

FINE ART + ANTIQUES



BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

MALERIER + ANTIKVITETER

Traditionel Auktion 911



AUKTION

29. november - 1. december 2022

EFTERSYN

Torsdag	24. november	3 pm - 6 pm
Fredag	25. november	11 am - 5 pm
Lørdag	26. november	11 am - 4 pm
Søndag	27. november	11 am - 4 pm
Mandag	28. november	11 am - 5 pm

eller efter aftale



BRUUN RASMUSSEN
KUNSTAUKTIONER

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AUKTIONSKALENDER

MALERIER OG ANTIKVITETER

Tirsdag	29. november		
	kl. 13	Asiatisk kunst	1 - 89
	kl. 16	Malerier og tegninger	90 - 199
Onsdag	30. november		
	kl. 14	Bøger fra Valdemars Slot	200 - 249
	kl. 15	Møbler, ure, sølv, bronzer, porcelæn og tæpper	250 - 387
Torsdag	1. december		
	kl. 16	Smykker og tasker	388 - 607

MODERNE KUNST OG DESIGN

Tirsdag	6. december		
	kl. 19	CoBrA	
Onsdag	7. december		
	kl. 16	Malerier og skulpturer Grafik	
	kl. 19	Armbåndsure	
Torsdag	8. december		
	kl. 16	Sølv og keramik Møbler, belysning og tæpper	

VIGTIG INFORMATION VEDR. BUDGIVNING!

Bonhams internationale kunder kan også byde med på Bruun Rasmussens aktuelle Traditionelle Auktion via Bonhams' hjemmeside: bonhams.com

SIDSTE FRIST FOR AFHENTNING: TIRSDAG DEN 20. DECEMBER

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest tirsdag den 20. december. I modsat fald bliver de transporteret til Bruun Rasmussens lager på Paul Bergsøes Vej 16 i Glostrup for købers regning og risiko, hvor de kan afhentes fra torsdag den 22. december. 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 911



AUCTION

29 November - 1 December 2022

PREVIEW

Thursday	24 November	3 pm - 6 pm
Friday	25 November	11 am - 5 pm
Saturday	26 November	11 am - 4 pm
Sunday	27 November	11 am - 4 pm
Monday	28 November	11 am - 5 pm

or by appointment



BRUUN RASMUSSEN
AUCTIONEERS

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DAYS OF SALE

FINE ART AND ANTIQUES

Tuesday	29 November		
	1 pm	Asian art	1 - 89
	4 pm	Paintings and drawings	90 - 199
Wednesday	30 November		
	2 pm	Books from Valdemar's Castle	200 - 249
	3 pm	Furniture, clocks, silver, bronzes, porcelain and carpets	250 - 387
Thursday	1 December		
	4 pm	Jewellery and handbags	388 - 607

MODERN ART AND DESIGN

Tuesday	6 December		
	7 pm	CoBrA	
Wednesday	7 December		
	4 pm	Modern paintings and sculptures Prints	
	7 pm	Wristwatches	
Thursday	8 December		
	4 pm	Silver and ceramics Furniture, lamps and carpets	

IMPORTANT INFORMATION ABOUT BIDDING AT THE AUCTION

Bonhams international customers can also bid at Bruun Rasmussen's current Live Auction via Bonhams' website: bonhams.com

DEADLINE FOR CLAIMING ITEMS: TUESDAY 20 DECEMBER

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Bredgade 33 by Tuesday 20 December at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here they can be picked up from Thursday 22 December. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

En dansk symbolist, en kvindelig barokkunstner og rokokomøbler fra Bidstrup Gods

Bruun Rasmussen har nu været en del af Bonhams i mere end et halvt år. Det betyder, at vi samarbejder tæt med kunsteksperter fra internationale auktionshuse, deler viden og erfaringer og markedsfører kunstgenstandene fra vores auktioner de steder i verden, hvor det giver bedst mening til fordel for vores kunder. Det har på alle måder været givende, og i auktionshuset ser vi frem til den fortsatte rejse sammen med Bonhams' globale netværk.

På årets sidste auktion i Bredgade indleder vi vanen tro med at se tilbage i tiden. Med kunstneren G.F. Clement og to af hans værker af museums kvalitet fra begyndelsen af 1890'erne får vi indblik i en dansk kunstner, der på flere planer foregreb modernismens strømninger. Clement var en del af kredsen omkring Paul Gauguin og tilsluttede sig de franske nabiers stiliserede og symbolske billedsprog, der var et radikalt opgør med den dominerende naturalisme på den europæiske kunstscene. Nabierne kredsede om den katolske tro og så sig selv som en slags moderne profeter, hvilket afspejler sig i deres mange religiøse motiver – således også i Clements udbudte åbenbaringsbillede "Den Hellige Frans Vision", der var kunstnerens debut på Charlottenborg og netop har været vist på Ordrupgaards udstilling "Gauguin og hans venner" (kat.nr. 106 og 118).

Vi har gennem de seneste år haft fokus på kvindelige kunstnere, fordi historien om kvindernes kår i en mandsdomineret kunstverden og den manglende optagelse i den gængse kunsthistorie er vigtig at fortælle. På auktionen præsenterer vi blandt andet et sjældent selvportræt af Bertha Wegmann, kvindeskildringer af Elisabeth Jerichau Baumann og flere hilsner fra Anna Anchers Skagen. Højdepunktet blandt kvinderne er imidlertid et nyopdaget værk af den italienske barokkunstner Elisabetta Sirani, der allerede som 17-årig levede et liv som professionel kunstner og åbnede en af Europas første kunsthøjskoler for kvinder. Med sikker og ekspressiv hånd har hun i auktionens portræt skildret adelsdamen Ortensia Leoni Cordini (fx kat.nr. 122, 124 og 123).

Håndkolorerede fabeldyr, klædedragter i kobberstik og historiske bogbind med samtidige inskriptioner. Vi skyder nu salget af det store bibliotek fra Valdemars Slot i gang. Bøgerne blev primært samlet i 1700-tallet af Carl Juel – barnebarn af søhelten Niels Juel, der overtog det smukke slot på Tåsinge i 1678. En af de mest spektakulære bøger er "Theatrum Cometicum" fra 1666-68 af den polske astronom Stanislaw Lubienticum. Værket er illustreret med håndkolorerede kobberstik og indeholder detaljerede beretninger om kometer nævnt i Bibelen – tillige med en nyere komete, som forfatteren personligt havde observeret (kat.nr. 234). Salget af slottets bibliotek fortsætter i 2023.

Fra Bidstrup Gods i Østjylland kommer et interiør med prægtige danske rokokomøbler, der har været ejet af den driftige storkøbmand og godsejer Gerhard de Lichtenberg. Han købte godset i 1748, og møblerne har siden været en del af stedets indretning. Højdepunktet er et stort chatol af nøddetræ og forgyldt træ, der bærer det Lichtenbergske våbenskjold og bag sine døre gemmer på miniatureportrætter af ejeren og hans hustru. Chatollet blev lavet på bestilling af godsejeren, og undersøgelser fra Nationalmuseet i 1951 peger på, at det blev udført af tidens mest anerkendte københavnske snedkermester Mathias Ortmann. Hos Bruun Rasmussen har vi aldrig tidligere set et møbel af den kaliber, og det fremstår som noget af det bedst bevarede fra den danske rokoko. Vurderingen for chatollet lyder på 1,5-2 mio.kr., men det udbudte interiør består også af et sæt på fire ens rokokokommoder og fire store og fire mindre venetianske glasspejle (kat.nr. 280-284).

Vi bliver ved de prominente provenienser med en række kostbare smykker, der har været ejet af medlemmer af det danske kongehus. Det gælder først og fremmest Prinsesse Thyras safirdiadem, som



hun antageligvis fik til sin 18-års fødselsdag i 1898 af sine forældre, den senere Kong Frederik VIII og Dronning Lovisa af Danmark. Auktionens andre kongelige smykker tæller blandt andet Dronning Alexandrines art deco smaragd- og diamantarmbånd og Dronning Louises sørgemedaljoner med fx en hårløk fra den afdøde Storfyrst Nikolaj Alexandrovich af Rusland, der aldrig nåede at blive gift med hendes datter Prinsesse Dagmar (kat.nr. 445, 444 og 450).

Juletiden nærmer sig, og hvis den rette gave skal findes til at lægge under træet, er et bud i den helt eksklusive ende en ring med den fineste hvide smaragdslebne diamant på 5.58 ct. eller et par Belle Epoque-ørestikker med cushion-cut diamanter på 8.20 ct. Apropos julen – borddækningen til denne højtid er afgørende for mange, og til formålet kan vi byde på et stort Flora Danica-middagsservice på 38 dele, vinglas fra Nøstetangen i Norge og imponerende stager, lågkrus og andet sølv til bordet (fx kat.nr. 423, 407 og 322).


Jesper Bruun Rasmussen

A Danish Symbolist, a Female Baroque Artist and Rococo Furniture from the Bidstrup Estate

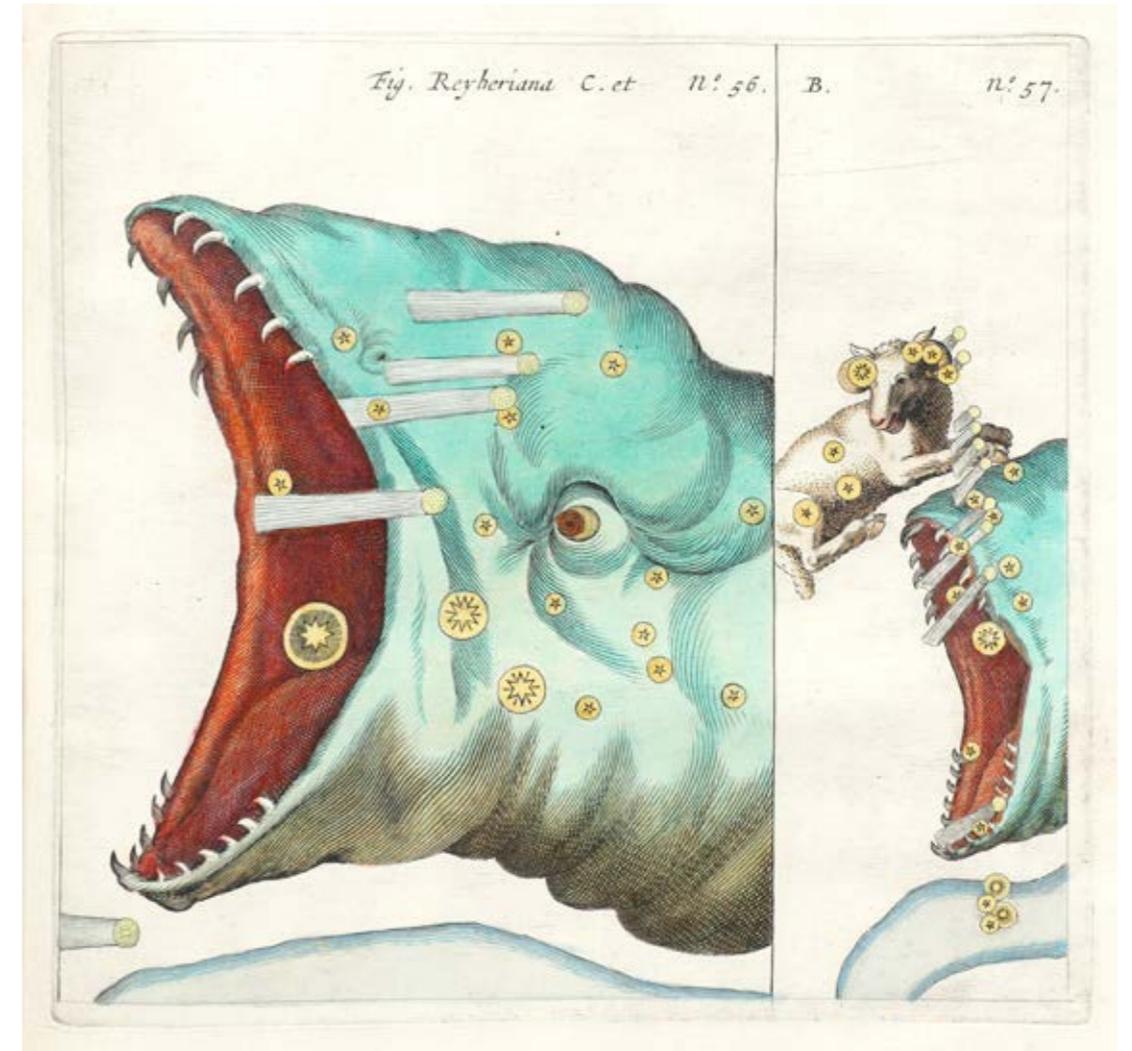
Bruun Rasmussen has now been part of Bonhams for more than six months. This means that we work closely with specialists from different international auction houses, share knowledge and experience and promote the art objects from our auctions in the places around the world where it makes the most sense for the benefit of our customers. It has been a rewarding period in every sense of the word, and at the auction house we look forward to continuing the journey together with Bonhams' global network.

At the final Live Auction of the year in Copenhagen, we begin by looking back in time. The artist Gad Frederik Clement and two of his museum-worthy works from the early 1890s provide us with an insight into the Danish artist who anticipated the trends of Modernism on several levels. Clement was part of the circle around Paul Gauguin and joined the stylized and symbolic idiom of the French "Les Nabis", which was a radical confrontation with the dominant Naturalism of the European art scene. The Nabis were oriented towards the Catholic faith and saw themselves as a kind of modern prophets, which is reflected in their many religious motifs – which can also be seen in Clement's offered revelation painting "Den Hellige Frans Vision" (The Vision of Saint Francis). The work was the artist's debut at Charlottenborg and has just been part of Ordrupgaard's exhibition "Gauguin and His Friends" (cat. no. 106 and 118).

In recent years, we have focused on female artists, because the story of women's plight in a male-dominated art world and the lack of inclusion in mainstream art history is important to tell. At the auction we present, among other works of art, a rare self-portrait by Bertha Wegmann, portraits of women by Elisabeth Jerichau Baumann and several greetings from Anna Ancher's Skagen. The highlight among the women, however, is a newly discovered work by the Italian Baroque artist Elisabetta Sirani, who already at the age of 17 lived life as a professional artist and opened one of Europe's first art schools for women. With a confident and expressive hand, she has depicted the noblewoman Ortensia Leoni Cordini in the portrait up for auction (e.g. cat. no. 122, 124 and 123).

Hand-coloured mythical creatures, costumes in copper engravings and historical book bindings with contemporary inscriptions. We are now launching the sale of the large library from Valdemar's Castle. The books were primarily collected during the 18th century by Carl Juel – grandson of the naval hero Niels Juel, who took over the beautiful castle on Tåsinge in 1678. One of the most spectacular books is the "Theatrum Cometicum" from 1666–68 by the Polish astronomer Stanislaw Lubienticum. The work is illustrated with hand-coloured copperplate engravings and contains detailed accounts of comets mentioned in the Bible – as well as a more recent comet that the author had personally observed (cat. no. 234). The sale of the castle's library continues in 2023.

From the Bidstrup Estate in East Jutland comes an interior with magnificent Danish Rococo furniture that was owned by the enterprising merchant and landowner Gerhard de Lichtenberg. He bought the estate in 1748, and the furniture has since been part of the interior of the place. The highlight is a large walnut and giltwood cabinet bureau, which bears the Lichtenberg coat of arms and behind its doors sit miniature portraits of the owner and his wife. The cabinet bureau was made to order by the landowner, and research conducted at the National Museum of Denmark in 1951 indicates that it was made by the most renowned Copenhagen cabinetmaker of the time, Mathias Ortmann. At Bruun Rasmussen, we have never seen a piece of furniture of this calibre before, and it appears to be some of the best preserved from the Danish Rococo. The estimate for the cabinet bureau is DKK 1.5-2 million, but the offered interior also consists of a set of four identical Rococo chests of drawers and four large and four smaller Venetian glass mirrors (cat. no. 280-284).



We stay with the prominent provenances with a number of precious pieces of jewellery that have been owned by members of the Danish royal house. This includes not least Princess Thyra's Sapphire Tiara, which she probably received on her 18th birthday in 1898 from her parents, the later King Frederik VIII and Queen Lovisa of Denmark. The auction's other royal jewellery includes Queen Alexandra's Art Deco emerald and diamond bracelet and Queen Louise's mourning medallions with, for example, a lock of hair from the late Grand Duke Nicholas Alexandrovich of Russia, who never got to marry the Queen's daughter Princess Dagmar (cat. no. 445, 444 and 450).

Christmas is fast approaching, and if you need to find the right gift to put under the tree, a suggestion at the very exclusive end of the scale might be a ring with the finest white emerald-cut diamond of 5.58 ct. or a pair of Belle Epoque ear pendants with cushion-cut diamonds of 8.20 ct. Speaking of Christmas – the table setting for this holiday is crucial for many, and for this purpose we can offer a large Flora Danica dinner set of 38 pieces, wine glasses from Nøstetangen in Norway and impressive candlesticks, tankards and other silverware for the table (e.g. cat. no. 423, 407 and 322)


Jesper Bruun Rasmussen

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Åbningsforedrag & talk

Bredgade 33, København

Åbningsforedrag: Torsdag 24. november kl. 16.30

Museumsdirektør Jacob Thage fra Museum Jorn fortæller om CoBrA-bevægelsen som et internationalt kunstnerfællesskab.

Gallery Talk: Søndag 27. november kl. 12

Chefeksport Martin Hans Borg fra Bruun Rasmussen fortæller historien om Prinsesse Thyra af Danmarks safirdiadem og andre kongelige smykker fra auktionen.

Alle er velkomne!

Opening Presentation and Talk

Bredgade 33, Copenhagen

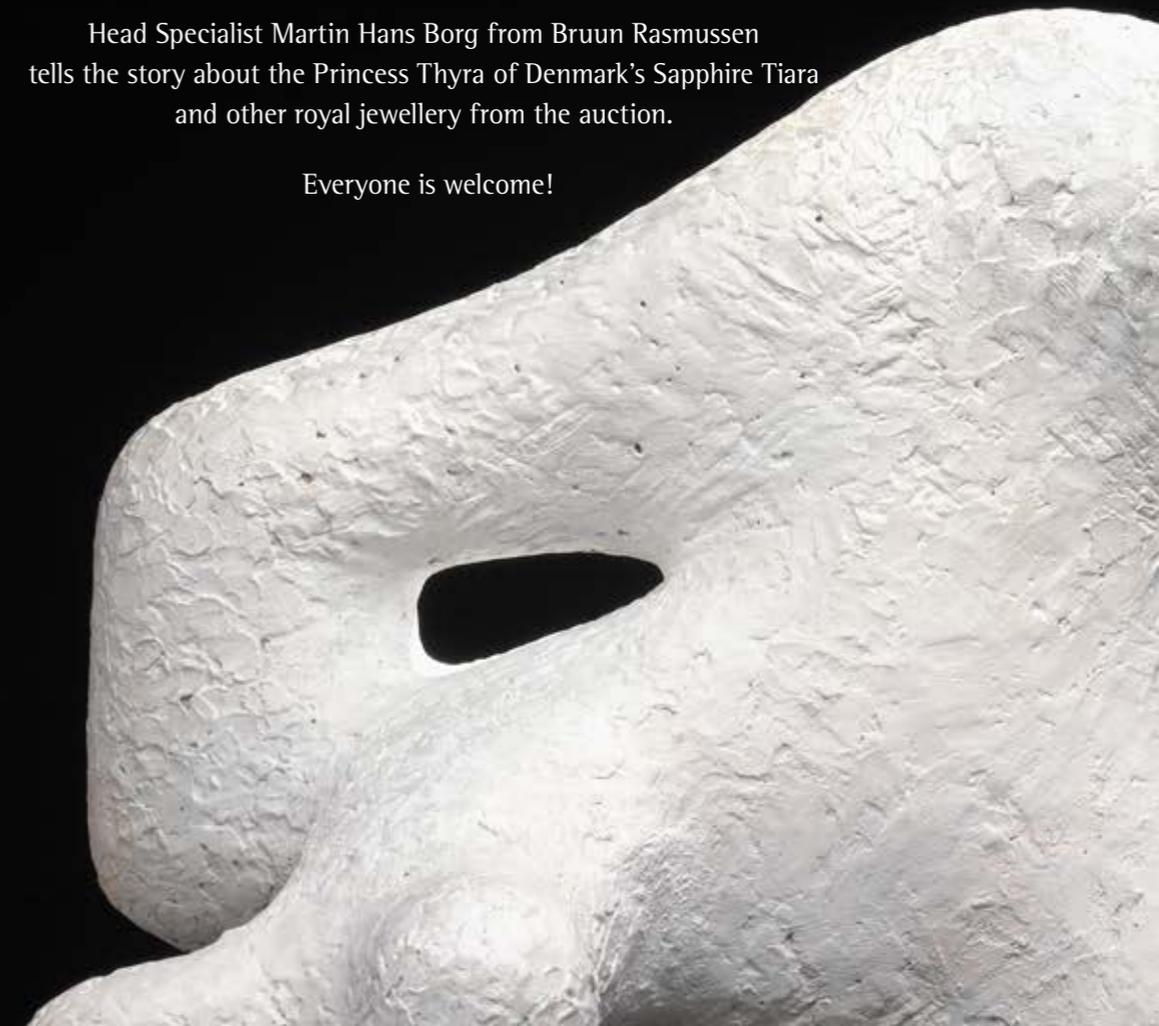
Opening Presentation: Thursday 24 November at 4.30 pm

Museum Director Jacob Thage from Museum Jorn gives a presentation on the CoBrA movement as an international fellowship of art.

Gallery Talk: Sunday 27 November at 12noon

Head Specialist Martin Hans Borg from Bruun Rasmussen tells the story about the Princess Thyra of Denmark's Sapphire Tiara and other royal jewellery from the auction.

Everyone is welcome!



PAINTINGS AND DRAWINGS

Tuesday 29 November 4 pm

Lot 90 - 199



J. M. W. Turner 1920

90

I. P. MØLLER

b. Faaborg 1783, d. Copenhagen 1854

View towards the manor Frydendal (today Torbenfeld(t)) near Holbæk. Before 1850.
Unsigned. Oil on canvas. 74 x 93 cm.

Torbenfeld(t) Manor is located in Frydendal parish in Holbæk municipality.

Marsk (Constable) Evert Moltke is mentioned as one of the first owners in 1377. After an exchange of real estate in 1668, the manor came into the possession of King Frederik III (1609-1670) and changed its name to first Frydensborg and then to Frydendal, the name the manor held until 1907.

Through time, the house had many well-known owners, e.g. the landowner Mogens Gøye (c. 1470-1544), later King Frederik III (1609-1670), who handed over the farm to his son Prince Jørgen/George (1653-1708), who later married the English Queen Anne (1665-1714). In the period 1765-1770, Frydendal belonged to the wealthy General War Commissioner Stephen Hansen, who began a necessary renovation. The van Deurs family took over and sold it in 1873 to the Treschow family, who has owned the manor ever since. Extensive restorations were carried out and the manor was once again called Torbenfeld.

Torbenfeld is a very picturesque manor house located in a fine landscape and has therefore been used in the following films:

Komtessen paa Steenholt (1939), (The Countess of Steenholt).

Arvingen (1954), (The Heir).

Kampen om Næsbygaard (1964), (The Battle of Næsbygaard).

Næsbygaards arving (1965), (Næsbygaard's Heir).

Krybskytterne paa Næsbygaard (1966), (The Poachers at Næsbygaard).

Provenance: Swedish private collection. Danish private collection.

DKK 50,000-60,000 / € 6,700-8,050



90





91

91
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with the artist's wife sitting on a sofa reading the newspaper. Signed C. Holsøe. Oil on canvas. 59 x 51 cm.

DKK 60,000–80,000 / € 8,050–11,000



92

92
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

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

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

Exhibited: Charlottenborg 1866 no. 312.

Provenance: Mrs. Kroll (1866).

Janus la Cour visited Italy for the first time in the years 1865 to 1867, and in his letters home, he has described how he often went for long walks in the vicinity of Rome - often to the Alban Hills - where this painting is from. DKK 150,000–200,000 / € 20,000–27,000

93

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

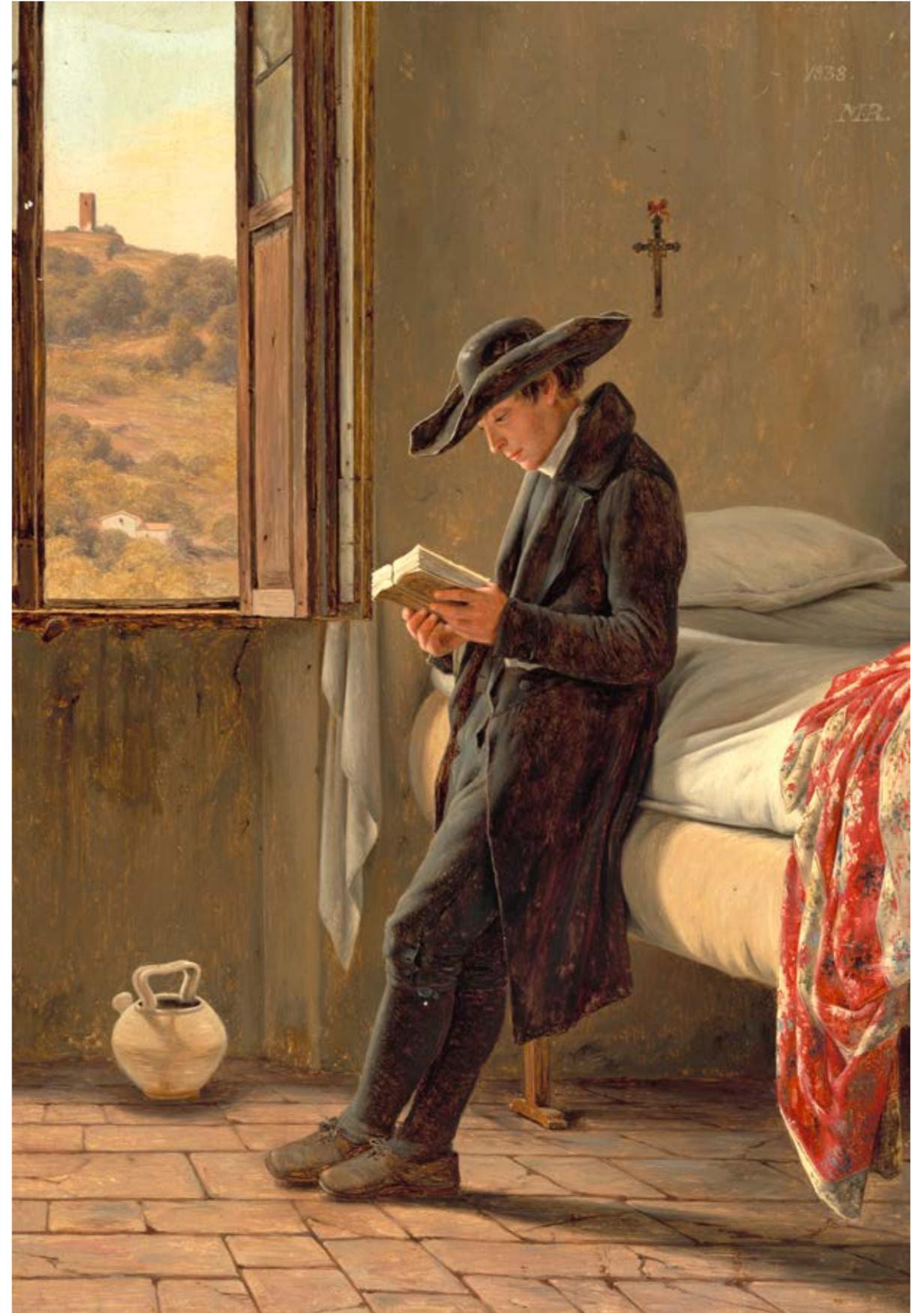
“Den læsende abate”. Young Clergyman Reading. Signed and dated M. R. 1838.
Oil on canvas. 39 x 27 cm.

Thorvaldsens Museum, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M. 153. A repetition of “Den læsende abate” from Subiaco 1836 (no. M. 139 in the catalogue).

Provenance: Private Danish collection.

“Den læsende Abate” (Young Clergyman Reading) is one of Rørbye’s most famous and well-known works, and he made several versions of it. There is, for example, a version from 1842 at the Glyptotek in Copenhagen. These young clergymen were a popular motif for the Danish Golden Age painters. Among others, Ernst Meyer (1797–1861) and Albert Kückler (1803–1886) painted them and very often had a more ironical approach in their representation. Here, Martinus Rørbye depicts a young man absorbed in reading in a sympathetic way and with empathy. The hat and coat are characteristic for the clergymen, and in the painting Rørbye has used the wide-brimmed hat as an important part of the composition; together with the folds of the duvet and the slanted position of the legs, the hat helps to create some dynamic diagonal lines in contrast to the painting’s dominantly calm, vertical lines evoked by the open window, the hanging pieces of clothing, the clergyman’s coat, and the cross on the wall.

DKK 400,000–600,000 / € 54,000–80,500



93



94

94

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Klitlandskab ved Skagens gamle kirke. Gråvejr. Til højre i forgrunden en hund".
Landscape with dunes at Skagen's old church. To the right in the foreground a dog.
Signed and dated S.K. 8 Septbr 93. Oil on canvas. 43 x 60 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 533.

Krøyer's dog Rap appears in several of Krøyer's paintings. One of the probably best known is "Sommeraften. Marie Krøyer og hunden Rap på Skagen Sønderstrand" (Summer evening. Marie Krøyer and the dog Rap on Skagen Sønderstrand), Art Museums of Skagen (deposit from Ny Carlsberg Glyptotek).

Provenance: P. S. Krøyer's estate auction 1910 no. 143, sold for DKK 660 to cand.phil. Emil Bang. DKK 400,000–500,000 / € 54,000–67,000



95

95
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Rainy day on Vesterbrogade with the artist's wife Musse with books in her hand walking with a friend carrying an umbrella. In the background Axelborg and Frihedsstøtten (The Liberty Memorial). Signed Paul Fischer. Oil on canvas. 57 x 75 cm.

Exhibited: Øregaard Museum, "Paul Fischer på Øregaard Museum", September 2003-January 2004 no. 50 with the title "Axelborg". Øregaard Museum, "Paul Fischers København og vores", January 2008-March 2008. No catalogue.

Frihedsstøtten (The Liberty Memorial) is a monument commemorating the end of serfdom (Stavnsbåndet) in 1788, erected 1792-1797.

Axelborg is a building complex in Copenhagen, which, among other things, houses the headquarters of Landbrug & Fødevarer (Agriculture & Food) and DLG or Dansk Landbrugs Grovareselskab (Danish agricultural heavy goods company).

Literature: Jane Sandberg, "Ingen kan tjene alle til takke", 2005, p. 24.

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



96

96
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A clearing at a forest lake. The sun shines through the trees.
Signed and dated P. Mønsted 1902. 64 x 103 cm.

DKK 200,000–250,000 / € 27,000–33,500



97

97
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A winter landscape. The low-hanging sun shines through the trees.
Signed and dated P. Mønsted 1916. Oil on canvas. 101 x 71 cm.

DKK 100,000–125,000 / € 13,500–17,000



98

98
JULIUS EXNER

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

"Et bondegilde på Hedeboegnen". A farmers' feast at the Hedebo county. Unsigned. Oil on canvas. 93 x 136 cm.

The present painting is Julius Exner's later repetition by the painter's own hand after his work at the National Gallery of Denmark, dated 1855 (Inv. No. KMS737). Hedeboegnen or simply Heden denotes the triangular area between Copenhagen, Roskilde and Køge.

Julius Exner's paintings showing the Danish country life were very popular. This is the reason why he later painted repetitions of earlier works, presumably after wishes by his clients.

DKK 60,000–75,000 / € 8,050–10,000



99

99

L. A. RING

b. Ring 1854, d. Roskilde 1933

“Henad aften ved Terracina. Udsigt over havet til bjergene mod syd. Kvinder og børn på vejen bære vand fra kilden”. Towards evening at Terracina, Italy. View of the sea towards the mountains to the south. Women and children on the road carrying water from the fountain. Signed and dated L. A. Ring Terracina September 1894. Oil on canvas. 61 × 96 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1910, no. 305.

Exhibited: Charlottenborg 1895 no. 507 (supplement). Kunstforeningen, “Arbejder af L. A. Ring”, 1924 no. 99.

Literature: Peter Hertz, “L. A. Ring 1854–1933”, 1934, reproduced p. 281 and mentioned p. 282 (in Danish): “Shortly before leaving Siena Ring had begun plein air painting again in the two small sketches from the outskirts of the town, and this work in the open air Ring continues in a series of depictions from the beach at Terracina, of which the largest and most important is the evening painting from the road along the sea with women and children carrying water, a typical Italian motif.”

Provenance: Auction, “Fortegnelse over malerier og keramiske arbejder af L. A. Ring, hvilke bortsælges ved Auktion”, 1896 no. 21, here listed with the title “Vandbærersker, Terracina” (Water carrying women, Terracina). Paul Hagemann (1910, 1924). Bruun Rasmussen auction 330, 1975 no. 353, ill. p. 37. Bruun Rasmussen auction 873, 2017 no. 39, ill. p. 59.

Terracina is located in the Latina province c. 56 km south of Rome.

DKK 100,000–150,000 / € 13,500–20,000



100
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Græsk skrivende dreng". A Greek boy writing. Signed and dated M. Rørbye 1838. Oil on canvas. 50 x 61 cm. Damborg frame with label.

Thorvaldsen's Museum, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. 151.

Exhibited: Charlottenborg 1839 no. 44, purchased by Kunstforeningen for their lottery and won by Harbourmaster Muus.

Provenance: Purchased by Kunstforeningen (The Danish Art Society), here disposed of in lottery and won by harbourmaster Laurits Fog Muus (1795-1856). Auction, Malerisalen, Studenterforeningen January 27th 1920, no. 86, ill.

Sheltered from the wind and away from "the tourists", the little boy in the typical Greek clothing has settled in next to the ruins of a column on the Acropolis. At his feet lie a pencil case and a sleeping dog. He is busy writing. In the background the Piræus peninsula can be seen, and to the left at the back of the Mouseion mound is the monumental burial site for the Syrian prince Philoppos. C.W. Eckersberg (1783-1853) had strongly recommended and praised Rome to his student Rørbye, but the city did not live up to Rørbye's expectations, and he found no inspiration there. Everywhere he came across motifs that others had already painted, and he wrote the following about modern Rome in his diary on 25 October 1834 (in Danish): "I can't exactly say that the sight of Rome has completely satisfied me. I had imagined everything far more magnificent..." The worn paths of his predecessors did not interest him. The desire to paint only really came to him when he arrived in Greece, where the dazzling light of the country and the interplay between the remnants of ancient temples and the contemporary Greeks helped him find the inspiration to paint. This interplay between antiquity and contemporary times comes across nicely in "A Greek Boy Writing".

Going to Greece was truly something new and proved a ground-breaking difference. Until 1832, the country had been closed to Europeans. But by the time of Rørbye's visit, the country had become independent and was open to foreigners after 11 years of fighting against Turkish supremacy. In total, four versions of the young Greek writer are known: two watercolours and two paintings. Rørbye writes about the present painting (in Danish): "In October 1838 I painted a repetition of the listed painting with the writing Greek boy in the same size only with a change in the clothing". In this version, the young man's jacket is blue.

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



100



101

101
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

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

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

Provenance: Bruun Rasmussen Vejle auction 110, 2007 no. 110, ill. p. 57.

DKK 150,000–200,000 / € 20,000–27,000



102

102
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Portrait of the actress Anna Larssen, later married Bjørner (1875–1955) with an impressive hat. Signed and dated M. A. 7-6-07. Oil on canvas laid on panel. 46 x 36 cm.

P. S. Krøyer also painted a portrait of Anna Larssen the same year. That one located in the collection of Teatermuseet i Hofteatret (The Theatre Museum at The Court Theatre).

Anna Larssen was a renowned Danish actress who was employed at the Dagmar Theatre in the years 1885–09 and at the Folketeatret 1895–99. In 1909, she stopped working as an actress and instead dedicated her life to the Pentecostal movement as a preacher.

DKK 25,000–30,000 / € 3,350–4,050

103

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

Study of a cow. Signed with monogram and dated Vognserup 30 Aug 1844 Fuglen. Oil on cardboard. 21 x 26 cm.

'Fuglen' (The Bird) is the name of the cow.

The present work is a study for "To køer på åben mark" (Two Cows in an Open Field) at the National Gallery of Denmark (Inv. No. KMS8567).

Karl Madsen, *A Catalogue Raisonné of the Works of J. Th. Lundbye*, 1949, no. 176.

Exhibited: *Kunstforeningen, "Arbejder af Johan Thomas Lundbye"*, 1893 no. 101.

Provenance: Councillor Honoratius Lundbye (1821-1888), the middle brother of Johan Thomas Lundbye. R. Rasmussen. Merchant J. D. C. Hornemann. Author Magdalene Thoresen. Chamberlain R. Krag (1893). MA (econ) C. G. R. Fenger. Bruun Rasmussen auction 485, 1986 no. 101, ill. p. 57.

In the summer of 1844, Lundbye was strongly affected by Margrethe Bauditz's rejection of his marriage proposal in early June of the same year. After the failed courtship, he left Copenhagen for a period of time, and among other places he stayed at Vognserup Manor, where he spent a few weeks in the company of the art historian Niels Lauritz Høyen (1798-1870).

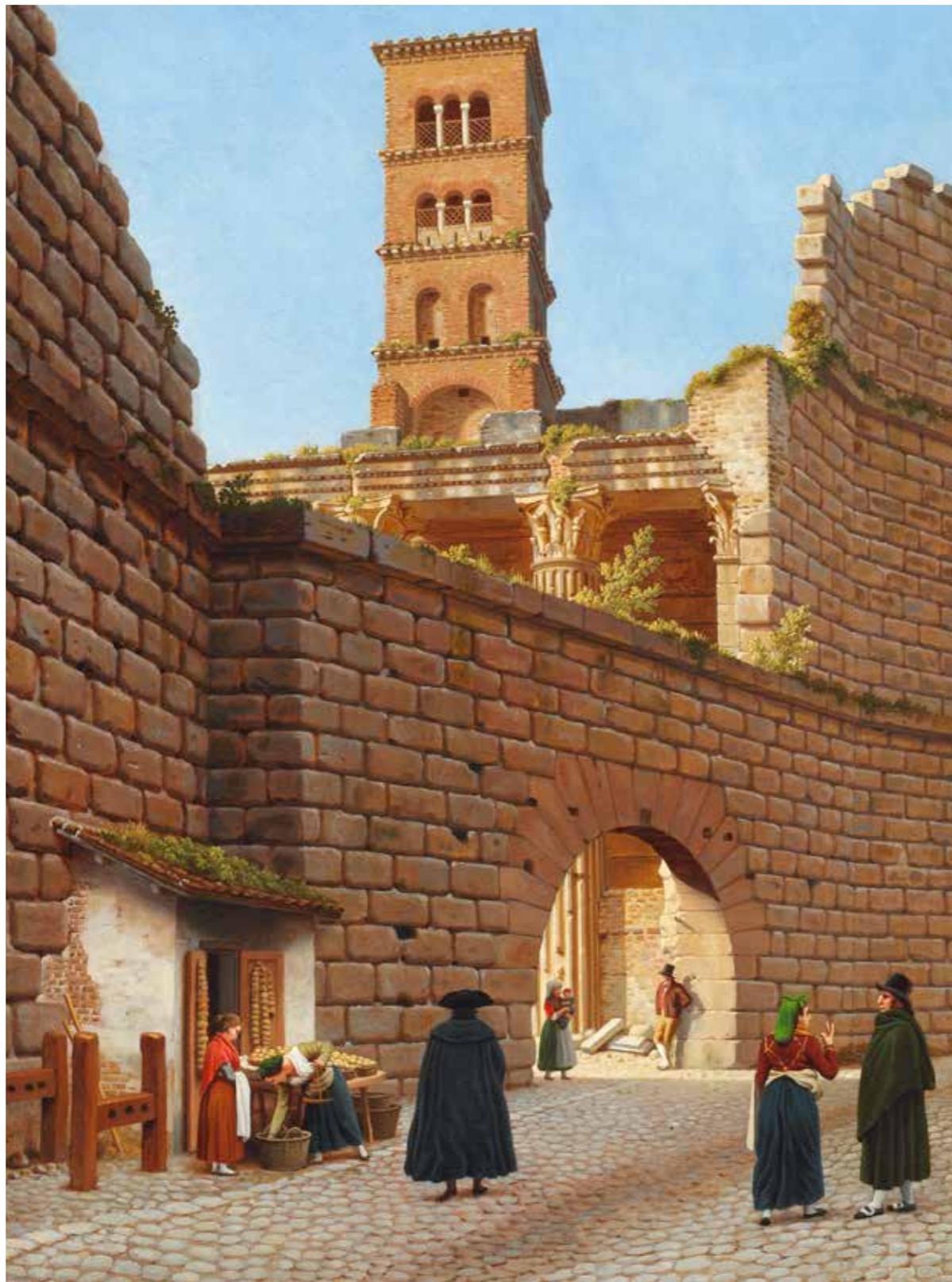
During the summer, Lundbye created many studies of cows. In his journal, he contemplates the process of painting from nature, the character of the study, N. L. Høyen's opinion on this, and the joy associated with becoming confident in one's craft and gaining a true understanding of nature.

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

And on 28 August 1844 - two days before Lundbye makes the present study - he writes (in Danish): "Do I have reason to be happy? And what might the reason be? Yes, because I have come to know the cow far better than before. 'Is that so much' others might say, and I might myself tend to agree with them, but it is more than it seems at first glance because it means that I have left the childish way of studying behind, or rather, I have learned to study. Thus, subtleties have emerged for me that I never imagined possible; peace and order have settled in my mind regarding my work as well as a greater degree of satisfaction." (Johan Thomas Lundbye's travel journals "Kilder til Dansk Kunsthistorie" (ktdk.dk), (Primary Sources in Danish Art History) by MA and PhD in art history Jesper Svenningsen and published by the The New Carlsberg Foundation).
DKK 80,000-100,000 / € 11,000-13,500



103



103-A

103-A

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Prospekt af Mars Vainqueur, d.v.s Nervas Forum i Rom". Forum of Nerva, Rome. 1814. Unsigned. Oil on canvas. 43 x 33.5 cm.

Philip Weilbach, a Catalogue Raisonné of the Works of C. W. Eckersberg p. 223 under "Prospekter fra Rom og Omegn, malede 1813-1816" entitled "Ruinerne af Nervas Forum" (The Ruins of Nerva's Forum).

Emil Hannover, a Catalogue Raisonné of the Works of C. W. Eckersberg no. 141 entitled "Prospekt af Mars Vainqueur, d.v.s Nervas Forum i Rom".

Exhibited: Kunstforeningen, "Fortegnelse over en Samling Malerier, Tegninger og Kobbere", 1828 no. 159. Here described as follows (in Danish): "The great wall of heavy peperin blocks, which occupies the largest part of the painting, once formed the surrounding wall of Nerva's Forum. The marble columns, over which the bell tower stands, are believed to have belonged to the temple that Trajan had constructed in honour of Nerva."

Kunstforeningen, "Udstillingen af C. W. Eckersbergs Malerier", 1895 cat. no. 82.

Statens Museum for Kunst, "Eckersberg - En smuk løgn" (The National Gallery of Denmark, "Eckersberg - A Beautiful Lie"), 2016, no. 29 reproduced p. 160 and 204. Here entitled "Muren omkring Augustus' Forum med Mars Ultor-templet og kirken Basilios campanile i Rom". (The wall around Augustus' Forum with the Mars Ultor Temple and the Campanile of the Church of Basilio in Rome.)

15 January 1814 C. W. Eckersberg writes in his diary (in Danish): "Finished the view of Mars Vainqueur."

Mars Vainqueur means "The Victorious Mars". The location is also called Mars Ultor and colloquially Forum of Nerva.

Literature: Knud Voss, "Guldalderens malerkunst. Dansk arkitekturmaleri 1800-1850", 1968, p. 136 and reproduced fig. 34 p. 139. Knud Voss mentions that Constantin Hansen deals with the same location. Presumably, he learned of the place through Eckersberg. Hansen focuses on the ruins of the pillars with the Corinthian capitals, whereas Eckersberg accentuates the large wall that almost hides the pillars.

Torsten Gunnarsson, "Friluftsmåleri före friluftsmaleriet. Oljestudien i nordiskt landskapsmåleri 1800-1850", in Acta Universitatis Upsaliensis Ars Suetica 12, 1989 p. 76ff. Here the author mentions that Piranesi had painted the same site before Eckersberg, however, Piranesi did so from a different point of view, and the framing of the subject was also different. A contemporary of Eckersberg, the French painter Francois Marius Granet (1775-1849), also found the place interesting and made a drawing of the motif.

Provenance: Sold 19 January 1825 to Prince Christian, later Christian VIII (together with the painting "A view of San Lorenzo fuori le Mura", today at the Hirschsprung Collection in Copenhagen). Merchant Benny M. Goldschmidt. Mrs Alma Goldschmidt, her estate sale: Winkel & Magnussen 257, 1940 no. 10, reproduced p. 14. DKK 1,500,000-2,000,000 / € 200,000-270,000



104

104

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Summer landscape with cattle and a herdsman on the fields. Double signed with monogram and dated 1847. Oil on canvas. 50 x 67 cm.

Provenance: Given as a gift to the artist's godchild, Marie Winther, a descendant of the painter I. P. Møller (1783-1854). Thence by descent until today. DKK 60,000-80,000 / € 8,050-11,000



105

105

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

View from a fishing village at Limfjorden with boats pulled ashore. C. 1830. Unsigned. Inscribed on the stretcher M. Rørbye. Oil on canvas. 24 x 34 cm.

Exhibited: Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 30 with the title "Strandstudie" (Beach study).

Provenance: Winkel & Magnussens Kunsthandel (1905). Auction in Den Frie Udstilling December 14, 1915 no. 40, ill. p. 10.

Rørbye traveled to Jutland five times in his life. The first time was in 1830, where his destination was Norway, but the two-month long journey through Jutland took him through the cities Aarhus, Randers, Viborg, and Thisted among other places. The longest stay of the trip was in Thisted with his family, and to get here, he traveled from Nykøbing Mors and crossed the Limfjord to get to Vilsund. In May 1833, Rørbye traveled to Frederikshavn to visit his brother. On the same trip he also visited Skagen and was probably the first artist ever to set foot there. He was diligent in collecting studies of the landscape and local population on his travels to Jutland, and he was particularly interested in the life and work of the fishermen on the beaches, which he experienced at both the Limfjord and in Skagen. With great care he depicted the fishermen's clothing, tools and headgear.

For drawings by Martinus Rørbye from Norway and Jutland see cat. no. 194, 198 and 199.

DKK 150,000-200,000 / € 20,000-27,000

106

G. F. CLEMENT

b. Frederiksberg 1867, d. Copenhagen 1933

"Dekoratív billede. Den Hellige Frans' Vision med de Tre Hvide Jomfruer". Decorative picture. The Vision of Saint Francis with the Three White Virgins. 1892. Signed F. Clement. Pastel on paper laid on canvas. 161 x 110 cm.

Exhibited: Den Frie Udstilling 1893 no. 6. Randers Kunstmuseum, "HJÆLP! Jeg er samler", 1994 no. 699. The National Gallery of Denmark, "Sjælebilleder. Symbolismen i dansk og europæisk maleri 1870-1910", 2000, cat. no. 77, ill. p. 135. Nationalmuseum, Stockholm, "Impressionismen och Norden: det sene 1800-talets franska avantgardekonst och konsten i Norden 1870-1920", 2002-2003, cat. no. 36, ill. p. 184. Ordrupgaard, "Gauguin og hans venner", 2022, cat. no. 91, mentioned p. 160 and ill. p. 161.

Literature: Henrik Wivel, "Ny Dansk Kunsthistorie", vol. 5: "Symbolisme og impressionisme", 1994, mentioned and ill. p. 47. Peter Nørgaard Larsen, "Skønhedens profeter", p. 115-145 in "Sjælebilleder. Symbolismen i dansk og europæisk maleri 1870-1910", 2000, mentioned p. 135-136, p. 138, p. 191 and p. 306, ill. p. 135. "Impressionismen og Norden. Fransk avantgarde i det sene 1800-tal og konsten i Norden 1870-1920", The National Gallery of Denmark, 2003, mentioned and ill. p. 184.

Provenance: Royal chapel musician Frits Bendix (1893). The collection of Birte Inge Christensen and John Hunov.

In 1893, Clement makes his debut at Den Frie with this highly original work from his relatively short period as a 'Nabi'. It is at the same exhibition that Vincent van Gogh (1853-1890) exhibits 29 works and Paul Gauguin (1848-1903) 50 works. An exhibition which ends up being ground-breaking for the development of Danish Modernism.

In 1888, the French artist group Les Nabis was established in Paris. The inspiration for the group and its forerunner was Paul Gauguin, who a few years earlier had moved away from Paris and out to Brittany in Western France, where he settled in Pont-Aven, among other places. Here he believed he would find something more primitive, wild and authentic, which could inspire him to create a new artistic idiom in clear opposition to Naturalism. Gauguin called this new artistic idiom Synthetism. "For the Nabis, art eventually became the only place where God's existence could be experienced and recognized. The medium was Synthetism, or Suggestive Decoration, as Gauguin described the efforts of the Nabis. Swirling arabesques, decorative lines and strong colours unite into harmonious, organic external forms that reflect the inner wealth and a deep religious feeling." (Peter Nørgaard Larsen in "Sjælebilleder" p. 115).

Les Nabis followed Gauguin to Brittany in the late 1880s and further developed his ideas and artistic idiom, inspired by Catholicism as expressed through the piety of the local inhabitants, the idioms of the Late Medieval Period and Early Renaissance, Japanese woodcuts and the literature and poetry of Symbolism. They saw themselves as deeply religious and visionary – hence the name 'Les Nabis' – the prophets.



106



Mogens Ballin (1871-1914) was the first Danish Nabi. He was in Paris in 1891, where he attended Gauguin's farewell party before he left on his first trip to Tahiti – Ballin was actually one of the artists who accompanied Gauguin all the way to the train.

That same summer, Gad F. Clement travelled to Brittany together with Mogens Ballin to find inspiration with the French Nabis – it was on this trip that Clement painted "Et Gårdinteriør, Bretagne" (A Court Interior, Brittany), see cat. no. 118, and it is here in the early 90s that Clement developed his synthesizing idiom. Clement became the mouthpiece of the Danish Nabis, and his and Mogens Ballin's joint studio became the gathering place for the movement in Denmark.

"The main piece from these years, and the painting that helped give the artist a clear profile at the debut exhibition in 1893, "Decorative Image, The Vision of St. Francis with the Three White Virgins", shows how Clement was not only the oratorical herald of the Nabis' art but was also able to artistically summarize and condense the movement's formalistic principles and thematic core motifs." (Peter Nørgaard Larsen in "Sjælebilleder" pp. 135-136).

The reason for Paul Gauguin's great artistic influence on several Danish artists should also be seen in the light of the fact that he married the Danish woman Mette Gad (1850-1920) in 1873, and that he lived in Denmark for six months in 1884. Mette Gad had a large collection of his works and other French art, which she put on display and sold at the 1893 exhibition at Den Frie, among other places. Through her large network of French and Danish artists, Mette Gad became very important to the Danish Nabis, for instance, she gave Mogens Ballin a letter of introduction to Paul Gauguin when he travelled to Paris for the first time in 1889.

It is thus no coincidence that Clement debuts with a major work within Danish Syntheticism at the same exhibition where van Gogh and Gauguin have works on display.

In the year 1900, Les Nabis held their last exhibition in Paris. The group's strong affiliation with Catholicism meant that it developed over time into a personal religious crusade of a few people, "which probably contributed to several lesser inspired artists such as Ludvig Find and Gad F. Clement quickly seeking out other more down-to-earth approaches to art and ended up where many French Synthetist artists had also oriented themselves, namely towards late Impressionist interior and portrait painting, as it is known from Pierre Bonnard and Edouard Vuillard." (Peter Nørgaard Larsen in "Sjælebilleder" p. 130) But here in the early 1890s, Clement was something as rare as a full-blown Danish Nabi.

The National Gallery of Denmark has a slightly later executed oil painting with almost the same motif (Inv. No. KMS8574). DKK 800,000–1,000,000 / € 110,000–135,000



107

107
I. L. JENSEN

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

Still life with a basket of grapes, blackberries and peaches placed on a sill with roses and dahlias. Signed I. L. Jensen. Oil on panel. 46 x 51 cm. DKK 100,000–150,000 / € 13,500–20,000



108

108
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A musician surrounded by children. Summer day in Skagen. Study. C. 1916. Unsigned. Oil on panel. 39 x 52 cm.

Authenticated by the artist's daughter Helga Ancher on the reverse (in Danish): "I hereby certify that this painting was painted by my father Michael Ancher. Helga Ancher."

The present painting is a study for a larger painting (78.5 x 111 cm), which was sold at Bruun Rasmussen Vejle auction 115, 2008 no. 35, ill. p. 28.

Exhibited: Kunstforeningen, "Michael Ancher 1849–1949", 1949 no. 69.

Provenance: Helga Ancher (1949). Kunsthallen August 1992 no. 3.

In the present painting, the inspiration from his wife Anna Ancher can be seen. With her colourful and light-filled paintings she has been characterized as one of the first modern colourists in Denmark. Here, Michael Ancher has composed a multitude of colours with loose brushstrokes in both the group of children, who gather around the fiddler, and in the sunlit dune landscape in the background. The motif tells of the idyllic coexistence between the fishermen and summer visitors – here the children of the poorer fishermen and the richer summer visitors gather to enjoy the cheerful music. A little away from the group stands a woman with a hat and in light, bright summer clothes, which is so often used as a motif in the Skagen painter's art. Here, she is placed on the sideline, but as an adult she stands outside the children's classless community.

DKK 40,000–50,000 / € 5,400–6,700



109

109
LAURITS TUXEN

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

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

It's plausible that the picnic is taking place in a corner of the Tuxen family's lush garden in Skagen.

DKK 60,000–80,000 / € 8,050–11,000



110

**110
FREDERIK STORCH**

b. Kerteminde 1805, d. Copenhagen 1883

”Thor drager paa Eventyr med Asaloke, Roska og Tjalfe”. Thor going in search of adventures with Asaloke, Roska and Tjalfe. Signed F. L. Storch. Oil on cardboard. 40 x 49 cm.

Study for a larger composition exhibited at Charlottenborg in 1870 no. 251 and sold at Bruun Rasmussen Vejle auction 105, 2006 no. 1, ill. p. 6.

The slightly frightened expression on the children's faces suggests that the motif is taken from the story of Thor's visit to Midgard, where he and Loki spend the night with a poor peasant family. In gratitude, Thor slaughters the two goats Tanngrisnir and Tanngrjóstr for dinner. But his anger is aroused when he the day after heals the goats but finds one of them lame. It is revealed that the boy Tjalfe had broken a bone during the meal and sucked out the marrow. As punishment, he and his sister Røskva are handed over to Thor as servants and go with him and Loki on a journey to the castle of the jötnar king Utgardsloki.

Provenance: By descent in the family of the artist.

DKK 20,000–30,000 / € 2,700–4,050



111

**111
MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

Portrait of a young woman from Skagen dressed in a white dress and holding a pincenez in her hand. Signed Michael Ancher. Oil on canvas. 102 x 90 cm.

DKK 60,000–80,000 / € 8,050–11,000



111-A
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"En Torvedag i Wiborg". A market scene in Viborg. Signed with monogram and dated 1831. Oil on canvas laid on canvas. 41 x 28 cm.

Thorvaldsens Museum, A Catalogue Raisonné of the Works of Martinus Rørbye no. 55, reproduced p. 180.

Exhibited: Charlottenborg 1831 no. 59. An etching was made after the painting, which was distributed among the members of Kunstforeningen (the Art Association).

Literature: Georg Nygaard, "Maleren Martinus Rørbyes Rejsedagbog 1830", Cph. 1930, reproduced p. 30 and mentioned pp. 28-29 with a longer description of Rørbye's visit to Viborg, where he was staying between 11 and 14 June. He visited friends, the Cathedral and experienced a day at the market (in Danish): "I went to a market day in Viborg today, where the most important goods are, besides food, heath peat (lyngtørv), wooden shoes and blackpots (jydepotter)".

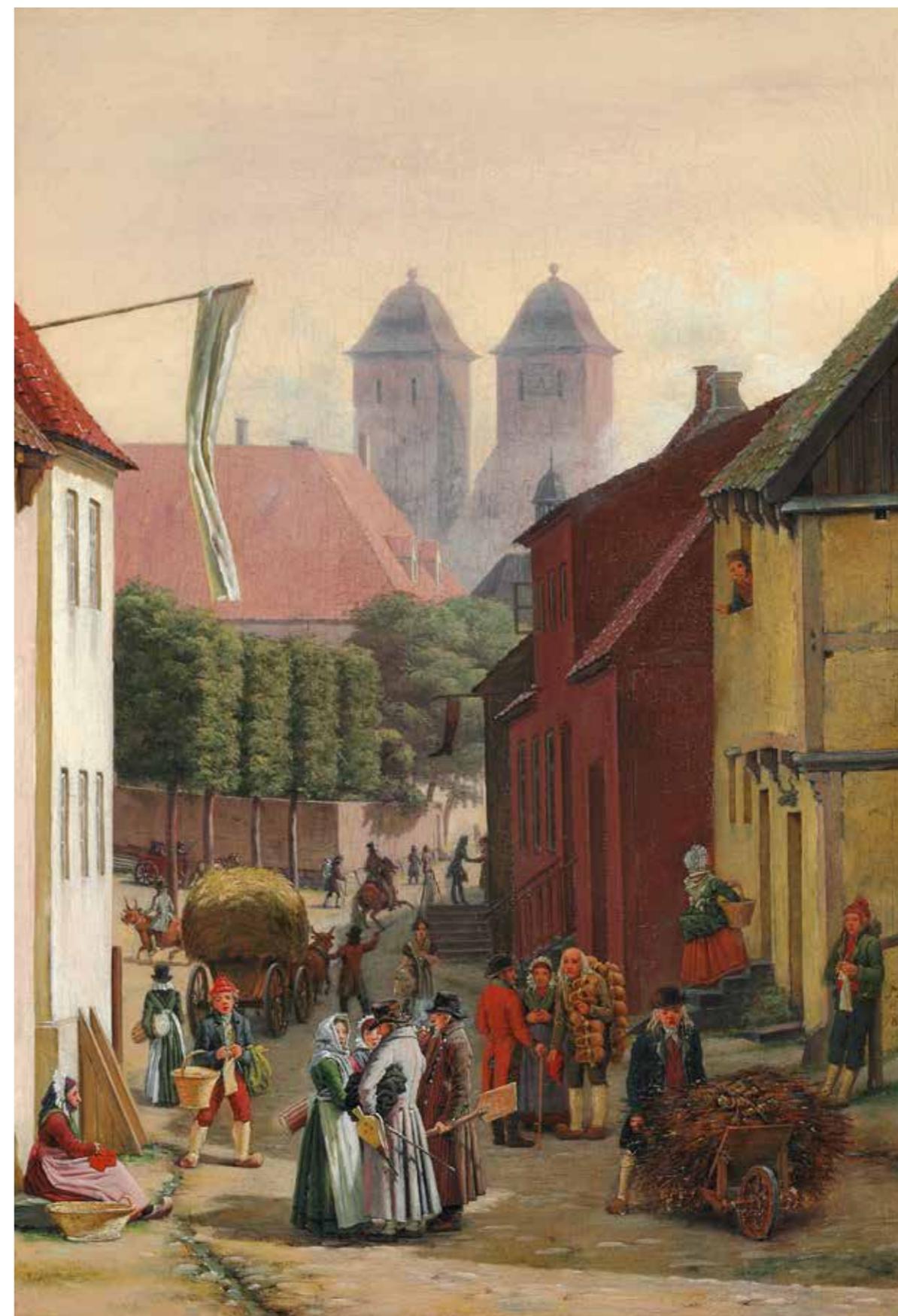
Reproduced: Små Kunstbøger no. 22 p. 21.

Provenance: The painting was disposed of by lottery and won by Major Cathala. Wine merchant Sandberg. 1871 sold to Councillor of State Broberg. Councillor Carl Reisz, his widow Mrs Reisz (1905).

Rørbye made a watercolour in his sketchbook during his stay in Viborg, which forms the basis for the oil painting. That one reproduced p. 29 in the travel journal. In addition, he made several sketches of public life, which he observed in the bustle of the various marketplaces he visited.

The Danish National Museum and the National Gallery of Denmark each own a study for this painting. Both reproduced in the exhibition catalogue "Martinus Rørbye. Det nære og det fjerne", 2014 p. 95.

DKK 1,000,000-1,200,000 / € 135,000-160,000



111-A



112

112

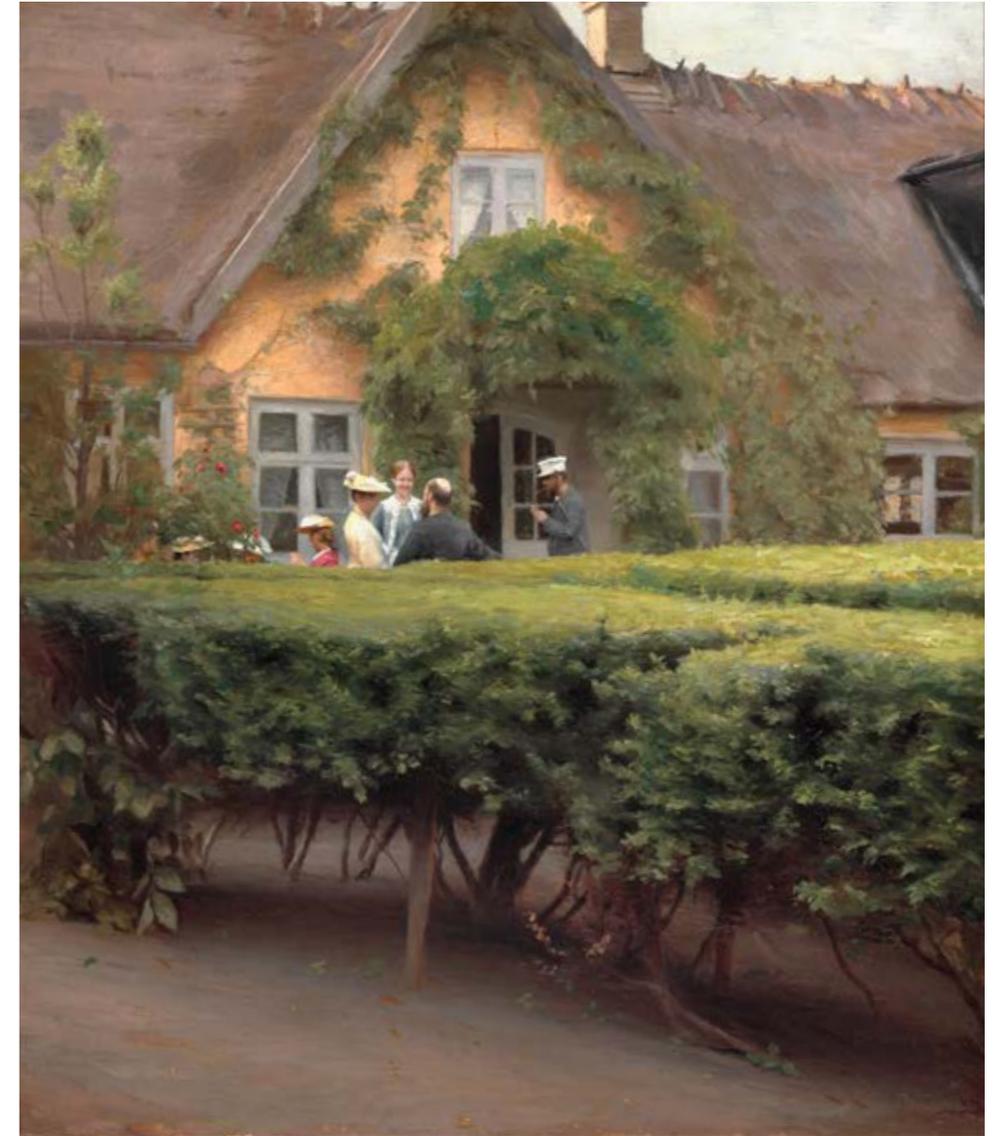
L. A. RING

b. Ring 1854, d. Roskilde 1933

"Gamle pile ved fjorden. Kun stammerne ses og en lille flig af fjorden til højre i billedet. Jordbunden er dækket af stærkt grønt enggræs og skråner op i en bakke mod venstre." Old willows by the fjord. Only the trunks are visible and a small part of the fjord to the right in the picture. The soil is covered with strong green meadow grass and slopes up into a hill to the left. Signed and dated L. A. Ring 1921. Oil on canvas. 40 x 53 cm. *H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1922, no. 814.*

Provenance: Director Carl Levysohn (1922). Thence by descent until today.

DKK 60,000–80,000 / € 8,050–11,000



113

113

PETER ILSTED

b. Saksøbing 1861, d. Copenhagen 1933

"Hornbæk Krohave". The garden at Hornbæk Inn. The painters Peter Tom-Petersen (1861–1926) and Peter Ilsted with their families outside Hornbæk Inn. 1892. Signed Peter Ilsted. Oil on canvas. 61 x 53 cm.

Exhibited: Charlottenborg 1893 no. 197. Winkel & Magnussen, "Malerier og Studier af P. Ilsted", 1904 no. 36.

Provenance: Bruun Rasmussen Vejle auction 52, 1997 no. 793, ill. p. 101.

On May 5 1892, Peter Ilsted married Peter Tom-Petersen's sister, Ingeborg Lovisa Petersen (1869–1945). In the present painting from the same year, Ilsted has painted himself and his artist colleague and brother-in-law with their wives in front of Hornbæk Inn, which had been a favorite meeting place for artists since the 1870s.

DKK 150,000–200,000 / € 20,000–27,000

VILHELM HAMMERSHØI

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

Portrait of the painter Carl Holsøe (1863-1935). 1901. Study for "Fem Portrætter" (The Thiel Gallery, Stockholm). Unsigned. Oil on canvas. 44 x 37 cm.

Alfred Bramsen, A Catalogue Raisonné of the Works of Vilhelm Hammershøi "Vilhelm Hammershøi. Kunstneren og hans værk", 1918, no. 222 with the following title and the description (in Danish):

"Portrait head. The painter Carl Holsøe 37 years old. Natural size. En face. Study for "Five Portraits". The head is thrown back because he is half lying with his legs on a chair", reproduced.

Susanne Meyer-Abich, A Catalogue Raisonné of the Works of Vilhelm Hammershøi in "Vilhelm Hammershøi: Das Malerische Werk", 1995, no. 211.

Exhibited: Galleri Eduard Schulte, "Vilhelm Hammershøi", Berlin 1905 no. 39 (the exhibition continued to Cologne and Hamburg).

Galerie E. J. van Wisseling & Co., "Vilhelm Hammershøi", London 1907 no. 10.

Den Frie Udstilling 1908 no. 73 or 74.

Baltiska Utställningen, Malmø 1914 no. 2360.

Kunstforeningen, "Fortegnelse over arbejder af Vilhelm Hammershøi", 1916, 2. afd., no. 14.

Liljevalch, Stockholm, "Nyare Dansk Konst", 1919 no. 442. Ordrupgaard, "Vilhelm Hammershøi - en retrospektiv udstilling", 1981 no. 79, reproduced p. 103.

Wildenstein, New York and The Philips Collection, Washington, "Hammershøi. Painter of Stillness and Light", 1983 no. 52, reproduced p. 65.

Literature: Alfred Bramsen, "Weltkunst. Der Dänische Maler Vilhelm Hammershøi", in "Zeitschrift für bildende Kunst", Jahrg. 16, Leipzig 1905, p. 180.

Poul Vad, "Hammershøi. Værk og Liv", 1988, mentioned and reproduced p. 221.

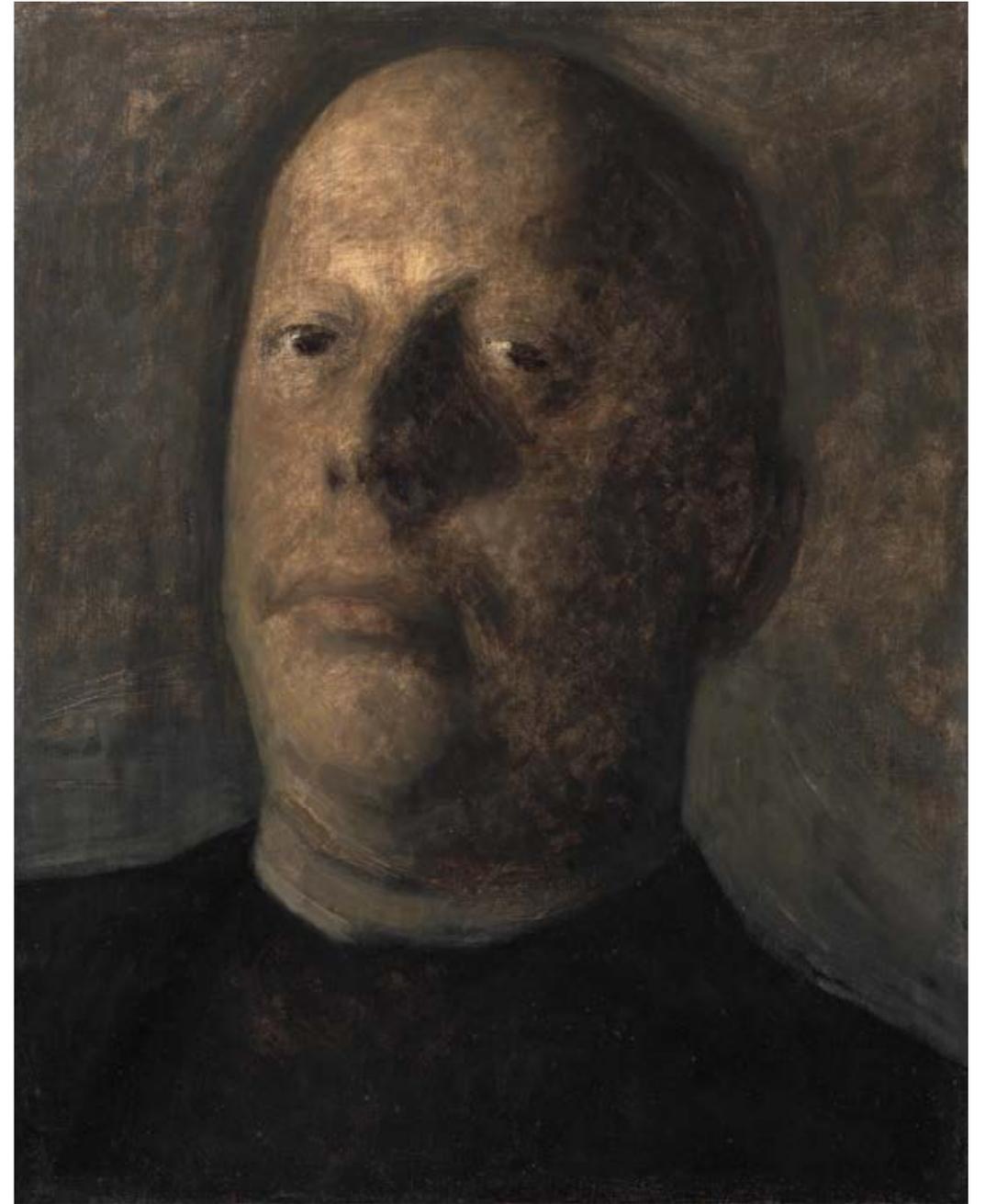
Provenance: Alfred Bramsen. His daughter, the violinist Karen Falck and her husband Museum Director Gustav Falck. The collection of Karen Falck, Bruun Rasmussen auction 267, 1971 no. 9. Here acquired by the present owner's family.

The final version of the painting "Five portraits" from 1901-1902 is one of Vilhelm Hammershøi's most famous works and at the same time his largest and most

monumental piece - measuring 190 x 340 cm. It depicts five important people in Hammershøi's circle of friends: the architect and ornamental artist Thorvald Bindsbøll (1846-1908), his brother Svend Hammershøi (1873-1948), the art historian Karl Madsen (1855-1938), the painter Jens Ferdinand Willumsen (1863-1958) and on the far right the painter Carl Holsøe. They are all sitting around a table. It is a very monumental, dark and mysterious group portrait with references to art history such as the Dutch group portraits from the 17th century and to various older depictions of "The Last Supper".

Carl Holsøe was Hammershøi's close friend, fellow student and painter colleague. Their friendship was established while they both studied under Peder Severin Krøyer (1851-1909) at Kunstnernes Frie Studieskoler (The Free School of Study for Artists) during the 1880s. Holsøe was greatly inspired by Hammershøi and also painted interiors - often with women who had their backs turned to the viewer. When Hammershøi died in 1916, Carl Holsøe was one of several close friends and artists who were chosen as pallbearers at Hammershøi's funeral.

The present portrait is most likely one of the last studies for "Five Portraits" since Holsøe's appearance here is very similar to the one he has in the final painting. The right side of his face is brightly lit, and the other side is almost shrouded in darkness - an example of the lighting magic of the finished painting, as Vad describes it, where two tall candles on the table illuminate Holsøe's face from the right side. The slightly offset tilt of the portrait might have seemed a little strange if it were just a plain symmetrical "en face" portrait, but here it makes perfect sense when one knows that it is a man sitting, almost provocatively informal, reclined in his chair with his hands in his pockets and his legs placed on a chair so that his feet stretch out directly towards the viewer. This testifies to the complex composition of the final painting, which Vad, among other things, characterizes as follows: "The figures do not fall into place within the static harmony of the symmetry, which is also not replaced by any rule concerning the central perspective. In front of the parallel-plane wall - underlined by Willumsen's frontality - a table and figures are arranged according to a kind of inverted perspective: the space opens wide in front of the viewer as a projection of divergent lines. First and foremost,



114

illustrated by Holsøe's reclined body on the right side of the painting and by the table's edge" (p. 223). A magical use of light and an asymmetry is thus also present in this portrait of Hammershøi's close friend and colleague, Carl Holsøe.

The present work is thus not just a study, but a small work of art in itself. A portrait, in which Hammershøi has depicted his good friend up close, with his characteristic bald head, double chin, full lips and a firm gaze towards the viewer, the way only Hammershøi can do it with his greyscale palette, small quick brushstrokes, the slightly asymmetric composition and not least his use of the light.

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

115

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Vej i Roskilde. I baggrunden Roskilde Domkirke". A road in Roskilde. In the background Roskilde Cathedral. Signed and dated L. A. Ring 1928. Oil on canvas. 45 x 38 cm.

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

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

DKK 100,000–150,000 / € 13,500–20,000



115

116

CAMILLE PISSARRO

b. Charlotte Amalie, St. Thomas 1830, d. Paris 1903

Landscape with Figures. Unsigned. Pencil and watercolour on paper. Sheet size 23.3 x 32.7 cm. Unframed.

Provenance: Collection of painter Anton Melbye (1818-1875). Collection of Director Hans Tobiesen, his estate auction Winkel & Magnussen 382 part I, 1953 no. 652. Kunsthallen auction 1976, here acquired by present owner.

Enclosed is a letter of authentication from Joachim Pissarro, Ph. D., The Catalogue Raisonné of Drawings by Camille Pissarro Project. The letter states the following:

"Camille Pissarro was born on the Caribbean island of St. Thomas in 1830 and spent his childhood on the island until leaving to be educated in France from 1842-1847. Pissarro returned to St Thomas in 1847 and remained on the island until November of 1852 when he left for a trip to Venezuela with his friend the Danish painter Fritz Melbye. Pissarro stayed in Venezuela from November of 1852 to August of 1854. Pissarro returned to St Thomas in 1854 and remained there until he departed the Caribbean for good in 1855 to study art in Paris. The style and subject matter of Landscape with Figures indicate that the drawings were most likely executed 1853 – 1854 while Pissarro was in Venezuela.

This drawing, Landscape with Figures, shares compositional and stylistic similarities with another Pissarro drawing of Venezuela, titled Camino de Gabilan, La Guyra (recto) in the Ashmolean Museum, reproduced as no. 10 in the Brettell & Lloyd Catalogue of Drawings by Camille Pissarro in the Ashmolean Museum, Oxford (and reproduced here for your reference). Both drawings depict an architectural structure within a mountainous lush landscape by a river. Another drawing the current drawing shares compositional and stylistic similarities with is titled, Gavilan Road illustrated as no. 95 in the book Pissarro in Venezuela: Works in Venezuelan Collections of Camille Pissarro's Venezuelan Oeuvre (and is reproduced here for your reference). Both drawings depict an angular architectural structure within a mountainous landscape with figures in the foreground. Therefore, it is possible that the drawing in question Landscape with Figures, also depicts the Gavilan road. Landscape with Figures shows a wide distribution of varied tones and an appreciation of structural possibilities.

Born in the Caribbean, the young Pissarro went to high school in France and returned to his parents' home with the understanding that he would establish his career in the family business. Making it quite clear that he had no intention of complying with this program, the young Pissarro eventually broke off with his family. He escaped with an artist and friend of his from Denmark, Fritz Melbye. The two went off to Caracas. It is there that Pissarro fully gave shape to his dream and fulfilled his intention of becoming an artist. It is not excessive to say that Venezuela revealed Pissarro to himself. Pissarro produced a considerable number of drawings—in Caracas in particular, between 1852 and 1855. Looking at booklets and magazines, such as L'illustration, and seeing the work done by his older friend and colleague, the Danish artist Fritz Melbye, Pissarro learned the ropes of the art profession on his own and invented his own rules of procedure. In fact, Pissarro sustained a keen interest in drawing throughout his career."

The drawing will be included in the forthcoming Catalogue Raisonné of Drawings by Camille Pissarro.

DKK 60,000-80,000 / € 8,050-11,000



116



117

ARTHUR MARIE GABRIEL COMTE DU PASSAGE

b. 1838, d. 1909, French sculptor

"Horse and groom trotting". (Cheval à l'entraînement avec son lad). A large patinated bronze sculpture. Signed C. du Passage. Cast by Boudet, stamped BOUDET EDITEUR 43 BD DES CAPUCINES. H. 80 cm. L. 108 cm. W. 45 cm.

Born to a noble family Du Passage began his career as a second lieutenant in the 9e Carabiniers at Maubeuge. He first exhibited at the Salon in 1865 and following his success there, decided to give up his military career and concentrate solely on his art. He was fortunate enough to study under two of the most important sculptors of animals of the day, Pierre-Jules Mêne (1810-1879) and Antoine-Louis Barye (1795-1875), and like Mêne specialised in equestrian models, hunting scenes and lifelike depictions of dogs.

DKK 150,000–200,000 / € 20,000–27,000



117

118

G. F. CLEMENT

b. Frederiksberg 1867, d. Copenhagen 1933

"Gårdinteriør, Bretagne". Court interior, Brittany. Signed and dated F. G. Clement 91. Oil on canvas. 93 x 80 cm.

Exhibited: Nationalmuseum Stockholm and The National Gallery of Denmark, Copenhagen, "Impressionismen og Norden. Fransk avantgarde i det sene 1800-tal og kunsten i Norden 1870-1920", 2002-2003, cat. no. 17 (Stockholm) and cat. no. 34 (Copenhagen), ill. p. 183. Ordrupgaard, "Gauguin og hans venner", 2022, cat. no. 44, mentioned p. 160 and ill. p. 92.

Literature: "Sjælebilleder. Symbolismen i dansk og europæisk maleri 1870-1910", The National Gallery of Denmark, Copenhagen 2000, mentioned and ill. p. 191.

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

In 1890-91, Clement accompanied his younger artist colleague and friend Mogens Ballin (1871-1914) to France, where Ballin introduced him to Paul Gauguin (1848-1903) and Synthetism, and its anti-naturalistic ideals, which at the time were unknown in Denmark.

The work here is a fine and rare example of Clement's early interpretation of the Synthetism of Gauguin and the French Les Nabis. The court interior is made up of clearly demarcated fields of colour, kept in strong colours, which emphasize the surface and the decorative rather than the illusionistic depth of naturalism. The depth of the work is of a symbolic and soulful nature, highlighted by the rhythmic progression of the painting's formal elements.

DKK 200,000-300,000 / € 27,000-40,500



118

119

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

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

Thorvaldsen's Museum, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M120.

Exhibited:

Charlottenborg 1838 no. 57.

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

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

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

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

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

During Rørbye's Grand Tour from 1834–1837, he makes it to both Italy, Greece and Turkey, and on 26 August he arrives in the Italian town of Subiaco together with the German engraver and landscape painter Georg Heinrich Busse (1810–1868). With only a few breaks, Rørbye stays in Subiaco until 24 October, and it is from this period that one of Rørbye's most famous and well-known works "Den læsende Abate" (Young Clergyman Reading) (The Art Institute, Chicago, inv.no. 2013.56) comes from. "Young Clergyman Reading" was so popular that Rørbye got several commissions when he was back in Denmark. For another version, see lot 93. That one dated 1838.

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



119

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

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

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

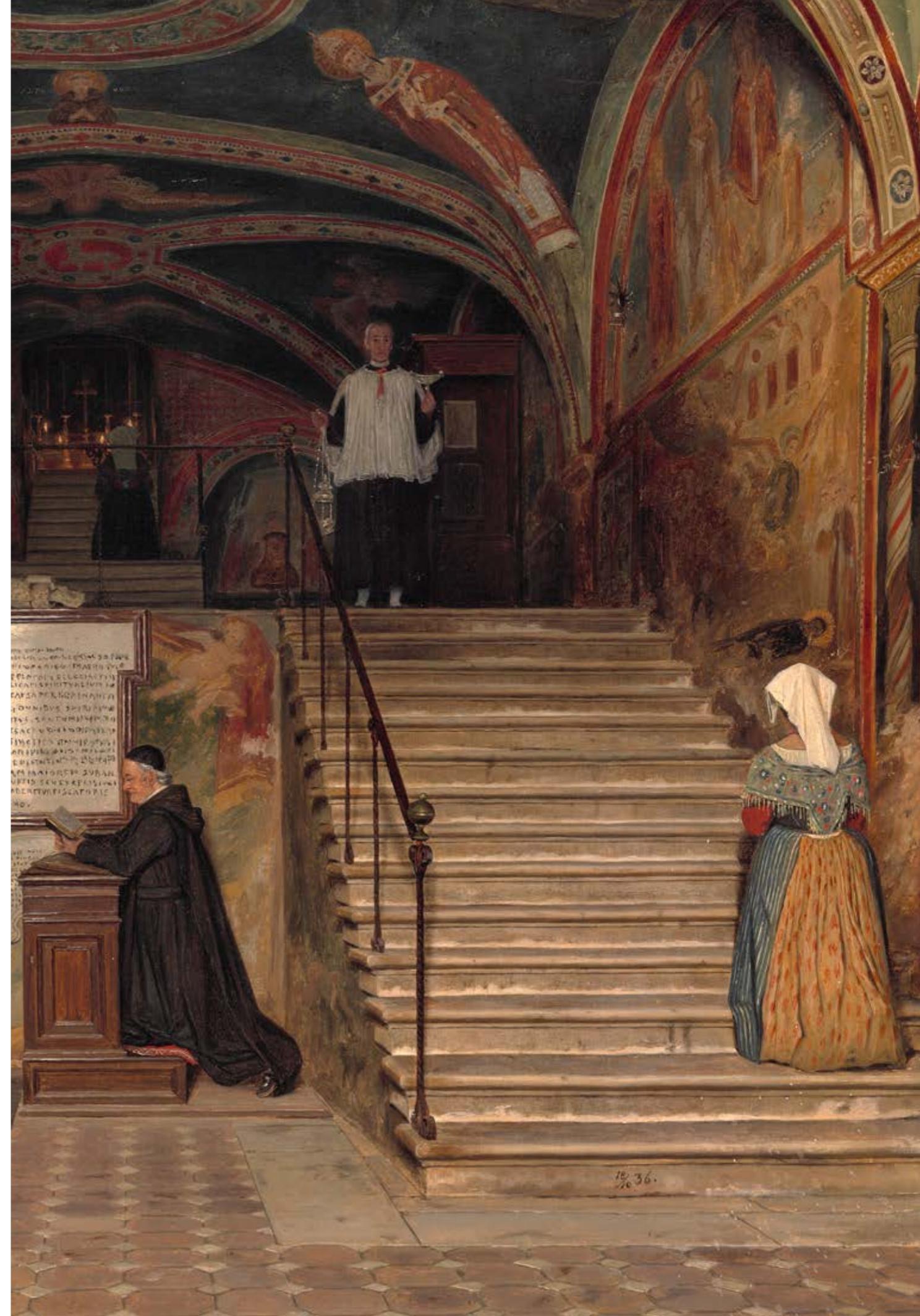
On 24 October Rørbye leaves Subiaco and travels on to Cervarra.

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

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

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

DKK 400,000–500,000 / € 54,000–67,000





120

120

ANNA ANCHER

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

"Fåreklipping". Sheep shearing. A woman from Skagen shearing a sheep. A young man holding the hind legs, while a little girl holds the sheep's head. Signed and dated A. Ancher 1907. Oil on canvas. 61 x 66 cm.

Exhibited: Charlottenborg 1907 no. 12.

It is not the first time Anna Ancher has painted this motif. Kunsten, Museum of Modern Art, Aalborg has a more sketchy painting dated 1900 (Inv. No. NK 11). The composition is not quite the same though: The seated Skagen woman holds the sheep's head in her lap while her husband shears the sheep and the little girl stands on the left watching.

See Elisabeth Fabritius, "Anna og Michael Ancher. Breve og fotografier", 2018, vol. 4, letter 2376, here a Mr. Harry Andersen writes (in Danish) to Michael Ancher on 31 March 1910 after a visit to Ancher's studio in Copenhagen: "Also Mrs Anna Ancher's "Lamb shearing" was particularly to my taste. Since I am not a Capitalist, I kindly request you to inform me YOUR VERY CHEAPEST PRICE ...". Anna Ancher receives the information and replies Michael (in Danish) in letter 2377 dated 2 April 1910: "...and my sheep shearing, yes, you can sell it pretty cheap..".

Provenance: Bruun Rasmussen auction 617, 1995 no. 283, ill. p. 167.

DKK 200,000–250,000 / € 27,000–33,500



121

121

ANNA ANCHER

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

"Vorherre modtager det døde Barn". Our Lord receives the dead child. Signed A. Ancher. Oil on canvas. 48 x 62 cm.

Anna Ancher has previously dealt with death in her paintings. In the painting "Sorg" (Sorrow) from 1902, a naked young girl wrapped in her long hair together with Ane Brøndum (Anna Ancher's mother) kneels in prayer at a cross on the moor in the evening twilight. The mood of this painting is, as the title also suggests, filled with loss and sadness. It is quite different with the present painting, which depicts Our Lord as the Father of the Universe in happy, bright colours, who welcomes his little child with outstretched arms. By his side, smiling and happy children who welcome their new friend/"playmate" with flowers.

Provenance: Bruun Rasmussen auction 640, 1997 no. 240, ill. p. 71.

DKK 100,000–125,000 / € 13,500–17,000

122

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

The artist's self-portrait. Signed B. Wegmann. Oil on canvas. 46 x 37 cm.

Bertha Wegmann's large-scale production included both genre paintings, landscapes, interiors, and still lifes, but she also became one of the most prominent and sought-after portrait painters of her time. In addition to portraying her family and loved ones, she made numerous portraits commissioned by the cultural and economic elite. She also made a number of self-portraits, and the present painting is a rare example of an early self-portrait by the artist.



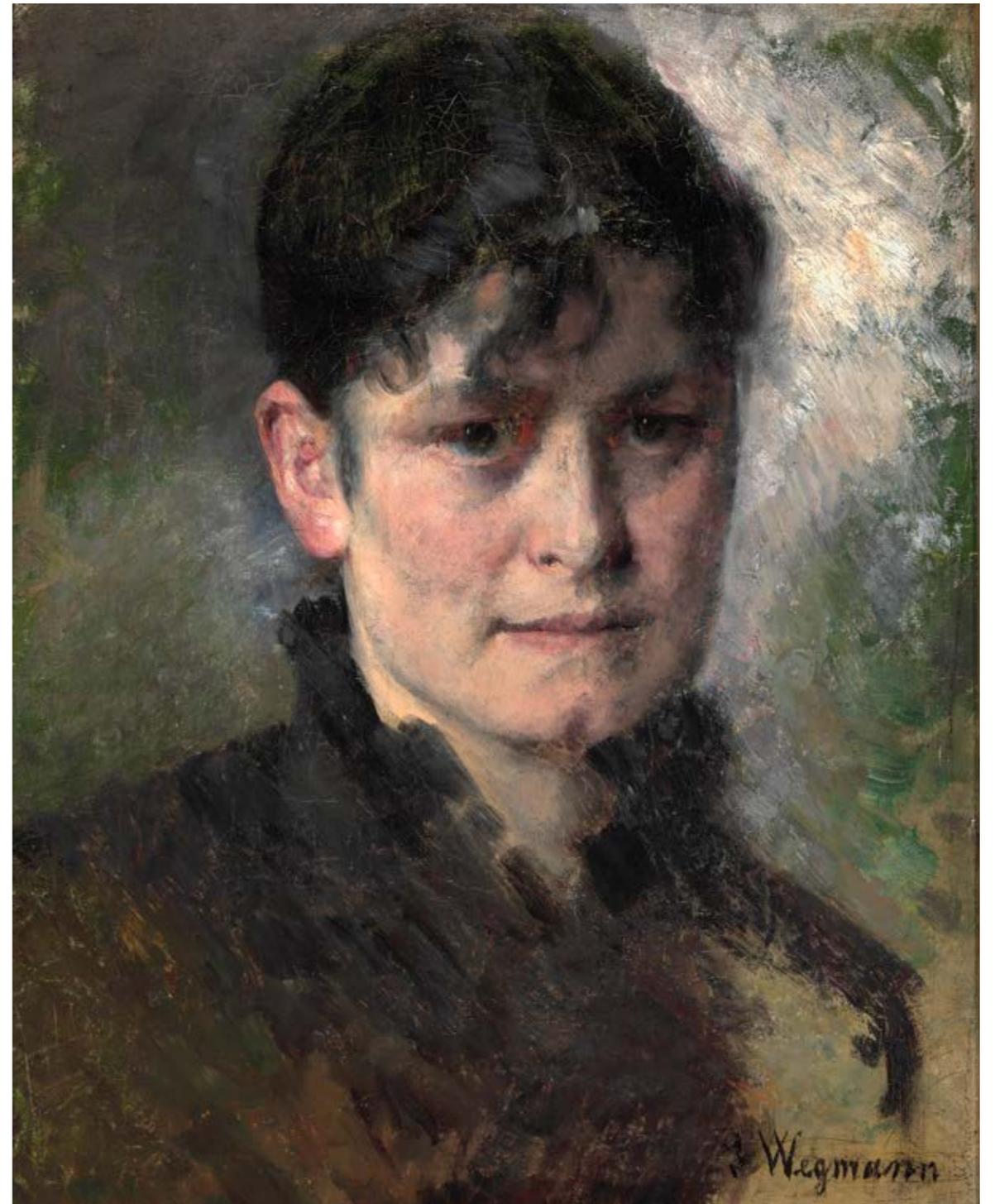
Photo: Royal Danish Library

Wegmann has depicted herself in a half-length portrait, with an intense look at the viewer, and with a slightly turned head, which creates a significant light and shadow effect on the face. The self-portrait is painted with fast and virtuoso brushwork. While the focus is on the face itself, the background is loosely defined by visible brushstrokes applied quickly in many directions, so that she appears as if caught in a fleeting moment.

The painting is presumably from the same period as, or slightly later than, a photograph, which, however, is not dated. It shows a young Wegmann with the same hairstyle, black dress and with the characteristic strong jaw and small dimple in the chin.

The dark colours could indicate that the self-portrait was made during her time in Munich, where she moved to in 1867 and stayed for the following 13 years in order to further her education and develop herself as an artist. Here she became, among other things, influenced by the German style of painting and slightly heavy palette. However, the strong light in the background and the loose brushstrokes may point in the direction that it was painted a little later, since Wegmann had several study trips and longer stays in Paris from 1879 and up through the 1880s, where she was influenced by French Naturalism and Impressionism.

DKK 400,000–600,000 / € 54,000–80,500



122

123

ELISABETTA SIRANI

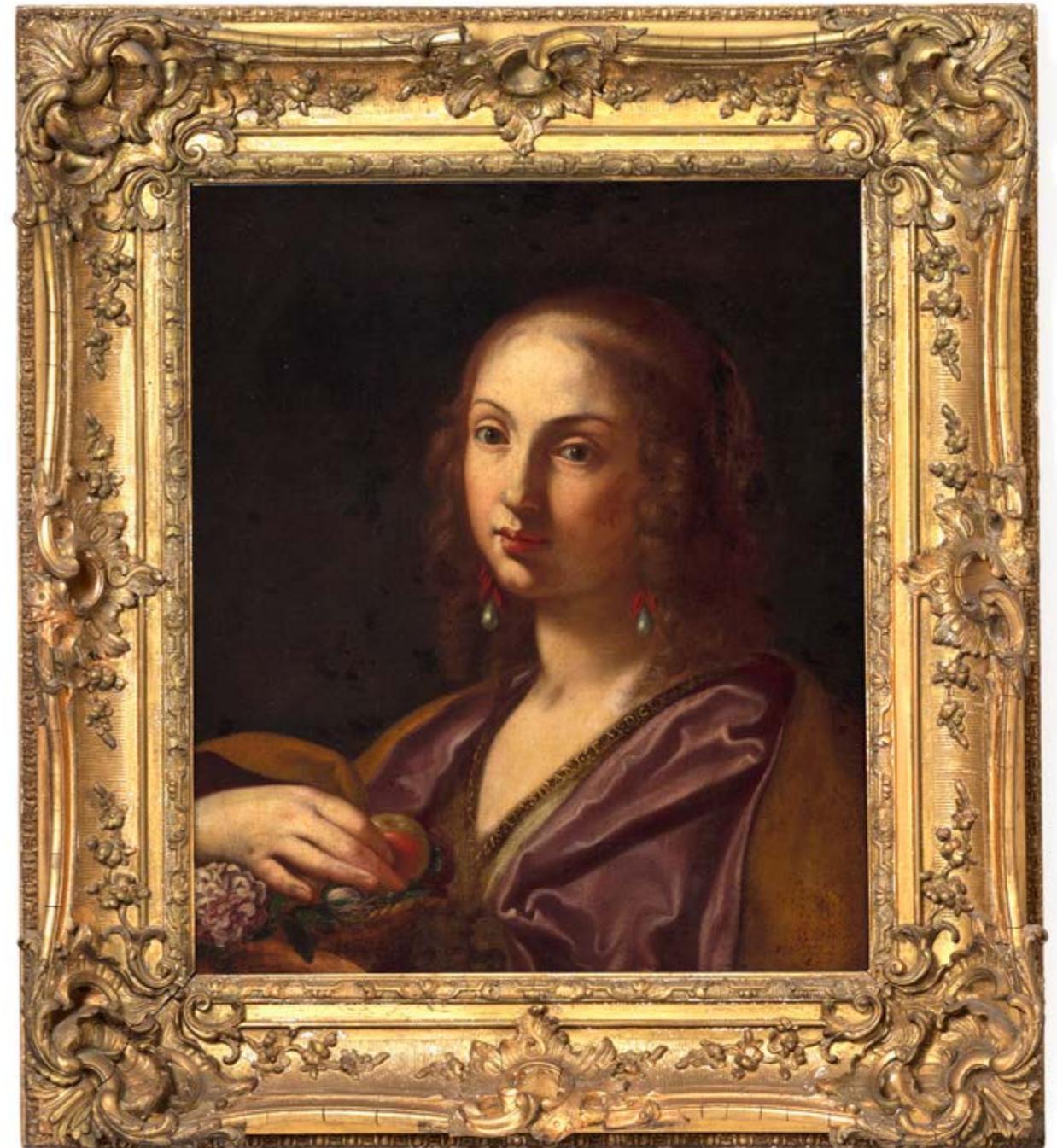
b. Bologna, Italy 1638, d. s.p. 1665

Portrait of Signora Ortensia Leoni Cordini as Saint Dorothy. Signed and dated ELISA.TA SIRANI F. MDCLX (1660). Oil on canvas. 59 x 50 cm.

The story of the overlooked female painters has been told many times in recent years and with good reason. But when it comes to the Bolognese Baroque painter Elisabetta Sirani, the story actually doesn't fit. She was gifted with an indisputable artistic talent, business acumen, support from her family and the fact that her hometown of Bologna was among the most progressive and liberal Italian cities of the time, which in no way looked down on women who wanted to pursue an artistic career.

Elisabetta received a thorough education from her father Giovanni Andrea Sirani, who was a student of the Bolognese master Guido Reni, and already at the age of 17 she was considered a professional. She painted and drew diligently, while thorough training with the etching needle meant that she was one of the first female artists to master this discipline as well. When Elisabetta was in her mid-twenties, her father fell ill, and she therefore became responsible for the family's workshop. She developed a practice in which she offered education to young women so that they would not, as was the custom, be apprenticed to their husbands, fathers or brothers. In addition to opening one of Europe's first schools for female painters, she can also take credit for much of the artistic development that arose among subsequent generations of female painters.

Elisabetta steadily and surely moved away from Guido Reni's classical influence and began to work quickly, virtuosically and expressively. The present portrait is an excellent example of this style, with broad but confident brushstrokes, elegant use of light and shadow and a rich palette. The woman in the painting is the Bolognese noblewoman Ortensia Leoni Cordini. She is portrayed as the Christian martyr Dorothea, who was executed by the Romans in ca. 300 AD, because she refused to be married on the grounds that she was already married to Christ. A Roman made fun of her and asked her to make her husband send him fruits and flowers. An angel appeared with a basket of roses and apples and the man converted to Christianity. The strong woman was a consistent theme for Elisabetta. Other examples in her production are 'Judith', who beheaded Holofernes, and 'Timoclea', who pushed her rapist down a well.



123

The portrait is elegantly signed and dated on the woman's collar: MDCLX (1660). The date makes this newly discovered work the earliest known portrait by Sirani, apart from her self-portraits. So far, it has been believed that the earliest portrait was another version of the present portrait dated 1661, now at the Chazen Museum of Art, Wisconsin (Inv. No. 60.5.2). In the Wisconsin version, however, Ortensia Cordini wears both a necklace and a tiara.

In 1662, at the height of her career and only two years after the execution of the present portrait, the Florentine painter Il Volterrano called Elisabetta "the best brush now in Bologna".

Her extremely sure hand meant that in a career spanning just 11 years she painted around 200 paintings – mostly historically themed. The portraits are rarer, and only about fourteen are known to exist today. She was known to be able to paint portraits like the one offered here in just one session with the model. Another reason for the large production was that Elisabetta could fully devote herself to art. She was unmarried, had no children and was therefore free from domestic duties, which were otherwise often imposed on women of the time and made any dream of becoming a full-time artist impossible.

Throughout her short career, Elisabetta also showed numerous examples of her great talent for business. She gifted works to important clients to pave the way for future commissions, she invited important clients to the studio where they could see her work, and finally she was diligent about signing the paintings to drive home the point that she was a professional painter in her own right and not just another follower of Guido Reni. She died suddenly at the age of just 27 and was canonized as a martyr, just as Saint Dorothea had been 1300 years earlier. Her funeral became an event for all of Bologna, and she was buried next to her great idol and role model Guido Reni.

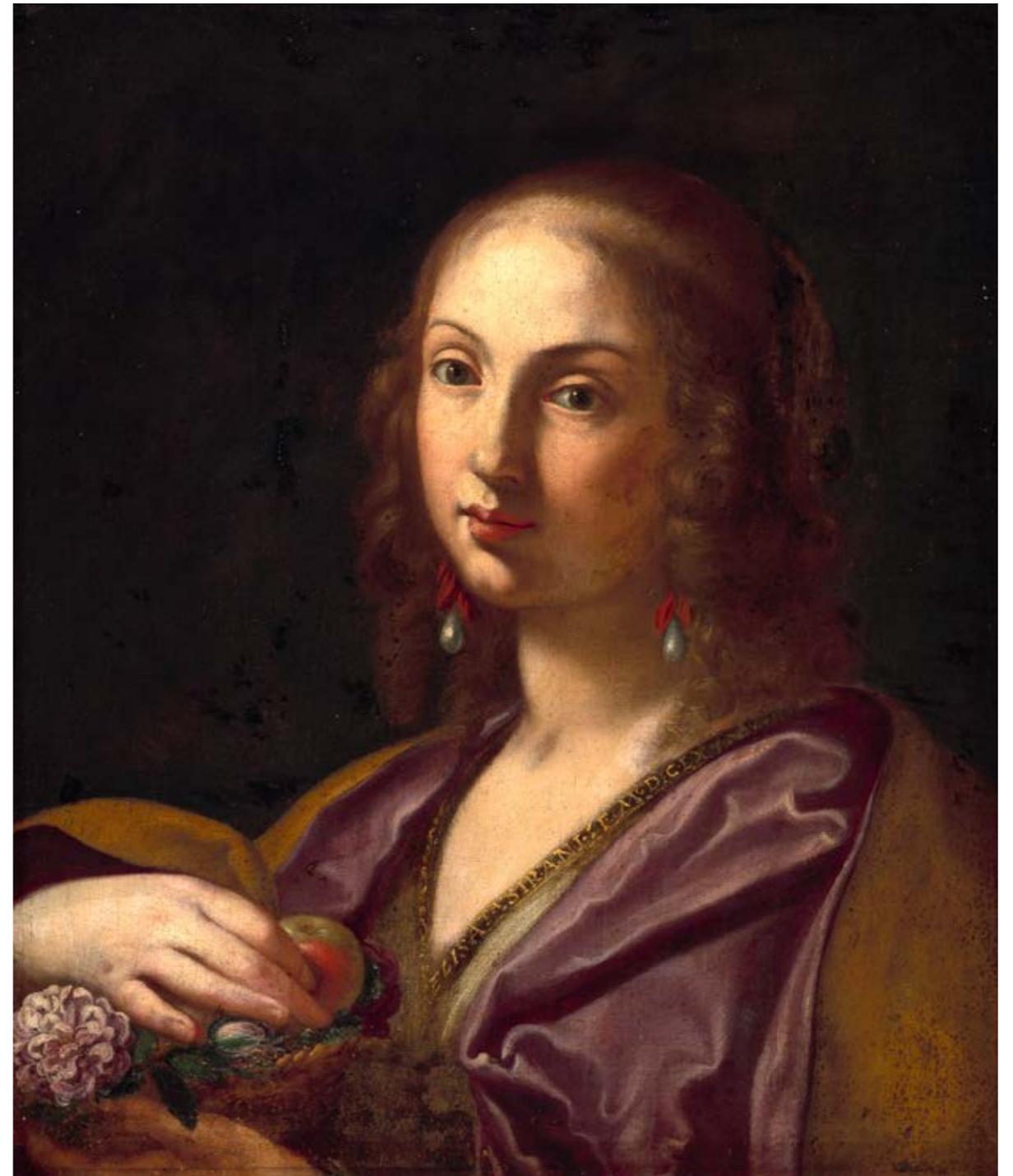
Elisabetta Sirani could look back on a career that few men of the time could dream of, and her works could be found in Europe's most important collections.

Literature: B. Bohn, "Women Artists, Their Patrons, and Their Publics in Early Modern Bologna", 2021.
A. Modesti, "Maestra Elisabetta Sirani 'Virtuosa del Pennello'", 2018.

Provenance: Swedish private collection since the 1920s.

We thank Professor Raffaella Morselli, who, after examining the painting, confirms the attribution to Elisabetta Sirani.

DKK 300,000–500,000 / € 40,500–67,000



123

124

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

The stocking-mender. Interior with a young woman in a traditional folk costume from North Zealand sitting by the window and sewing. 1858-68. Unsigned. Oil in canvas. 36 x 25 cm. Period frame.



Stamped on the frame and on the stretcher with the Osborne inventory stamp of 1873 and the personal stamp of Queen Victoria.

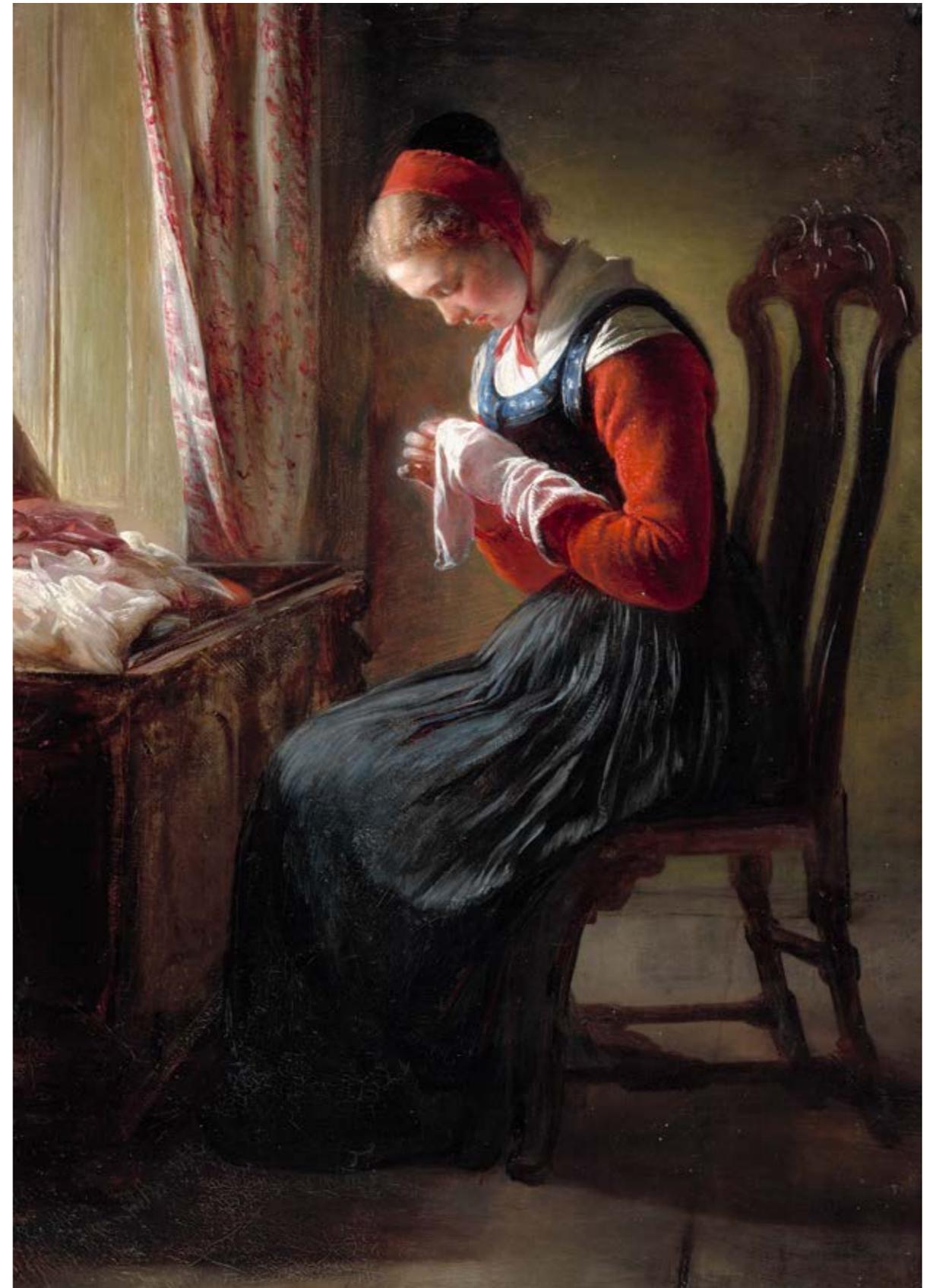
Exhibited: Presumably exhibited at The Academy of Arts in Berlin 1868. However, not in the catalogue, but mentioned in Friedrich von Boetticher, "Malerwerke des neunzehnten Jahrhunderts", Dresden 1891, p. 613 as no. 29 with the title "Strumpfstopferin". Two exhibition labels on the frame and stretcher.

Literature: Sir Arthur Durrant, "Catalogue for the Paintings, Sculpture & other Works of Art at Osborne", 1876, no. 513, p. 330. Here with the title "Peasant Woman of North Germany" and the subtitle "An interior; whole length figure, seated, and mending a stocking". Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund, 2018, mentioned p. 231 and ill. p. 230.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", (English/Polish text), Bosz, Poland, 2020, no. 192, mentioned and ill. p. 179.

Illustrated: Sine Krogh and Birgitte Fink, "Breve fra London - Elisabeth Jerichau Baumann og den victorianske kunstverden", Copenhagen 2017, p. 150.

Provenance: The painting was purchased in September or October 1868 by Victoria, Princess Royal (1840-1901) and was gifted to her mother Queen Victoria (1819-1901) during a vacation at Osborne House, Isle of Wight, in Christmas 1868. It subsequently hung on the first floor of the main wing of Osborne House, Queen Victoria's favorite residence, until her death in the same location in 1901. Upon her death, the painting became property of Edward VII (1841-1910), who gave Osborne House to the nation and converted it into a training facility for the Royal Navy. The painting was therefore transferred to another royal residence. It then became property of George V (1865-1936), and at some point between 1910 and 1923 it was gifted to Princess Christian of Schleswig-Holstein (1846-1923), third daughter of Queen Victoria and married to the Danish-born Prince Frederick Christian Charles Augustus of Schleswig-Holstein (1831-1917). The painting was bequeathed to their daughters Princess Helena Victoria (1870-1948) and Princess Marie Louise (1872-1956) of Schomberg House, who owned it until Princess Marie Louise's death in 1956, after which it was sold through her estate. Sold from jeweller Lou Goldberg's (1921-2015) collection in Montreal in 2015. Waddington's Auction House, Toronto, Canada, 26.01.2017 no. 22.



124



During 1858-1868, Elisabeth Jerichau Baumann probably painted four versions of this motif, which is among her most significant from this period. The present painting is the only one where the location is known today.

Jerichau Baumann travelled to London to achieve international recognition, and in the years 1852 to 1873, she visited the city 13 times, where she participated in many exhibitions and worked diligently towards getting her works sold. Jerichau Baumann was an enterprising businesswoman who knew how to promote her works and she built a strong network in the London art circles. As part of her promotion strategy, Jerichau Baumann had photographic reproductions made of her and her husband J. A. Jerichau's (1816-1883) paintings. She brought these with her on her trips to London to raise awareness of their art, and in a letter to her husband on 29 June 1862, she complains that he hasn't sent her photographs of *The Stocking-mender* yet. (Sine Krogh and Birgitte Fink, "Breve fra London", Copenhagen 2017, pp. 36-37). The same year, from 1 May to 1 November, the International Exhibition was held in London, where a version of *The Stocking-mender* was exhibited, and she probably wanted to advertise it.

Jerichau Baumann also established contacts within noble and royal circles, where she even got two audiences with Queen Victoria, who acquired a painting during one of the visits. But her distinct business acumen could also feel intrusive. In "Breve fra London" (Letters from London) Sine Krogh writes: "Greater recognition than a sale to the British monarch could hardly be achieved in the art world of the Victorian age, but that Jerichau Baumann's view of their relationship was markedly different from that of the monarch was expressed in a letter from Queen Victoria to her daughter Victoria [...]: "I told Skerret to write to the Baron that we are rather horrified at your recommendation of Mme Jerrichau – as she plagued us well, on 2 previous occasions. [...]" (Sine Krogh and Birgitte Fink, "Breve fra London", Copenhagen 2017, pp. 37-39). Nevertheless, Jerichau Baumann maintained a connection to the royal house, which appreciated her art, as the later acquirement of the present painting by Princess Victoria bear witness of.

Two works that Queen Victoria acquired from Jerichau Baumann can still be found today in the art collection of the British Royal Family in The Royal Collection Trust (Princess Alexandra of Denmark, Inv. No. RCIN 402482, and *The Norwegian Widow*, Inv. No. RCIN 403883).

DKK 200,000–300,000 / € 27,000–40,500



125

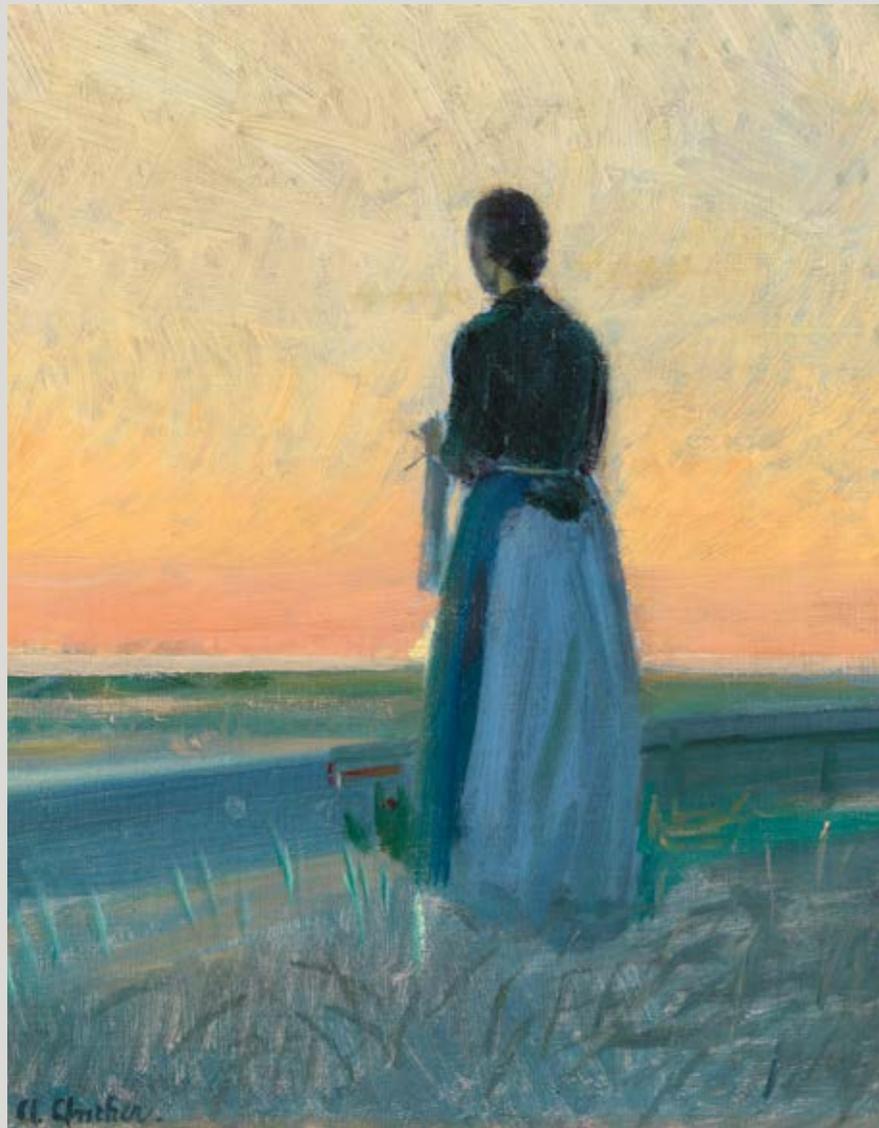
125

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

A flowering tree in front of a whitewashed church. Signed B. Wegmann. Oil on canvas laid on canvas. 50 x 43 cm.

Provenance: Bruun Rasmussen Vejle auction 105, 2006 no. 200, ill. p. 47. DKK 40,000–50,000 / € 5,400–6,700



126

126

ANNA ANCHER

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

A young woman with her knitting standing in the sunset.
Signed A. Ancher. Oil on canvas. 35 x 28 cm.

DKK 60,000–80,000 / € 8,050–11,000



127

127

ANNA ANCHER

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

"Sommeraften". Summer evening. A young girl by a fence looks out over the fields, Skagen. Signed A. Ancher. Oil on canvas. 40 x 60 cm.

Exhibited: Charlottenborg 1934 no. 11.

DKK 75,000–100,000 / € 10,000–13,500



128

128
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Interior from a workshop with a work table and clothes hanging to dry over a woodburning stove. Signed B. Wegmann. Oil on canvas. 85 x 69 cm.

Provenance: Winkel & Magnussen auction 370, 1952 no. 266.

DKK 80,000–100,000 / € 11,000–13,500



129

129
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Fruit trees in bloom. Signed B. Wegmann. Oil on canvas laid on panel. 27 x 57 cm.
Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926.

Flower painting was one of Bertha Wegmann's many motif groups, and she was particularly interested in the wild nature, which is seen in her many depictions of wild-growing trees, plants, and flowers in their natural landscapes and bouquets of wildflowers. Flowering fruit branches are also included in several of Wegmann's paintings – in some as an element in a larger whole of beautifully arranged tableaus, e.g. as in the painting "Blå vifte ved en grøn kande med blomstrende æblegren" (Blue fan beside a green jug with flowering apple branches) at the Hirschsprung Collection. In other works, the fruit branches or trees are the motif itself, as in the present painting, where Wegmann has focused exclusively on the treetops with the delicate pink newly sprouted flowers against the clear blue spring sky.

DKK 40,000–60,000 / € 5,400–8,050

130^{ARR}

ODA PETERS

b. Frederiksberg 1894, d. Dragør 1987

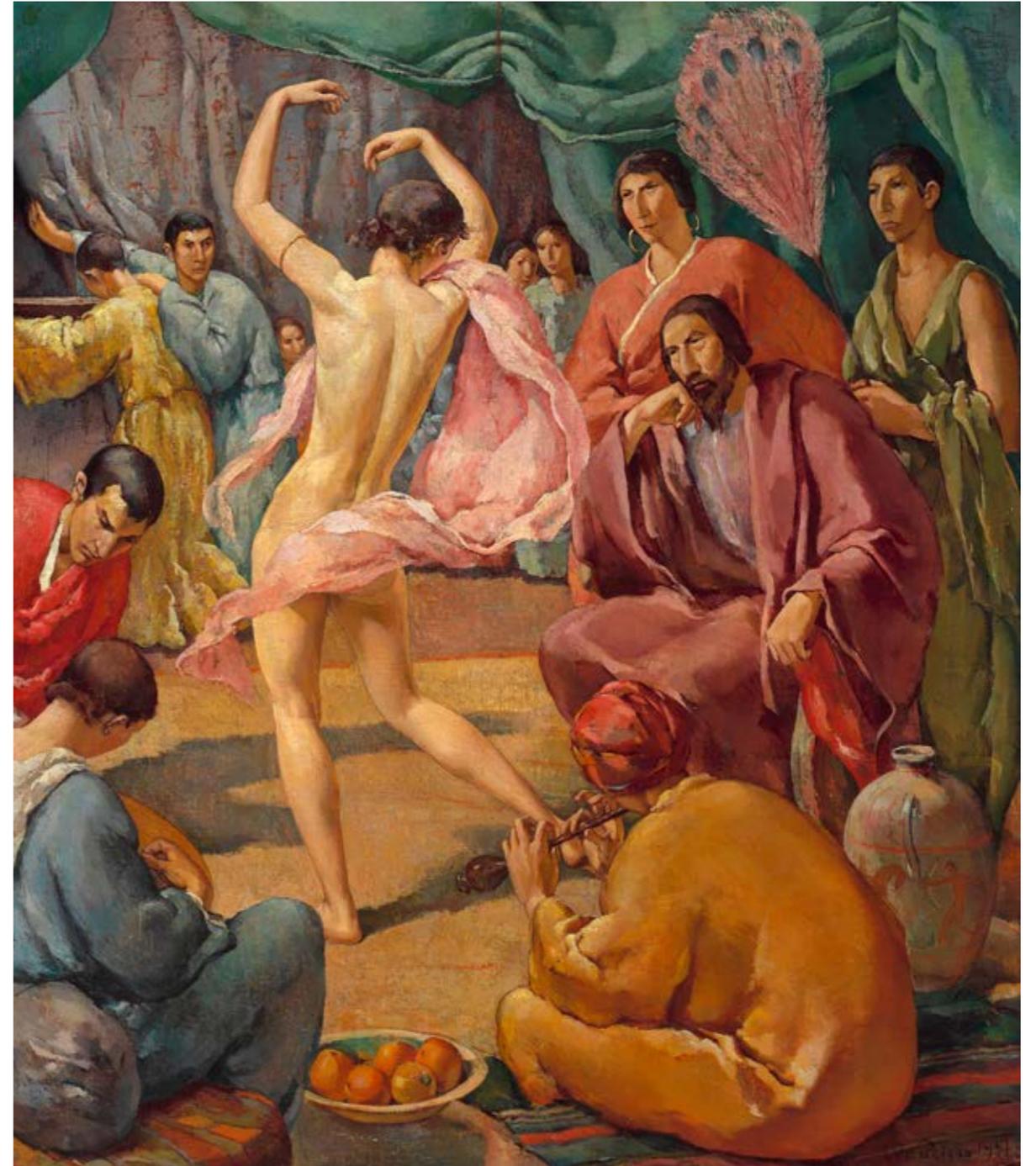
"Salome". Salome dancing before Herod Antipas. Signed and dated Oda Peters 1921. Oil on canvas. 138 x 121 cm.

Exhibited: Charlottenborg 1922 no. 542.

Oda Peters, née Børgesen, received her artistic education at Teknisk Skole (Technical College) and then at the Royal Danish Academy of Fine Arts from 1912 to 1916. In 1919, she married the architect Harald Peters (1891–1951) and the couple moved to Esbjerg, where Oda Peters took an active part in the city's art scene. After her divorce in 1933 she moved to Dragør, where she lived for the rest of her life.

Peters painted in a modern simplistic style with strong colours and contour lines, and her favorite motifs were, among other things, still lifes and landscapes – both the Danish landscape around her home cities Esbjerg and Dragør and the southern landscapes that she experienced on her travels to Germany, Italy, and Paris. She also made several figure paintings, including a number of large-format mythological motifs such as the present painting, which depicts a part of the New Testament story of Herod Antipas, whose stepdaughter Salome dances before him at his birthday feast and in return receives the head of John the Baptist on a platter – a story popularized by Oscar Wilde's tragedy *Salome* from 1891 and Richard Strauss' opera of the same name from 1905.

DKK 20,000–30,000 / € 2,700–4,050



130



131

131
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

A young Egyptian woman. Signed and dated in the lower left corner E. Jerichau Cairo 1870 and indistinctly signed in the lower right corner Elisabeth Jerichau. Pencil on paper. Sheet size 26 x 29 cm.

In the winter of 1869–1870, Elisabeth Jerichau Baumann traveled to Constantinople, Athens, Smyrna, Alexandria and Cairo. It was on this trip that she, as one of the first painters ever, got access to a harem in Constantinople.

Study for a painting with the dimensions 70 x 52 cm (owner unknown). See: Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund, 2018, ill. p. 194.

Provenance: Bruun Rasmussen Vejle auction 1, 1990 no. 635.

DKK 15,000–20,000 / € 2,000–2,700



132

132
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

A poor Roman boy. Signed and dated Elisabeth Jerichau 1879. Oil on canvas. 50 x 62 cm.

Throughout her life, Elisabeth Jerichau Baumann was concerned with social inequality and injustice, and she thus depicted the harsh conditions of life of poor people in several works. In the 1860s and early 1870s, she found models for her depictions of orphans among the children at the orphanage 'The Foundling Hospital' in London. During her stays in Italy, where she traveled to several times, she also painted beggars and miserable children on the street with great empathy and compassion.

DKK 75,000–100,000 / € 10,000–13,500

133

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Havebænken ved poppeltræet og klokkeblomsterne, Rosenvænget". The garden bench by the poplar tree and the harebells, Rosenvænget, Copenhagen. 1906. Unsigned. Oil on canvas. 69 x 44 cm.

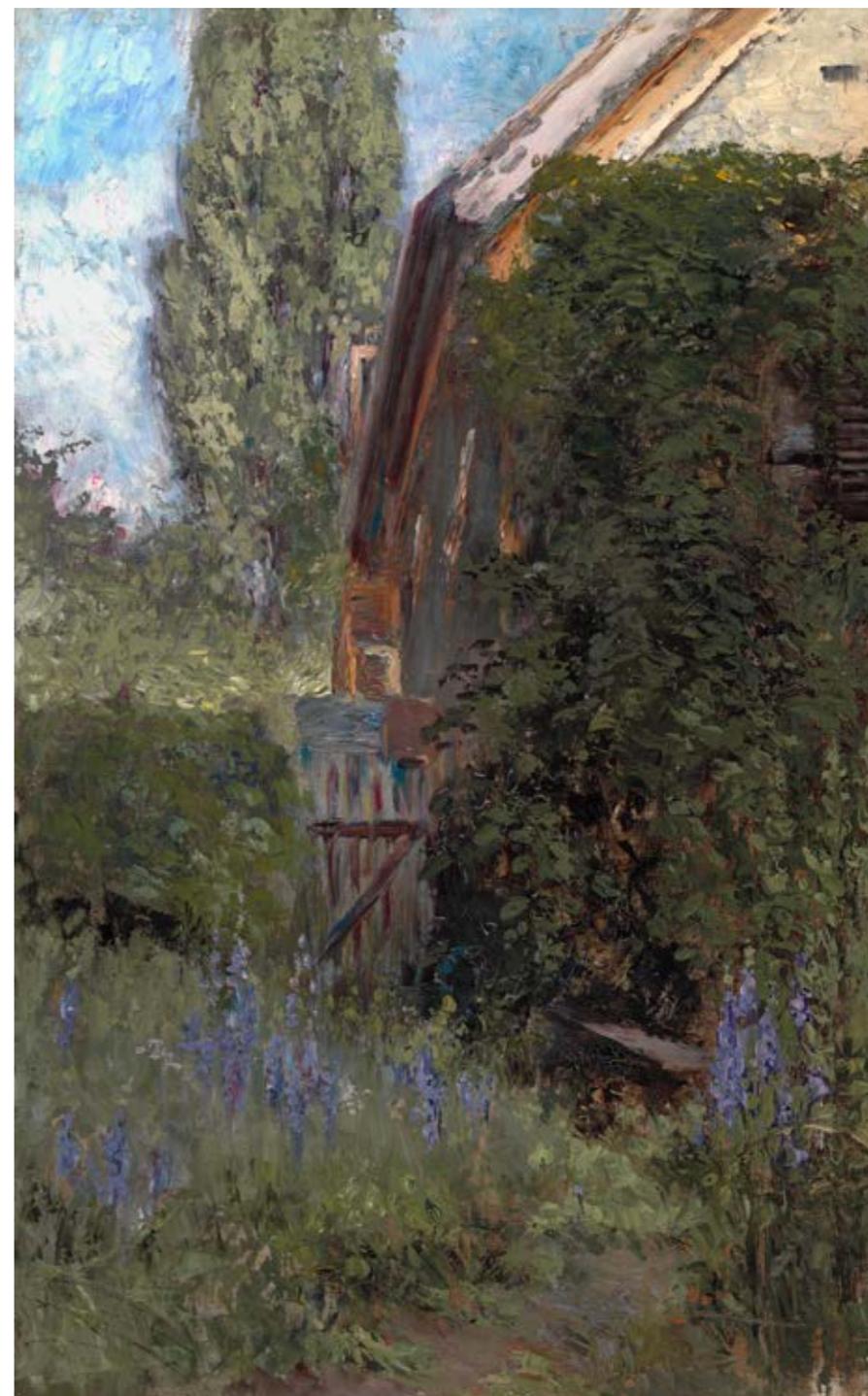
Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 204.

Provenance: Acquired by Peter Vedel. Thence by descent to his wife Fanny Vedel and subsequently by descent to their oldest daughter factory inspector Annette Vedel. Thence by descent in her family until today.

The present painting was made in the garden of the Director of the Ministry of Foreign Affairs Peter Vedel's (1823-1911) villa in Rosenvænget, Copenhagen. Vedel was a good friend of Bertha Wegmann, and she painted a portrait of him, which is now located at the Museum of National History, Frederiksborg Castle (Inv. No. A 2175). During one of her visits to his home, she has painted the present work, which shows a small section of the blooming and densely vegetated garden. Wegmann also made a painting of the garden room in Vedel's villa. That one was exhibited as no. 203 at Bertha Wegmanns Mindeudstilling (Bertha Wegmann's Memorial Exhibition).

Rosenvænget is a residential area on Østerbro, considered to be one of Denmark's oldest residential areas. It was laid out with villas in 1857-72 after the demolition of Copenhagen's city gates and quickly became known as one of the most beautiful neighbourhoods in the city. Among the residents of the neighborhood were the prominent national liberal politician A. F. Krieger (1817-1893) and the actress Johanne Luise Heiberg (1812-1890). In 1865, Peter Vedel moved to Rosenvængets Tværvej, today called A. F. Kriegers Vej no. 3. Over the years, Vedel's home was visited by many politicians, foreign diplomats, and cultural personalities, including D. G. Monrad (1811-1887), Hans Christian Andersen (1805-1875) and Georg Brandes (1842-1927). The villa exists today but has since been rebuilt several times and has had various functions, such as a Chinese representation office and primary school. Today it houses a Buddhist center.

DKK 60,000-80,000 / € 8,050-11,000



133



134

134
EMMA THOMSEN

b. Copenhagen 1820, d. s.p. 1897

Poppies, cornflowers, and marguerites in a field. Signed and dated Emma Thomsen 1865. Oil on canvas. 40 x 35 cm.

Presumably exhibited: Charlottenborg 1865 no. 179 with the title "Voxende Markblomster" (Growing field flowers).

DKK 20,000–30,000 / € 2,700–4,050



135

135
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Still life with nettles in a glass vase by a white curtain. Signed B. Wegmann. Oil on canvas. 50 x 40 cm.

DKK 40,000–50,000 / € 5,400–6,700



136

136

ANNA SYBERG

b. Faaborg 1870, d. Copenhagen 1914

Tulips in a flower pot. Signed with monogram. Drawing ink and watercolour on paper. Visible size 44 x 37 cm. DKK 15,000–20,000 / € 2,000–2,700

137

ANNA SYBERG

b. Faaborg 1870, d. Copenhagen 1914

Still life with chicories and delphiniums. Signed with monogram and dated 1909. Watercolour on paper. Visible size 60 x 45 cm.

Anna Syberg, née Hansen, grew up in a vibrant and artistic home and received her first lessons as an artist from her father, master painter Peter Syrak Hansen (1833–1904), at the Technical School in Faaborg. She subsequently went to Copenhagen, where she received lessons in drawing and painting and got a job as a decorative painter at the Royal Porcelain Factory. In 1894, she married the painter Fritz Syberg (1862–1939), and they settled together on Funen, where they created a joint artist's home and was part of the formation of the community of artists called Fynboerne (The Funen Painters), together with, among others, Anna Syberg's brother Peter Hansen (1868–1928).

Even though Anna and Fritz Syberg had seven children, Anna participated actively in exhibition activities in Copenhagen, as the couple shared the childcare, and she was, among other things, represented at the Charlottenborg Spring Exhibition, the Artists'



137

Autumn Exhibition and the exhibition 6 Female Artists at Den Frie Udstilling. When Anna Syberg died of complications from cholecystitis in 1914, she was only 44 years old and in the process of breaking through as an artist. She only really achieved artistic recognition the year after her death, when Kunstforeningen organized a large-scale retrospective exhibition of her works. The exhibition was a great success and several works were acquired by Faaborg Museum.

Today, Anna Syberg is described as an innovator of flower painting and praised for her ability to bring flowers and plants to life on paper. Watercolour painting became her preferred working method and hallmark, and she found her motifs in flowers and plants in and around her home. From her time as a porcelain painter, she had developed a layer-on-layer technique, which she transferred to her watercolour painting, and she built up her motifs in layers of pencil, bright watercolours, and dark contours of drawing ink.

Next year, The Hirschsprung Collection shows the exhibition "Anna Syberg – The Beauty of the Moment" (11 January to 21 May 2023). The exhibition was previously shown at Faaborg Museum in 2020. DKK 20,000–30,000 / € 2,700–4,050



138

138
BALTHASAR DENNER, ATTRIBUTED TO

b. Hamburg 1685, d. Rostock 1749

Portrait of a man with a long wig and wearing armor. Unsigned. Oil on canvas. 79 x 60 cm. DKK 20,000–30,000 / € 2,700–4,050



139

139
LORENS PASCH D. Y.

b. Stockholm 1733, d. s.p. 1805

Gustav III of Sweden (1746–1792) in blue uniform wearing Serafimerordenen (the Seraphim Order) and Svärdsordenen (the Order of Swords). Signed Pasch pt (pinxit). Pastel on paper. Oval. Visible size 62 x 49 cm. Richly carved and gilded period frame with crowned coat of arms and laurel branches. The frame may have been made by the ornamental sculptor Pehr Ljung (1743–1819).

Lorens Pasch the Younger underwent a very good education. He was first a student with his father Pasch the Elder (1702–1766), then with Carl Gustaf Pilo (1711–1793) in Copenhagen and in 1758 with François Boucher (1703–1770) and Alexander Roslin (1718–1793) in Paris.

The Seraphim Order, the most distinguished Swedish order, and The Order of the Sword, a Swedish Royal order, a medal of honor for officers in the Swedish Army and Navy, are both founded on 23 February 1748 by Frederik I of Sweden (1676–1751).

Provenance: Käthe Et John Marsing's collection.

DKK 40,000–50,000 / € 5,400–6,700



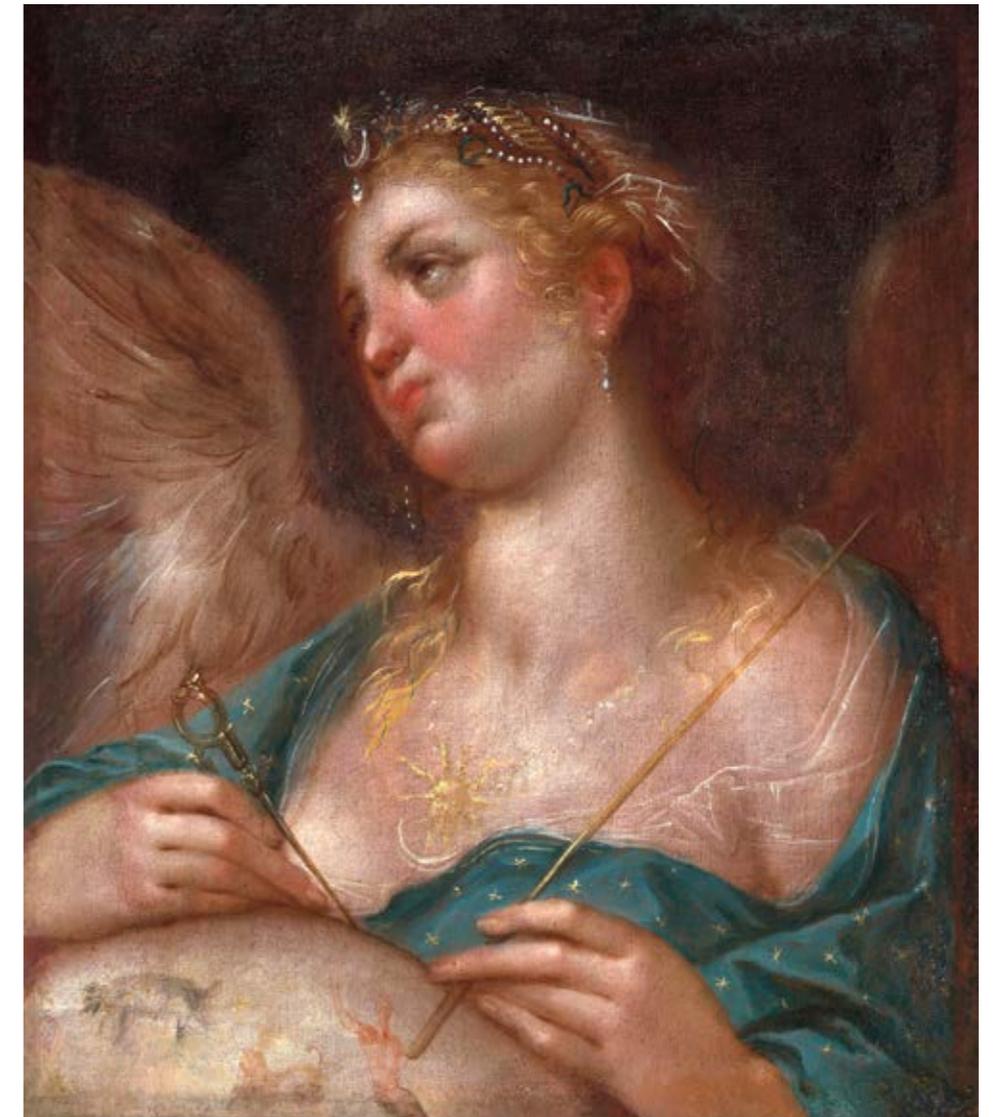
140

**140
NICOLAS POUSSIN, AFTER, 17TH CENTURY**

Venus and Adonis. Unsigned. Oil on canvas. 75 x 100 cm.

The original by Poussin is in the collection of Rhode Island School of Design Museum (Inv. No. 54.186).

Provenance: Presumably sold at auction from Palazzo Braschi, Rome 1850. Then Valbygaard manor house near Slagelse. Then sold at auction at Kunsthallen Copenhagen in 1995. DKK 20,000–25,000 / € 2,700–3,350



141

**141
PRAGUE SCHOOL, C. 1600**

Urania, the Greek Muse of Astronomy. Unsigned. Oil on canvas. 61.5 x 54 cm.

Provenance: Bruun Rasmussen auction 300, 1973 no. 307. Kunsthallen auction August 1992 no. 76. Bruun Rasmussen auction 640, 1997 no. 446.

DKK 30,000–40,000 / € 4,050–5,400



142

142
JOHANN HEINRICH ROOS, ATTRIBUTED TO

b. Otterberg 1631, d. Frankfurt am Main 1685

A mountainous ruin landscape with shepherds watering the animals. Indistinctly signed. Oil on canvas. 54 x 48 cm.

Stamped "Douanes Francaises" (French customs) on the stretcher and on the back of the canvas. An old Christie's stencil on the stretcher.

DKK 30,000–40,000 / € 4,050–5,400



143

143
HEINRICH HANSEN

b. Haderslev 1821, d. Frederiksberg 1890

"Sala del Cambio i Perugia". Interior from the audience hall of the Collegio del Cambio in Perugia, Italy. Signed and dated H.H. 187[?]. Oil on canvas. 76 x 93 cm. Exhibited: Charlottenborg 1875 no. 85. Winkel & Magnussen Kunsthandel January 1916 no. 23, ill. p. 7. Here dated 1873.

Provenance: Governor of the National Bank, Councillor of State Moritz Levy (1875). Architect J. Therchilsen, his auction Winkel & Magnussen 225, 1937 no. 199, ill. p. 39 (here erroneously described as "Hall in The Doge's Palace, Venice" and dated 1876). Dorotheum Vienna June 1989 no. 7A (here erroneously described as the town hall in Nuremberg). Koller Zürich March 2021 no. 3133 (here also erroneously described as the town hall in Nuremberg). DKK 40,000–60,000 / € 5,400–8,050



144

144
FLEMISH SCHOOL,
LATE 16TH CENTURY

Venus and Amor. Unsigned. Oil on panel. 26 x 41 cm.
Provenance: Bruun Rasmussen auction 100, 1958 no. 105. DKK 20,000–30,000 / € 2,700–4,050



145

145
JOHAN JACOB BRUUN

b. Slagelse 1715, d. Hillerød 1789

Prospect of Elsinore with Kronborg Castle in the background. Signed and dated J. J. Bruun pinxit 1740. Gouache on paper. Visible size 14.5 x 22.5 cm.

Provenance: According to a label on the back given as a gift to merchant Peter N. Heering (1838–1924) by rural dean H. M. Fenger (1850–1930). DKK 20,000–25,000 / € 2,700–3,350



146

146
FERDINAND DE BRAEKELEER

b. Antwerp 1792, d. s.p. 1883

Interior from an inn. A young girl lights a man's pipe. Signed and dated Ferdinand de Braekeleer Antwerp 1856. Oil on panel. 43 x 34 cm.

DKK 30,000–40,000 / € 4,050–5,400



147

147
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 at Bruun Rasmussen auction 754, 2006 no. 1028, ill. p. 28. Here acquired by the family of the present owner.

DKK 50,000–75,000 / € 6,700–10,000



148



148

**148
GERMAN PAINTER, 19TH CENTURY**

A pair of prospects with a family excursion to the Elbe. The women are drinking coffee and the men beer. In the background sailing ships on the Elbe. Below, flower and fruit vines. Unsigned. Oil on panel. 150 x 77 cm each. (2).

*Provenance: Bruun Rasmussen auction 682, 2000 no. 1496 ill. pp. 88 and 89.
DKK 60,000–80,000 / € 8,050–11,000*



149

149
REINIER ZEEMAN/NOOMS, ATTRIBUTED TO

b. Amsterdam c. 1623, d. 1667, Dutch painter of marines

Ships of the coast in stormy weather. Unsigned. Oil on panel. 29 x 46 cm.

Provenance: Arenstorff Trust (1840). The collection of Bidstrup manor house.

DKK 30,000–40,000 / € 4,050–5,400

150
ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

Seascape with sailing ships in rough sea and dark clouds in the sky. Signed and dated Anton Melbye pinx 1846. Oil on canvas. 53 x 79 cm.

DKK 20,000–30,000 / € 2,700–4,050

151
VILHELM ARNESEN

b. Flensburg 1865, d. Copenhagen 1948

View of Oresund with several ships. Signed and dated Vilh. Arnesen 1919. Oil on canvas. 114 x 151 cm.

Exhibited: Presumably Charlottenborg 1920 no. 35 with the title "Sommerformiddag. Motiv fra Øresund" (Summer morning, motif from Oresund).

Provenance: Bruun Rasmussen auction 47, 1953 no. 158.

DKK 20,000–30,000 / € 2,700–4,050



150



151



152

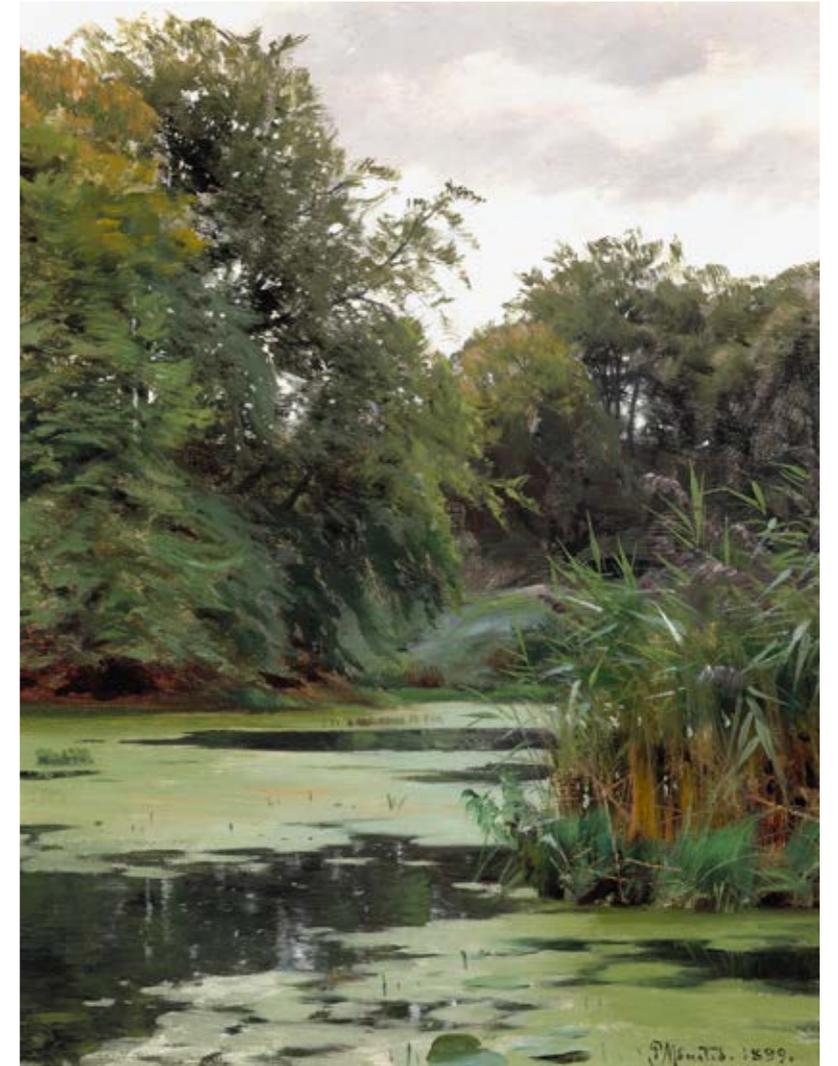
152
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Summer day with children playing behind a thatched farm. Signed and dated P. Mønsted Bromølle 1924. Oil on canvas. 70 x 100 cm.

Bromølle is a village south of Jyderup in Vestsjælland (West Zealand).

DKK 40,000–60,000 / € 5,400–8,050



153

153
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A forest lake surrounded by tall trees. Signed and dated P. Mønsted 1899. Oil on canvas. 36 x 28 cm.

Provenance: Bruun Rasmussen auction 532, 1989 no. 711. Bruun Rasmussen auction 548, 1990 no. 343. DKK 40,000–50,000 / € 5,400–6,700



154

154
H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

The farmer's son and a peasant boy in the farmyard. Signed and dated H. A. Brendekilde 93. Oil on canvas. 60 x 79 cm.

Provenance: Bruun Rasmussen auction 705, 2002 no. 1508, ill. p. 221.

DKK 30,000–40,000 / € 4,050–5,400



155

155
H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

A family of ducks under an apple tree in bloom, Petersminde, Raagelund. Signed H. A. Brendekilde. Oil on canvas. 60 x 77 cm.

Petersminde in Raagelund on Funen was owned by Lars Ebbesen. He knew Brendekilde through a mutual friend. Ebbesen heard about Brendekilde's misfortune and poor conditions in Copenhagen and invited him to live with him for free. Brendekilde accepted it in 1883 with several longer stays until 1885, and later on short visits. Brendekilde painted several motifs from the lovely garden of the half-timbered house.

Lars Ebbesen also invited other poor artists to stay at the farm for free. In addition to Brendekilde, artists such as L.A. Ring (1854–1933), Julius Paulsen (1860–1940), H.P. Clausen (1855–1950) and Søren Lund (1852–1933) visited the farm. Lars Ebbesen was very important to these artists, as can be seen from the many paintings they painted from the area around Petersminde and Raagelund while they were staying there and from the correspondances between the artists and Ebbesen going on for years. For Lars Ebbesen's importance to the above-mentioned artists, see Ralph Sonne, "H.A. Brendekilde. Værk og betydning i dansk kunst- og kulturhistorie", 2018 pp. 31–37.

DKK 40,000–50,000 / € 5,400–6,700



156

156

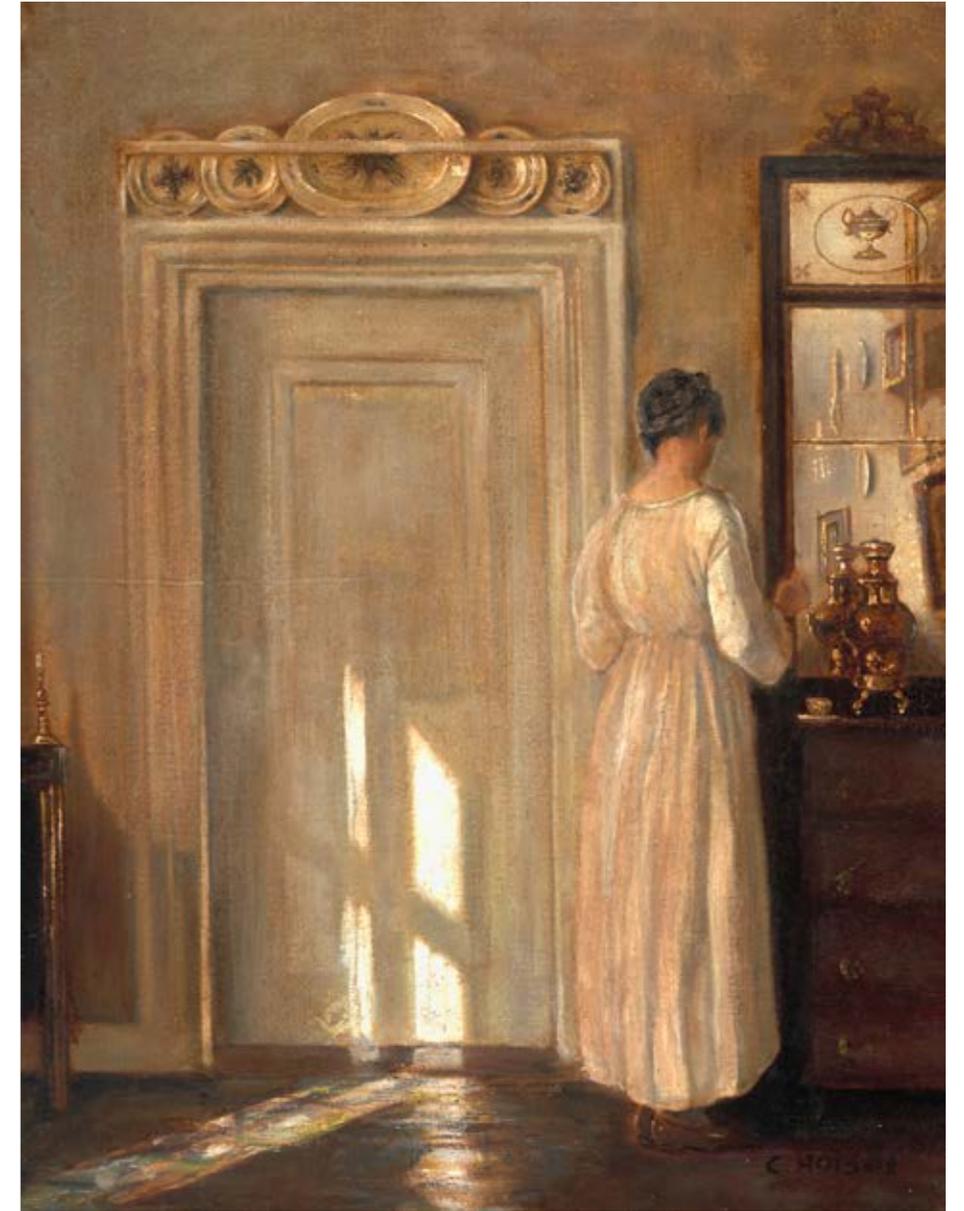
F. C. LUND

b. Copenhagen 1826, d. s.p. 1901

"Kobberstiksamleren". The engraving collector. Two distinguished gentlemen looking at an engraving. Signed and dated F. C. Lund 1873. Oil on canvas. 88 x 65 cm.

Exhibited: Charlottenborg 1873 no. 121.

Provenance: Bruun Rasmussen auction 52, 1954 no. 117. Bruun Rasmussen auction 727, 2003 no. 1202 ill. p. 10. DKK 40,000–50,000 / € 5,400–6,700



157

157

CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with a woman standing by a mirror making a cup of tea. Sunlight through the window. Signed C. Holsøe. Oil on canvas. 50 x 38 cm.

DKK 60,000–80,000 / € 8,050–11,000



158

158
GEORG SELIGMANN

b. Copenhagen 1866, d. Montebello, Elsinore 1924

Trompe l'oeil of the relief "Hebe Passes Her Pitcher and Bowl to Ganymede" by Bertel Thorvaldsen (1770-1844). Signed G. Seligmann eft. (after) Thorvaldsen. April 1910. Oil on canvas. 49 x 46 cm.

Exhibited: Winkel & Magnussen, København, "Malerier og Studier af Georg Seligmann", 1910 no. 33.

Provenance: Bruun Rasmussen auction 732, 2004 no. 1582, ill. p. 169.

Thorvaldsen's relief is dated 1833 (Thorvaldsens Museum Inv. No. A351).

DKK 25,000-35,000 / € 3,350-4,700



159

159^{ARR}
AKSEL JØRGENSEN

b. Copenhagen 1883, d. s.p. 1957

An artist's studio. Signed and dated Aksel Jørgensen 1931. Oil on canvas. 87 x 75 cm.

DKK 25,000-30,000 / € 3,350-4,050



160

160
KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"Landskab ved Civita d'Antino med en Bonde og hans Hustru". Landscape at Civita d'Antino with a peasant and his wife. Signed with monogram and dated 1906. Oil on canvas. 73 x 86 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 592.

S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 979.

Exhibited: Kunstforeningen, "Civita d'Antino - Zahrtmanns by i Italien", 1989 no. 58.

Provenance: Sold in October 1906 to banking executive H. P. Hansen.

DKK 60,000–80,000 / € 8,050–11,000



161

161
L. A. RING

b. Ring 1854, d. Roskilde 1933

"Kirkegaarden i Vejlø. I Forgrunden Gravhøje beplantede med Gyldenlak og omrandede af Sten. Til højre fører Kirkegaardsmuren ud mod Billedets baggrund. Udsigt over en Sø". The cemetery in Vejlø. In the foreground mounds planted with golden wall flowers and surrounded by stones. To the right the churchyard wall leads out towards the background of the painting and a view of a lake. Unsigned. Inscribed on the stretcher L. A. Ring 1885 Vejlø Kirkegaard. Oil on canvas. 46 x 54 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1910, no. 30.

Vejlø is a village located south of Næstved.

Provenance: The Danish architect Thorvald Bindesbøll (1846–1908), his estate (1910). Bruun Rasmussen auction 497, 1987 no. 422, ill. p. 96. Bruun Rasmussen auction 1106, 2011 no. 1001.

DKK 40,000–50,000 / € 5,400–6,700



162

162
VIGGO PEDERSEN

b. Copenhagen 1854, d. Roskilde 1926

"Solspejl i havet". Coastal view from Tisvilde with a low-hanging sun reflected in the sea. Signed and dated Viggo Pedersen 1900. Oil on cardboard. 66 x 88 cm.

Exhibited: Den Frie Udstilling 1900 no. 141.

DKK 20,000–30,000 / € 2,700–4,050



163

163
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

"Fra klitterne ved Trouville". Summer guests at the Trouville seaside hotel on Kystvej in Hornbæk. Signed and dated P. Mønsted 1939. Oil on canvas. 31 x 41 cm.

DKK 30,000–40,000 / € 4,050–5,400



164

164
ADOLF HEINRICH-HANSEN

b. Copenhagen 1859, d. Fredensborg 1925

A young woman arranging lilacs in the living room of a manor house. Signed and dated Ad. Heinrich-Hansen 98. Oil on canvas. 92 x 61 cm.

DKK 20,000–25,000 / € 2,700–3,350

165
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

View from the coast at Skagen at sunset. Signed and dated Carl Locher Skagen 1902. Oil on canvas. 28 x 42 cm.

DKK 25,000–30,000 / € 3,350–4,050

166
A. ANDERSEN-LUNDBY

b. Lundby near Aalborg 1840, d. Munich 1923

Summer landscape from the Cliffs of Møn with a view of "Taleren". Signed A. Andersen. Oil on canvas. 57 x 83 cm.

Provenance: Bruun Rasmussen auction 627, 1996 no. 17, ill. p. 18.

DKK 40,000–60,000 / € 5,400–8,050



165



166



167

167
THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

View from Marina Piccola on Capri. Signed Thorald Læssøe. Oil on canvas. 41 x 61 cm.
In 1855, Læssøe exhibited two views from Capri at Charlottenborg: No. 87 (owner Count A. V. Moltke, Bregentved) and no. 243 (owner wife of Councillor Friis).

Provenance: Bruun Rasmussen auction 244, 1970 no. 163a.

DKK 40,000–50,000 / € 5,400–6,700

168
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

View from the beach at Skagen with a rainbow over the sea and fishermen by boats pulled ashore. Signed M. A. Oil on canvas. 30 x 37 cm. *DKK 30,000–35,000 / € 4,050–4,700*

169
CHRISTIAN MØLSTED

b. Dragør 1862, d. s.p. 1930

“Dragør Havneindløb. Efteraarsstorm af Nordøst”. Autumn storm from north-east near Dragør Harbour. Signed and dated Chr. Mølsted 1917. Oil on canvas. 38 x 52 cm.

DKK 20,000–25,000 / € 2,700–3,350



168



169



170

170
THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

View from the Italian mountains with a cottage with a pergola on the terrace. Unsigned. Oil on paper laid on canvas. 37 x 54 cm.

Provenance: Bruun Rasmussen auction 453, 1983 no. 129.

DKK 40,000–50,000 / € 5,400–6,700

171
ALBERT KÜCHLER

b. Copenhagen 1803, d. Rome 1886

View from the old lime factory in Copenhagen. Unsigned. Oil on canvas. 25 x 35 cm.

Provenance: The estate auction of C. W. Eckersberg, 1853, no. 170 listed under "Malerier og Skizzer af forskellige Kunstnere" (Paintings and sketches by different artists), here with the title "Partie af Kalkbrænderiet ved Kastrup" (View from the lime factory at Kastrup). Acquired here by landowner August Villads Bech, Valbygaard.

DKK 20,000–30,000 / € 2,700–4,050

172
JULIUS EXNER

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

Two women from Fanøe chatting over the fence. On the horizon a dune landscape with the navigation mark "Kåveren". Signed and dated Exner Sønderho 1896. Oil on canvas laid on canvas. 23 x 37 cm.

DKK 20,000–30,000 / € 2,700–4,050



171



172



173

173
CARL HOLSØE

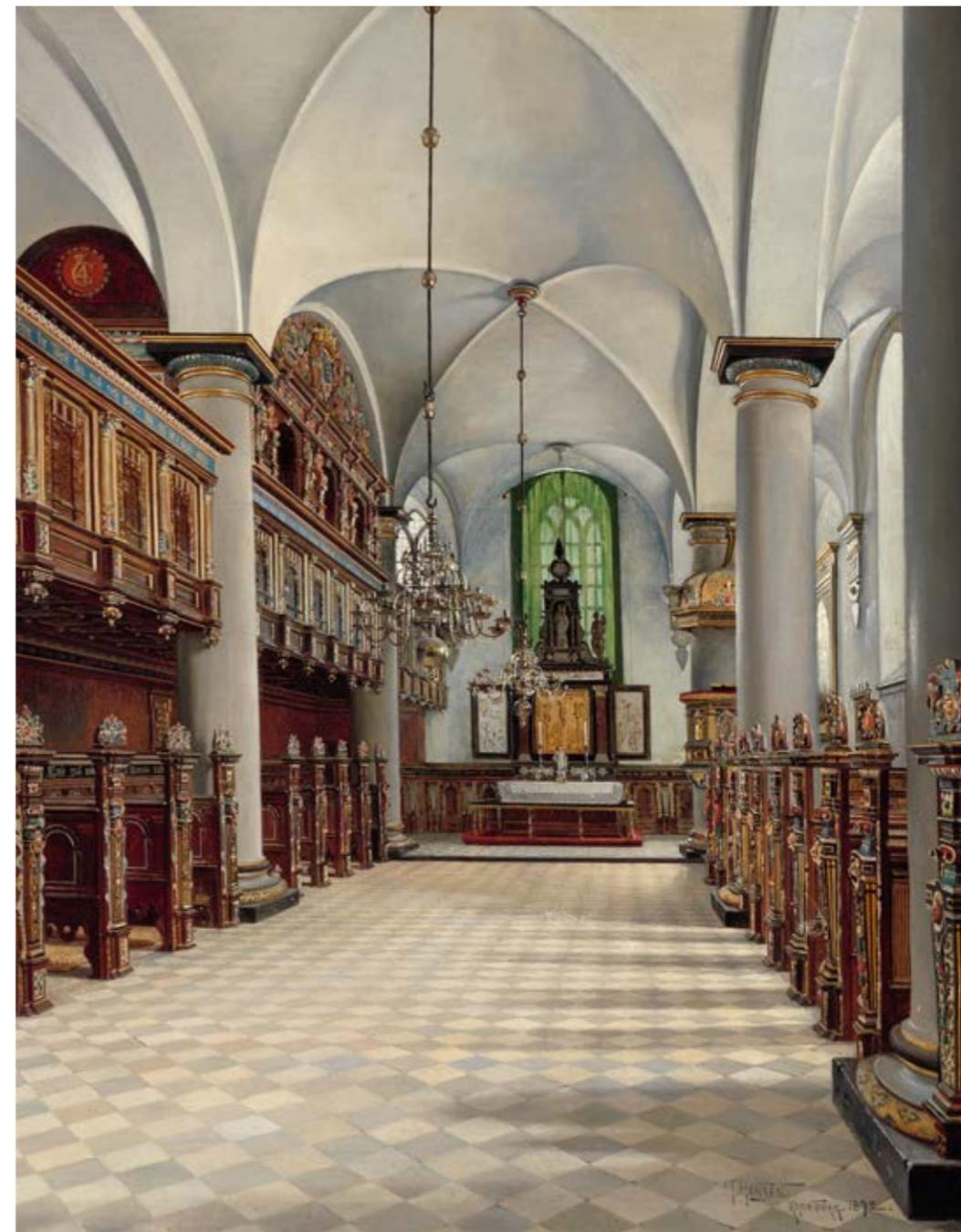
b. Aarhus 1863, d. Asserbo 1935

Interior from Sct. Nicolai Church, Køge. Signed C. Holsøe.

Oil on canvas. 55 x 40 cm.

Provenance: Acquired by the current owner's family from Kleis' Kunsthandel in the 1960s.

DKK 30,000–40,000 / € 4,050–5,400



174

174
I. T. HANSEN

b. Randers 1848, d. s.p. 1912

"Kronborg Slotskirke". Interior from Kronborg Castle Church. Signed and dated J. T. Hansen Kronborg 1892. Oil on canvas. 48 x 38 cm.

Exhibited: Charlottenborg 1893 no. 160.

DKK 30,000–40,000 / € 4,050–5,400

175

THEODOR PHILIPSEN

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

"Per Hønes gård". Per Høne's farm. Autumn 1896. Unsigned. Oil on canvas. 62 x 82 cm.

Vibeke Skov, *A Catalogue Raisonné of the Works of Theodor Philipsen*, 1992, no. 430.

Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), *A Catalogue Raisonné of the Works of Theodor Philipsen*, 2016, no. 609. (Erroneously also registered as BFL 595 and VS 506).

Exhibited: Den Frie Udstilling 1897 no. 88, here with the title "Per Hans' gård i Kastrup" (Per Hans's farm in Kastrup). Randers Kunstmuseum, "Med solen i øjnene", 1992 (not in the catalogue). Kastrup-gård, "Theodor Philipsen", 1992 no. 35. Ordrupgaard, "Theodor Philipsen og impressionismen", 2001 no. 40, here with the title "Vejen forbi Kastrupgaard" (The road by Kastrupgaard) and dated c. 1902, ill. p. 112 fig. 61.

Literature: Kai Grunth, "Kunst i Privateje", 1945, vol. II, ill. p. 62 fig. 39, mentioned p. 63 and here with the title "Per Hønes gård" (Per Høne's farm).

Herman Madsen, "200 danske malere og deres værker", 1946, vol. I, mentioned p. 282 and ill. p. 283 fig. 9, here with the title "Per Hønes gård" (Per Høne's farm).

Finn Therman Frederiksen, "Med solen i øjnene. En Theodor Philipsen-studie", 1992, ill. p. 138 and mentioned pp. 140-141, here erroneously with the title "Vejen forbi Kastrupgaard" (The road by Kastrupgaard) and dated c. 1902. Here, Therman Frederiksen describes the painting as follows (in Danish): "Again, one of these deeply original contributions to an innovative approach to the challenges of depicting roads leading into the motif, here provided together with a flickering, lively impressionist light and use of colours. In masterful images like this one, Philipsen reached the heights of his very best impressionist works from the 1880s".

Provenance: In the artist's possession (1897). Theodor Philipsen auction in Den Frie Udstilling, 1916 no. 196, acquired by Winkel & Magnussen for DKK 1910. Later owned by gardener O. Christensen. Art dealer Fr. Andersen's private art collection, his estate auction at Anton Hansen's art auctions, Charlottenborg, 1933 no. 6, ill. p. 7, here with the title "Per Hansens gård i Kastrup" (Per Hansen's farm in Kastrup). Winkel & Magnussen auction 324, 1945 no. 279, ill. p. 49, sold for DKK 8300. Director Allan C. Rye (1992).

Theodor Philipsen has dealt with the motif in the following drawings:

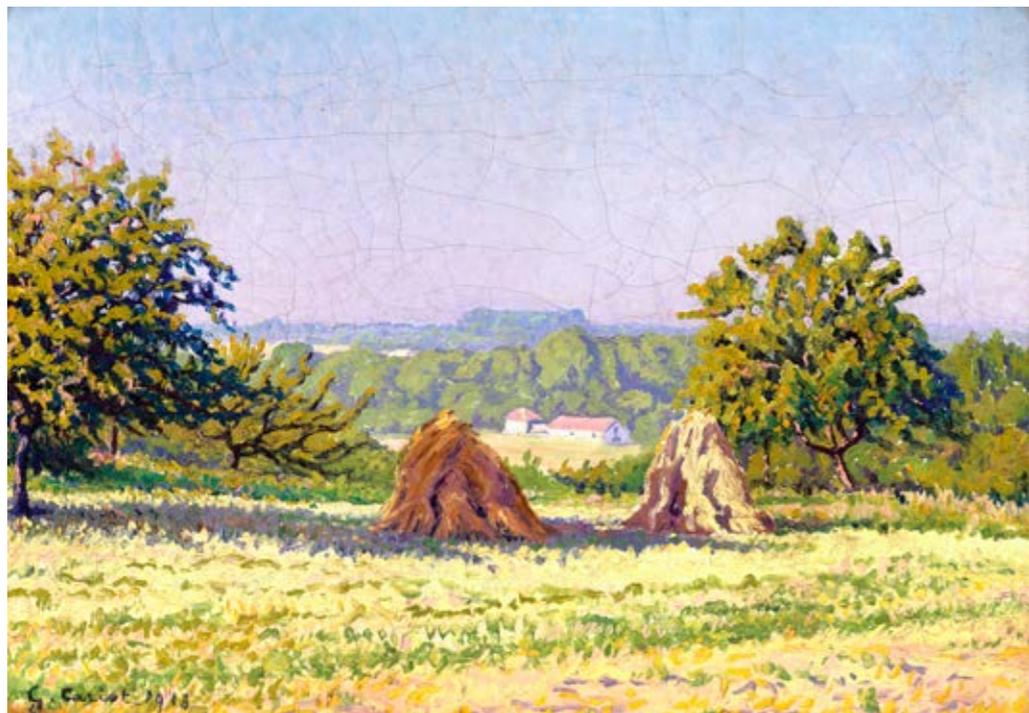
BFL 1436: Høns udenfor en gård i Kastrup. Kastrupvejen, september 1895 (Chickens outside a farm in Kastrup. Kastrupvejen, September 1895). Pencil, pen and brown ink, 15.7 x 20.3 cm.

BFL 1437: Landevejen til Kastrup, efterår, med Per Hansens gård, september 1895 (The country road to Kastrup, autumn, with Per Hansen's farm, September 1895). Pen and sepia, 15 x 20 cm.

BFL 1470: Per Hansens gård i Kastrup, efteråret 1898 (Per Hansen's farm in Kastrup, autumn 1898). Pen, 15,5 x 20 cm. DKK 30,000-50,000 / € 4,050-6,700



175



176

176
GUSTAVE CAMILLE GASTON CARIOT

b. Paris 1872, d. s.p. 1950

Landscape from Seine-et-Oise with haystacks. Signed and dated G. Cariot 1913.
 Oil on canvas. 33 x 46 cm.

*Inscribed on a label on the stretcher: "Vente de charité. Envoi de M. Léon Bonnat"
 (Charity sale. Sent by Mr. Léon Bonnat).*

Gustave Camille Gaston Cariot was a prominent French pointilist/impressionist painter from the 19th and early 20th century. Cariot joined the Société des Artistes Indépendants and exhibited in major Parisian exhibitions. In addition to the Salon Nationale des Beaux-Arts, Cariot participated in the Salon d'Automne and the Salon d'Hiver.

DKK 20,000–30,000 / € 2,700–4,050

177
EMIL HOLM

b. Aarhus 1823, d. Copenhagen 1863

View from Taormina towards Mount Etna. Unsigned. Dated Taormina 30/10 57.
 Oil on cardboard laid on panel. 24.5 x 29.5 cm.

DKK 20,000–30,000 / € 2,700–4,050

178
BERTEL HANSEN-SVANEKE

b. Svaneke, Bornholm Island 1883, d. Copenhagen 1937

Boys bathing from cliffs at Bornholm. Signed Bertel H-Svaneke. Oil on canvas.
 91 x 100 cm.

DKK 25,000–30,000 / € 3,350–4,050



177



178



179

179
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

From Mariendal Beach in Aarhus Bay. Signed and dated J. la Cour April-Mai 1888. Oil on canvas. 62 x 98 cm. DKK 40,000–50,000 / € 5,400–6,700



180

180
OTTO HASLUND

b. Copenhagen 1842, d. Koldby, Thy 1917

"Fra en granskov". From a fir forest. Signed and dated Otto H. 1883. Oil on canvas. 82 x 53 cm. Exhibited: Charlottenborg 1883 no. 512 (supplement). DKK 20,000–25,000 / € 2,700–3,350



181

181
DANISH PAINTER,
LATE 18TH CENTURY

Danish summer landscape, presumably with a view from the bronze age hill Lusehøj and to Holstenshuus Manor, Funen. Evening light. Unsigned. Oil on canvas. 28 x 38 cm.



On the stretcher the owner's label with the crowned monogram for Prince Peter Antonovich of Brunswick-Lüneburg.

Provenance: Prince Peter Antonovich of Brunswick-Lüneburg (1745–1798), *The Russian Court in Horsens*. Subsequently acquired by the family of the Danish explorer Vitus Bering (1681–1741), Horsens, and owned by Danish descendants until today.

In the years 1780–1807 Horsens housed a Russian court in exile, called *The Russian Court in Horsens*. It consisted of four siblings, namely Princess Catharina Antonovna (1741–1807), Princess Elizabeth Antonovna (1743–1782), Prince Peter Antonovich (1745–1798) and Prince Alexei Antonovich (1746–1787). They were the children of Grand Duchess Anna Leopoldovna of Russia (1718–1746) and Duke Anton Ulrik of Brunswick-Lüneburg (1714–1774). Until the establishment of the

Russian Court in Horsens, the four siblings had been imprisoned for about 35 years in Kholmogory near Archangelsk in Russia. The imprisonment was the result of a power struggle for the Russian throne, which their mother and older brother, Tsar Ivan VI of Russia (1740–1764), lost in 1741 to Tsaritsa Elisabeth Petrovna of Russia (1709–1762). Queen Juliane Marie of Denmark (1729–1796), the widow of King Frederik V of Denmark, was the sister of the children's father. The Danish Queen negotiated with Tsaritsa Catherine the Great and had her nephews and nieces sailed to Denmark, after which she paid for their stay at the Russian Court in Horsens. The four siblings were all buried in the monastery church in Horsens.

Vitus Jonassen Bering was a Danish naval officer who went into Russian service. This is the reason why he is also known by the Russian name Ivan Ivanovich Bering. Among others, he mapped Russia's eastern regions for Tsar Peter the Great, and later the Arctic coast of Siberia for Tsaritsa Anna Ioannovna of Russia, the four siblings mother's aunt. Vitus Bering's family presumably acquired this painting due to the Russian connections between him, Russia and the Tsar family.

DKK 20,000–25,000 / € 2,700–3,350



182

182
I. L. JENSEN

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

Dandelions. Signed I. L. Jensen. Oil on panel. 19 x 13.5 cm.
Provenance: Curator Carl Peter Neergard, his estate auction Winkel & Magnussen 334, 1946 no. 14. Bruun Rasmussen auction 589, 1993 no. 263, ill. p. 79. DKK 30,000–40,000 / € 4,050–5,400



183

183
I. L. JENSEN

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

Nature morte with two black grouse. 1840s. Signed I. L. Jensen. Oil on canvas. 69 x 55 cm. *Jensen's interest in hunting already began during his stay in Rome during the mid-1830s, but the interest truly came to fruition during the 1840s, perhaps inspired by his many visits to the manor houses, while he travelled around Denmark. There is no doubt that he had great knowledge of both the hunt and what it entailed. Downed birds were placed on the forest floor with hunting equipment, such as a hunting bag and shotgun. He also painted a hunting party putting the day's catch out on display, paying the last respect to the dead animals. A custom that still exists today. Already in the 17th century, a favourite motif was that of suspended birds shot during hunts, such as the motif in the present painting. It is impressive how close Jensen comes to reality in his rendering of the dead black grouse.*

Literature: Marie-Louise Berner & Mette Thelle, "Blomstermaleren J.L. Jensen. Mellem kunst og natur", (The Flower Painter J.L. Jensen. Between Art and Nature in the Golden Age), 2018, pp. 167–174 for descriptions and illustrations of Jensen's hunting scenes.

DKK 40,000–60,000 / € 5,400–8,050



184

184
ANDREAS JUUEL

b. Copenhagen 1816, d. Frederiksberg 1868

Summer landscape with huntsmen. Signed A. Juuel. Oil on canvas. 64 x 78 cm.

DKK 20,000–30,000 / € 2,700–4,050



185

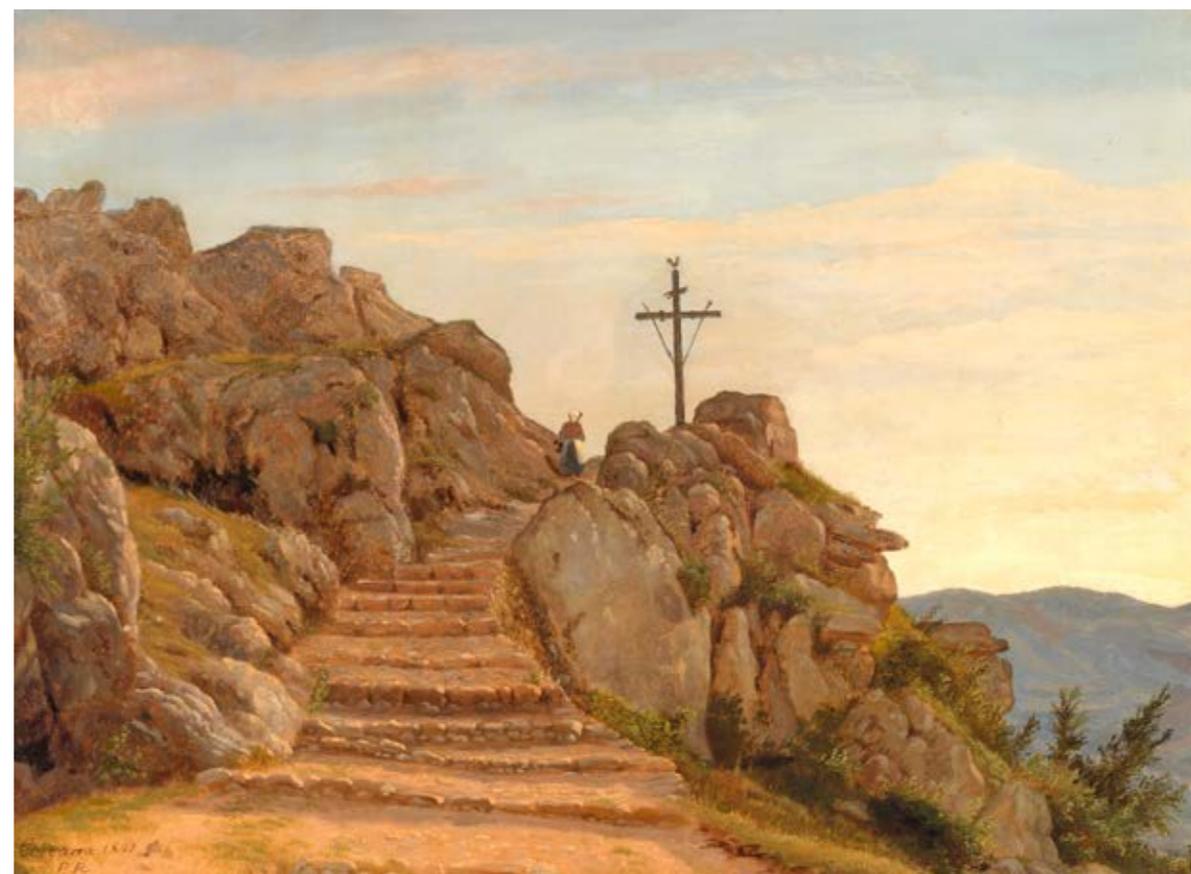
185
P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

A Danish summer landscape. Unsigned. Oil on canvas. 49 x 66 cm.

Provenance: Winkel & Magnussen auction 285, 1942 no. 253, ill. p. 17.

DKK 30,000–40,000 / € 4,050–5,400



186

186
PETER RAADSIG

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

Mountain landscape in the Apennines with a woman walking up to a roadside crucifix.

Signed and dated P. R. 1842 Cervarra. Oil on canvas. 41 x 56 cm.

Cervarra is a small town in the Apennine Range. DKK 20,000–25,000 / € 2,700–3,350



187

187
THÉODORE ROUSSEAU

b. Paris 1812, d. Barbizon 1867

French landscape with a large tree and waterhole at sunset. Signed Th. Rousseau. Oil on panel. 15.5 x 22 cm.

Provenance: Bruun Rasmussen auction 436, 1982 no. 47, ill. p. 40. Bruun Rasmussen auction 472, 1985 no. 50, ill. p. 56. Bruun Rasmussen auction 822, 2011 no. 172, ill. p. 98. The collection of Birte Inge Christensen and John Hunov. DKK 20,000–30,000 / € 2,700–4,050

188
A. E. KIELDRUP

b. Haderslev 1827, d. Copenhagen 1869

Medieval village on the Rhine or the Moselle. Signed with monogram and dated 6[?]. Oil on canvas. 40 x 53 cm.

Old label on the stretcher: "No. 40 Borgruin ved Rhinen" (Castle ruin on the Rhine). DKK 30,000–40,000 / € 4,050–5,400

189
THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

View of the Bay of Naples with a seated young woman in a classical ruin with a view of Vesuvius. Signed and dated Thorald Læssøe Roma 1852. Oil on canvas. 24 x 33 cm.

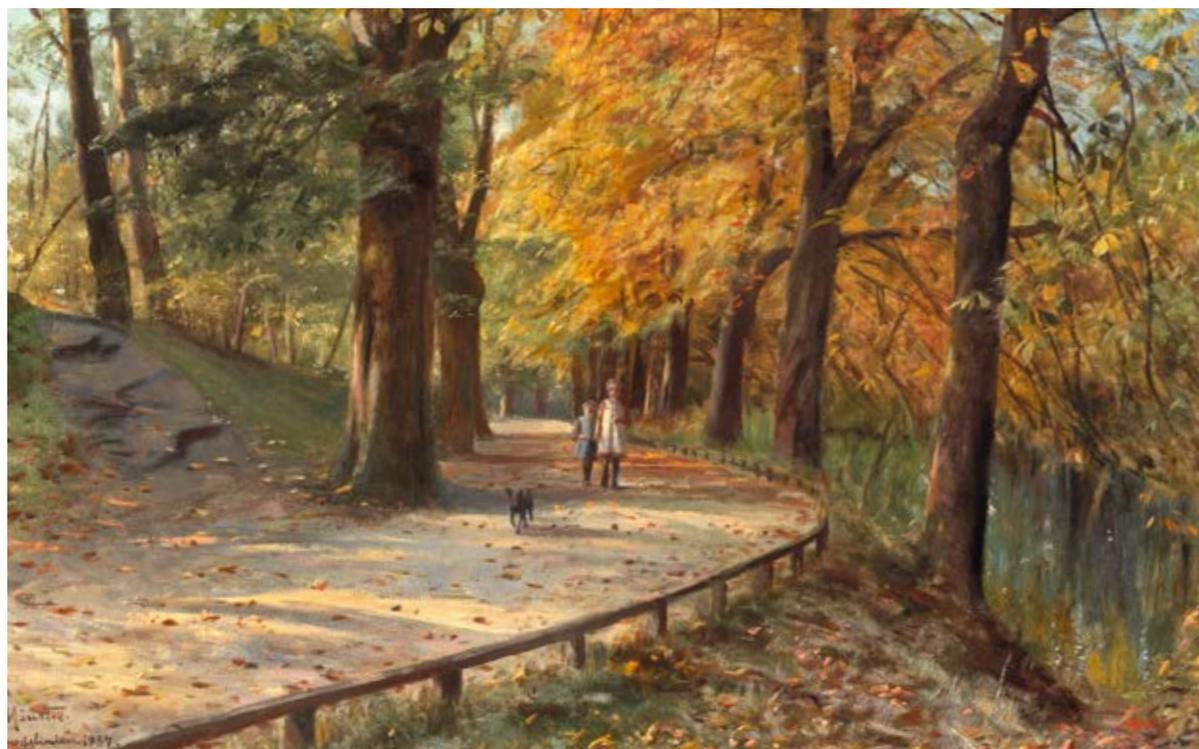
DKK 20,000–25,000 / € 2,700–3,350



188



189



190

190
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Autumn landscape from the citadel in Copenhagen with two children and a dog. Signed and dated P. Mønsted Smedelinien 1937. Oil on canvas. 42 x 66 cm.

'Smedelinien' was part of the military defense fortification around the citadel. DKK 30,000–40,000 / € 4,050–5,400



191

191
VILHELM MELBYE

b. Helsingør 1824, d. Roskilde 1882

Evening at the palm grove of Elche, Spain. Signed and dated Wilhelm Melby 1856. Oil on canvas. 69 x 110 cm.

The city of Elche - or Elx - is located in the middle of the Costa Blanca, c. 20 km inland a little south of Alicante.

DKK 40,000–60,000 / € 5,400–8,050



192

192

C. W. ECKERSBERG

b. Bläkrog near Aabenraa 1783, d. Copenhagen 1853

Portrait of smith J. N. Grønberg (1722-1813). 1805. Unsigned. Oil on canvas. 31 x 24.5 cm.

Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898, no. 5. A repetition of no. 4 in the catalogue.

Exhibited: Kunstforeningen, "Udstillingen af Eckersbergs Malerier", 1895 no. 3.

Provenance: Painter I. P. Møller (1783-1854). Thence by descent until today. Inherited to his daughter Frederikke Winther and then inherited to her daughter Charlotte Winther. Sold at her estate auction, Kunsthallen February 9 1956, and here acquired by descendants of I. P. Møller.

DKK 25,000-30,000 / € 3,350-4,050



193

193

CHRISTEN KØBKE

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

A young sailor with folded arms. 1837. Unsigned. Pencil on paper. Sheet size 17.5 x 14 cm.

Købke travelled to the island of Bornholm in the autumn of 1837. A number of studies are known from this trip depicting both the crossing and the stay on the island. The crossing itself apparently made an impression on Købke, since he observed and sketched both sailors, fellow passengers and the surrounding autumn sea.

To read more about the trip to Bornholm and view the reproductions of Købke's sketches from there, see: Hans Edvard Nørregård-Nielsen, "Christen Købke", volume II, "Dossering og Frederiksborg", 1996, pp. 166-176.

DKK 30,000-50,000 / € 4,050-6,700



194

194
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

A woman by the spinning wheel and a young man standing behind her. Inscribed Rørby. Dated by the artist "Folsland i Tellemarken den 21 August 30". Pencil and watercolour on paper. Sheet size 25.5 x 19 cm.

Provenance: The artists estate auction 1849, listed under "Originale Tegninger af Rørbye, afsnit 3, Norge" (original drawings by Rørbye, section 3, Norway), no. 6.

In 1830, Rørbye was in Norway, where he travelled around Telemark and visited the local farmers, whose costumes and way of life he described in drawings and in his diary. In the diary, he described on 20-21 August that due to rough weather he was staying in Folsland for a few days, and here he drew his host Hans and his wife, son and daughter. The present drawing presumably depicts the wife and son.

DKK 15,000–20,000 / € 2,000–2,700



195

195
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

The artist's first wife Dagny Fischer with a bouquet of flowers at Højbro Plads in Copenhagen. C. 1895. Signed Paul Fischer. Watercolour, gouache, and pencil on paper. Visible size 34 x 24 cm.

DKK 30,000–40,000 / € 4,050–5,400



Frederik Sødring. 1835.
Photo: The National Gallery of Denmark.



Thorald Læssøe. 1838.
Photo: The National Gallery of Denmark.

196

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Parti af Marmorpladsen". 1830s. Unsigned. Drawing ink and wash on paper (C & I Honig). Sheet size 24.5 x 35 cm.

Exhibited: In Marmorkirken, "Marmorkirken. Visioner og Virkelighed", 1994, no. 124 (here as C. W. Eckersberg, school of).

Provenance: Private Danish collection.

The Marble Church was supposed to have formed the magnificent end of Frederik V's (1723–1766) new city district, Frederiksstaden, with its many mansions (including Amalienborg Palace) and straight axes. But the expenses for the magnificent building, which was to be made in solid marble, went over budget, and in 1770 Christian VII stopped the construction, which was only half finished, and the marble church languished as a ruin for over 100 years until 1894, when it was finally completed and could be consecrated as a church. In the first half of the 19th century, the ruined square became an exotic and picturesque element in the streets of Copenhagen. The ruin and the square appealed to the romantic tendencies of the time and became a favourite motif in Danish art: "... in the ruin, not least, the recently returned travellers from Italy found a place that brought back both moods and memories from their trip. The cypress-like poplars and the irregular row of back houses facing Store Kongensgade only contributed to this impression." ("Marmorkirken. Visioner og Virkelighed", 1994, p. 69).

Of course, the Marble Square also appealed to Eckersberg's aesthetic sensibilities, which was influenced by his three years in Rome from 1813 to 1816, where he often drew and painted oil sketches of the picturesque ancient ruins 'en plein air' – these Roman views are today some of his most loved and in high demand on the auction market.

The ruins of the Marble Square must have caught his eye, as the Roman squares had, with its picturesque mix of ruins, columns, inhabited houses, open windows, laundry floating in the wind, straight lines of architecture, unruly tufts of grass, long rows of marble blocks more or less randomly placed – neatness and mess – past and present – mixed together at one and the same time.

Eckersberg captures it all in this drawing, which is characterized by his strict focus on geometric shapes, light and shadow effects and not least his investigation and use of perspective, which also applies in general



196

to Eckersberg's drawings from this period. This focus is a defining trait of his drawings from the 1830s and are closely related to his publication of "Forsøg til en Veiledning i Anvendelse af Perspektivlæren for unge Malere" (Attempt at an Instruction in the Application of the Study of Perspective for Young Painters) in 1833 and "Linearperspektiven, anvendt paa Malerkunsten" (Linear Perspective Applied in the Art of Painting) in 1841, which again reflects the degree to which Eckersberg was occupied with perspective. In addition to this, he also established a class on perspective at the Royal Academy in 1842.

Eckersberg has also depicted the marble church in a small oil sketch from approx. 1817, "View of the Ruin of the Marble Church" (The Hirschsprung Collection), where you can see the portico's column fragments from the side in a characteristic perspective sequence, which is again reminiscent of a small oil sketch of Saint Peter's Church from 1814–16 "View of the Colonnade Around Saint Peter's Square" (The David Collection, Inv. No. 19/1969).

Several other Danish artists have also drawn and painted the ruins at the marble church, including Frederik Sødring (1809–1862), who was a student of Eckersberg. His depiction of the square "View of the Marble Square with the Ruins of the Uncompleted Frederik's Church" from 1835 (The National Gallery of Denmark, Inv. No. KMS339) is a major work from the period, and despite obvious differences (the same part of the square seen from each end) the similarity with the present drawing is also striking (ill. p. 142).

Thorald Læssøe (1816–1878) has from 1838 – three years later than Sødring – also painted "View of the Marble Square with the Ruins of the Uncompleted Frederik's Church" (The National Gallery of Denmark, Inv. No. KMS263) – this time from the same perspective as on the drawing, but here the artist has stood a little further ahead and a little to the right, so that the ruin itself ends up taking up more space, but at the same time, many of the same elements are included (ill. p. 142).

We thank MA and PhD in art history Jesper Svenningsen, who, after examining the drawing, confirms the attribution to C. W. Eckersberg. DKK 200,000–250,000 / € 27,000–33,500



197

197
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

View from a beach with boat and a young man looking out over the sea. Signed Rørbye. Verso a study of fishermen pulling boats ashore. Inscribed Rørbye Jylland. Both pencil on paper. Sheet size 24.5 x 36 cm.

Provenance: The artist's estate auction 1849, listed under "Originale Tegninger af Rørbye, afsnit 2, Jylland, Tegninger uden Aarstal" (original drawings by Rørbye, section 2, Jutland, drawings without a year), no. 140. Bruun Rasmussen auction 521, 1989 no. 518.

DKK 10,000–15,000 / € 1,350–2,000

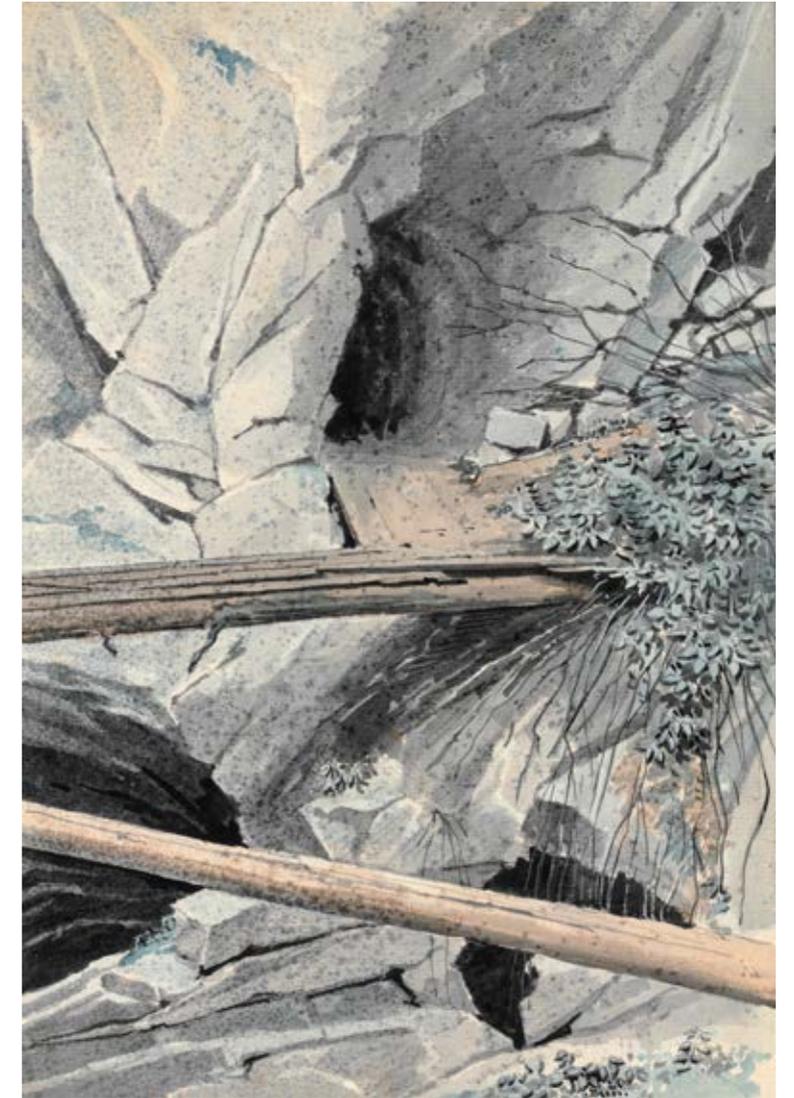
198
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Gruben ved Hasselværket, Norge". Mine at Hasselværket, Norway. Unsigned. Verso dated 'den 9. Aug. 30. Grube ved Hasselværket' (the 9th of August 1830. Mine at Hasselværket). Watercolour and ink on paper. Sheet size 27 x 19 cm.

Provenance: The artist's estate auction 1849, listed under "Originale Tegninger af Rørbye, afsnit 3, Norge" (original drawings by Rørbye, section 3, Norway), no. 1. Acquired by the present owner at auction at Nellesmann & Thomsen in 1988.

In the summer of 1830, Rørbye is in Norway, and on 1 August he arrives in Buskerud, where he stays with his good friend, assessor of the Supreme Court and landowner Peter Collett (1766–1836), and his friend's family. Collett owns the Buskerud farm and the Hasselværk, the latter an ironworks with associated mines and pits.



198

Rørbye is fascinated by these pits, and in his diary on 4 August he describes a visit to them together with Collett (in Danish): "In the afternoon the assessor drove with me to the Hasselværk and on the way there we saw the pits belonging to the ironworks, which are bright and easily accessible through the drifts." [a drift is the horizontal passageway in a mountain quarry as opposed to the vertical shaft].

In the present watercolour we see an entrance in the mountainside to such a drift.

On 9 August, Rørbye writes in his diary about going to the pits on his own in order to draw them (in Danish): "As the assessor was not present, I could go out today to look for something to draw, which I also found when I ventured towards the nearby pits, where I climbed down a little way from above so that I could see the entrance to the various drifts, which are not in use at the moment but are very picturesque."

(Martinus Rørbye's travel journals in "Kilder til Dansk Kunsthistorie" (ktdk.dk), (Primary Sources in Danish Art History) by MA and PhD in art history Jesper Svenningsen and published by the The New Carlsberg Foundation).

DKK 30,000–50,000 / € 4,050–6,700



199

199

FERDINAND RICHARDT

b. Brede 1819, d. Oakland, California 1895

The Life Class at the Royal Academy of Fine Arts, Charlottenborg, Copenhagen. Signed and dated F. Richardt Sjarlottenborg 1846. Pencil, drawing ink and wash on paper. Sheet size 30.5 x 36 cm. Unframed.

Provenance: Art historian Gustav Lorentzen, his estate auction Winkel & Magnussen 152, 1963 no. 1334.

DKK 20,000–25,000 / € 2,700–3,350

INDEX

A		
Ancher, Anna	120	
	121, 126, 127	
Ancher, Michael	101, 102	
	108, 111, 168	
Andersen-Lundby, A.	166	
Anson, Georg	233	
Arnesen, Vilhelm	151	
Aubin, Nicolas	240	
B		
Bauhin, Johann	235	
Binner, Bodil	484	
Bircherod, Jens	211	
Black, Starr & Frost	476	
Braekeleer, Ferdinand de	146	
Brendekilde, H. A.	154, 155	
Bruun, Johan Jacob	145	
Bulgari	524	
Bülów-Hübe, Vivianna Torun	584	
C		
Cantemir, Dimitrie	228	
Cariot, Gustave Camille Gaston	176	
Carlman, C.F.	439	
Cartier	396, 397, 426	
Cavendish, William	238	
Chanel	596, 597	
	598, 599, 600	
	601, 602, 603	
	604, 605, 606	
Chardin, John	221	
Chopard	429, 431, 456	
Christiani, Wilhelm Ernst	201	
Clement, G. F.	106, 118	
Coin, Roberto	388, 392	
Comte du Passage, Arthur Marie		
Gabriel	117	
Crantz, Albert	204	
Cranz, David	212	
D		
D. Anagnostopoulos	579	
Deniere et Fils	367	
Denner, Balthasar, attributed to	138	
Dietmann, K. Gottlob	220	
Dragsted, A.	510, 567	
Du Halde, Jean-Baptiste	223	
Dubois, Jacques	304	
E		
Eckersberg, C. W.	192, 196	
Estienne, Robert	245	
Exner, Bent	593	
Exner, Julius	98, 172	
F		
Fischer, Paul	95, 195	
Furetière, Antoine	249	
Furttentbach, Joseph	241	
G		
Gebhardi, Ludwig Albrecht	201	
Georg Jensen & Wendel	398	
	411, 477	
Gessner, Conrad	236	
Grammaticus, Saxo	205	
Griegst, Arje	389, 390, 391	
Guer, Jean-Antoine	226	
H		
Halberstadt, A.	393	
	394, 399, 400	
	432, 532, 583	
Hammershøi, Vilhelm	114	
Hansen, Heinrich	143	
Hansen, I. T.	174	
Hansen-Svaneke, Bertel	178	
Hanway, Jonas	227	
Hartmann's	427, 428, 485	
Haslund, Otto	180	
Heinrich-Hansen, Adolf	164	
Hermès	607	
Hertz, P.	404	
Hollming, August	478	
Holm, Emil	177	
Holmstrup, V.	408, 417, 422	
Holsøe, Carl	91, 157, 173	
I		
Ilsted, Peter	113	

J		
Jacobæus, Holger	209	
Jensen, Georg	585, 590	
Jensen, I. L.	107, 182, 183	
Jerichau Baumann, Elisabeth	124	
	131, 132	
Jorge Juan - Antonio de Ulloa	230	
Juhl-Jørgensen, Marlene		
	475, 537, 540	
	541, 580, 582	
Junget, Willy	559	
Juuel, Andreas	184	
Jørgensen, Aksel	159	
K		
Kieldrup, A. E.	188	
Koistinen, Olov Andreevich	522	
Kraft, Jens	244	
Krøyer, P. S.	94	
Købke, Christen	193	
Küchler, Albert	171	
L		
La Bibliothèque	342	
la Cour, Janus	92, 179	
Lamberty, Guillaume de	242	
Langen, Johann Joachim	218	
Law, John	206	
Linke, Francois	379	
Liser, Franz	215	
Locher, Carl	165	
Lubieniecki, Stanislaw	234	
Lund, F. C.	156	
Lundbye, Johan Thomas	103	
Luther, Martin	207, 217, 219	
Lynggaard, Ole	412, 424, 425	
	496, 497, 500	
	520, 533, 591	
Lyschander, Claus Christoffersen		
	203	
Læssøe, Thorald	167, 170, 189	
M		
Matthæus, Antonius	231	
Melbye, Anton	150	
Melbye, Vilhelm	191	

INDEX

Mocquet, Jean	225	
Monconys, Balthasar de	229	
Møller, I. P.	90	
Mølsted, Christian	169	
Mønsted, Peder	96, 97, 152	
	153, 163, 190	
N		
Niceron, Jean-François	213	
Niebuhr, Carsten	232	
Nieuhof, Johan	224	
Nimrod, Sylvius	246	
Nordberg, J.A.	248	
Nordin, Lorentz	299	
O		
Ozanam, Jacques	243	
P		
Pasch d. y., Lorens	139	
Pedersen, Viggo	162	
Perchin, Mikhail	511	
Peters, Oda	130	
Petersen, Ole Bent	587	
Philipsen, Theodor	175	
Piso, Willem	237	
Pissarro, Camille	116	
Pontoppidan, Erik	200	
Poussin, Nicolas, after	140	
Prague School, c. 1600	141	
Precht, Burchard, after	251	
Pérelle, Gabriel	214	
R		
Raadsig, Peter	186	
Rasmussen, Chr.	512	
Richardt, Ferdinand	199	
Ring, L. A.	99, 112, 115, 161	
Roos, Johann Heinrich,		
attributed to	142	
Rosenberg, G. E.	329	
Rousseau, Théodore	187	
Rubens, P. P., after	147	
Rørbye, Martinus	93	
	100, 105, 119	
	194, 197, 198	

S		
Scamozzi, Vincenzo	216	
Schildknecht, Wendelin	239	
Schlee, Oswald	208	
Seligmann, Georg	158	
Sirani, Elisabetta	123	
Skovgaard, P. C.	104, 185	
Storch, Frederik	110	
Stub, Ambrosius	202	
Ståhl, Ephraim	334, 335	
Syberg, Anna	136, 137	
T		
Thielemann, Alfred	471	
Thomsen, Emma	134	
Thorvaldsen, Bertel, workshop of	364	
Thévenot, Melchisédech	222	
Tiffany & Co.	419	
Tuxen, Laurits	109	
V		
Van Cleef & Arpels	531, 589	
Vesling, Johann	210	
W		
Wegmann, Bertha	122, 125, 128	
	129, 133, 135	
WIN	414	
Z		
Zahrtmann, Kristian	160	
Zedler, Johann Heinrich	247	
Zeeman/Nooms, Reinier,		
attributed to	149	



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

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

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

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

2 BESKRIVELSE AF GENSTANDE

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

3 EFTERSYN

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

UNDER AUKTIONEN

4 BRK'S ROLLE

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

5 BUDGIVNING

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

6 BUDTYPER

- 6.1 Der er følgende muligheder for at afgive bud:
- PERSONLIGT FREMMØDE:**
 Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.
- KOMMISSIONSBUD:**
 Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.
- TELEFONBUD:**
 I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer 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 indløsningselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

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

9 BETALINGSMÅDER

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

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

C: Via bankoverførsel til BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: 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 momsfrigatelse 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 momsfrigatelse 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 morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:
- A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.
- B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

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

13 FORSENDELSE

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

14 EKSPORTTILLADELSE

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

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

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

15 MANGLER VED KØBTE GENSTANDE

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

16 INDSIGELSE- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgetgiver kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgetgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

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

18 KLAGE, TVISTLØSNING OG LOVVALG

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

Jesper Bruun Rasmussen, auktionsholder

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

Jesper Bruun Rasmussen, Auctioneer

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

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COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

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

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

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

INTERNET:

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

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

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

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

TELEFONBUD:

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

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

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

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

AUKTION NR AUCTION NO: **911**

Navn Name: *

Adresse Address: *

Postnr./by City: *

Land Country: * Fax:

Tel: *

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

Bank: Konto nr. Acct. No.:

Adresse Address:

Postnr./By City: Land Country:

Tel: Kontaktperson Contact:

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

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

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

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

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

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

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

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

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

Fortsættes næste side *Please turn over*



 ANTIQUES

