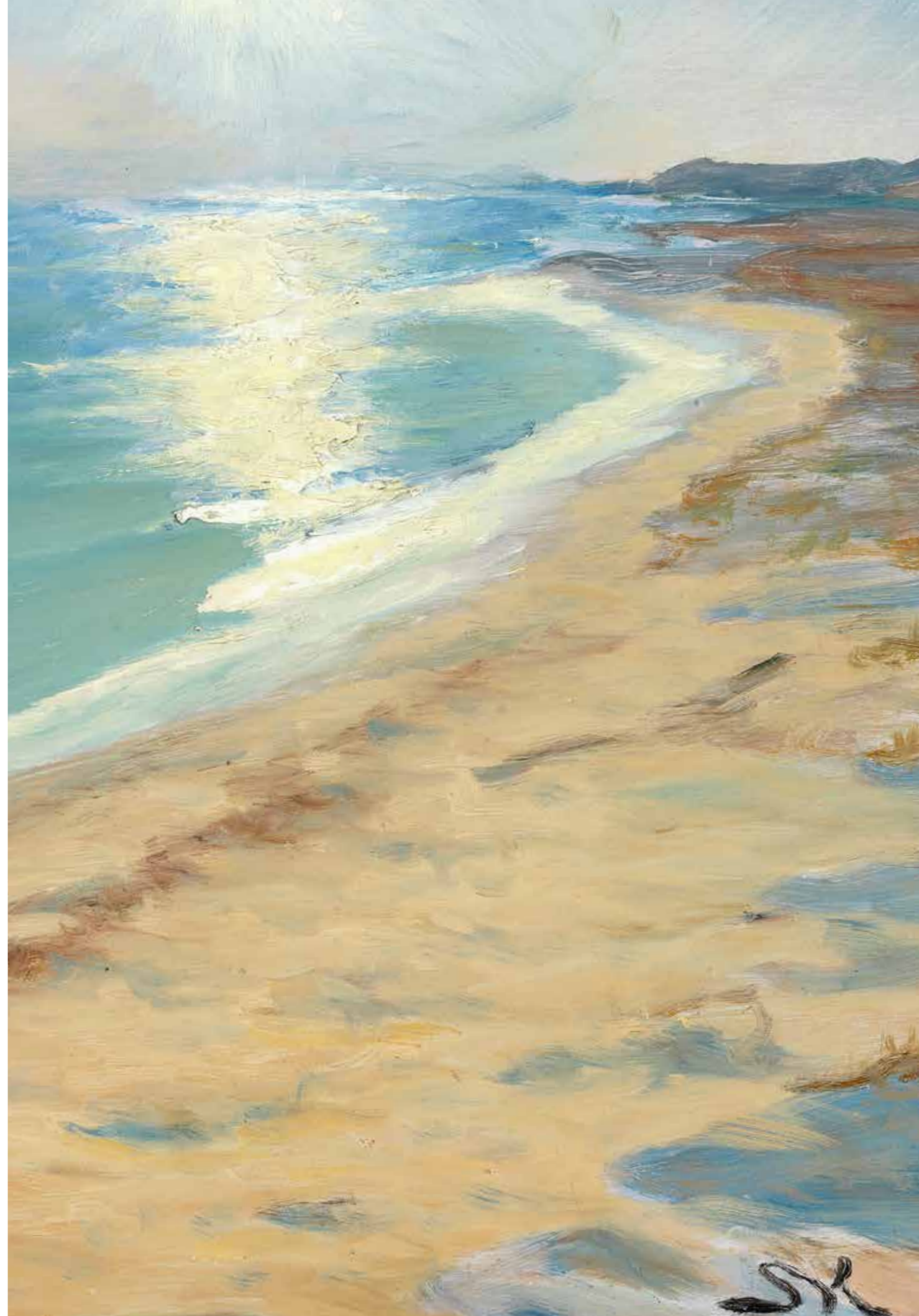
Denne gang har vi også mange rokokomøbler med på auktionen. Højdepunkterne tæller to danske kommoder af guldstafferet nøddetræ, som er tilskrevet 1700-tallets førende møbelsnedker i København, Mathias Ortmann. Desuden finder man sønderjyske Louis XVI-møbler af Lorenz Nielsen fra slutningen af 1700-tallet og en række franske antikviteter af høj kvalitet – heriblandt to empirekaminure med henholdsvis en stridsvogn og en kvindefigur i antikke gevandter fra begyndelsen af 1800-tallet (fx kat.nr. 312, 344 og 377).

Vi spoler tilmed tiden tilbage til før Christopher Columbus' ekspedition krydsede Atlanterhavet. Det sker med keramik fra Nasca-civilisationen – et folkeslag, der levede i det sydvestlige Peru fra 200 f.v.t. til 650 e.v.t. Disse genstande har været anvendt til rituel brug og stammer fra Dan Sadolin, der som direktør for farve- og lakfabrikken Sadolin & Holmblad boede i Peru i begyndelsen af 1950'erne og her købte kunst fra Amerikas svundne civilisationer (fx kat.nr. 303 og 304).

En interessant proveniens har også et sæt på 12 forgyldte sølv- og agatbægre fra århundredeskiftets Østrig-Ungarn. Den oprindelige ejer var ærkehertug Ludwig Viktor, der var yngste søn af Franz Karl af Østrig og Sophie af Bayern og bror til kejser Franz Joseph I af Østrig-Ungarn og kejser Maximilian I af Mexico. Ludwig Viktor var en farverig herre og særligt kendt for sin interesse for kunst og overdådige selskaber i Wien. I begyndelsen af 1920'erne blev hans flere end 7.000 kunstgenstande solgt hos Dorotheum på en auktion, der varede intet mindre end 54 dage, hvilket svarer til 130 katalognumre under hammeren pr. dag (kat.nr. 387).

Så længe varer vores auktion dog ikke, men vi skal lige et smut forbi smykkernes verden i dette katalog. Her præsenterer vi en ring med en umådelig flot kanariegul diamant på 8.02 ct., en række art deco-smykker fra 1920'erne, vintagesmykker fra Cartier og apropos interessante provenienser – en skønhed af en ring med en brasiliansk aquamarin, som stammer fra skuespiller og teaterleder Malene Schwartz (fx kat.nr. 435, 434 og 481).


Jesper Bruun Rasmussen



Artwork and Objets d'art from Near and Far

We welcome you to the first Live Auction of the autumn season in Copenhagen. As usual, we have included the Danish Golden Age in our selection of artwork. In a painting by Christoffer Wilhelm Eckersberg, we meet the young Roman boy Papirius in a defining moment when he is forced to tell his mother a lie in order not to reveal a state secret that he has been entrusted with by the powerful men in Rome. The motif is inspired by the Roman author Aulus Gellius' book entitled "Noctes Atticae" (Attic Nights). Eckersberg sold the work to the merchant Mendel Levin Nathanson, who became the patron of many writers, composers and artists of the time – including the young Eckersberg, who in return for delivering works to his patron received financial support for his study trips abroad, among other projects. If we move a little further ahead in history, we can also present a number of our regular guests from the artist colony in Skagen, including a beach motif by Peder Severin Krøyer from 1906 and ten works by Michael Ancher with depictions of everyday life at Denmark's northernmost point (cat. no. 3, 27 and 19).

The art collector John Hunov is hard to overlook when you consider the art scene in Denmark in recent decades. He amassed one of the country's largest collections and contributed with a critical voice in different public debates about art. Hunov's collection is an example of a dedicated passion and an eclectic approach to art. The Collection contains everything from contemporary art and classic Danish Modernism to 19th-century depictions of nature and people. In this catalogue we present works by artists such as Lorenz Frølich, Kristian Zahrtmann, Agnes Slott-Møller and the much lesser-known David Jacobsen (e.g. cat. no. 7 and 126).

This time around we have many Rococo furniture pieces up for auction. Among the highlights we find two Danish walnut and giltwood commodes, which are attributed to the leading cabinetmaker in Copenhagen during the 18th century, Mathias Ortmann. In addition, you will find late-18th century Louis XVI furniture from South Jutland by Lorenz Nielsen and a number of high-quality French antiques – including two Empire mantel clocks from the beginning of the 19th century with a chariot and a female figure in antique clothes, respectively (e.g. cat. no. 312, 344 and 377).

We rewind the clock back to before Christopher Columbus' expedition across the Atlantic, and focus on ceramic vessels from the Nazca civilization – a people who lived in southwestern Peru from 200 BC to 650 AC. These objects were often used in rituals and originate from the collection of Dan Sadolin, who as CEO of the paint and lacquer factory Sadolin & Holmblad lived in Peru in the early 1950s and during this period bought art from the continent's bygone civilizations (e.g. cat. no. 404 and 410).

Another auction lot with an interesting provenance is a set of 12 silver-mounted beakers from turn-of-the-century Austria-Hungary. The original owner was the Archduke Ludwig Viktor of Austria, who was the youngest son of the Archduke Franz Karl of Austria and Princess Sophie of Bavaria and brother of Emperor Franz Joseph I of Austria-Hungary and Emperor Maximilian I of Mexico. Ludwig Viktor was a colourful gentleman and particularly known for his interest in art and lavish parties in Vienna. In the early 1920s, more than 7,000 of his objets d'art were sold at Dorotheum in an auction that lasted no less than 54 days, which meant 130 lots sold per day on average (cat. no. 387).

Our auction won't last that long, but we still need to take a quick look at the world of jewellery in this catalogue. Here we present a ring with an incredibly intense yellow diamond of 8.02 ct., a series of Art Deco jewellery from the 1920s, vintage jewellery from Cartier – and speaking of interesting provenances, the auction also includes a beauty of a ring with a Brazilian aquamarine, which comes from the well-known Danish actor and theatre manager Malene Schwartz (e.g. cat. no. 435, 434 og 481).


Jesper Bruun Rasmussen



SPECIALISTS IN FINE ART AND ANTIQUES



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



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



Paintings
Sofie Normann Christensen
+45 8818 1125
snc@bruun-rasmussen.dk



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



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



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



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



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



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



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



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



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



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



Director and Auctioneer
Frederik Bruun Rasmussen
+45 8818 1003
fbr@bruun-rasmussen.dk



Director and Auctioneer
Alexa Bruun Rasmussen
+45 8818 1091
alexa@bruun-rasmussen.dk



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



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



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

Åbningsforedrag

Torsdag 15. september kl. 16

Designekspert Peter Kjelgaard fortæller om et omfattende detektivarbejde.
Historien folder sig ud omkring en spisestue med 12 fantastiske stole,
en driftig matador og Postgården i Slagelse
– og trækker tråde til Vilhelm Lauritzen og Radiohuset i København.

Alle er velkomne!

Opening Talk

Thursday 15 September at 4 pm

Design expert Peter Kjelgaard presents the story
behind an extensive piece of detective work.

The story unfolds around a dining room with 12 amazing chairs,
an enterprising business magnate and a hotel called Postgården in the town of Slagelse
– the story also has ties to the designer Vilhelm Lauritzen and Radiohuset,
the former headquarters of Danmarks Radio (DR) in Copenhagen.

Everyone is welcome!



PAINTINGS, 16TH - 20TH CENTURY

Tuesday 20 September 4 pm

Lot 1 - 134



1

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Allé med Abbed. Villa Borghese". An abbot in the park of Villa Borghese. Signed with monogram Villa Borghese and dated Sept. 45. Oil on cardboard. 28 x 43 cm.
Karl Madsen, A Catalogue Raisonné of the Works of J. Th. Lundbye, 1949 no. 199 a.

Provenance: Dagmar Weis, f. Rosencrone. Merchant H. C. Broge and his wife Paula Broge, her auction "Malerier af J.Th. Lundbye hidrørende fra boet efter fru Paula Broge", Bruun Rasmussen auction 201, 1966 no. 2. Bruun Rasmussen auktion 841, 2013 no. 10.

In March 1845, Lundbye received the Art Academy's travel scholarship, and travelled to Rome via Germany and Switzerland. Here, he moved in with his artist friends, Jens Adolf Jerichau and Thorald Læssøe, who had taken up residence and workshop in a house on Via Margutta. Lundbye's time in Italy was marked by an intense longing for his homeland, and his depressed frame of mind wasn't helped by the fact that he was low on funds and had to borrow money from friends and acquaintances.

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

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

"Allé med Abbed. Villa Borghese" was painted during this turbulent time, in the days before he moved away from Via Margutta.

The painting depicts a tree lined path leading to The Fontana Oscura (also known as The Dark Fountain) in Villa Borghese. Rays of sun fall behind the dark fountain, a contemplating abbot lingers along the tall dark tree trunks, small rays of light passes through the leaves. In the foreground the path divides. Although the painting isn't mentioned in Lundbye's diaries it illustrates, in an almost dantesque manner, the despair and the melancholy that rests over him during the month of September. Earlier in 26 July he writes "...I could then pray, rather heartfelt pray for the strenght to work, to do the good I wish to do. Alas, such a prayer is not for me, as it isn't the time for a religious life within me - and so returns the eternal changes of short joy, short hope, short lust and life, long repentance, long yearning, long pity, by which I have lived so long and for that it seems to be: my foundation! Am I to be doubtet for wishing otherwise?"

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

DKK 100,000–150,000 / € 13,500–20,000



1



2

PETER WICHMANN

b. Copenhagen 1706, d. s.p. 1769

Portrait of Queen Juliane Marie (1729-1796) married to King Frederik V (1723-1766), in a silk dress embroidered with pearls. Red shawl lined with ermine. She wears l'Union Parfaite. Unsigned. Oil on canvas. 135 x 98 cm. Gilt rococo frame with rocailles.

DKK 150,000-200,000 / € 20,000-27,000



2

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Papirius and his mother". Unsigned. Oil on canvas. 36 x 28 cm.

The story of Papirius comes from the only known work by the Roman writer and grammarian Aulus Gellius (c. 125 - 180 AD), entitled *Noctes Atticae* (Attic Nights). Here, Eckersberg paints the defining moment when the young Papirius, after persistent interrogation from his mother, is forced to tell a lie in order to protect a confidential matter entrusted to him by the councillors in Rome.

Philip Weilbach, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1872 p. 234 under "VI. Genrebilleder, udførte 1817-1849".

Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898 no. 137.



Exhibited: Kunstforeningen "Udstillingen af Eckersberg's Malerier", 1895 no. 79. Århus Kunstmuseum "C. W. Eckersberg", 1983, no. 37. Mentioned p. 9.

Literature: Philip Weilbach, "Maleren Eckersbergs Levned og Værker", 1872. Mentioned p. 127 with notes no. 117. Henrik Bramsen "Eckersberg i Rom" i "Meddelelser fra Thorvaldsens Museum", 1973 reproduced p.51, fig. 16.

The National Gallery of Denmark owns a drawing with a sketch of this painting done on the back of another drawing ("Sketch for Papirius and his mother", National Gallery of Denmark, Inv. No. KKSgb4191).

Provenance: Mendel Levin Nathanson (1780-1868); his daughter Bella, married Trier; her son Ernst Trier; his daughter Gudrun Trier Mørch, hereafter sold c. 1918-1920: Hedvig Færch, her auction Kunsthallen, 1952, no. 42, reproduced in the catalogue. Hans Tobiesen's Collection, his auction Winkel & Magnussen II, 1954 no. 10. Bruun Rasmussen auction 273, 1927 no. 41, reproduced p. 11, here purchased by Ruth Trier Hermann. Thence by descent until now. Apart from a period of 50 years, Eckersberg's "Papirius and his mother" has been

in the possession of the Nathanson family. Old photographs show the painting hanging on walls at Vallekilde and in 1910 at Slotsalleen in Slagelse at Gudrun and Eivind Mørch's home (see photo).

In his diary Eckersberg writes 3 March 1823 (in Danish): "Received from Mr. Nathanson for Papirius 45 Rdl".

Of all the painters, writers, composers and actors supported by the merchant Mendel Levin Nathanson, it was C.W. Eckersberg who received the most. The patron was among those who at an early stage saw the young Eckersberg as the man of the future. Nathanson's commissions, the earliest from 1810, were crucial contributions to Eckersberg's modest finances during his stays in Paris and Rome. In addition to this, Nathanson provided a substantial loan when Eckersberg married and settled down. Eckersberg repaid the loan with a larger portrait of the daughters Bella and Hanna, a smaller portrait of Nathanson himself and the large group portrait "Det Nathansonske Familiebillede" - not only regarded among the major works at the National Gallery of Denmark (Inv. No. KMS1241) but also within the Danish Golden Age in general.

DKK 300,000-400,000 / € 40,500-54,000





4

4
DUTCH SCHOOL, 17TH-18TH CENTURY

The army setting up a camp on the outskirts of a town. Indistinctly signed. Oil on canvas. 99 x 167 cm.

Provenance: Winkel & Magnussen auction 357, 1950 no. 144 (as Gérard Seghers).

DKK 30,000–40,000 / € 4,050–5,400

5
PAINTER UNKNOWN, 16TH CENTURY

Altarpiece with "The Apotheosis of the Holy Trinity" (The Coronation of Mary). At the bottom to the left a saint, presumably St. James and the donor of the altarpiece, priest Jacob Feustling. At the bottom to the right a quotation from the Book of Psalms. Unsigned. Dated 1567 on the trompe l'oeil frame. Oil on panel. 113 x 68 cm. 140 x 96 cm including the trompe l'oeil frame.

An inscription on the trompe l'oeil frame tells about the origin of the altarpiece. Priest Jacob Feustling had the altarpiece painted and also paid for it on the 2nd of August 1570. While he still was alive it was hung in the Chapel of St. John the Baptist.

Provenance: The collection of G. A. Sadolin. Bruun Rasmussen auction 872, 2012 no. 145.

DKK 30,000–40,000 / € 4,050–5,400



5

AGNES SLOTT-MØLLER

b. Copenhagen 1862, d. Funen Island 1937

"Visen om Hertug Frydenborg og Stolt Adelil". The ballad of Count Frydenborg and Stolt Adelil. Unsigned. Oil on canvas. 92 x 82 cm.

The subject for this painting is taken from the Book of Danish Ballads (Folkeviser): Count Frydenborg loved the King's daughter Stolt Adelil and the feelings were mutual. The King had the Count killed in the most bestial way. The maidens took out his heart and made a dish of it for Stolt Adelil. She grew suspicious, however, and raised her goblet of wine:

The first drink, she drank from the silver goblet,
and with it she toasted Duke Frydenborg.

The second drink, she drank from the silver goblet,
and with it the great golden belt around her waist did break.

The third drink, she drank from the silver goblet made her noble heart break.
Methinks that life is a moribund venture.

Exhibited: Den Frie 1899 no. 127 with the title "Visen om Hertug Frydenborg" (The ballad of Count Frydenborg). The 1900 Paris Exposition, "Exposition Universelle", 1900 no. 135. Den Frie Udstilling, "Slott-Møller Udstilling", 1909 no. 27 with the title "Stolt Adelil". Foreningen for National Kunst, "Mindeudstillingen for Agnes og Harald Slott-Møller", 1938 no. 13.

Literature: Agnes Slott-Møller, "Folkevisebilleder" (Images from Danish Ballads), 1923, 71-73, reproduced p. 72. Here Agnes Slott-Møller describes the motif in details – including the following: "Stolt Adelil lifts her pale, careworn face, her eyes welled up with tears, upwards, in the elevated right hand, she has a goblet of wine, with which she "toasts" the dead Duke Frydenborg. She wears the crown of a golden maiden, under which her long and loose hair falls freely; [...] to the right the wicked maidens watch their deed in terror, [...] On the table decked in front of Stolt Adelil lies a wreath of completely dark red roses, which she made for Duke Frydenborg". (p. 73).

The Exhibition Catalogue: Skovgaardmuseet, Odense Bys Museer, Vejen Kunstmuseum og Øregaard Museum 2008-2010, "Agnes Slott-Møller. Skønhed er til evig glæde", 2008 mentioned p. 20 and reproduced p. 21.

Provenance: Widow Mrs Heilman (1909). Auction of paintings and studies by Harald and Agnes Slott-Møller, March 1911 no. 14. Master builder Carl Rasmussen (1938). Kunsthallen auction 455, 1995 no. 238. The collection of Birte Inge Christensen and John Hunov.

DKK 100,000–150,000 / € 13,500–20,000



KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"Mælkeprøve". Milk Test. "A scene from a Danish Town Hall in the time of Frederik II. A decked-out table stands in the foreground of the image and runs across the entire width of the painting. However, of the table arrangement, only a bowl, sugar castor and a pair of reddish-brown clay jugs can be seen. Around the table sits seven Danish women in colourful dresses enjoying a meal, which is interrupted by their laughter at the scene in the background. Here a young girl's breasts are examined by an older woman as it was decreed: twice a year in Danish towns, Danish women were to milk the unmarried women of the town, in order to learn whether a birth might be eminent. To the right in the background, a group of officials are watching the investigation, including a town guard with a Halberd. On the left in the background, three young smiling girls with white capes and aprons await their own examination". Signed with monogram and dated 1913. Oil on canvas. 70 x 93 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917 no. 685.

S. Danneskiold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942 no. 1080. Mentioned p. 480, reproduced p. 504.

Exhibited: Den Frie Udstilling 1913 no. 193. Storstrøms Kunstmuseum, Bornholms Kunstmuseum and Fyns Kunstmuseum, "Kristian Zahrtmann", 1999 under 1913.

Literature: F. Hendriksen, "Kristian Zahrtmann. En mindebog", 1919 p. 575. Here Hendriksen quotes from a letter Kristian Zahrtmann writes to his student and friend Valdemar Neiiendam on August 1, 1912 (in Danish): "... I have started the milking (Mælkeprøven) and was so diligent yesterday and the day before that I was nearly fainted by the evening".

Provenance: Harriet Hertz, née Hertz (1917). Mrs K. Nielsen married to the late doktor Nielsen, Rungsted (1942). Car dealer Knud Jansen. Sold in 1958 to estate agent Sally Sandmar. Kunsthallen auction 362, 1987 no. 209, reproduced p. 11. Bruun Rasmussen auction 117, 2009 no. 332, reproduced p. 115. The collection of Birte Inge Christensen and John Hunov.

The artists Augusta Paulli (1843-1922) and Vilhelmine Bang (1848-1932) were the models for two of the nurses in the painting.

DKK 80,000-100,000 / € 11,000-13,500





8

8 MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"En filosof". A philosopher. Portrait of Josef Bonatzi (1845-1913), the Bohemian cobbler from Skagen. Signed and dated M. A. 06. Oil on canvas. 75 x 42 cm.

Provenance: Managing Director P. Hansen-Mouritsen.

Bonatzi was one of Skagen's true characters. The Bohemian cobbler had travelled by foot through Europe before he was eventually stopped by the sea at the tip of Skagen in 1882. Here he remained – living in a dilapidated hut until his death in 1913. After his death, the house was burned as a Midsummer's Eve bonfire, which is depicted in a painting by Carl Locher. Several paintings were made by Michael Ancher, where he used Bonatzi as a model in his depictions of life in Skagen.

DKK 50,000–75,000 / € 6,700–10,000



9

9 ITALIAN SCHOOL, 18TH-19TH CENTURY

View of Piazza del Popolo with the twin churches of Santa Maria dei Miracoli and Santa Maria in Montesanto. In the background the French Academy, the Trinitati dei Monti church and Rome's many church domes. Unsigned. Oil on canvas. 74 x 129 cm.

DKK 60,000–80,000 / € 8,050–11,000



10

10
THORALD BRENDSTRUP

b. Sengeløse 1812, d. Copenhagen 1883

View of Rome. In the background the Palatine Hill. Unsigned. Oil on paper laid on canvas. 30 x 42 cm.

The painter had presumably painted this view of Rome from the roof of Saint Andrea delle Fratte. The large column of Marcus Aurelius at Piazza Colonna, the curved roof of Pantheon and the cupola of Saint Andrea delle Valle can be seen. In the background Gianicolo with the fountain. Brendstrup visited Rome for a longer period twice in 1847–50 and again in 1857–1861.

Provenance: Bruun Rasmussen auction 853, 2014 no. 1. DKK 30,000–40,000 / € 4,050–5,400

11
THEODOR PHILIPSEN

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

"Vej gennem skoven ved Bromølle". A road through the forest at Bromølle. 1899. Signed with monogram. Oil on canvas. 65 x 97 cm.

Vibeke Skov, A Catalogue Raisonné of the Works of Theodor Philipsen no. 457.

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

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

Provenance: Captain S. A. Philipsen (1911). Winkel & Magnussen auction 67, 1929 no. 156. Winkel & Magnussen auction 306, 1944 no. 278. Kunsthallen auction 359, 1986 no. 193, reproduced p. 13. Bruun Rasmussen auction 842, 2013 no. 49, reproduced p. 62.

DKK 40,000–50,000 / € 5,400–6,700



11

12
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

View from the Sabine Hills with a ruin. Signed and dated J. la Cour 70. Oil on canvas. 32 x 50 cm. *DKK 20,000–30,000 / € 2,700–4,050*



12



13

13
JANUS LA COUR

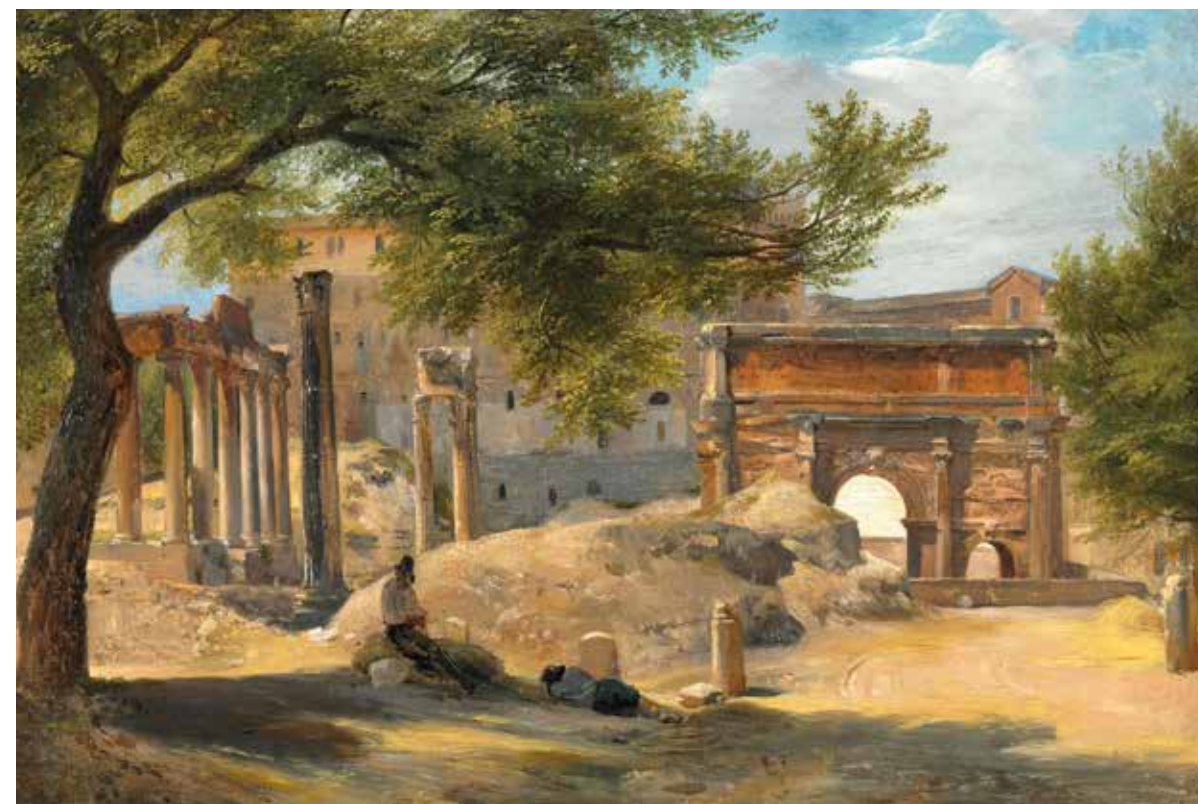
b. Ringkøbing 1837, d. Odder 1909

Late summer day at Lake Nemi. Signed and dated J. I. C. 29. Aug. 1869. Oil on canvas. 37 x 39 cm.

Exhibited: Århus Kunstforening af 1847, "Janus la Cour", 1969 no. 29. Randers Kunstmuseum, "HJÆLP! Jeg er samler", 1994 no. 211.

Provenance: Bruun Rasmussen auction 139, 1962 no. 105. The collection of Birte Inge Christensen and John Hunov.

DKK 30,000–40,000 / € 4,050–5,400



14

14
THORALD BRENDSTRUP

b. Sengeløse 1812, d. Copenhagen 1883

View from the Roman Forum with the Arch of Septimius Severus and Campidoglio in the background. Unsigned. Oil on canvas. 32 x 47 cm.

Inscribed on a label on the back of the canvas (in Danish): "Thorald Brendstrup, Outside the monastery of St. Bonaventure in Rome, painted around the year 1849 acquired at the widow Johanne Levin's estate 1935."

Provenance: Bruun Rasmussen auction 866, 2016 no. 16 reproduced p. 17.

DKK 30,000–40,000 / € 4,050–5,400



15

15 L. A. RING

b. Ring 1854, d. Roskilde 1933

"Mønsterbageriet". The model bakery. Interior from Lorry Feilberg's bakery in Mikkel Bryggers Gade, Copenhagen. Signed and dated L. A. Ring 86. Oil on canvas. 55 x 47 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1910, no. 84. Here with the title "Bagerinteriør fra Knabrostræde med arbejdende Svende" (Interior from a bakery in Knabrostræde with working journeymen).

Exhibited: Ordrupgaard, "L. A. Ring", 1984 no. 21, mentioned p. 115 and reproduced p. 34. Here with the title "Mønsterbageret" and the description (in Danish): "The painting depicts an interior from Lorry Feilberg's model bakery in Mikkel Bryggers Gade, Copenhagen." (p. 115).

Literature: Peter Hertz, "Maleren L. A. Ring 1854–1933", 1934, mentioned p. 177. Hertz also refers to the motif as from Knabrostræde.

*Provenance: Kunsthallen auction 17. februar 1937 no. 117, reproduced p. 19. Art dealer Axel Duckert (No. 3206).
DKK 150,000–200,000 / € 20,000–27,000*



16

16 L. A. RING

b. Ring 1854, d. Roskilde 1933

"Pyrus japonica og Æbletræ i Blomst". Chaenomeles japonica and apple trees in bloom. Signed and dated L. A. Ring 1893. Oil on canvas. 44 x 65 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1910, no. 278.

Provenance: L. A. Ring's auction 1893 no. 59. L. A. Ring (1910). Bruun Rasmussen auction 173, 1964 no. 127, reproduced p. 35.

DKK 200,000–250,000 / € 27,000–33,500

17

JØRGEN ROED

b. Ringsted 1808, d. Copenhagen 1888

View of Sommerspiret at the Cliffs of Møn. Unsigned. Inscribed 1830. Oil on canvas laid on cardboard. 21.5 x 26.5 cm.

Exhibited: Nivaagaards Malerisamling, "Møen i dansk kunst – Naturromantik i Guldalderen", 1994 no. 40, reproduced. p. 2. Storstrøms Kunstmuseum and The Skovgaard Museum, "Udsigt til Guldalderen", 2005–2006 no. 64.

Literature: Hans Edvard Nørregård-Nielsen, "Christen Købke", vol. I, "Omkring Kastellet" (Around the Citadel), 1996, mentioned p. 276, reproduced p. 278.

Jens Peter Munk, "Jørgen Roed. Ungdomsarbejder", 2013, mentioned pp. 121–123, reproduced p. 121. Munk describes the motif in the following way: "The painting of "Sommerspiret" is ingenious and yet also simply constructed in accordance with the prevailing principles of landscape painting at the time. From the high vantage point, all the classical, compositional rules are observed: the foreground's railing across the image, the thicket and the two beech trunks on the left, the chalk-white formations of the middle ground with Sommerspiret, which divides the frame into the golden ratio and rises above the horizon of the sea, and finally the background's precisely balanced border between a slightly cloudy sky and a calm, beautifully bluish sea surface. Truly a compact image of the month of July, life-affirming and refreshing in its colour and lighting."

In the years 1828–1833, Jørgen Roed was a student of Christoffer Wilhelm Eckersberg, who motivated his students to go out into the nature with their painting material and field chairs to paint directly in situ under the open sky. In the summer of 1830, Roed visited the Cliffs of Møn, which with their dramatic and majestic nature became a favourite motif for the Danish Golden Age painters, and here he made a couple of oil paintings and drawings. At the National Gallery of Art, there is a drawing of Roed (Inv. No. KKS10222), dated Møn 10 July, which shows a young artist in the process of executing a study of the Cliffs of Møn. The natural chalk spire formation, "Sommerspiret", the same motif as the present painting, can just be seen on the canvas. The artist in the drawing is probably Frederik Sødring (Munk, p. 123).

Provenance: According to an inscription on the back the painting was (in Danish): "Given as a gift by Roed to the Reverend Staffeldt Møller, Elsinore". Winkel & Magnussen auction 4, 1922 no. 45. Here erroneously dated 1838. DKK 100,000–125,000 / € 13,500–17,000



17



18

18 CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

"Midnatssol Isfjeld i Diskobugten". An iceberg in the Disco Bay under the midnight sun. Signed and dated Carl Locher Isfjeld, Sarso, Midnat 30-6-06. Oil on canvas. 41 x 55.5 cm. *Carl Locher had a keen interest in ships, and painted, in addition to his many depictions from Skagen, several motifs from the many maritime expeditions he went on. One of these expeditions went to Greenland in 1906, which is when the present painting was done, and he participated as the official painter in the Royal Journey of 1907 ("Kongerejsen 1907"), which travelled to Iceland and the Faroe Islands (see cat. no. 100).*

Provenance: King Christian X and Queen Alexandrine of Denmark. On the reverse a label from the royal couple's summer residence, Klitgaarden in Skagen, Inv. No. 19.

At Carl Locher's estate auction in 1916 (last section), there was a painting listed with the description 'Aften. Grønland. Sarsok' from 1906, with similar measurements and with the catalogue number 122.

Locher has dated one of his letters to his daughter, Anna, 7. juli 1907, Sarsak. It is possible, that "Sarso" is another version (or mis-spelling) of "Sarsak"- and that it has later been read as "Sarsok".

DKK 20,000–30,000 / € 2,700–4,050



19

19 MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Summer evening in Skagen. The two sisters Inge and Elisabeth Bang sitting on a bench next to a lake. C. 1895. Signed M. Ancher. 45 x 93 cm.

The present painting is a sketch for or a minor repetition of "Summer Atmosphere" at Skagen's Art Museums (Inv. No. SKM1106) from 1895, which was exhibited at Charlottenborg in 1897.

Inge Bang (1877–1956) sitting on the left with the small guitar and Elisabeth Bang (born 1878, emigrated to the USA 1896) sitting on the right with her legs up on the bench, were daughters of Ida and Sophus Bang. Ida Bang (1840–1910) visited Skagen with her two daughters and Michael Ancher used them as models in several works.

Elisabeth Bang also appears on Michael Ancher's famous painting "A stroll on the beach" from 1896 at Skagen's Art Museums (Inv. No. SKM1245), where five young women in bright summer dresses are strolling on Skagen beach.

DKK 200,000–250,000 / € 27,000–33,500

FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

"View from the Alban Hills, presumably between Albano and Castel Gandolfo (Galleria di Sopra)". 1836. Unsigned. Oil on paper, laid on canvas. 31 x 40 cm.

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

"Parti fra Albanerbjergene, formentlig mellem Albano og Castel Gandolfo (Galleria di Sopra)"/"View from the Alban Hills, presumably between Albano and Castel Gandolfo (Galleria di Sopra)" by MA Lise-Lott Barlas:

It is spring and we are southern. The leaves of the deciduous trees have developed, last year's fallen leaves lie beneath the acacia tree. Not yet have the flowers bloomed and still some time must pass before the grapevine set their fruit. A narrow path climbs its way up the hill, to its left a low slope. On the hill, behind the acacia a couple of buildings appear – on the right a villa, the building on the left with a domed roof as it were a church. Between the acacia and the villa, the terrain takes a steep fall to a small sunlit vineyard surrounded by trees. The highland is elevated into a soft mountainous silhouette – possibly that of Monte Cavo. A haze seems to rise between the country house and the blue grey mountain – suggesting a lake beneath. It is the back of the house we see, indicated by the shed facing towards us, as well as the humble narrow path leading up to the house. The facade and the entrance are probably located on the other side of the house overlooking a lake – presumably, the Lago di Albano.

Fritz Petzholdt rarely painted here. His preferred locations were The Sabine Hills, Monti Sabini (Monti Equi) and especially Olevano Romano with its surroundings.

It was the Copenhagen merchant family Hans Puggaard's stay near Castel Gandolfo that motivated Petzholdt to paint in the Alban Hills in the spring 1836. Their 14-year-old daughter Marie (1821–1849) kept a diary during the family's Italian journey and her diary takes us in throughout their half year stay in Rome. Petzholdt undoubtedly knew the Puggaards from home and he is also, next after Thorvaldsen, the artist we hear of the most in the diary. His 'View from the Alban Hills' may be regarded as a keepsake, but it is yet unclear if it was intended for the Puggaards.

The ductus and painterly qualities in 'View from the Alban Hills' suggest that it was painted during the mid-1830s. At first glance it appears to be painted entirely with a fine rounded brush. Looking closer however it is clear that Petzholdt also made use of a broader flat brush e.g., the grass in the foreground on the left, the large acacia branch swaying over the path, the vine and some of the trees below right. Influenced probably from the German artist colony Casa Baldi in Olevano, Petzholdt's use of the broad flat brush is introduced in 1834 and continued throughout 1835 and later – but not solely.

Bruun Rasmussen would like to thank MA Lise-Lott Barlas for this article about Fritz Petzholdt and the present painting.

DKK 40,000–60,000 / € 5,400–8,050



FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

"Parti fra de Pontinske Sumpe". View from the Pontine Marshes. 1836. Unsigned. Oil on paper laid on cardboard. 26 x 36 cm.

One of the earliest preliminary studies for Petzholdt's masterpiece "Parti af de Pontinske Sumpe med en flok bøfler", (View from the Pontine Marshes with a herd of buffalos) from 1838, which Heinrich and Pauline acquired for the Hirschsprung collection in 1901.

Exhibited: Kunstforeningen, "Fritz Petzholdt 1805–1838", 1985 no. 44.

Provenance: Bruun Rasmussen auction 457, 1984 no. 218 (here described as 'Summer landscape with a forest lake'). Bruun Rasmussen auction 727, 2003 no. 1248, reproduced p. 55 (in this auction with erroneous title "From the Sabine Hills" and with erroneous provenance: Consul General Johan Hansen's Collection and reference to no. 82 in the above exhibition catalogue from Kunstforeningen). *The painting will be included in the forthcoming Catalogue Raisonné of Fritz Petzholdt's works by MA Lise-Lott Barlas.*

"Parti fra de Pontinske Sumpe"/"View from the Pontine Marshes" by MA Lise-Lott Barlas:

Before Fritz Petzholdt finally left Italy in the autumn of 1836 to travel home to Denmark, he had made several trips to the Pontine Marshes to study the nature and the buffaloes. This can be read in Marie Puggaard's diary entry from March 1836, where she recounts the events of about a week during the family's stay in Castel Gandolfo and the surrounding area. Petzholdt, who visited the family, returned "empty-handed" from the Pontine Marshes "where he went on Monday" (M. Saabye: Puggaardske Studier i Meddelelser fra Thorvaldsens Museum, 1978 p. 94). Saabye believes that the artist had tried in vain to get close to the buffaloes (note 23), and this sounds reasonable. Besides, it had rained, so painting would have been difficult. (For the Puggaard family's stay in Italy, see cat. 20). Once again Petzholdt placed his creative endeavour above everything else as it was quite dangerous to move around the marshes, where the stagnant water was a breeding ground for mosquitoes carrying malaria. Hans Christian Andersen (1805–1875) wrote about the duality between the 'smiling' and the 'dangerous', between the apparent idyll of the marshes and their deadly threat with the dangerous evil smells. The author, who travelled through the area in March 1834, has a very fine description of the marshes and buffaloes in The Improvisatore (1835). Perhaps Petzholdt became further interested in the Pontine Marshes after the author had sent the novel to 'De Danskes Bogsamling' (The Danish Book Collection) in Rome together with a letter to Petzholdt written at the end of April 1835. In any case, Petzholdt knew how to express the ambiguity of the marshes. Much later during the 1930s, the marshes were drained, and the area was transformed into fertile farmland, so that today Petzholdt's paintings from this area can be regarded as historical evidence.

It is not known with certainty how many studies Petzholdt made for his central work: "Parti af de Pontinske Sumpe med en flok bøfler". The work was exhibited in 1985 at Kunstforeningen together with two studies both without immense animals; they were the present work no. 44: "Parti fra de Pontinske Sumpe", and no. 45 "Studie fra de Pontinske Sumpe" (Study from the Pontine Marshes) (The Hirschsprung Collection, Inv. No. 3231) Undoubtedly, Petzholdt had also made one or more preliminary studies of the buffaloes in the Pontine Marshes, which he was able to paint after, but such studies are – for now – not known.



21

Although the painting up for auction has little in common with the main work, it is proof of Petzholdt's search for the right subject. At first glance it might look like an idyllic picture of a forest lake, but once you notice the fallen tree in the foreground that has rotted in the marshes, you understand that this is not a paradise, but an area of decay. A fallen, bare tree trunk in the middle ground also adds to this impression. The present painting is made with a broad brush and with especially many shades of green. In addition to the painting style, it also differs from the somewhat later study, which, as mentioned, was exhibited in 1985 as no. 45, and from the main work by not having an opening towards the Gulf of Gaeta in the Tyrrhenian Sea and towards Monte Circeo. It can in fact be considered a complete painting in and of itself.

Bruun Rasmussen would like to thank MA Lise-Lott Barlas for this article about Fritz Petzholdt and the present painting. DKK 60,000–80,000 / € 8,050–11,000

FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

"Et Partie Træer ved Charlottenlund". Trees at Charlottenlund. In the foreground men building a stone wall, in the middle ground fishermen's wives on their way to the market and in the background Copenhagen's towers. C. 1827. Unsigned. Oil on canvas. 57 x 50 cm.

Exhibited: Kunstforeningen, "Fritz Petzholdt 1805–1838", 1985 no. 19.

Provenance: Bruun Rasmussen auction 716, 2002, lot no. 1297.

In 1823, at the suggestion of the landscape painter Jens Peter Møller, the Royal Danish Academy of Fine Arts introduced a competition for landscape painting with a cash prize attached. It was a requirement that the participating students should paint directly after nature and thus paint outdoors – plein-air – or at least commence the work on the painting directly in front of the motif. "At this time, the study of nature was generally not part of the education at the European art schools, and the competition in 1823 should be regarded as the earliest example of plein-air painting being an official element in the education of Danish painters." (Jesper Svenningsen: "For morskab og for penge. Det danske friluftsmaleri i 1820'erne". (For pleasure and for prizes: The Danish plein-air painting in the 1820s) in the online magazine Perspective, October 2015). The present painting is reproduced in the article.

It has previously been a generally accepted assumption that it was Christoffer Wilhelm Eckersberg who introduced plein-air painting as part of the students' education at the Art Academy when in the 1830s he took his students on excursions to the surrounding areas around Copenhagen to draw and paint. However, the plein-air painting already became part of the art education in 1823 and during the subsequent years as a result of Jens Peter Møller's competition.

The present painting is a repetition of Petzholdt's contribution to the landscape painting competition in 1827, and is thus a work connected to the first plein-air paintings made as part of the formal training at the Royal Danish Academy of Fine Arts.

Two versions of "Et Partie Træer ved Charlottenlund" were exhibited at Kunstforeningens Fritz Petzholdt exhibition 1985. Cat. no. 18 with the addition "after nature". This one was purchased by Musée du Louvre, September 2021 at Bruun Rasmussen Kunstauktioner. Cat. no. 19, the present painting, with the addition "repetition of previous painting, without foreground figure". The two, almost identical paintings, differ from each by the standing male figure on the far left.

At the National Gallery of Denmark there is a drawing by Petzholdt with the same motif but without the figures (Inv. No. KKS1965-209).
DKK 40,000–50,000 / € 5,400–6,700





23

23 ARR

JOHANNES LARSEN

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

"Hvide Skalleslugere i en Vaage". White mergansers in a hole in the ice. Signed with monogram and dated 42. Drawing ink and watercolour on paper laid on paper. Sheet size 48 x 63 cm.

DKK 30,000–35,000 / € 4,050–4,700

24

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Fishermen standing in the dunes of Skagen. Signed M. A. Oil on canvas. 63 x 82 cm.

Provenance: Bruun Rasmussen auction 412, 1980 no. 5, reproduced p. 13. The collection of director Einar Polander, his auction Bruun Rasmussen 770, 2007 no. 45, reproduced p. 39.

DKK 150,000–200,000 / € 20,000–27,000

25

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Fishermen in the grocery store in Skagen. Søren Kruse reads from today's newspaper. Signed and dated M. Ancher 97. Oil on canvas. 45 x 59 cm.

Provenance: Acquired by merchant Peer Goe Jacobsen (1870–1947) in the period 1910s–1920s, thence by descent in his family until today.

DKK 60,000–80,000 / € 8,050–11,000



24



25



26

26 MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Anna Ancher returning from the field with a large bouquet of wild flowers in her arms. C. 1902. Unsigned. Oil on cardboard. 32.5 x 24.5 cm.

The present painting is a sketch for the large painting at Skagen's Art Museums "Anna returning from the field" from 1902 (Inv. No. SKM1093). Here, Michael Ancher has depicted his wife in full-length figure in almost natural size - the painting measures 187 x 98 cm - on her way home after being out picking a large bouquet of wild flowers, which she carries in her arms.

Skagen's Art Museums write on their website about the final painting:

"This is a warm, evocative picture, which is dominated by the blue summer sky, the yellow field and the figure of the calm walking figure of Anna Ancher, who was not only the wife of the artist, but also his colleague. In the background to the far left, you can see the sand-covered church south of Skagen. Anna Ancher is dressed in a so-called 'reform dress'. This kind of 'rational dress' was popular in the United States and Europe in the late nineteenth century, particularly among artists. The term was used about simple, uncorseted dresses that did not restrict the wearer's figure. The portrait says a lot about the artist and his wife, Anna, and their mutually respectful relationship. Michael Ancher has placed his wife in a fertile landscape in the otherwise very sandy Skagen. She holds her head high, with her gaze towards the horizon, moving forward."

DKK 75,000–100,000 / € 10,000–13,500



27

27 P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Sunlight over the sea at Skagen Beach. Signed and dated S. K. 19 Nobr. 1906. Oil on panel. 32 x 41 cm. "Death and Agony, I thought, it is a practical relief, I couldn't paint this plein-air work in artificial light. Courage suddenly came to me, I wrote home that, this summer, I would complete the painting. But in 1903 I fell ill. Once recovered, I began again, once again in 1906 I fell ill and the painting remained uncompleted" (Interview in Hver 8. Dag 24. March 1907).

Although the above quote relates to Krøyer's work on his late masterpiece "Midsummer Eve Bonfire on Skagen's Beach" from 1906 (Art Museums of Skagen, Inv. No. DEP5), it demonstrates the extent of the challenges he had faced since the turn of the century and now in 1906 in connection with the completion of works he had begun earlier that year - and before this. After

his discharge from Bränniche's clinic, Krøyer is back in Skagen early June and later the same month his divorce from Marie is confirmed. As a result of this, the villa in Bergensgade is sold and Krøyer chooses Skagen as his lasting residence. He eventually falls into a period of apathy and a state of unproductivity that continues until he takes up work again early November. On 17 November Anna Ancher writes from Skagen to Palle Bruun: "Krøyer has taken up painting again (Mrs. Brodersen), so overjoyed himself, that he is in tears." It is plausible that the present work "Sunlight over the sea at Skagen Beach", dated 19 November counts among the works Krøyer took up upon his recovery. The strong radiant light that engulfs the sea suggests that this is the completion of a study - begun on a sunlit summers day when everything felt brighter.

DKK 300,000–400,000 / € 40,500–54,000



28

28
VILHELM ARNESEN

b. Flensburg 1865, d. Copenhagen 1948

View towards Børsen, Christiansborg and the towers of Copenhagen.

Signed and dated Vilh. Arnesen 1922. Oil on canvas. 69 x 100 cm.

Provenance: Bruun Rasmussen auction 642, 1998 no. 188, reproduced p. 55.

DKK 30,000–35,000 / € 4,050–4,700



29

29
CHRISTIAN BLACHE

b. Aarhus 1838, d. Copenhagen 1920

View from the Port of Copenhagen between the bridges Knippelsbro and Langebro. Signed Chr. Blache. Oil on canvas. 62 x 96 cm.

DKK 30,000–40,000 / € 4,050–5,400



30

30 EMIL WILHELM NORMANN

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

"Udsigt fra Nyholm mod Københavns toldbod". The view from Nyholm towards the custom house of Copenhagen. Signed and dated E. N. 1853. Oil on canvas. 40 x 50.

Normann was a student and close friend of C.W. Eckersberg, and as a naval officer he had easy access to the navy's area in Copenhagen, where Eckersberg also found several of his favorite subjects. In 1848, Normann made a drawing of the view from Nyholm towards Nordre Toldbod (the Northern custom house) (This drawing was sold at Sotheby's in London, September 1997). Five years later, based on this drawing, King Frederik VII must have ordered the present version of the view. With its depiction of the light and the sky and not least the perspectively reproduced bridge over to the pier "The Elephant", the painting shows Normann's clear debt to his teacher.

Exhibited: Charlottenborg 1854, no. 124.

Provenance: King Frederik VII of Denmark (1808–1863), his estate auction, 7 October 1864, no. 230, here acquired by silk merchant Steen Møller.

DKK 30,000–40,000 / € 4,050–5,400



31

31 CHRISTIAN BLACHE

b. Aarhus 1838, d. Copenhagen 1920

View from the Port of Copenhagen. Signed and dated Chr. Blache 88. Oil on canvas. 117 x 172 cm.

Presumably exhibited the World Exhibition in Paris 1889 no. 18 with the title "Port intérieur de Copenhague".

DKK 50,000–75,000 / € 6,700–10,000



32

32
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with a woman by a mirror and a console table with a vase of pink roses. Signed C. Holsøe. Pencil, watercolour and gouache on paper. Visible size 38 x 34.5 cm. DKK 40,000–50,000 / € 5,400–6,700



33

33
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with an open door towards a living room with sunlight on the floor. Signed C. Holsøe. Oil on panel. 41 x 33 cm. DKK 80,000–100,000 / € 11,000–13,500



34

34
PEDER MØNSTED

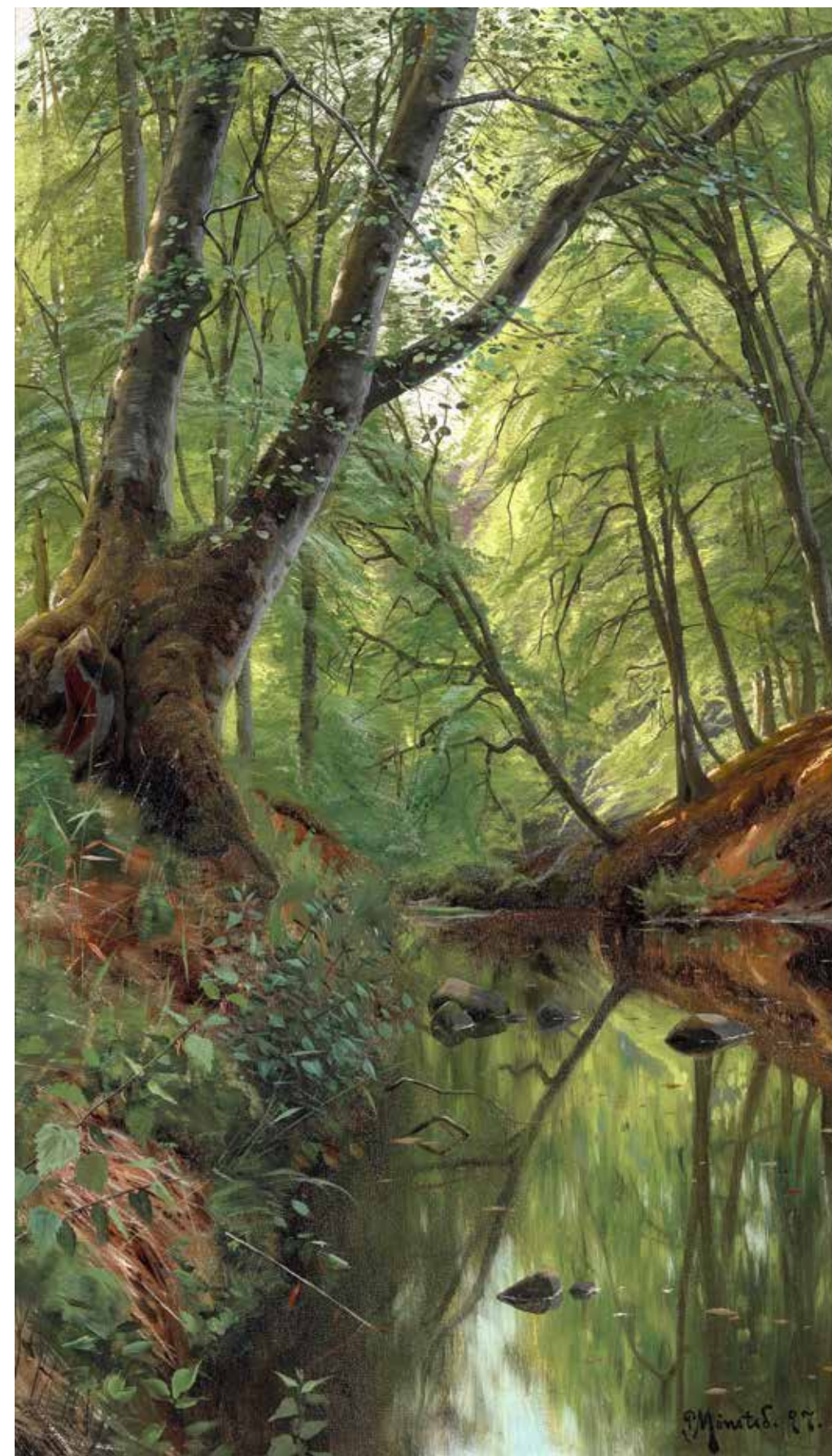
b. Grenaa 1859, d. Fredensborg 1941

Spring day in the forest at Hellebæk with women picking anemones.
Signed and dated P. Mønsted Hellebæk 1891. Oil on canvas. 53 x 79 cm.
DKK 100,000–150,000 / € 13,500–20,000

35
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A forest stream with tall trees reflected in the water. Signed and dated
P. Mønsted 97. Oil on canvas. 61 x 36 cm.
DKK 100,000–125,000 / € 13,500–17,000



35



36

36
JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

A donkey. Unsigned. Oil on canvas laid on canvas. 24 x 33 cm.

Exhibited: Bispegården Kalundborg, "Tre venner. Værker fra private samlinger", 2021, reproduced p. 62.

DKK 30,000–40,000 / € 4,050–5,400



37

37
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View from a shaded pergola in Anacapri with a man and a woman in conversation. Signed and dated P. Mønsted Anacapri 1883. Oil on canvas. 49.5 x 45.5 cm.

DKK 20,000–25,000 / € 2,700–3,350



38

38
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A spring day outside a thatched farmhouse with an elderly woman knitting and her grandchildren by her side. The garden is in bloom with an abundance of colourful tulips. Signed and dated P. Mønsted 1919. Oil on canvas. 49 x 70 cm.

DKK 80,000–100,000 / € 11,000–13,500

39
LAURITS TUXEN

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

A picnic in the garden. Summer. Study. Unsigned. Oil on canvas. 42 x 55 cm.

I wonder if the picnic is taking place in a corner of the Tuxen family's lush garden in Skagen.

DKK 100,000–150,000 / € 13,500–20,000

40
VIGGO PEDERSEN

b. Copenhagen 1854, d. Roskilde 1926

The artist's wife and son Johannes at a bed of poppies in the garden of the family villa "Karlsberg" near Hillerød. C. 1903. Signed Viggo Pedersen. Oil on panel. 36 x 61 cm.

Certified by the artist's son, Stefan Viggo Pedersen, on the reverse (in Danish): "Painted by Viggo Pedersen: Motif from Karlsberg near Hillerød, c. 1903 [...]. My mother and my younger brother, organist Johannes V.P. I clearly remember when it was painted, and the work is typical of that period. Stefan Viggo Pedersen 21–10–1943".

Viggo Pedersen exhibited a painting at Den Frie 1903, no. 137 with the title "Mellem valmuerne. Solskin". (Among the poppies. Sunshine)". That one with the measurement 50 x 68 cm.

Provenance: Bruun Rasmussen auction 811, 2010 no. 404, reproduced p. 39. Bruun Rasmussen auction 825, 2011 no. 31, reproduced p. 57.

DKK 50,000–75,000 / € 6,700–10,000



39



40



41

41
HOLGER DRACHMANN

b. Copenhagen 1846, d. Hornbæk 1908

A sailing ship in the North Sea in clear weather. Signed and dated Holger Drachmann Juli 1891. Inscribed with a poem (in Danish): "Across the lap of the North Sea, across the blue waves we steer, to the shores of Scotland goes our way, The fist at the helm, in the mouth some chew and in the pocket two months' pay". Signed and dated Holger Drachmann Juli 1891. Oil on canvas laid on cardboard. 49 x 73 cm.

DKK 30,000–40,000 / € 4,050–5,400

42
CARL BAAGØE

b. Copenhagen 1829, d. Snekkersten 1902

Ships in the Sound off Copenhagen. Signed and dated Carl Baagøe 1857. Oil on canvas. 53 x 79 cm.

DKK 30,000–40,000 / € 4,050–5,400

43
CHRISTIAN BLACHE

b. Aarhus 1838, d. Copenhagen 1920

Coastal scene with a horse carriage bringing passengers out to a sailing ship. Signed and dated Chr. Blache 1872. Oil on canvas. 98 x 167 cm.

DKK 50,000–75,000 / € 6,700–10,000



42



43



44

44 VALDEMAR SCHØNHEYDER MØLLER

b. Aarhus 1864, d. s.p. 1905

"På landet". In the countryside. Sunlit farm exterior with a cart and chickens pecking the ground. Unsigned. Inscribed Schønheyder-Møller on a label on the stretcher. Oil on canvas. 52 x 67 cm.

Schønheyder Møller was admitted to the Royal Danish Academy of Fine Arts in 1883, but already in 1884, he left the Academy to follow P. S. Krøyer's teachings at Kunstnernes Frie Studieskoler (The Free School of Study for Artists). Here he was a student together with Vilhelm Hammershøi, and they became very close friends. Otherwise, not much is known about the artist. Shortly after his untimely death in 1905, the works of Schønheyder Møller received great interest from abroad, including at the below mentioned exhibition in Liege, as well as in Berlin, London, Budapest, and Stockholm. Subsequently, Schønheyder Møller was all but forgotten, and it has largely been like this until today, where we once again see a strong interest in the artist and his works.

Le peintre du soleil' – the painter of the sun. This was the poetic and concise moniker given to Schønheyder Møller by the French author and art critic Leon Bazalgette in the preface to the artist's retrospective exhibition at the Palais de Beaux-Arts in Liege in 1908. It is telling of Schønheyder Møller's efforts to reproduce the sun and its light as it appears on the retina of the eye.

That light plays a significant role in Schønheyder Møller's art can also be seen in the present painting, where the rays of sunlight have found their way to the back wall of the farm building and take up a central position in the middle of the motif. Schønheyder Møller depicts the shadow of the ladder on the wall by placing shades of the complimentary colours purple and yellow directly up against each other, and on the pastosely painted surface this helps create a flickering and powerful lighting effect.

DKK 30,000–40,000 / € 4,050–5,400



45

45 LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Hercules bringing the satyr to Olympus to be judged by the gods. Scene from "La légende des siècles" by Victor Hugo. Unsigned. Inscribed 1904. Oil on canvas. 89 x 118. cm.

Exhibited: Presumably at Den Frie Udstilling 1904 no. 45 with the title (in Danish) "The Satyr" and presumably at Den Frie Udstilling, "Lorens Frølich Udstillingen", 1909 no. 230 with the title (in Danish) "Heracles brings a satyr up to be judged on Olympus". Randers Kunstmuseum, "HJÆLP! jeg er samler", 1994 no. 61, reproduced p. 43.

Frølich worked with the motif several times and there are several versions of the painting with minor variations in the motif. There is, for example, a version from 1888 with the dimensions 95 x 117,8 cm at Fuglsang Kunstmuseum (Inv. No. 1984/116). In the literature on Frølich, there has been a slight mixing up of the different versions, and the present painting has been confused with a preliminary work that was exhibited at Charlottenborg 1889 no. 124.

Provenance: The son of Lorenz Frølich Doctor Egil Frølich. Bruun Rasmussen auction 499, 1987 no. 441, reproduced p. 10. The collection of Birte Inge Christensen and John Hunov.

DKK 100,000–150,000 / € 13,500–20,000



46

46
PAUL FISCHER
 b. Copenhagen 1860, d. Gentofte 1934

Winter day at Nørrevold, Copenhagen. Signed Paul Fischer. Oil on canvas. 39 x 56 cm.
 DKK 40,000–50,000 / € 5,400–6,700

47
PAUL FISCHER
 b. Copenhagen 1860, d. Gentofte 1934

A young woman is buying flowers from a flower seller on a busy street in Copenhagen. Signed Paul Fischer. Oil on panel. 25 x 33 cm.
 DKK 60,000–80,000 / € 8,050–11,000

48
PAUL FISCHER
 b. Copenhagen 1860, d. Gentofte 1934

View from Skindergade in Copenhagen. Signed Paul Fischer. Oil on panel. 25 x 32 cm.
 Provenance: Bruun Rasmussen auction 485, 1986 no. 50, reproduced p. 31. The collection of director Einar Polander, his auction Bruun Rasmussen 770, 2007 no. 18, reproduced p. 21.
 DKK 40,000–50,000 / € 5,400–6,700



47



48



49 JULIUS EXNER

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

"Et bryllupsgilde på en bondegård i det nordlige Sjælland". A wedding party on a farm in North Zealand. Signed and dated J. Exner 1875. Oil on canvas. 100 x 170 cm.

Exhibited: Charlottenborg 1876 no. 78.

Literature: Marianne Zenius, "Genremaleri og virkelighed", 1976, mentioned p. 108 and reproduced p. 137.

Exner is known for his scenes of everyday life and festive occasions on the islands of Amager and Fanø. The present painting depicts a wedding from the northern part of Zealand, where Exner also found many of his motifs. A characteristic trait of Exner's descriptions of people's lives was that the peasants were always portrayed as happy and healthy people who had no reason to worry or to be distressed.

In the present painting, a group of joyful people are seen celebrating a wedding on a farm. Toasts are given to the bride and groom in the beautifully decorated house. The music plays, while small and curious children look through the window. A small boy waves with his cap. A group of party-goers are crowding the right side of the painting, where a little boy gives the dog a treat.

DKK 80,000–100,000 / € 11,000–13,500



50

SIMEON SOLOMON

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

Tannhäuser after his pilgrimage to Rome holding a staff with flowers in bloom. Signed and dated S. S. 189[?] Oil on cardboard. 43 x 46 cm.

According to a medieval German legend, the Minnesinger Tannhäuser found Venusberg, the subterranean home of the goddess of love, Venus. Tannhäuser stayed to worship Venus for a year, but eventually longed for the life he had left behind. He then made a pilgrimage to Rome to ask the Pope for forgiveness for having worshiped the pagan goddess. But to this the Pope replied that it was as impossible for Tannhäuser to obtain forgiveness as it was for the Pope's wooden staff to flourish. Tannhäuser left Rome in despair, but three days after his departure, the Pope's wooden staff began to sprout flowers, and realizing his mistake, the Pope sent messengers to find Tannhäuser, who, however, had returned to Venusberg to spend the rest of his days there.

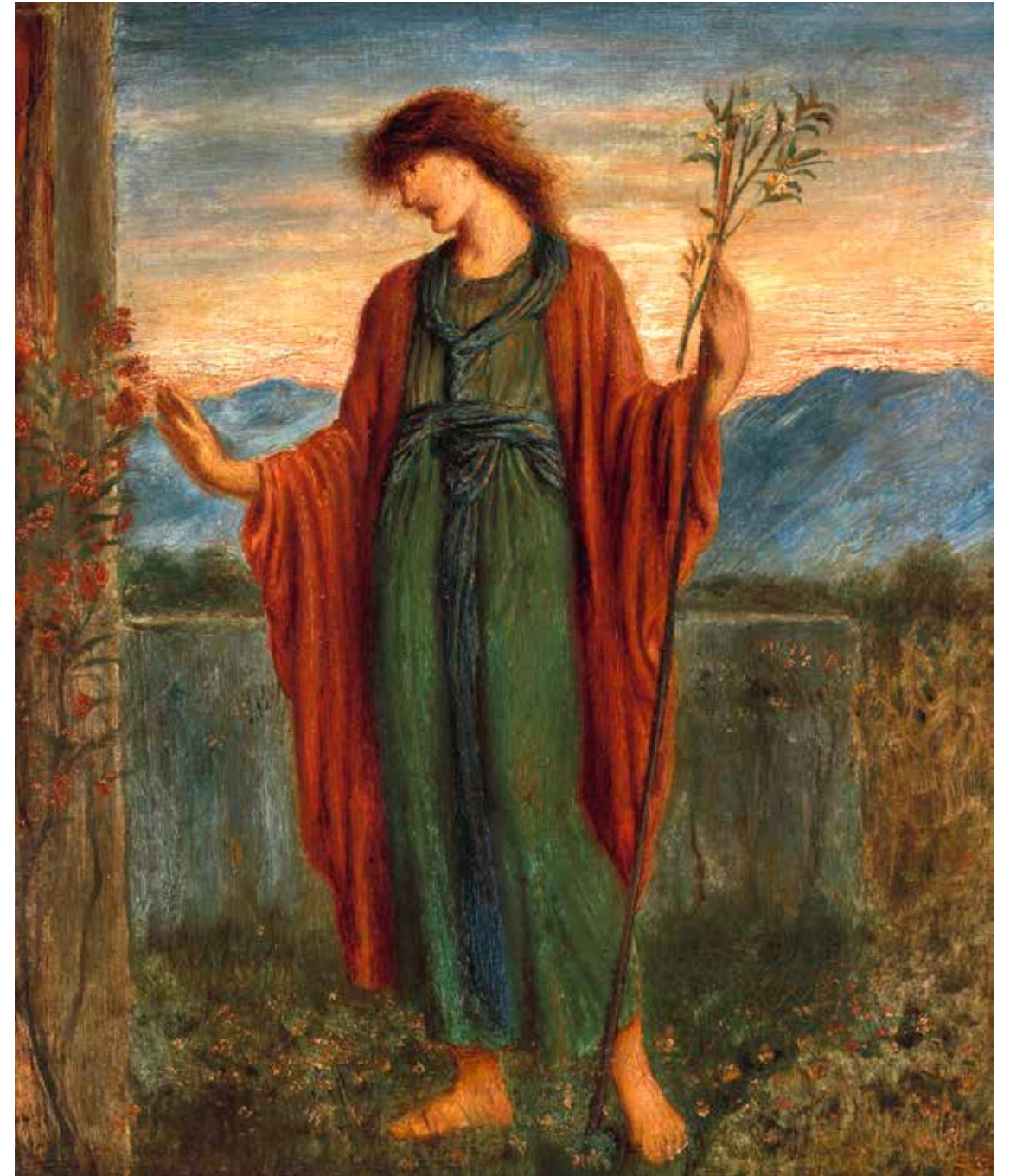
Simeon Solomon was a Jewish British painter, who studied at the Royal Academy in London, where he also exhibited for several years. Solomon was associated with the Pre-Raphaelites, and he is especially known for his depictions of scenes from the Old Testament and mythological motifs. Solomon was homosexual and, in his art, he also focused on homoerotic themes and androgynous figures. In 1873 he was arrested for a homosexual offence, which caused public outrage. Until then he had been considered an artistic genius, but the scandal destroyed his reputation and ultimately his career. However, he continued to paint for the rest of his life but ended up in a workhouse and died in 1905 as a result of, among other things, alcoholism. After his death, interest in his art rekindled, and today he is hailed by many as a queer icon.

Several of the Pre-Raphaelites were fascinated by the myth of Tannhäuser, which was popularized by Richard Wagner's opera from 1845. Artists such as Sir John Everett Millais, John Collier, Sir Frank Dicksee, and Edward Burne-Jones have also interpreted Tannhäuser in paintings and illustrations.

A drawing by Simeon Solomon is also included in this auction (see cat. no. 122).

Provenance: Agnes Slott-Møller. The estate of Lykke Slott-Møller. The collection of Birte Inge Christensen and John Hunov.

DKK 60,000–80,000 / € 8,050–11,000



50



51

51
FRITZ SYBERG

b. Faaborg 1862, d. Kerteminde 1939

"Jernbroerne ved Porta a Mare". The bridges at Porta a Mare. Signed with monogram and dated 1911. Pencil and watercolour on paper. Visible size 58 x 86 cm.

Exhibited: Kunstforeningen, "Fritz Syberg Akvareller 1910-1913", 1914 no. 13.

Provenance: The collection of Birte Inge Christensen and John Hunov.

DKK 20,000–25,000 / € 2,700–3,350



52

52
LAURITS TUXEN

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

"Efter badet, Skagen Sønderstrand". After the bath, Skagen Beach. Signed L. T. Oil on canvas. 46 x 61 cm.

The present painting is probably no. 817 in Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990, here with the title "Efter badet, Skagen Sønderstrand" (After the bath, Skagen Sønderstrand), dated the period 1901-10 and with the same measurements as the present painting. It is among others related to the paintings "Ung kvinde i klitterne, Skagen" (Young Woman in the Dunes, Skagen) and "Efter badet, Skagen" (After the Bath, Skagen) both from 1908 (respectively no. 745 and 747 in Svanholm's Catalogue Raisonné).

In 1901, Tuxen together with his wife, Frederikke, acquired a house in Skagen to be able to live there in the summer. In the following years, Tuxen paints a number of vitalistic works from the beaches around Skagen with a focus on the naked female body as it is seen in the present painting, where a young woman is drying in the dunes after a dip into the sea. These works are a tribute to the healthy naked body that enjoys the sun, the air, the sea and the beach without any shame.

DKK 125,000–150,000 / € 17,000–20,000

53

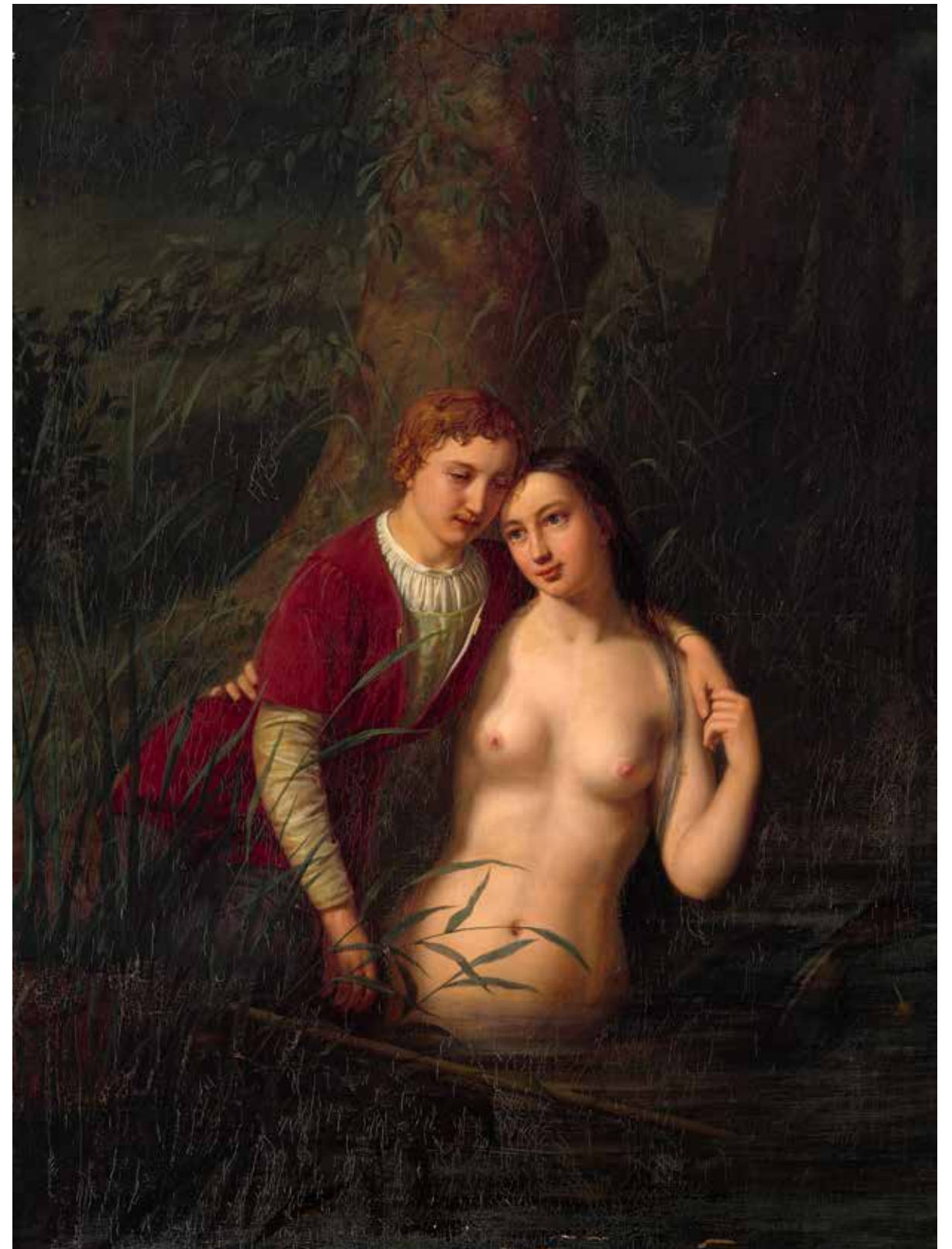
L. A. SMITH

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

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

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

DKK 40,000–50,000 / € 5,400–6,700



53



54

54
DITLEV BLUNCK

b. Holstein 1798, d. Hamburg 1854

A young gentleman with a cane and hat and a dog resting in a landscape. Signed with monogram. Oil on cardboard. 30 x 27 cm.

Works by the painter Ditlev Blunck rarely come up for auction. Blunck, who was from Holstein by origin, but studied at the Academy of Fine Arts in Copenhagen, is considered a significant part of the Danish Golden Age. Nevertheless, he belongs to the more unknown painters of the period, who, despite recognition in his days, has been overlooked in Danish art history for many years. The reason for that was, among other things, the fact that he was expelled from Denmark in 1841 as a result of a homosexual offence, but also to a great extent that he differed from his fellow Danish painters by his orientation towards German romanticism and a more idealistic style.

DKK 20,000–30,000 / € 2,700–4,050

55
FRANCESCO CAIRO,
ATTRIBUTED TO

b. Milan 1607, d. s.p. 1665

An allegory of sculpture. Unsigned. Oil on canvas. 67 x 49 cm.

DKK 30,000–50,000 / € 4,050–6,700

56
WILHELM MARSTRAND

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

"Regnvejr". A rainy day. An elderly woman is assisted into a cab. Study. Unsigned. Oil on canvas. 31 x 37 cm.

A drawing for the present study is reproduced in Karl Madsen, "Wilhelm Marstrand 1810–1873", 1905 p. 238.

DKK 25,000–30,000 / € 3,350–4,050



55



56



57

57 PETER CRAMER

b. København 1726, d. s.p. 1782

Kitchen scene. A man smoking a pipe bringing vegetables to a farmer's wife who is cutting a head of cabbage. Unsigned. Oil on panel. 31 x 26 cm.

Exhibited: Kunstforeningen, "Den Barnekowske Samling", 1921 no. 25.

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

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

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

DKK 25,000-30,000 / € 3,350-4,050



58

58 JACOB FABRIS

b. Venice c. 1689, d. Copenhagen 1761

A capriccio with noblemen gathering in front of a palace. Unsigned. Later inscribed Th. P. 85. Oil on canvas. 35 x 57 cm.

Jacob Fabris was an Italian painter, who in 1747 was summoned to Denmark by Frederik V (1723-1766) to paint prospects with architectural fantasies or landscapes with ruins. Examples of his work can be seen at several Danish castles and manor houses for instance Fredenborg Castle. Fabris was also working as a theatrical scene painter and published in 1760 a perspective treatise. A signed painting with the same dimensions and provenance as the present one was sold at Bruun Rasmussen auction 573, 1992 no. 39 for 320.000 DKK.

Provenance: On the reverse a stamp with the crowned monogram of the royal family and the letters KE "Kongelig Ejendom" (Royal Property) and according to information the painting was once at Amalienborg Palace. The painting was later sold from Sorgenfri Palace. Bruun Rasmussen auction 801, 2009 no. 191, reproduced p. 156, here acquired by the present owner.

DKK 50,000-60,000 / € 6,700-8,050



59



59

59

MELCHIOR DE HONDECOETER, FOLLOWER OF, 18TH CENTURY

A large Dutch impressive eight-panel folding screen, embossed and gilt encrusted leather, decorated with fox, cocks, peacock, monkey and various small birds, a romanesque fountain and a classical vase, in the horizon is seen architecture and a mountainous landscape. Oil on paper laid on panel. H. 274 cm. W. 436 cm. Each panel W. 54.5 cm (in pairs).
DKK 80,000–100,000 / € 11,000–13,500



60

60 ^{ARR}
OLE RING

b. Baldersbrønde 1902, d. Køge 1972

View from Gammel Strand in Copenhagen with fishing boats in the canal. Signed Ole Ring.
Oil on canvas. 42 x 67 cm.

*Provenance: The collection of director Einar Polander, his auction Bruun Rasmussen 770, 2007
no. 17, reproduced p. 21. DKK 30,000–40,000 / € 4,050–5,400*

61
RASMUS HOLM

b. Holme 1781, d. Vejlsø 1874

"Hellebæksgaard ved Helsingør, med Udsigt over Sundet til Kullen". Hellebæksgaard Manor
near Elsinore, with a view of the Sound towards Kullen. Signed and dated R. A. Holm 1827.
Oil on canvas. 88 x 146 cm.

Exhibited: Charlottenborg 1829 no. 79. DKK 30,000–40,000 / € 4,050–5,400

62
C. F. SØRENSEN

b. Samsø 1818, d. Copenhagen 1879

"Stranden og byen på underlandet på Helgoland". Village on the beach, Helgoland. Signed
and dated C. Frederik Sørensen 1851. Oil on canvas. 40 x 63 cm.

*Mona Christensen and Jan Faye, A Catalogue Raisonné of the Works of C. F. Sørensen, 1991, no.
183. Presumably a study for no. 176 in the Catalogue Raisonné with the title: "Parti af Stranden
og Byen paa Underlandet paa Helgoland. Sildig Eftermiddag ved stærkt indtraadt Ebbe" (Village
on the beach, Helgoland. Late in the afternoon at low tide).*

*Provenance: N. Peytz, pharmacist. S. Peytz, judge. Jørgen Peytz (1991).
DKK 30,000–40,000 / € 4,050–5,400*



61



62



63

63 MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"To gamle". An old couple. Genre scene from Kalø. Signed M.A. 73. Oil on canvas. 52 x 41 cm.

Elisabeth Fabritius, A Catalogue Raisonné of the Works of Michael Ancher, 1999, no. 20.

Literature: Små Kunstbøger no. 7, "Michael Ancher, Anna Ancher", 1912, reproduced p. 7. Here reproduced as the first of Ancher's finished works.

Elisabeth Fabritius: "Michael Anchers ungdom 1865-1880", 1992, reproduced p. 30 and mentioned p. 32 (in Danish): "'To gamle' is a situation in a farmhouse with two old people from Kalø: a seated man in shirtsleeves and his crooked wife, who stands and waits for an answer. A period-typical, traditional genre scene and as such quite successful, although anatomically it could be better".

DKK 30,000-40,000 / € 4,050-5,400



64

64 THEODOR PHILIPSEN

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

"Tre køer ude i vandet. Solen bryder frem". Three cows in the water. The sun comes out. 1892. Signed with monogram. Inscribed with monogram and dated 1892 on the stretcher. Oil on canvas. 37 x 43 cm.

Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), A Catalogue Raisonné of the Works of Theodor Philipsen, 2016, no. 545.

Exhibited: Ordrupgaard, "Philipsen og impressionismen", 2001 no. 45 here as "Køer på Saltholm, gråvej" (Cows on Saltholm, overcast).

Provenance: The collection of merchant I. H. Melchior (1939). Bruun Rasmussen auction 215, 1968 no. 150, reproduced p. 23, here with the title "Køer på Saltholm, gråvej" (Cows on Saltholm, overcast). Bruun Rasmussen auction 618, 1996 no. 347, reproduced p. 135. The collection of Birte Inge Christensen and John Hunov.

DKK 30,000-40,000 / € 4,050-5,400



65

65 THEODOR PHILIPSEN

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

"Kalve ved Stranden". Calves at the beach. 1897. Study. Signed with monogram. Oil on canvas. 70 x 95 cm.

Vibeke Skov, *A Catalogue Raisonné of the Works of Theodor Philipsen*, 1992 no. 440.
Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), *A Catalogue Raisonné of the Works of Theodor Philipsen*, 2016, no. 622. The present painting is a study for no. 623 "Kalve ved Stranden" (Calves at the beach), which is located at the National Gallery of Denmark (Inv. No. KMS1568).

Exhibited: Kunstforeningen, "Th. Philipsen Udstilling", 1911 no. 225. Baltiska Utställningen, Malmö, 1914 no. 2427. Liljevalch Konsthall, Stockholm, "Nyare dansk Konst", 1919 no. 32.

Literature: "Kunst i Privateje" (Art in Private Ownership), 1945, vol. III, mentioned p. 145 and reproduced p. 143 (Hans Lystrup).

Provenance: Captain S. A. Philipsen (1911 and 1919), his estate auction Winkel & Magnussen 39, 1926 no. 30. Winkel & Magnussen auction 99, 1931 no. 118, reproduced p. 13. Holger Drucker. Merchant Hans Lystrup, Høvdingsgård (1945). Bruun Rasmussen auction 354, 1976 no. 166, reproduced p. 33. Here acquired by Hans Vedkiær. DKK 30,000–40,000 / € 4,050–5,400



66

66 THEODOR PHILIPSEN

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

"Ungkvæg på Saltholm". Young cattle at Saltholm. 1913. Unsigned. Oil on canvas. 81 x 123 cm.

Vibeke Skov, *A Catalogue Raisonné of the Works of Theodor Philipsen*, 1992, no. 667.
Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), *A Catalogue Raisonné of the Works of Theodor Philipsen*, 2016, no. 919.

Exhibited: Charlottenborg 1915 no. 485. Chr. Larsens Kunsthandel 1931 no. 34. Chr. Larsens Kunsthandel, "Th. Philipsen, Malerier og Tegninger", 1934 no. 9. Chr. Larsens Kunsthandel, "Peter Hansen og Th. Philipsen", 1937 no. 34. Kunstforeningen, "Arbejder af Theodor Philipsen", Charlottenborg 1946, no. 151. Charlottenborg, "Charlottenborg gennem 100 år", 1957 no. 120. Kunstforeningen, "Den Fries Mindeudstilling", 1966 no. 32. Københavns Bymuseum, "Th. Philipsens malerier i privat eje fra Kastrup og Saltholm", 1971 no. 17.

Literature: Harald Leth, "Theodor Philipsen", 1942, no. 28, mentioned p. 16.

Provenance: Den Frie Udstilling, Auction of Paintings, 1918 no. 57. Art dealer Chr. Larsen (1931–1937). Accountant (ekspeditionssekretær) G. Achilles (1937, 1942, 1946 og 1957). Principal Administrator (ekspeditionssekretær) Børge Achilles (1971). His widow, Aina J. Achilles (1989–1991). Kunsthallen auction 409, 1992 no. 102, reproduced p. 19. Bruun Rasmussen auction 732, 2004 no. 1468, reproduced p. 86.

DKK 40,000–60,000 / € 5,400–8,050



67

67 JØRGEN ROED

b. Ringsted 1808, d. Copenhagen 1888

View from Monte Solaro, Capri. 1838. Unsigned. Oil on paper laid on cardboard. 18.5 x 35 cm.
Exhibited: Udstilling af dansk Kunst fra Italien, Charlottenborg 1909, no. 303 ("Studie fra Ischia").

Literature: Jens Peter Munk, "Landskabet og arkitekturen" i "På sporet af Jørgen Roed. Italien 1837-1841", exhibition catalogue Ny Carlsberg Glyptotek 1991, note 17. Jens Peter Munk, "Jørgen Roed. Ungdomsarbejder," 2013, mentioned p. 260 and note 969.

Provenance: The artist's estate auction, 11-12 March 1895, no. I.54 "Udsigt fra Ischia. Studie" (View from Ischia. Study), here acquired by professor, dr. med. Alexander Haslund (1844-1906); his widow, Ingeborg Haslund, née Hein (1855-1910).

In the summer of 1838, Roed and Constantin Hansen made a week-long trip in the vicinity of Naples. After ten productive days in Paestum, the tour moved on to Amalfi and Sorrento, before ending with a four-day stay in Capri. From the entire last half of the trip, only a single drawing from Roed's hand has so far been known, since this oil study has been wrongly regarded as a view from Ischia since his estate auction in 1895. However, the study correctly shows the tip of the Sorrento peninsula seen from Monte Solaro on Capri and it must therefore have been painted in the days 16-20 June 1838.

DKK 30,000-40,000 / € 4,050-5,400



68

68 T. E. LØNNING, ATTRIBUTED TO

b. Copenhagen 1762, d. s.p. 1823

The berth of the Danish Navy fleet in Copenhagen Harbour. C. 1800. Unsigned. Oil on canvas. 45 x 66 cm.

Provenance: The collection of Henry Nexøe-Larsen, his auction Bruun Rasmussen 391, 1979 no. 20, reproduced p. 29. Bruun Rasmussen auction 629, 1997 no. 139, reproduced p. 63.

The port between the Kvæsthus Bridge and the fleet's berth seen towards the north. To the far left warehouses on both sides of Amalienborg Castle. The harbour is full of small ships, boats and barges. On the right hand the berth with many dismantling warships. To the right Frederik V's rigging sheers. DKK 20,000-30,000 / € 2,700-4,050



69

69 ERIK HENNINGSEN

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

"Portrait". Portrait of Alfred Nicolai Benzon (Stubbekøbing 1823-Copenhagen 1884), pharmacist and businessman reading in a corner of the living room. A church tower can be seen through the open window. Signed and dated Erik Henningsen 1880. Oil on canvas. 73 x 61 cm.

On the stretcher a latin quote: "Ultra nasse(?) nemo obligator", which can be translated to: "No one is obliged beyond his means".

Benzon's company is today part of Nomeco, a large Danish medical wholesale company. Alfred Nicolai Benzon owned a considerable collection of molluscs and conch shells, antiquities and coins, as well as a large pharmacognostic collection passed entirely to the Botanical Museum.

His son Otto was part of the artist circle in Skagen.

DKK 20,000–30,000 / € 2,700–4,050



70

70 KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"Maria Stuart, Natten før Henrettelsen". Maria Stuart, The night before the execution. Full-length figure seated en face in lamplight, which casts a yellow glow over her white dress. A small cap on her head. She is holding a prayer book in her left hand against her lap. The right hand rests on an altar that stands next to her. On the lower part of this is a representation of the institution of the Sacrament. Above on the edge of the altar, there is a crucifix on the tablecloth in front of another biblical painting. To the right of the crucifix, a pair of candlesticks and three vases with flowers. Signed with monogram and dated 1902. Oil on canvas. 94 x 86 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 530.

S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 901. Mentioned p. 371, reproduced p. 389.

Exhibited: Den Frie Udstilling 1902 no. 347.

Provenance: Bought and disposed of by lottery by Kunstforeningen. Won by master builder Th. Wienberg (1903). His widow Ingeborg Wienberg (1917). Manager A. Berlème (1942). Bruun Rasmussen auction 656, 1998 no. 432, reproduced p. 124. The collection of Birte Inge Christensen and John Hunov.

DKK 80,000–100,000 / € 11,000–13,500



71

71
JØRGEN SONNE

b. Birkerød 1801, d. Copenhagen 1890

"Nonner spadserer i Klosterhaven. Rom". Nuns walking in a cloister garden in Rome. Signed and dated I. Sonne 1866. Oil on canvas. 84 x 94 cm.

Thorvaldsens Museum, A Catalogue Raisonné of the Works of Jørgen Sonne, 1989 no. 166.

Exhibited: Charlottenborg 1867 no. 226.

Provenance: Professor Muus. Consul General Johan Hansen's collection no. 724 (1917) and no. 1611 (1927) no. 1611. Not his auctions.

DKK 25,000–30,000 / € 3,350–4,050



72

72
VIGGO JOHANSEN

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

Interior from the artist's home with the artist's wife Martha Johansen, his good friends the painter L. A. Ring and Helene Christensen. Signed and dated Viggo Johansen 1890. Oil on canvas. 84 x 110 cm. *Helene Christensen (1857-1922) was an organ player and teacher in Skagen and a friend of Anna Ancher (1859-1935) and Martha Johansen (1860-1929). She was a natural part of the artist colony in Skagen and like Anna Ancher and Martha Johansen she was depicted in P. S. Krøyer's famous work "Hip, hip, Hurra" from 1888. In 1890 she moved to Copenhagen to help Martha and Viggo Johansen with opbringing their six children.*

Exhibited: Guildhall, London, "The Exhibition of Works by Danish Painters", 1907, no. 244, with the title "Interior, with three persons".

Provenance: The painter Viggo Johansen (1907). The collection of director Eduard Rée, his auctions, part 1, 1918 no. 45, reproduced p 15, with the title "Interiør ved aftenlys" (Interior in evening light). Here presumably acquired by merchant Peer Goe Jacobsen (1870-1947), thence by descent in his family until today.

DKK 100,000–150,000 / € 13,500–20,000



73

73
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Interior with Anna Ancher, the artist's wife, painting. Signed M. A. Oil on panel.
39.5 x 30 cm. DKK 40,000–50,000 / € 5,400–6,700

74
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Ella and Engel sitting at the table on the red sofa in Michael Ancher's studio reading a book. Signed M. Ancher. Oil on canvas. 53 x 42 cm.

The twins Ella (1885–1973) and Engel Saxild (1885–1966) were friends of Helga Ancher. They were neighbours of the Anchers on Markvej, and Michael Ancher often used them as models. DKK 30,000–40,000 / € 4,050–5,400

75
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Interior with a knitting woman in the sunlight by the window. Signed M. A. Oil on canvas. 37 x 27 cm. DKK 25,000–30,000 / € 3,350–4,050



74



75



76

76
FÉLIX F. G. PH. ZIEM

b. Beaune (Côte-d'Or) 1821, d. Paris 1911

An Arab man smoking a pipe. Signed Ziem. Oil on canvas.
60 x 26 cm.

Provenance: Bruun Rasmussen auction 682, 2000 no. 1599. The collection of Birte Inge Christensen and John Hunov.

DKK 15,000–20,000 / € 2,000–2,700

77
PETER HANSEN

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

Eel pickers on Fåborg Fjord. Signed with monogram. Oil on canvas.
56 x 78 cm.

Provenance: Architect Therchilsen's collection, Frederiksberg. The collection of Birte Inge Christensen and John Hunov.

DKK 30,000–40,000 / € 4,050–5,400



77



78

78
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Interior from the dining room at Brøndum's Hotel in Skagen. C. 1890. Oil on canvas. 30 x 38 cm.

Provenance: The estate auction of Helga Ancher, Bruun Rasmussen auction 193, 1966 no. 47.

DKK 30,000–40,000 / € 4,050–5,400

79

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

"Sovende, fattige børn". Sleeping poor children. C. 1861. Signed Elisabeth Baumann and indistinctly dated. Oil on canvas. 44 x 42 cm.

Exhibited: The Salon in Paris, "Explication des ouvrages de peinture, sculpture, engraving, lithographie et architecture exposés au Palais des Champs-Élysées", Paris 1861. Charlottenborg 1862 no. 308 (supplement). World's Fair in London, "International Exhibition 1862", with the title "Poor Children". The French Gallery, London 1863. "Kunstaussstellung der Königlichen Akademie der Künste", Berlin 1870, with the title "Arme Schlafende Kinder". Dresden Literarischer Vererin 1872, with the title "Arme Kinder Schlafend".

Literature: Sine Krogh and Birgitte Fink, "Breve fra London", 2017, mentioned pp. 37, 134, 151 and 156 and reproduced p. 157.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikkens enfant terrible", 2018, mentioned p. 212 and reproduced p. 213.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", (English/Polish text), Bosz, Poland, 2020, no. 137, mentioned p. 130 and reproduced p. 131.

Provenance: Presumably Lady Williams-Wynn, who allegedly received the painting after the World's Fair in London in 1862, where it was not sold ("Letters from London", p. 37).

The Polish author and painter Józef Ignacy Kraszewski (1812-1887) saw the painting at the exhibition in the Dresden Literarischer Verein in 1872. Enthusiastically, he wrote the following about the painting (in Polish): "It is a poem. In a wretched attic two children sleep close together on a frayed, dirty mattress where the straw sticks out. They are alone, the poor parents are at work, the children cling to each other to keep warm. The contrast between their young age and the poverty is gripping. There is no question about composition, this is something seen through the keyhole, something that pulls at one's heart strings. Ah! if I only had the 100 frydrychor [Polish slang for a German currency], then this gem would be mine". (Quoted in Miskowiak, "Elisabeth Jerichau-Baumann. The Enfant Terrible of Romantic Nationalism," p. 212.)

DKK 60,000–80,000 / € 8,050–11,000



79



80

80
H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

View from a village with two women chatting at a doorway. Signed and dated H. A. Brendekilde 1909. Oil on canvas. 68 x 86 cm.

DKK 40,000–50,000 / € 5,400–6,700

81 ARR
OLE RING

b. Baldersbrønde 1902, d. Køge 1972

A thatched farmhouse near a village pond. Signed Ole Ring. Oil on canvas. 61 x 91 cm.

Provenance: Bruun Rasmussen auction 757, 2006 no. 1175, reproduced p. 72.

DKK 30,000–40,000 / € 4,050–5,400



81

82
FERDINAND RICHARDT

b. Brede 1819, d. Oakland, California 1895

View from the old Barritskov manor house in Central Jutland. Signed with monogram and dated 1844. Oil on canvas. 29.5 x 42 cm.

From the 1840's through to the 1860's, Richardt travelled around Denmark and Sweden and did numerous drawings of manor houses. A number of these were converted into paintings, while others were lithographed and used in works such as "Prospecter af danske herregårde" (Prospects of Danish manor houses), published 1844–70. In 1873, Richardt emigrated to the United States.

The present painting shows Barritskov as it looked until the buildings were torn down in 1913. It was later rebuilt to its current form. Today, the manor is home to the large packing facility of the Danish food producer "Aarstiderne". DKK 25,000–30,000 / € 3,350–4,050



82



83

83
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Coastal landscape with a jetty. Signed Wegmann. Oil on cardboard. 25 x 29 cm.
DKK 25,000–30,000 / € 3,350–4,050

84
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

A little girl in a flowering meadow. Signed and dated B. Wegmann Paris 80. Oil on canvas. 36 x 28 cm.
Provenance: Bruun Rasmussen auction 623, 1996 no. 236, reproduced p. 91. Bruun Rasmussen auction 1522, 2015 no. 103. DKK 20,000–25,000 / € 2,700–3,350

85
EMMA AUGUSTA LØFFLER

b. Copenhagen 1843, d. Bornholm 1929

Chicory and common tansy in the edge of a cornfield. Signed and dated Emma Løffler Bornholm 1910. Oil on canvas. 67 x 54 cm.
On the reverse of the stretcher an exhibition label from 1911.

Provenance: Emma Augusta Løffler's estate auction. A stamp from the auction on the reverse of the canvas. DKK 20,000–25,000 / € 2,700–3,350



84



85

86 ^{ARR}
MAX ANDERSEN

b. København 1892, d. 1972

A portrait bust of Bertha Wegmann. Signed and dated Max Andersen Marts 1913. Sculpture of patinated bronze on a red marble base. H. incl. base 50 cm.
Exhibited: Den Hirschsprungske Samling, "Bertha Wegmann. At male på mange sprog", 2022 fig. 122, reproduced in catalogue p. 187. DKK 40,000–50,000 / € 5,400–6,700



86



87

87

I. L. JENSEN

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

Bridal wreath with pink roses, myrtles and veil on a marble sill. Signed I. L. Jensen.
Oil on panel. 28 x 37 cm. DKK 25,000–35,000 / € 3,350–4,700

88

PETER KORNBECCK

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

"Gadeparti i Garda ved Gardasøen". View of a street in Garda at Lake Garda. Signed and dated P. Kornbeck 1876. Oil on canvas. 41 x 65 cm.

Provenance: Bruun Rasmussen auction 175, 1965 no. 111, reproduced p. 17.

DKK 25,000–30,000 / € 3,350–4,050

89

THÉODORE ROUSSEAU

b. Paris 1812, d. Barbizon 1867

River through a hilly landscape. Unsigned. Stamp from the artist's estate. Charcoal and chalk on paper. Visible size 27.5 x 44 cm.

Provenance: Art historian and director of The National Gallery of Denmark Gustav Falck. The collection of Birte Inge Christensen and John Hunov.

DKK 15,000–20,000 / € 2,000–2,700



88



89



90

90
LAURITS TUXEN

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

"Orfeus". Orpheus. Signed and dated L. T. 1872. Oil on canvas. 55 x 50 cm.

Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990, no. 39.

DKK 30,000–40,000 / € 4,050–5,400



91

91
ANDREAS FRITZ

b. Mov 1828, d. Louisenhøj 1906

A nude woman resting by a lakeside. Signed A. Fritz and indistinctly dated. Certified by the artist's son on the stretcher (in Danish): "Painted by my father A. Fritz 1856. M. B. Fritz". Oil on canvas. 114 x 100 cm.

DKK 25,000–30,000 / € 3,350–4,050



92

92
LAURITS TUXEN

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

"Fra Skagen Plantage". From Skagen Dune Plantation. A cyclist rides through the flowering landscape. 1919. Signed L. T. Oil on panel. 29 x 20 cm.

DKK 20,000–25,000 / € 2,700–3,350



93

93
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Forest floor with ferns. Signed B. W. Oil on canvas. 54 x 75 cm.

Provenance: Bruun Rasmussen auction 9, 1949 no. 174.

Bruun Rasmussen auction 1711, 2017 no. 13.

DKK 30,000–40,000 / € 4,050–5,400



94

94

HANS NIKOLAJ HANSEN

b. Copenhagen 1853, d. Frederiksberg 1923

The artist's young wife admires the view over Rothenburg. Signed and dated HNH 27. St. (September) 83, Rothenburg. Oil on panel. 18.5 x 29.5 cm.

On 19 September 1883, the young painter Hans Nikolaj Hansen married Theodora Rikke Ida Rasmussen (1859–1935) and the honeymoon soon after went to Italy. On the way, the couple makes a stay in Rothenburg, where Hans Nikolaj Hansen has painted this charming small snapshot of his beautiful fashionable dressed young wife enjoying the view.

In the years 1877–79, at the same time as P. S. Krøyer and a few years before this painting was painted, Hans Nikolaj Hansen was a student of Léon Bonnat in Paris. The French influence is clearly seen in the work.

DKK 30,000–40,000 / € 4,050–5,400

95

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

Coastal view with sunlight reflecting in a calm sea. Unsigned. Oil on canvas. 35.5 x 48.5 cm.

Provenance: Bruun Rasmussen auction 1708, 2017 no. 82. Bruun Rasmussen auction 1819, 2018 no. 13.

DKK 20,000–25,000 / € 2,700–3,350

96

JULIUS PAULSEN

b. Odense 1860, d. Copenhagen 1940

”Tidlig morgen efter uvej”. Early morning after the storm. Signed and dated Jul. Paulsen Skagen 1900. Oil on canvas. 96 x 109 cm.

Exhibited: Den Frie 1901 no. 119.

DKK 60,000–80,000 / € 8,050–11,000



95



96



97



97

97

N. P. HOLBECH, ATTRIBUTED TO

b. Atlantic Ocean 1804, d. Karlshamn 1889

A pair of Golden Age portraits of Axel Frederik Preben Fog (1788-1848), Councilor and Customs Inspector in Randers in black suit and black neck bow and wife Laura Ovidia Mechtala Muus (1794-1858) in black taffeta dress, white shirt with large collar and a bonnet with lace. In the neckline a brooch decorated with a little angel with doves. Oil on canvas. Unsigned. Oil on canvas. 31 x 26 cm

Brooch of 14 carat gold with painted porcelain plaque decorated with a little angel with doves. 5 x 4 cm. This brooch is the one she's wearing in the portrait. (3).

Provenance: Descendants of the family until today.

DKK 20,000–30,000 / € 2,700–4,050



98



98

98

CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

Carl Axel Ilius Fibiger (1815-1851) Colonel and Knight of the Order of Dannebrog in uniform with right hand tucked into his jacket and wife Sophie Marie Caroline Fibiger née Fog (1823-1881) in a black dress with lace collar and pink bow. He signed. Const. H. 1851. She unsigned. Oil on canvas. C. 65 x 54 cm each. (2).

Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen, 1901 no. 280.

Axel Fibiger participated in both Schleswig Wars 1848 and 1864.

Provenance: Descendants of the family until today.

DKK 30,000–40,000 / € 4,050–5,400



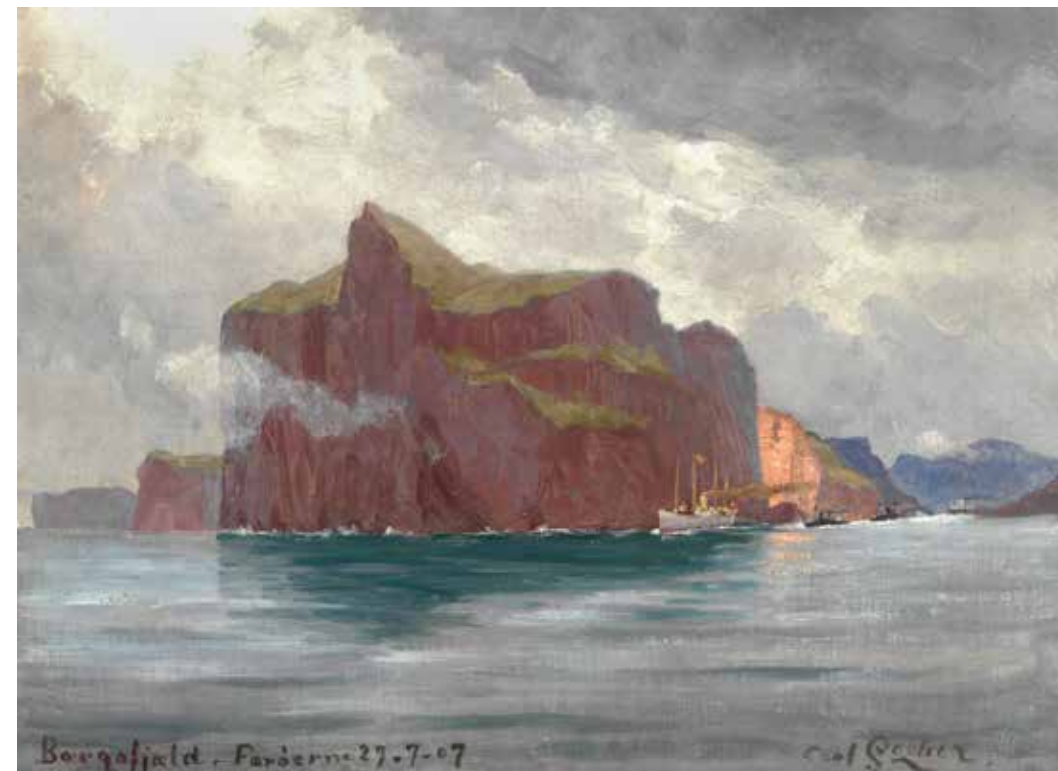
99

99
VILHELM MELBYE

b. Helsingør 1824, d. Roskilde 1882

"Fingals Hule med et Parti af den sydlige Deel af Øen Staffa. Optrækkende Uvejr." Fingal's Cave and the southern part of the island Staffa. Stormy weather. Signed and dated Wilhelm Melbye 1851. Oil on canvas. 70 x 108 cm.
Exhibited: Charlottenborg 1856 no. 102.

Provenance: King Frederik VII of Denmark (1808–1863), his estate auction, 7 October 1864, no. 211. Bruun Rasmussen auction 703, 2001 no. 316. The collection of Birte Inge Christensen and John Hunov. DKK 40,000–50,000 / € 5,400–6,700



100

100
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

View from the Faroe Islands from the Royal Journey of 1907 with the steamship "S/S Birma". Signed and dated Carl Locher [Borga]fjæld Færøerne 27-7-07. Oil on canvas. 41 x 56 cm.

Carl Locher was chosen as the official painter to depict the Royal Journey of 1907 ("Kongerejsen 1907") to the Faroe Islands and Iceland with the participation of, among others, King Frederik VIII of Denmark and his son, Crown Prince Christian (X) of Denmark. Depicted on the present painting, is the white-painted steamship "S/S Birma" from the Danish East Asiatic Company. On the occasion of the voyage, "S/S Birma" was lent to the Danish Royal family as a royal ship. The present painting is executed six days after the start of the expedition in the Faroe Islands.

Provenance: King Christian X and Queen Alexandrine of Denmark. On the reverse a label from the royal couple's summer residence, Klitgaarden in Skagen, Inv. No. 20. DKK 20,000–30,000 / € 2,700–4,050



101

**101
EMILIE MUNDT**

b. Sorø 1849, d. Frederiksberg 1922

A child picking flowers in a field. Signed and dated 1893. Oil on canvas. 45.5 x 34 cm.

DKK 20,000–30,000 / € 2,700–4,050



102

**102
PETER HANSEN**

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

Portrait of the artist's wife Elise. Unsigned. Oil on canvas. 49 x 44 cm.

Provenance: Bruun Rasmussen auction 448, 1983 no. 323. The collection of Birte Inge Christensen and John Hunov.

DKK 20,000–30,000 / € 2,700–4,050



103

**103
VILHELM PACTH**

b. Copenhagen 1843, d. Holte 1912

A female nude standing in a cave at the beach. Signed V. Pacht. Oil on cardboard. 89 x 63 cm.

DKK 20,000–30,000 / € 2,700–4,050

**104
L. A. RING**

b. Ring 1854, d. Roskilde 1933

Portrait of the artist's father, smallholder and carpenter Anders Olsen. Signed and dated L. A. Ring 84. Pastel on paper. Visible size 21.5 x 18 cm.

Winkel & Magnussen auction 372, 1952 no. 103, reproduced p. 11.

The present painting is related to a similar portrait of the artist's father from 1883. That one is painted with oil on canvas, measuring 40 x 32 cm, and is listed as number 11 in H. Chr. Christensen's Catalogue Raisonné of the Works of L. A. Ring from 1910.

DKK 15,000–20,000 / € 2,000–2,700



104



105

**105
PEDER ALS**

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

A pair of portraits of Colonel Christian Ulrich von Sundt (1720-1775), and his wife Benedicte Rudolphine von Ingenhaeff (1735-1803). He in a powdered wig, wearing a cuirass under a red uniform jacket. His left hand is resting on a helmet and a fur-lined cape is draped over his right arm. She in a powdered wig, wearing a blue silk dress with lace sleeves and collar under a fur-lined red velvet cape draped over her right shoulder. Her hair, neckline and sleeves are adorned with large pearls. Unsigned. Later inscribed on the reverse. He: Oil on canvas. She: Oil on canvas laid on cardboard. C. 77 x 63 cm each. Period frames. (2).

Provenance: Bruun Rasmussen auction 567, 1991 no. 9, reproduced pp. 18-19. Bruun Rasmussen auction 658, 1999 no. 291, reproduced pp. 128-129.

DKK 35,000-40,000 / € 4,700-5,400



106



107

**106
PEDER ALS**

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

Portrait of miss Eichel, State Councillor Eichel's granddaughter, in a pastel-coloured dress adorned with flowers. Unsigned. Pastel on paper. Visible size 60 x 49 cm. *DKK 20,000-25,000 / € 2,700-3,350*

**107
F. C. GRÖGER**

b. Plön 1766, d. Hamburg 1838

Portrait of a young man wearing a blue jacket. Unsigned. Oil on canvas. 68 x 55 cm. Period frame.

DKK 25,000-30,000 / € 3,350-4,050



108

108 ^{ARR}

HELGA ANCHER

b. Skagen 1883, d. 1964, ascribed to

Two little girls. One in a blue dress with white dots, the other in a red dress. C. 1918. Signed H.A. Oil on canvas. 47 x 65 cm.

On the stretcher an exhibition label from 1918.

DKK 30,000–40,000 / € 4,050–5,400

109 ^{ARR}

HELGA ANCHER

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

A rough sea. Verso portrait of Inger Saxild (1911–?). Signed and dated H. A. 17. Oil on panel. 46 x 37 cm.

Provenance: By family descent in the Saxild family. The Saxild family lived and worked at the bakery next door to Michael and Anna Ancher in Skagen. Inger was the daughter of one of the Saxild family's twin girls, Engel. The twins were among Helga's best friends.

DKK 20,000–25,000 / € 2,700–3,350



109



109 – verso



110

110
DAVID TENIERS II, FOLLOWER OF,
18TH CENTURY

Peasants dancing and merrymaking outside a tavern. Unsigned.
 Bears initials D. T. f. Oil on panel. 53 x 83 cm.

DKK 20,000–30,000 / € 2,700–4,050



111

111
OTTO BACHE

b. Roskilde 1839, d. Copenhagen 1927

"De Sammensvorne rider fra Finderup Lade efter mordet på Erik Glipping i 1286". The conspirators riding away after the assassination of King Erik Klipping 1286. Grissaille. Signed Otto Bache. Oil on canvas. 64 x 94 cm.

King Erik Glipping did not keep the charter he had signed to the kingdom's most powerful men. They therefore formed a conspiracy with Marsk Stig as leader. The King went hunting near Viborg in November 1286 and on Saint Cecilia's night (November 22) he sought shelter for the night in a church barn in Finderup town with a few companions. The conspirators had hidden behind a hill near by and when everything was quiet they broke open the barn gate and murdered the King and set fire to the barn.

One of the studies for the large painting at Frederiksborg Museum of National History in Hillerød with the same title dated 1882, that one commissioned for the museum by brewer Jacobsen.

DKK 40,000–50,000 / € 5,400–6,700



112

**112
FLEMISH SCHOOL, 17TH CENTURY**

The Judgement of Solomon. Unsigned. Oil on canvas. 85 x 120 cm.

Provenance: According to information on the stretcher sold by Otto Thott in 1787 for 4 rigsdaler. Later purchased by Gavnhø Castle. Sold at their sale 1929. On the reverse an inventory number from Gavnhø no. 1425.

DKK 20,000–25,000 / € 2,700–3,350

**113
P. P. RUBENS, AFTER, 17TH CENTURY**

The Martyrdom of St. Catherine. Unsigned. Oil on metal. 79 x 123 cm.

After the original by Rubens dated c. 1615 at Palais des Beaux-Arts de Lille Inv. No. D658

Provenance: Purchased in France by Alexis Auguste Rouvenat (1819–1890), thence by family descent until sold Bruun Rasmussen auction 754, 2006 no. 1028. Here acquired by the family of the present owner.

DKK 100,000–125,000 / € 13,500–17,000



113



114

114

ITALIAN SCHOOL, 17TH CENTURY

The rest on the flight into Egypt. Unsigned. Oil on canvas. 73 x 50 cm.

Provenance: The manor house Uhlenhorst north of Hamburg, Germany.

DKK 20,000–30,000 / € 2,700–4,050



115

115

C. G. KRATZENSTEIN STUB

b. København 1783, d. Kalundborg 1816

"Hervor henter sværdet hos Angartyr". Hervor gets the sword from Angartyr.

Unsigned. Oil on canvas. 50 x 68 cm.

Exhibited: Randers Kunstmuseum, "HJÆLP! jeg er samler", 1994 no. 196.

The legend goes: After the Arngrim sons had suffered defeat at the hands of Hjalmar during the duel on Samsø, Hervor uses magic to resurrect her father Angartyr out of the burial mound to get the famous but cursed sword Tyrting.

Provenance: Bruun Rasmussen auction 496, 1987 no. 301, reproduced p. 19.

Bruun Rasmussen auction 633, 1997 no. 232, reproduced p. 71. The collection of Birte Inge Christensen and John Hunov.

DKK 30,000–40,000 / € 4,050–5,400



116

116
EDWARD OKUN

b. Warszawa 1872, d. Skierniewice 1945

The artist's self-portrait. Signed and dated E. Okun de Varsovi 1898.a. Inscribed with the dedication: "A mon ami G. Jensen". Oil on canvas laid on cardboard. 48 x 40 cm.

Provenance: The collection of Birte Inge Christensen and John Hunov.

DKK 80,000–100,000 / € 11,000–13,500

117
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

An Egyptian girl. 1876. Unsigned. Oil on canvas. 46 x 40 cm.

Provenance: Dansk velgørenhedsforening (a Danish charity association).

Crafoord Copenhagen, auction February 25, 2002 no. 50, reproduced p. 30. The collection of Birte Inge Christensen and John Hunov.

Literature: Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikkens enfant terrible", 2018, mentioned and reproduced p. 192.

DKK 40,000–50,000 / € 5,400–6,700



117



118

118
NIELS SIMONSEN

b. Copenhagen 1807, d. Frederiksberg 1885

A monk. Signed and dated N. S. 1839. Oil on metal. 48 x 40.

DKK 30,000 / € 4,050



119

119

FLEMISH SCHOOL, 17TH CENTURY

The Adoration of the Golden Calf. Unsigned. Oil on canvas. 134 x 160 cm.

DKK 20,000–25,000 / € 2,700–3,350

120

FRENCH SCHOOL, C. 1600

Portrait of a French officer, presumably Odet de Foix, Vicomte de Lautrec (1485–1528).

Unsigned. Oil on canvas. 124 x 140 cm.

Provenance: Nelleman & Thomsen auction 483, 1978 no. 372, reproduced p. 22.

DKK 20,000–25,000 / € 2,700–3,350

121

FRANCOIS BOUCHER, CIRCLE OF, 18TH CENTURY

A resting woman in a pastoral landscape with ruins and sheep. Unsigned. Oil on paper laid on canvas. 37.5 x 47 cm.

Provenance: Winkel & Magnussen auction 398, 1956 no. 130 (as attributed to J. E. Mandelberg), reproduced p. 11.

DKK 20,000–30,000 / € 2,700–4,050



120



121



122

122 SIMEON SOLOMON

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

Angel and youth. Signed and dated S. S. 1881. Pencil on paper. Visible size 34.5 x 53 cm.

Exhibited: "HJÆLP! jeg er samler", 1994 nr. 1412 with the title: "Præ-Raphaelitisk tegning med engle-hoved og yngling, begge i profil". (Pre-Raphaelite drawing with angel's head and youth, both in profile).

A painting by Simeon Solomon is also included in this auction (see cat. no. 50).

Provenance: The collection of Birte Inge Christensen and John Hunov.

DKK 30,000–40,000 / € 4,050–5,400

123 C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

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

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

In his book "Maleren C. W. Eckersberg", 1898, Emil Hannover writes the following about the writer Oluf Olufsen Bagge's (1780–1836) and Eckersberg's visit to Sanderumgaard in the summer of 1806 (in Danish): "... and while Bagge was inspired to his "Summer evenings at Sanderumgaard", which he himself called "An experiment in the art of poetry on the rural lyre", Eckersberg made drafts, after which he later painted a series of pictures." (p. 19).

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

DKK 25,000–30,000 / € 3,350–4,050



123

124 I. C. DAHL

b. Bergen 1788, d. Dresden 1857

View towards the harbour of Dragør. Signed and dated Dahl d. 12 [?] Oktober 1839 ved Dragør. Pencil and watercolour. 11 x 8.5 cm

Here Dahl captures the contour of Dragør with few lines - from the left the harbour, the two beacons "Husband" and "Wife" and the small town. Among few, if not the only view from Dragør by Dahl.

DKK 20,000–30,000 / € 2,700–4,050



124

The Hunov Collection

– Works of David Jacobsen

Lots 125 – 132

In 1855, the painter David Jacobsen travelled to Paris, where he stayed until 1869. Previously, he had studied at the Royal Danish Academy of Fine Arts in Copenhagen and focused on depictions of Danish folk life, but during his stay in Paris he left nationalistic art behind and instead oriented himself towards French Realism, the Barbizon school and artists such as Gustave Courbet and Camille Corot. The latter in particular was of great importance to his art, and Jacobsen painted a series of interiors with female models, which in both colour and painting style bear a resemblance to Corot's genre paintings with female figures.

In Paris, Jacobsen became personally acquainted with the artists Anton and Fritz Melbye as well as Camille Pissarro, with whom it is believed he shared a studio for a period.

Jacobsen never achieved recognition during his own lifetime. He sent works home for exhibitions and to be sold in Copenhagen and repeatedly applied for financial support and travel grants from the Academy, but to no avail. His works were too modern for the Danish audience, and they were not received in a positive way. He therefore lived under poor conditions in Paris and later in Italy, where he stayed during the last part of his life, which was characterized by poor health and poverty. Jacobsen ended his life in 1871 by jumping out of the window of his accommodation in Florence.



125

125

DAVID JACOBSEN

b. Copenhagen 1821, d. Florence 1871

Study from the compound at Vincennes, Paris. Unsigned. Stamped D. J. Oil on canvas. 24 x 32 cm.
Exhibited: Randers Kunstmuseum, "HJÆLP! Jeg er samler", 1994 no. 82, here dated 1859.

Literature: Jette Kjærboe, "David Jacobsen i Paris 1855-1869", in Kunstmuseets årsskrift 1977-80, described p. 97-98, reproduced p. 99.

The present painting is a study for the painting with the title (in Danish) "Scene from the compound at Vincennes" which was exhibited at Charlottenborg 1862 no. 299.

During his stay in Paris, Jacobsen painted several motifs with Zouaves and the so-called 'Turcos', Algerian soldiers who served as infantry in the French army. The painting here depicts in loose brushstrokes the military camp in the Bois de Vincennes on the outskirts of Paris. Here the Turcos regiment encamped in 1859 after the victory of the French army in the Battle of Solferino. The camp became a favorite excursion destination for Parisians who came to see the foreign soldiers, who were considered both heroes and exotic acquaintances.

Provenance: The niece of David Jacobsen, artist Fernanda Jacobsen-Nylund. Her son, ceramic artist Gunnar Nylund. The collection of Birte Inge Christensen and John Hunov.

DKK 20,000–25,000 / € 2,700–3,350



126

126
DAVID JACOBSEN

b. Copenhagen 1821, d. Florence 1871

A Zouave smoking a pipe. The compound at Vincennes, Paris. Signed David Jacobsen Paris. Oil on canvas. 29 x 23 cm.

Provenance: The collection of Birte Inge Christensen and John Hunov.

DKK 20,000–25,000 / € 2,700–3,350

128
DAVID JACOBSEN

b. Copenhagen 1821, d. Florence 1871

A visit to the poulterer. Signed and dated David Jacobsen Paris 1866. Oil on canvas laid on cardboard. 34 x 26 cm.

Provenance: Sold by the artist at his auction "Auktion over Studier og malerier af David Jacobsen" July 20 1866 no. 33, here with the title "Fransk Pige, kjøbende Kaniner" (French girl buying rabbits). Bruun Rasmussen auction 618, 1996 no. 542, reproduced p. 177. The collection of Birte Inge Christensen and John Hunov.

DKK 15,000–20,000 / € 2,000–2,700



128



127

127
DAVID JACOBSEN

b. Copenhagen 1821, d. Florence 1871

Interior with a young woman holding a tray with champagne bottles and glasses. Signed D. Jacobsen Paris. Oil on canvas. 33 x 25 cm.

Exhibited: Randers Kunstmuseum, "HJÆLP! Jeg er samler", 1994 no. 81.

Provenance: Bruun Rasmussen auction 541, 1990 no. 254, reproduced p. 144. The collection of Birte Inge Christensen and John Hunov.

DKK 30,000–40,000 / € 4,050–5,400

129
DAVID JACOBSEN

b. Copenhagen 1821, d. Florence 1871

Interior with a mother and child. Signed David Jacobsen Paris. Oil on canvas. 35 x 27 cm.

Exhibited: Randers Kunstmuseum, "HJÆLP! Jeg er samler", 1994 no. 80.

Provenance: Vita Jacobsen. Bruun Rasmussen auction 494, 1987 no. 747. The collection of Birte Inge Christensen and John Hunov.

DKK 10,000–12,000 / € 1,350–1,600



129



130

130 DAVID JACOBSEN

b. Copenhagen 1821, d. Florence 1871

"Italiensk Trattoria". Italian Trattoria. C. 1870. Unsigned. Oil on canvas laid on panel. 29 x 41.
Exhibited: Dansk Kunsthandel, "David Jacobsen Udstilling", 1918 no. 10. Randers Kunstmuseum, "HJÆLP! jeg er samler", 1994 no. 85.

Provenance: Auction of the artist's works, inherited in the family, at Dansk Kunsthandel 1918, no. 54. Director Hans Tobiesen, his auction Winkel & Magnussen 388, 1954 no. 26. Bruun Rasmussen auction 431, 1981 no. 282. The collection of Birte Inge Christensen and John Hunov. DKK 15,000–20,000 / € 2,000–2,700

131 DAVID JACOBSEN

b. Copenhagen 1821, d. Florence 1871

"Venedig ved nat". View from a street in Venice in moonlight. Unsigned. Stamped on the reverse D. J. Oil on canvas laid on panel. 17 x 15 cm.
Exhibited: Dansk Kunsthandel, "David Jacobsen Udstilling", 1918 no. 10. Randers Kunstmuseum, "HJÆLP! Jeg er samler", 1994 no. 83.

Provenance: Dansk Kunsthandel auction December 10 1918 no. 57. The niece of David Jacobsen, artist Fernanda Jacobsen-Nylund. Her son, ceramic artist Gunnar Nylund. The collection of Birte Inge Christensen and John Hunov. DKK 20,000–25,000 / € 2,700–3,350



131



132

132 DAVID JACOBSEN

b. Copenhagen 1821, d. Florence 1871

Interior with a young woman with a canary. Signed and dated David Jacobsen 45[?]. Oil on panel. 24 x 19 cm.
Provenance: Winkel & Magnussen auction 359, 1950 no. 93a. Bruun Rasmussen auction 1002, 2010 no. 680. The collection of Birte Inge Christensen and John Hunov. DKK 10,000–12,000 / € 1,350–1,600



133

133
VILHELM ROSENSTAND

b. Copenhagen 1838, d. s.p. 1915

A Zouave in uniform. Signed and dated Vilh. Rosenstand Paris 1881.
 Oil on canvas. 59.5 x 46 cm.

The Zouaves were an elite regiment of the French Army, serving between 1830 and 1962.
 DKK 20,000–30,000 / € 2,700–4,050



134

134
FLORENTINE SCHOOL, C. 1630

Portrait of a girl in a red dress with her little dog at her side.
 Unsigned. Oil on canvas. 127 x 95 cm.

DKK 20,000–30,000 / € 2,700–4,050

INDEX

A

Als, Peder	105, 106
Ancher, Helga	108, 109
Ancher, Michael	8
	19, 24, 25
	26, 63, 73
	74, 75, 78
Andersen, Max	86
Arnesen, Vilhelm	28

B

Baagøe, Carl	42
Bache, Otto	111
Blache, Christian	29, 31, 43
Blunck, Ditlev	54
Boucher, Francois, circle of	121
Brendekilde, H. A.	80
Brendstrup, Thorald	10, 14
Bucherer	524

C

Cairo, Francesco, attributed to	55
Cartier	426
	429, 430, 440
	441, 442, 443
Chanel	588
	589, 590, 591
Chantecler	491
Chopard	493
Cramer, Peter	57
Crivelli	510
Currado	511

D

Dahl, I. C.	124
Damiani	414, 527
De AMBROSI	484
Deniere et Fils	389
Drachmann, Holger	41
Dragsted, A.	481
Dutch school, 17th-18th century	4

E

Eckersberg, C. W.	3, 123
Exner, Julius	49

F

Fabris, Jacob	58
Fischer, Paul	46, 47, 48
Flemish school, 17th century	112, 119
Florentine school, c. 1630	134
Fope	495
French school, c. 1600	120
Fritz, Andreas	91
Frølich, Lorenz	45

G

Georges Moser	397
Gröger, F. C.	107
Gucci	424, 483
Guydamour, Edmé-Philibert	350

H

Halberstadt, A.	530
Hansen, Constantin	98
Hansen, Hans Nikolaj	94
Hansen, Peter	77, 102
Hardenberg, Torben	422
Henningsen, Erik	69
Holbeck, N. P., attributed to	97
Holm, Rasmus	61
Holsøe, Carl	32, 33
Hondecoeter, Melchior de, follower of	59

I

Italian school, 17th century	114
Italian school, 18th-19th century	9

J

Jacobsen, David	125, 126
	127, 128, 129
	130, 131, 132
Jensen, Georg	447, 448
Jensen, I. L.	87
Jerichau Baumann, Elisabeth	79, 117
Johansen, Viggo	72

K

Klarlund, Povl	444
----------------	-----

Kløve, Jytte	415
Kornbeck, Peter	88
Kratzenstein Stub, C. G.	115
Krog, Arnold	399
Krøyer, P. S.	27

L

la Cour, Janus	12, 13, 95
Lapponia	585
Larsen, Johannes	23
Lelarge, Jean-Baptiste	354
Lindgren, Johan	396
Locher, Carl	18, 100
Lundbye, Johan Thomas	1, 36
Lynggaard, Ole	411
	412, 413, 416
	449, 514, 515
	517, 526, 528
Løffler, Emma Augusta	85
Lønning, T. E., attributed to	68

M

Marstrand, Wilhelm	56
Melbye, Vilhelm	99
Michelsen, A.	496
Mundt, Emilie	101
Mønsted, Peder	34, 35, 37, 38

N

Nielsen, Evald	417, 418, 421
Nielsen, Lorenz	343, 344
Nordin, Lorentz	334
Normann, Emil Wilhelm	30

O

Okun, Edward	116
Oromalia	566
Ortmann, Mathias, attributed to	310

P

Pacht, Vilhelm	103
Painter unknown, 16th century	5
Paulsen, Julius	96
Pedersen, Viggo	40
Petzholdt, Fritz	20, 21, 22
Philipsen, Theodor	11, 64, 65, 66
Pomellato	505

INDEX

R

Rasmussen, Chr.	574
Richardt, Ferdinand	82
Ring, L. A.	15, 16, 104
Ring, Ole	60, 81
Roed, Jørgen	17, 67, 347
Rosenstand, Vilhelm	133
Rousseau, Théodore	89
Rubens, P. P., after	113
Rørvig, John	580

S

Schønheyder Møller, Valdemar	44
Shamballa	529
Simonsen, Niels	118
Slott-Møller, Agnes	6
Smith, L. A.	53
Solomon, Simeon	50, 122
Sonne, Jørgen	71
Stern, H.	525
Syberg, Fritz	51
Sørensen, C. F.	62

T

Teniers II, David, follower of	110
Tiffany & Co.	457
Tilman Riemenschneider, style of	303
Tourgueneff, Pierre Nicolas	365
Tuxen, Laurits	39, 52, 90, 92

V

Van Cleef & Arpels	488
--------------------	-----

W

Wegmann, Bertha	83, 84, 93
Wichmann, Peter	2
WIN	538

Z

Zahrtmann, Kristian	7, 70
Ziem, Félix F. G. Ph.	76

Å

Åkerblad, Johan	348
-----------------	-----





Asger Jorn: "Lächende Blümchen". 1965.
Oil on canvas.
Sold for: DKK 900,000



Christian Dotremont: "Une lumière qui fond sur la proie de l'ombre et puis comme neige". 1976.
Indian ink on Japan paper.
Sold for: DKK 380,000



Ejler Bille: Composition in green, Haute de Cagnes. 1947.
Oil on canvas.
Sold for: DKK 460,000



Egill Jacobsen: Mask. 1982.
Oil on canvas.
Sold for: DKK 220,000

CoBrA Art

in High Demand

Sell your art on the global auction market!

For more information, please contact us at +45 8818 1111
or modernart@bruun-rasmussen.dk



Sonja Ferlov Mancoba: "Krigeren"
(The Warrior), 1968.
Bronze. H. 27 cm.
Sold for: DKK 300,000



BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

Disse købsvilkår udgør Bruun Rasmussen Kunst-auktioner 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 forvisse sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.
- 3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK’s bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK’S ROLLE

- 4.1 Salget af en genstand formidles af BRK på vegne af sælger. BRK afhænder altid udbudte genstande til den højst mulige pris under budgivningen.
- 4.2 Udbudte genstande kan have en med sælger aftalt mindstepris, hvorunder den ikke kan sælges. Denne pris er fortrolig.
- 4.3 De traditionelle auktioner overværes af en af 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 før auktionens start.

LIVE BIDDING:

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

FORAUKTION:

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

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 I tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes ”købesummen”.
- 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På de traditionelle auktioner udgør salæret 25,6 % af hammerslaget + moms af salæret, i alt 32 %. For frimærker og mønter udgørsalæret 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 indløsningssselskaberne 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: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRITAGELSE, -BETALING OG -DEPONERING

- 10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.
- A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.
- B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfrigtagelse og i stedet betale dansk brugtmoms/fuldmoms.
- C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfrigtagelse og i stedet betale dansk brugtmoms/fuldmoms.
- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal momsen ikke deponeres. Se listen over godkendte speditorer på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves moranter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:
- A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.
- B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

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

13 FORSENDELSE

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

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "©" i kataloget. Følgende regler gør sig gældende:
- A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
- B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke 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. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

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

18 KLAGE, TVISTLØSNING OG LOVVALG

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

Jesper Bruun Rasmussen, auktionsholder

Rev. 08.22

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 25,6% of the hammer price + VAT of the fee, 32% 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: naevne-neshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Jesper Bruun Rasmussen, Auctioneer

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

ADDRESSES

BRUUN RASMUSSEN AUCTIONEERS

COPENHAGEN – BREDGADE

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

COPENHAGEN – SUNDKROGSGADE

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

GLOSTRUP

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

AARHUS

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

FYN

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

ONLINE AUCTIONS – SUPPORT

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

REPRESENTATIVES:

FRANCE & BELGIUM

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

SOUTHERN FRANCE & LUXEMBOURG

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

GERMANY

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

SPAIN

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

THAILAND

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

USA

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

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

CONTACT DIRECTLY

KONTAKT DIREKTE

HOVEDNUMMER / MAIN NUMBER

Bruun Rasmussen Auctioneers +45 8818 1111

ADMINISTRATION

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

KUNDESERVICE / CUSTOMER SERVICE

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

KOMMISSIONER / COMMISSIONS

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

BESTILLING AF KATALOGER / CATALOGUE REQUESTS
Kundeservice / Customer service +45 8818 1111

AUKTIONSRAÐGIVNING / AUCTION GUIDANCE
Franziska Kampmann +45 8818 1026
fka@bruun-rasmussen.dk

SHIPPING
shipping@bruun-rasmussen.dk +45 8818 1055

VURDERING OG INFORMATION / VALUATION AND INFORMATION

INDBOVURDERINGER / VALUATION AT YOUR HOME
David Utzon-Frank +45 8818 1221
duf@bruun-rasmussen.dk

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

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

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

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

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

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

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

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

MODERNE DESIGN / MODERN DESIGN
Peter Kjølgaard Jensen +45 8818 1191
pkj@bruun-rasmussen.dk

MODERNE KUNST / MODERN ART
Niels Raben +45 8818 1181
nr@bruun-rasmussen.dk

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

MODERNE SØLV / MODERN SILVER
Amalie Hansen +45 8818 1194
amh@bruun-rasmussen.dk

PORCELÆN, GLAS OG ASIATISK KUNST / CERAMICS, GLASS AND ASIAN ART
Ralph Lexner +45 8818 1161
rl@bruun-rasmussen.dk

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

RUSSISK KUNST / RUSSIAN ART
Martin Hans Borg +45 8818 1128
mhb@bruun-rasmussen.dk

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

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

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

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

ÆLDRE KUNST / FINE ART
Julie Arendse Voss +45 8818 1123
jav@bruun-rasmussen.dk

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

ÆLDRE MØBLER / FURNITURE
Anders Fredsted +45 8818 1142
afr@bruun-rasmussen.dk

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

ÆLDRE SØLV / SILVER
Heidi Schophuus Jensen +45 8818 1163
hsj@bruun-rasmussen.dk

COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information. Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

Commision bids can be submitted via website [bruun-rasmussen.dk](#) directly from the page with the item you want to submit a bid for.

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger. Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

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

INTERNET:

Kommisionsbud kan afgives på hjemmesiden [bruun-rasmussen.dk](#) direkte fra siden med den effekt, De ønsker at byde på.

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

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

For yderligere information, se “Købskonditioner”, §1.

TELEFONBUD:

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

For yderligere information, se “Købskonditioner” på [bruun-rasmussen.dk](#) under “Guide”.

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

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

AUKTION NR *AUCTION NO:* **909**

Navn *Name:* *

Adresse *Address:* *

Postnr./by *City:* *

Land *Country:* * Fax:

Tel: *

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

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

Adresse *Address:*

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

Tel: Kontaktperson *Contact:*

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

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

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

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

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

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

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

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

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

Fortsættes næste side *Please turn over* ☐



Ret til ændringer forbeholdes © 2022 Bruun Rasmussen Kunstauktioner
Foto: Bent Lange, Henrik Wichmann & Peter Madsen· Tryk: Cool Gray
Grafik og dtp: Jorge Figueiredo & Bettina Stefensen

AUKTION NR AUCTION NO: 909

Bruun Rasmussen

– bid from wherever you are!

Experience the atmosphere of the saleroom

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

Bid via Bruun Rasmussen Live

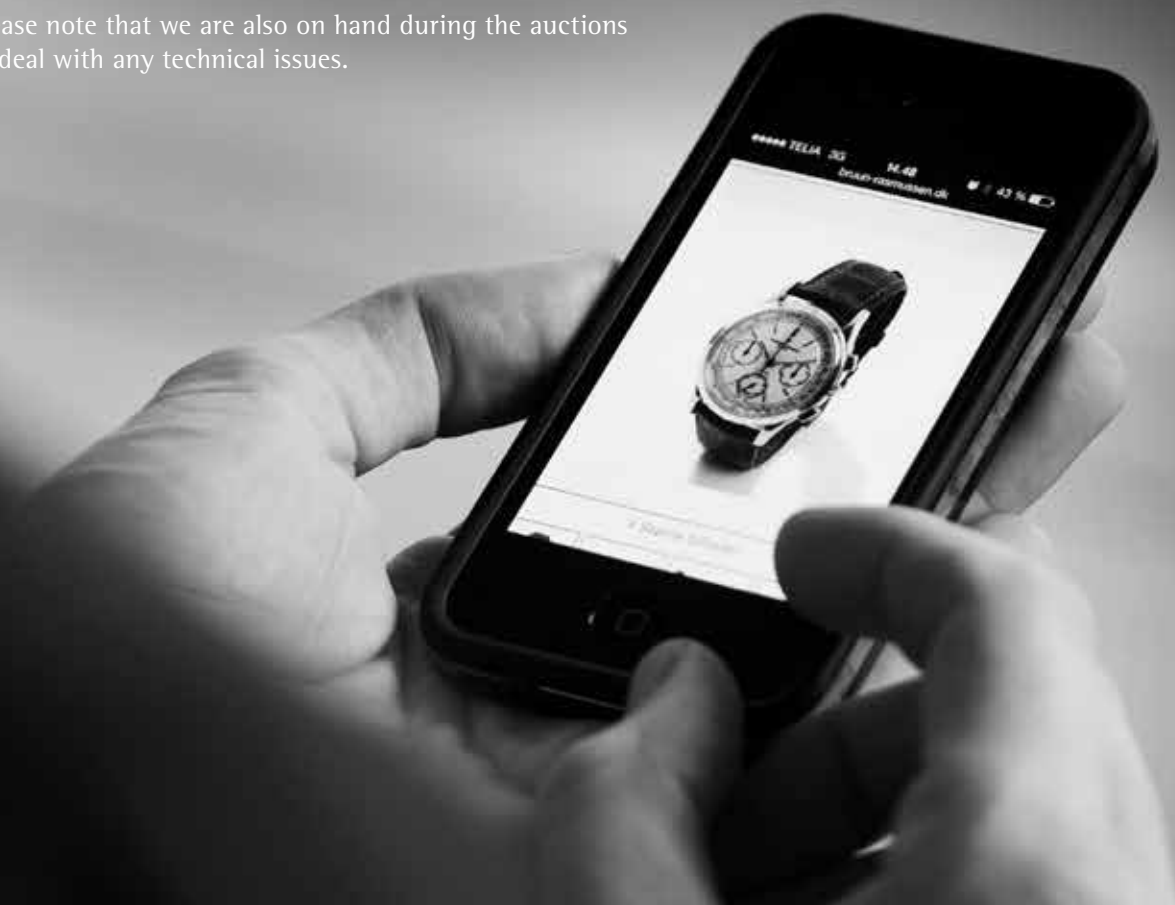
Shortly before the auction begins, you will be able to see the orange “Live” icon next to the auction in question at bruun-rasmussen.dk. Click on the icon to follow the auctioneer during the auction.

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

The bidding process

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

Technical assistance



ANTIQUES