

FINE ART + ANTIQUES



**BRUUN RASMUSSEN**  
PART OF THE BONHAMS NETWORK





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## FINE ART AND ANTIQUES



### LIVE AUCTION 921

Monday 10 June 4 pm

Tuesday 11 June 1 pm

### PREVIEW

Thursday 6 June 11 am - 6 pm

Friday 7 June 11 am - 5 pm

Saturday 8 June 10 am - 4 pm

Sunday 9 June 10 am - 4 pm

or by appointment

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## Join Exciting Talks During the Preview!

Thursday 6 June 11 am–6 pm

- 11 am Opening of Preview
- 3–6 pm Bubbly and Music
- 4 pm Talk: “Skagen Seen With New Eyes”  
*by cultural critic and author Lilian Munk Rösing, based on art works from the “Northern Light – the Artists’ Colony at Skagen” Auction.*

Friday 7 June 11 am–5 pm

- 3 pm Talk: “Antique Silver on the Dinner Table”  
*by specialist in antique silver and royal collectibles Martin Hans Borg.*

Saturday 8 June 10 am–4 pm

- 1 pm Talk: “Pocket Watches – Why Collect Them, and What Directions Can You Go in as a Collector?”  
*by master watchmakers Rune Bakkendorff and Søren Andersen in conversation with our watch specialist Frederik Plum.*
- 2 pm Talk: “Danish Friendship Portraits from Rome”  
*by art dealer Peter Titelbech about Circolo Scandinavo’s collection of more than 70 portraits by Danish and Nordic artists who, from the early 1800s and up to around 1880, were drawn to Italy and not least the capital Rome.*

*Freshly ground coffee will be served by Oliver from Amiga Coffee on all the days.*

## DAYS OF SALE

Monday	10 June		
	4 pm	Fine art	1 - 119
	7 pm	Northern Light - the Artists’ Colony at Skagen	121 - 191
Tuesday	11 June		
	1 pm	Asian art	192 - 257
	3 pm	Antiques - decorative art, furniture and carpets	258 - 358
	5 pm	Modern art	
Wednesday	12 June - The Art of Luxury		
	3 pm	Handbags	561 - 591
		Jewellery	592 - 764
	7 pm	Wristwatches	765 - 826
Thursday	13 June		
	4 pm	Modern decorative art and design	
	6 pm	Fine spirits - Online Auction at <a href="https://bruun-rasmussen.dk">bruun-rasmussen.dk</a>	
	8 pm	Champagne - Online Auction at <a href="https://bruun-rasmussen.dk">bruun-rasmussen.dk</a>	

IMPORTANT INFORMATION ABOUT BIDDING AT THE AUCTION  
Bonhams’ international customers can also bid at selected Bruun Rasmussen Live Auctions via Bonhams’ website: [bonhams.com](https://bonhams.com)

### DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 26 JUNE

*Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Nørgaardsvej 3 in Lyngby by Wednesday 26 June at the latest. Otherwise, they will be moved to Bruun Rasmussen’s storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer’s expense and risk. Here, they can be picked up from Friday 28 June. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.*



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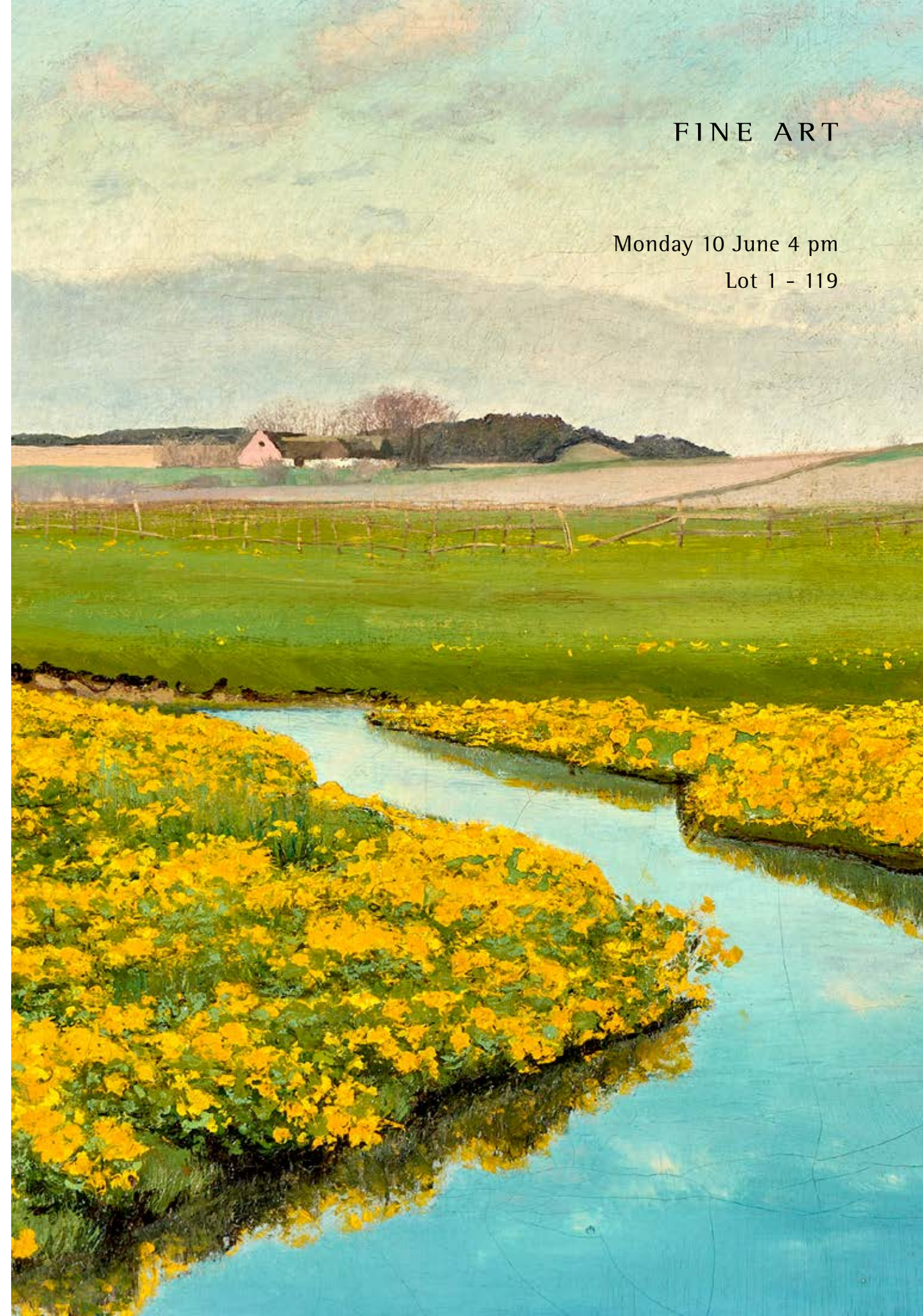
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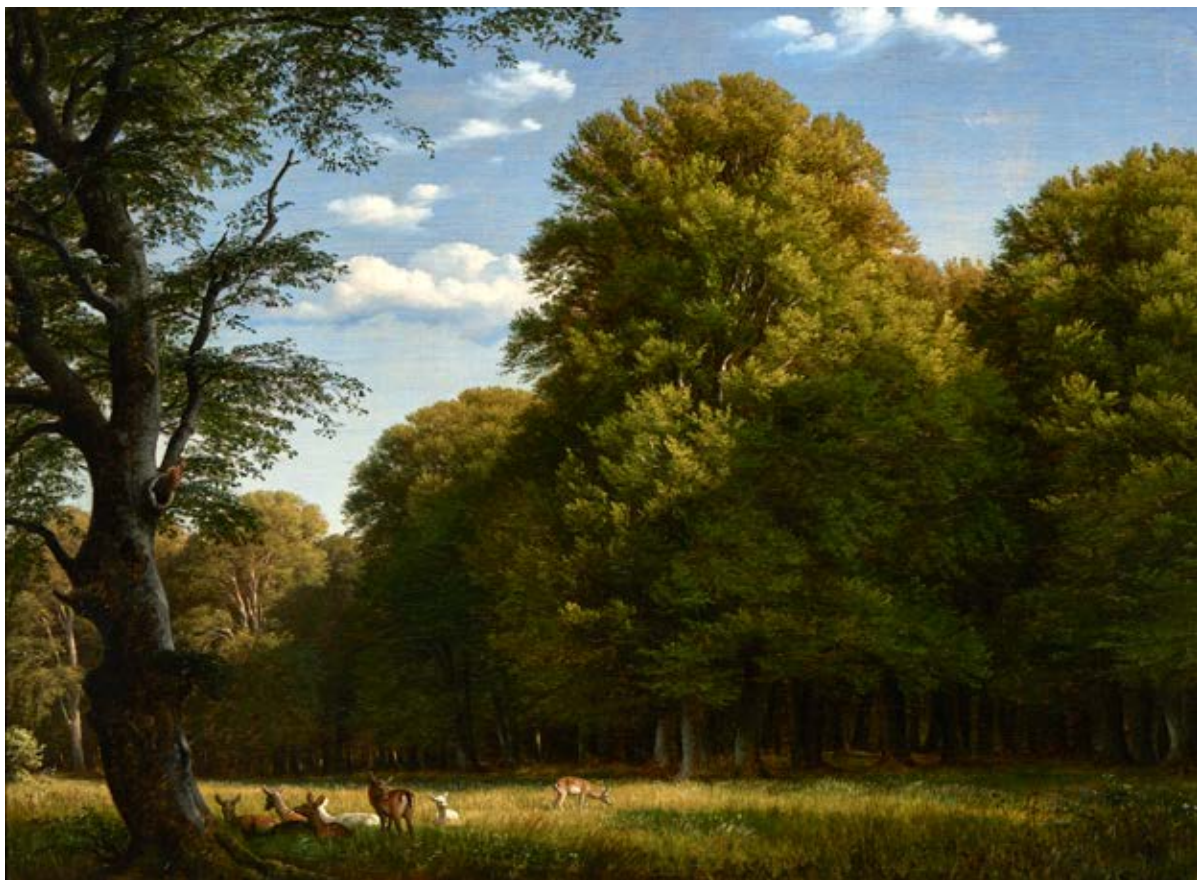
## FINE ART

Monday 10 June 4 pm

Lot 1 - 119







1

1

## P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Grazing deer in a clearing in the forest. Signed with monogram and dated 1860. Oil on canvas. 62 x 85 cm.

DKK 40,000–60,000 / € 5,350–8,050



2

2

## P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Summer day in the garden at Iselingen. Signed with monogram and dated 17 June 1853. Oil on canvas. 31 x 53 cm.

*On the stretcher the following information, i.a.: "af Skovgaard. Iselingen midt juni 1853. Figurscene: Carl Hall, lille Holger Hall og barnepigen med Per og Michala Aagaard og Sanne Grotschilling" (By Skovgaard. Iselingen Mid June 1853. Scene with Carl Hall, the infant Holger Hall and the babysitter with Per og Michala Aagaard and Sanne Grotschilling).*

*Provenance: Councillor (etatsråd) Hammerich Iselingen. Remains of a label on the stretcher: Tilhører Prof[mangler] Hamm (Belongs to Prof[missing] Hamm).*

*Professor Martin Hammerich (1811–1881) was among other things headmaster at Borgerdydsskolen (the civic virtue school) in Christianshavn and a writer of literary history. In 1841, he married Anna Mathea Aagaard (1820–1904), whose family owned Iselingen manor. The manor was handed over to Martin and Anna Hammerich in 1867.*

*An almost identical painting from the same year with the same dimensions belongs to the Vordingborg Museums. This illustrated in Jesper Brandt Andersen (ed.), "Martin Hammerich – Kunst og dannelse i Guldalderen", 2011, fig. 17 p. 218, and it can be seen in an interior photo from the north wall in the Living Room at Iselingen, fig. 26 p. 226.*

DKK 30,000–50,000 / € 4,000–6,700





3

3

## VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

"Fra Falsters Kyst". View from the coast of Falster. In the background Væggerløse church. Unsigned. Dated 22/6 59. Oil on canvas laid on panel. 34 x 46 cm.

*Exhibited: Foreningen for National Kunst, "Vilh. Kyhn 1819-1903 Hundredaarsudstilling", 1919 no. 101.*

*Provenance: The collection of privy Councillor Aage Bramsen. The collection of manager Hans Tobiesen, his auctions, part II, Winkel & Magnussen 386, 1954 no. 31. Bruun Rasmussen auction 381, 1978 no. 64, ill. p. 45. Bruun Rasmussen auction 727, 2003 no. 1210.*

*DKK 30,000–40,000 / € 4,000–5,350*

4

## VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

View from a lakefront with children fishing. Signed with monogram and dated 1878. Oil on canvas. 48 x 38 cm.

*Provenance: Bruun Rasmussen auction 435, 1982 no. 89.*

*DKK 30,000–40,000 / € 4,000–5,350*

5

## ANTHONORE CHRISTENSEN

b. Copenhagen 1849, d. Usserød 1926

"Røde Aakander fra Mosebakkes Have". Red water lilies from the garden of Mosebakke. Signed with monogram and dated 1907. Oil on canvas. 51 x 69 cm.

*Exhibited: Charlottenborg 1908 no. 100.*

*Provenance: Merchant M. Clausen (1908).*

*DKK 30,000–40,000 / € 4,000–5,350*



4



5





6

# 6 THEODOR PHILIPSEN

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

Cattle at Vanderens Vænge near Hollænderbrønden on Saltholm. Summer 1915. Signed with monogram. Oil on canvas. 54 x 73 cm.

*The present painting is close in composition to no. 935 and 937 in Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), A Catalogue Raisonné of the Works of Theodor Philipsen, 2016. The heifer to the right is different.*

*The present painting will get number BFI 935a in the catalogue raisonné.*

DKK 25,000–30,000 / € 3,350–4,000

# 7<sup>ARR</sup> JOHANNES LARSEN

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

Birds flying over a landscape. Signed with monogram and dated 29. Oil on canvas. 41 x 49 cm.

DKK 40,000–50,000 / € 5,350–6,700

# 8<sup>ARR</sup> JOHANNES LARSEN

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

Long-tailed ducks on the sea. Signed with monogram and dated 42. Drawing ink and watercolour on paper laid on paper. Sheet size 46 x 56.6 cm.

DKK 30,000–40,000 / € 4,000–5,350



7



8





9

9  
KRISTIAN ZAHRTMANN

b. Ronne 1843, d. Copenhagen 1917

"Bytrappen op til Civita d'Antino. En Kone læner sig op ad Muren ved Foden af Trappen. Solskin". The village stairs of Civita d'Antino. A woman stands leaning against the wall at the foot of the stairs. Sunshine. Signed with monogram and dated 1909. Oil on canvas. 47 x 67 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 632.*  
*S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 1022, mentioned pp. 434-435.*  
DKK 30,000-40,000 / € 4,000-5,350



10

10  
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

View from a sunny loggia, Capri. C. 1875. Signed J. la Cour Capri 26. Aug. and indistinctly dated. Oil on canvas. 45 x 47 cm.

DKK 20,000-25,000 / € 2,700-3,350



11

11  
CONSTANTIN IVANOVICH GORBATOFF

b. Stavropol 1876, d. Berlin 1945

View from Capri. Signed C. Gorbatoff. Oil on canvas. 65 x 81 cm.  
*Provenance: Acquired by the present Danish owner in 2020. Was formerly owned by a family for three generations, living in Ortmarschen, Hamburg.*

*Photograph from around 1952 with the living room in Ortmarschen with the painting on the wall.*

DKK 400,000-500,000 / € 53,500-67,000







12

## 12 ANDERS ZORN

b. Mora 1860, d. s.p. 1920

"Flicka i Alger". Girl in Algiers. Signed Zorn. Drawing ink on paper. Visible size 24 x 15.5 cm.

*The young girl may have been carried out during Emma and Anders Zorn's trip to North Africa in 1887.*

DKK 60,000–80,000 / € 8,050–10,500

## 13 EMANUEL A. PETERSEN

b. Frederiksberg 1894, d. Farum 1948

View of a Greenlandic fiord lit up by the midsummer sun. Signed and dated Emanuel A. Petersen Jakobshavn 1936. Oil on canvas. 110 x 161 cm.

*Exhibited: Gothenburg Museum of Art, "Målningar från Grönland Emanuel A. Petersen", 1937.*

*Provenance: Bruun Rasmussen auction 876, 2017 no. 86.*

DKK 30,000–40,000 / € 4,000–5,350



14



13

## 14 BRUNO LILJEFORS

b. Uppsala 1860, d. Stockholm 1939

From the Swedish archipelago. Pink clouds are reflected in the water. Signed and dated Bruno Liljefors 1877. Oil on canvas. 45 x 64 cm.

*Provenance: The artist's wife Signe Liljefors, née Olofsson. They were married in 1895. Their daughter Barbro Liljefors (1899–1949).*

DKK 80,000–100,000 / € 10,500–13,500

## 15 J. E. C. RASMUSSEN

b. Ærøskøbing 1841, d. The Atlantic Ocean 1893

An Inuit family in front of their igloo, Greenland. Signed and dated J. E. C. R. 1871. Oil on canvas. 42 x 35 cm. DKK 30,000–40,000 / € 4,000–5,350



15



## 16 SVEND HAMMERSHØI

b. Frederiksberg 1873, d. s.p. 1948

"Landskab". Landscape. A bare oak tree. Signed with monogram and indistinctly dated. Oil on canvas. 101 x 122 cm.

*Exhibited: Den Frie Udstilling 1902 no. 44, here dated 1902. The Nivaagaard Collection, "Symbolismen i dansk kunst", 1993 no. 36, here entitled "Egen i Landskab" (The oak in a landscape) and dated 1902-3. The Skovgaard Museum, Øregaard Museum & Næstved Museum, "Svend Hammershøi - en kunstner og hans tid", 2008, here entitled "Landskab 1902" (Landscape 1902) and dated 1902.*

*Literature: Tove Jørgensen, "Svend Hammershøi 1873-1948, Maler og formgiver", 1990, mentioned pp. 25-26 and 134, ill. p. 25 fig. 16. Here dated Jan.-Feb. 1902.*

*Anne-Mette Villumsen, Iben Overgaard & Sidsel Maria Søndergaard (ed.), "Svend Hammershøi - en kunstner og hans tid", The Skovgaard Museum, Øregaard Museum & Næstved Museum, 2008, mentioned pp. 25, 127-130, ill. pp. 10-11, 26, 127.*

*Provenance: Bruun Rasmussen auction 172, 1964 no. 83.*

*During the work on the present painting, Svend Hammershøi wrote the following in his diary on 27 January 1902: "The oak stands in the foreground of the painting in the left half, the old giant is standing on a hill surrounded by a circle of large mighty stones, here is a wide view of a great landscape (I hope it will look really big in the painting). The motifs for this landscape are almost taken from Refsnæs." (quoted from Tove Jørgensen, "Svend Hammershøi 1873-1948, Maler og formgiver", 1990, pp. 25-26).*

*Svend Hammershøi has repeated the motif in a later pencil and ink drawing from 1908, which can be found at the Museum at Koldinghus (Inv. No. 01449X14904).*

*From the mid-1890s to the beginning of the 20th century, Hammershøi was particularly interested in the magnificent Danish landscape with the traces that history had left in it: "It is from this period, the two main works Landscape 1901 and Landscape 1902 [present painting] originates. Both show slightly hilly landscapes, where a leafless tree stands in majestic solitude in the foreground. The faint green and grey hues create a melancholic impression, where you can imagine the wind rushing coldly over the ground and the bare branches are trembling. Rikard Magnussen writes about Hammershøi's works from this period: "They were landscapes of a quietly melancholic character, with leafless trees in hazy silhouette against misty grey air and vast, lonely, grey-green surfaces of earth, sometimes further emphasized in the mood by a dolmen or a similar, weather-beaten, Nordic ancient monument." The paintings show the strenght and weakness of nature. The trees are big, but without their leaves one can be left wondering whether they are dead and are standing as hollow trunks, or whether they will burst into full leafage with the coming of spring. There is a moving play between the beautiful and the sad, between the down-to-earth and the symbolic in the trees' powerful statements about life." (Anne-Mette Villumsen, "Et træ er et træ er et træ" in "Svend Hammershøi - en kunstner og hans tid", 2008, p. 127).*



16

*About Svend Hammershøi's early tree motifs, Henrik Wivel writes: "Svend Hammershøi's early motivic fondness for trees [...] never fades away. [...] The undulating movement of the bare trees against the grey sky appears as a kind of raster of impermanence, with which the artist inscribes his art in the existential allegory. In his work, the tree becomes an image of life in the face of death, striving in the face of leaf fall, growth in the face of decay - a motif that also left a lasting mark in his ceramic works. The artist was aware of this relationship, and in the formative years he tried to mythologize it and anchor it symbolically." (Henrik Wivel, "Åndemusik" in "Svend Hammershøi - en kunstner og hans tid", 2008, p. 25).*

*DKK 40,000-60,000 / € 5,350-8,050*





17

**17**  
**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 80,000–100,000 / € 10,500–13,500



18

**18**  
**HUGO V. PEDERSEN**

b. Copenhagen 1870, d. Holte 1959

"Den Evige Sne. I Maanelys. Det 28.000 fod høie Kinsingjungan i Himalajabjærgene. Seet fra Darjeeling. Brit: India". The eternal snow. In moonlight. The 28,000-foot Kinsingjungan in the Himalayan Mountains. Seen from Darjeeling. British: India. Unsigned. Oil on canvas. 170 x 145 cm. DKK 40,000–60,000 / € 5,350–8,050





19

## 19 L. A. RING

b. Ring 1854, d. Roskilde 1933

Summer landscape. Frederiksværk, North Zealand. Signed L.A. Ring and indistinctly dated 99. Oil on canvas. 26 x 48 cm.

*Exhibited: Charlottenborg, "Mindeudstillingen for L.A. Ring", 1933 no. 131. Kunstforeningen, "L.A. Ring", 1953 no. 45. Ordrupgaard, "L.A. Ring", 1984 no. 69, ill. p. 85 in the exhibition catalogue.*

*Provenance: Master baker Reinhard van Hauen (collector's mark on the reverse dated 1933). Consul General Victor B. Strand (1953), his auction Bruun Rasmussen 479, 1985 no. 67. DKK 40,000–60,000 / € 5,350–8,050*



20

## 20 L. A. RING

b. Ring 1854, d. Roskilde 1933

"Gade i Fløng. I Forgrunden to Udhuse; i Baggrunden en Mølle. Graavejr". View from a street in Fløng. In the foreground two outhouses; in the background a mill. Cloudy weather. Signed and dated L.A. Ring 1911. Oil on canvas. 31 x 41 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, the supplement 1922, no. 690.*

*Provenance: Baron Joachim Wedell-Neergaard, Svenstrup (1922). DKK 50,000–60,000 / € 6,700–8,050*



21

## 21 L. A. RING

b. Ring 1854, d. Roskilde 1933

"Landskab ved Kallerup med en Mark, der skraaner op til h. Telegrafstænger til v." Landscape near Kallerup with a field to the right. Telegraph poles at the left. Signed and dated L.A. Ring 1906. Oil on canvas. 38 x 60 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 570.*

*Provenance: Manufacturer Chr. Jeppesen (1910). Bruun Rasmussen auction 208, 1967 no. 247, ill. p. 61.*

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





22

**22**  
**PEDER MØNSTED**

b. Grenaa 1859, d. Fredensborg 1941

An autumn forest with a woman collection firewood. Signed and dated P. Mønsted Sorgenfri 1915. Oil on canvas. 101 x 71 cm.

*DKK 60,000–80,000 / € 8,050–10,500*



23

**23**  
**H. A. BREDEKILDE**

b. Brændekilde 1857, d. Jyllinge 1942

A spring day in the forest with a boy and girl picking anemones. Signed H.A. Brendekilde. Oil on canvas. 64 x 53 cm.

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





24

24  
**PEDER MØNSTED**

b. Grenaa 1859, d. Fredensborg 1941

Summer day by a stream. To the right cows grazing in the field. Signed and dated P. Mønsted 1906. Oil on canvas. 88 x 150 cm.

DKK 150,000–200,000 / € 20,000–27,000

25  
**BERTHA WEGMANN**

b. Soglio, Switzerland 1847, d. Copenhagen 1926

The pond at Enrumparken, Vedbæk. Signed and dated B. Wegmann 07. Oil on canvas. 82 x 108 cm.

*Exhibited: Den Fries udstillingsbygning, "Arbejder af Bertha Wegmann", March 1911 no. 128.*

*Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 246 under the year 1910 entitled "Efterår i Enrumparken" (Autumn in the Enrum park).*

*Provenance: Mrs Irmelin Glahn, née Lange-Müller (1926).*

DKK 80,000–100,000 / € 10,500–13,500



25

26  
**PEDER MØNSTED**

b. Grenaa 1859, d. Fredensborg 1941

Hilly landscape with heather and a small girl taking her sheep along a field lane. Signed and dated P. Mønsted 1906. Oil on canvas. 60 x 100 cm.

*Provenance: Bruun Rasmussen auction 703, 2001 no. 466.*

DKK 50,000–75,000 / € 6,700–10,000



26



## L. A. RING

b. Ring 1854, d. Roskilde 1933

"Aaløb gennem grønne Marker med gule Kabelejer". A stream through fields with yellow Marsh Marigold. Frederiksværk, North Zealand. Signed and dated L.A. Ring 1901. Oil on canvas. 40 x 61 cm.  
*H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 458.*

*Exhibited: The National Gallery of Denmark & Randers Kunstmuseum, "L.A. Ring. På kanten af verden", 2006-2007, no. 57.*

*Literature: Peter Hertz, "Maleren L.A. Ring", 1934, mentioned p. 337.*



*The National Gallery of Denmark & Randers Kunstmuseum, "L.A. Ring. På kanten af verden", 2006-2007, ill. pp. 107 and 239. Mentioned pp. 107-108 and 239. Here, the painting is described i.a. as follows (in Danish): "The lush, sun-glittering landscape with a stream encircled by yellow marsh marigold winding through green vast meadows under a bright blue sky seems in many ways atypical for Ring. He is the painter of autumn, winter and early spring and has a particular fondness for motifs, where gentle grey weather tones dominate in combination with mild local colours. Here, the landscape is seen in the light of early summer, where the colours are still fresh and the sun is high in the sky." (p. 239). In October 1898, L.A. Ring moved with his wife Sigrid to Frederiksværk, where they rented a closed grocery store called "Granly". They lived in Frederiksværk until the spring of 1902, and during this period Ring painted several landscapes from the area and focused especially on the blooming nature: "The blooming motifs from around 1900 are often seen as an expression of the artist's newfound happiness with his wife Sigrid and children." (p. 237).*

*Henrik Wivel, "Det glasklare hjerte. En biografi om L.A. Ring", 2020, mentioned p. 180, ill. pp. 166-167, 180. Wivel writes, among other things (in Danish): "Ring could [...] follow the stream with his gaze into the landscape as in 'A stream through fields with yellow Marsh Marigold' [...], where the delicate, red-violet soil and the finest yellow flowers testify that love is at work in the artist. He loves the landscape and the woman he has chosen to experience it with. [...] Ring followed not only the roads in his art, but also the waterways, where streams wound their way through the meadows in painting after painting, bordered by flowering vegetation and with the sky as a mirror in the water, so that the landscape became translucent like light in light. In the almost three years that the couple lived in Frederiksværk, Ring painted some of his most distinct renditions of the Danish landscape, characterised by vivid, local colours with an almost engraved sharpness in the details [...]." (pp. 179-181).*

*Provenance: Mrs Galathea Hertz (1910). The estate auction of merchant S. Hertz and Galathea Hertz 24 September 1929 no. 67, illustrated.*

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







28

**28**  
**HANS SMIDTH**

b. Nakskov 1839, d. Frederiksberg 1917

"En Gildegård. Pinsefest paa Heden i gamle Dage". A Pentecost celebration on the heath. Signed Hans Smidth. Oil on canvas. 73 x 103 cm.

*Exhibited: Charlottenborg 1898 no. 405.*

*Provenance: Winkel & Magnussen auction 174, 1935 no. 283, ill. p. 31.*

*DKK 50,000–75,000 / € 6,700–10,000*

**29**  
**HANS SMIDTH**

b. Nakskov 1839, d. Frederiksberg 1917

A little girl peeking curiously through the window into the workshop. In the foreground is the painter's palette. Signed Hans Smidth. Oil on canvas laid on canvas. 32 x 46 cm.

*Presumably exhibited: Charlottenborg 1904 no. 511 with the title "Nysgerrig" (Curious).*

*Provenance: Doctor H. Bartholdy-Møller, his estate auction Winkel & Magnussen 374, 1952 no. 86, ill. p. 19. Bruun Rasmussen auction 770, 2007 no. 405, ill. 247.*

*DKK 30,000–40,000 / € 4,000–5,350*



29



30

**30**  
**L. A. RING**

b. Ring 1854, d. Roskilde 1933

"Efteraaarslandskab. En Vej langs et Stengærde; et gammelt Piletræ i Forgrunden paa Gærdet til h. Paa venstre Side en Pløjemark". Autumn landscape. A road along a stone fence; an old willow tree in the front on the fence. On the left side a ploughed field. Signed and dated L.A. Ring 1905. Oil on canvas. 30 x 40 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 552.*

*Provenance: Art dealer W. Schou (1910). Bruun Rasmussen auction 679, 2000 no. 403, ill. p. 184.*

*DKK 40,000–50,000 / € 5,350–6,700*



31

## C. A. LORENTZEN

b. Sønderborg 1746, d. Copenhagen 1828

A series of 5 historical scenes. Three signed and dated. Oil on canvas. C. 50 x 62 cm each. (5).

A nobleman/King escorted by horsemen carrying Dannebrog stops in front of a city gate. Here the keys to the city are handed over to him. Signed and dated C. A. Lorentzen 1798. On the back label with inv. No. 166.

King Frederik I's entry into Kiel. On the stretcher the following information: "King Frid's I's (Frederik's) entry into Kiel". Signed and dated C. A. Lorentzen 1798. On the back label with inv. No. 167.

King Harald Klak's baptism in Ingelheim. On the stretcher the following information: "Kong Harald Klack døbes til Ingelheim Maynitz?". Signed and dated C. A. Lorentzen 1800. On the back label with inv. No. 168.

Harald Klak (died ca. 842) was baptized in Ingelhem in 826 and two monks, Ansgar and Aubert, were appointed to accompany him to Denmark with the purpose to educate the Danes in Christianity. Harald Klak did not succeed in conquering Denmark and making the Danes Christian.

The Cimbri pass a river. On the stretcher the following information: "De Cimbrers Passae over Etsch floden i det Venetianske". (The Cimbrers Pass over the Etsch River in the Venetian). Unsigned. On the back label with inv. No. 169.

The Cimbri were a Northern European people who, according to tradition, originated from Himmerland, Denmark. They went down through Europe in the 2nd century BC and fought the Romans for a place to settle down.

The goddess Herthes enters the valley of Herthe. The prisoners are led forward. On the stretcher the following information: "Gudindens Herthes indtog udi Erthedahl". Unsigned. On the back label with inv. No. 170.

C. A. Lorentzen has executed another motif, which also deals with an event in the valley of Herthe, which is located near Lejre, with the title "Gudinden Herthes udtoget af Leire skov i Herthedalen i Siælland" (The goddess Herthe leaving Leire forest in Herthedalen in Siælland). C.A. Lorentzen had many talents. He painted portraits, genre paintings, both with popular and literary points, battle scenes, national history from all ages, such as the present paintings, the present time, such as the scenes from "Slaget på Rheden" (The Battle of Copenhagen) and paintings from his journeys abroad, e.g. from a trip to Norway in 1792 paid for by the Crown Prince Frederik (VI).

Provenance: Formerly on a Danish manor.

DKK 40,000–50,000 / € 5,350–6,700



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31



31





32

### 32 JOHAN NEUMANN

b. Copenhagen 1860, d. s.p. 1940

"Slaget paa Kjøbenhavns Rhed den 2. april 1801, set nord fra, fra blokskibet Hjælperen". The Battle of Copenhagen 2 April 1801. Seen from the north, from the ship Hjælperen. Signed and dated Joh. Neumann 1900(?). Oil on canvas. 63 x 92 cm.

Provenance: Bruun Rasmussen auction 259, 1971 no. 173.

*The Battle of Copenhagen was a naval battle between Denmark and Britain, it took place on 2 April 1801. The British fleet was under the command of Admiral Sir Hyde Parker (1739–1807) and fought a Danish-Norwegian fleet embedded at Rheden, Copenhagen. The attack was led by Admiral Horatio Nelson (1758–1805), who disobeyed an order to withdraw from the battle and instead destroyed a large part of the Danish fleet, and Denmark and Norway subsequently accepted a cease-fire.*

*DKK 30,000–40,000 / € 4,000–5,350*



33

### 33 ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

The French ship of the line Bretagne. Signed and dated Anton Melbye 1860. Oil on canvas. 104 x 81 cm. Presumably exhibited: Charlottenborg 1860 no. 112 with the title "Det franske Skrue-Linieskib "la Bretagne" paa Toulons Rhed" (The French screw liner "la Bretagne" off the coast of Toulon).

*As a student of Christoffer Wilhelm Eckersberg (1783–1853) and mentor of Camille Pissarro (1830–1903), Anton Melbye represents a connection between the Danish Golden Age and French Impressionism. Melbye went to Paris in 1847 and sought out several of the great French marine painters, including Théodore Gudin (1802–1880), who became a great source of inspiration for him. Melbye stayed in Paris for a 10-year period and achieved great international recognition here as a marine painter and exhibited several times at the Paris Salon. In 1853–54, Melbye travelled with the French fleet to the Bosphorus to, among other things, closely study the modern French navy. At the end of the 1850s, he was at the peak of his career in France. In 1858, he returned to Denmark and again began exhibiting at Charlottenborg, among other works presumably the present painting in 1860.*

*In this, Melbye has depicted the French ship of the line Bretagne, which was completed in 1855 and was one of the largest ships and great pride of the French navy.*

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





34

**34**  
**PEDER MØNSTED**

b. Grenaa 1859, d. Fredensborg 1941

Summer day with women washing clothes in Lake Geneva (Lac Léman). In the background snowy mountains. Signed P. Mønsted. Oil on canvas. 53 x 85 cm. DKK 100,000–150,000 / € 13,500–20,000

**35**  
**PEDER MØNSTED**

b. Grenaa 1859, d. Fredensborg 1941

Summer day at Lake Geneva (Lac Léman). Signed and dated P. Mønsted Ouchy-Lausanne 1889. Oil on canvas. 27 x 44 cm.

*Ouchy is a port and a popular lakeside resort south of the centre of Lausanne in Switzerland at the edge of Lake Geneva (French: Lac Léman).*

*Provenance: Bruun Rasmussen auction 613, 1995 no. 10. Bruun Rasmussen auction 617, 1995 no. 38.  
DKK 40,000–50,000 / € 5,350–6,700*



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**36**  
**THORVALD NISS**

b. Assens 1842, d. Frederiksberg 1905

The ruins of Cap Sounion in Greece. Signed with monogram. Oil on canvas. 175 x 110 cm.

*Provenance: Bruun Rasmussen auction 763, 2006, no. 2069. Bruun Rasmussen auction 917, 2023 no. 526.*

*Thorvald Niss visited Italy and Greece in 1885–86 and again in 1892.  
DKK 30,000–40,000 / € 4,000–5,350*



## FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

"Vid udsigt ned over Napolibugten med Vesuv i baggrunden." Wide view over the Bay of Naples with Vesuvius in the background. 1831–1836. Unsigned. Oil on paper laid on cardboard. 45 x 58 cm.

*Provenance: Bruun Rasmussen auction 533, 1990 no. 402, ill. p. 50, here erroneously described as "View from the hills at Olevano". Kunsthallen auction 387, 1990 no. 164, ill. p. 9, entitled "View from the Bay of Sorrento". Kunsthallen auction 407, 1991 no. 108, entitled "Landscape with a wide view of the coast at Sorrento" and dated c. 1832, ill. p. 43.*

*"Vid udsigt ned over Napolibugten med Vesuv i baggrunden" / "Wide view over the Bay of Naples with Vesuvius in the background" by MA Lise-Lott Barlas:*

*In the painting, we are high up, where the tree line seems to be ending. The ground is barren and rocky. At the top left, you can see two old trees, probably oaks. The tree on the right leans towards the other and seems to cling to it so as not to fall, giving us a neat view of the volcano Vesuvius, which like a stigma tells us where we are. To the right of this, in a recess, a lone farmer can be seen wearing a straw hat to protect against the sun and light clothing, which almost makes him fall into one with the ground. He turns his back to the viewer and is absorbed in his work. The sun falls in from the right and casts shadows on a road that continues as a path behind a slope with a tree and other vegetation. The path is supposed to be followed all the way along the edge to the depths, where many trees of various species grow, including grey-green olive trees. Deep down you can see the blue sea, broken by a high and steep cliff and by the headland with the volcano.*

*To avoid the unbearable heat of Rome in the summer, Fritz Petzholdt made it his habit during the six years he stayed in Italy (1830–36) to take refuge in the mountains or at the sea. At the beginning of March 1831, he thus traveled to Naples, where on 20 March he sailed to Palermo. In Sicily he remained approx. half a year. From here he went back to Naples and to Capri for a good week and then returned to Rome around 1 November. In the summer of 1832 and 1833, Petzholdt just went up into the mountains, but in 1834 he both went up into the mountains and took a trip to Naples and the sea. He did the same in 1835, when he was visited by his best Danish friend, Gottlieb Collin. After spending some time in his beloved Sabine Hills, Monti Sabini (Monti Equi) he met Collin in Rome, and on September 10 they went to Southern Italy and a few days to Capri. A month later they were back in Rome, and Collin traveled back home to Copenhagen. The following year there was another visit from Denmark, namely from the wholesaler family, Hans Puggaard, with whom Petzholdt was good friends from home. They stayed in Naples as well as in Vico Equense, which lies to the north but close to Sorrento in the south. When the Puggaards traveled back to Rome at the end of July to meet with Thorvaldsen, who had not come to Naples despite an invitation, Petzholdt, however, traveled to Capri. In addition to drawing and painting here, he also bathed. We know he even swam into the Blue Grotto, a trip only suitable for skilled swimmers. On Capri he remained until 29 August. He then went back to Rome, which he left two months later to return home to Denmark. His father had died suddenly on April 14, but Petzholdt had needed time in the company of friends to recover from the sad news. Against his own expectation, he never came to Italy again."*

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

DKK 40,000–60,000 / € 5,350–8,050







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**38**  
**F. C. LUND**

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

A gondola on the Grand Canal in Venice with a view towards the Basilica di Santa Maria della Salute. Signed and dated F. C. Lund Venice 1870. Oil on canvas. 38 x 57 cm.

*Provenance: The collection after Einar Polander, Denmark. Bruun Rasmussen auction 724, 2007 no. 675.*

*DKK 30,000–40,000 / € 4,000–5,350*



39

**39**  
**THORALD LÆSSØE**

b. Frederikshavn 1816, d. Copenhagen 1878

View from an Italian street with a view towards a larger city with a cathedral. Unsigned. Oil on paper laid on canvas. 29 x 25 cm.

*Provenance: The collection of Consul General Johan Hansen no. 1204 (1931), his auctions, part I, Winkel & Magnussen 119, 1932 no. 122. Bruun Rasmussen auction 494, 1987 no. 794. Bruun Rasmussen auction 576, 1992 no. 349, ill. p. 157.*

*DKK 40,000–60,000 / € 5,350–8,050*



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**40**  
**WILHELM MARSTRAND**

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

"En ung dame træder ned i en gondol". A young lady descending into a gondola. Unsigned. Oil on canvas. 76 x 58 cm.

*Exhibited: Kunstforeningen, "Marstrandudstilling" 1898 no. 431.*

*Literature: Karl Madsen, "Wilhelm Marstrand", 1905, mentioned p. 207 and ill. p. 208. Karl Madsen writes about the motif (in Danish): "A favorite subject which Marstrand has treated many times is the descending of a young woman into or ascending from a gondola. Sometimes it is a distinguished lady, followed by a ridiculous husband or priest, sometimes an ordinary girl accompanied by her mother. Her posture and rhythmic movement are always endearingly graceful: with bowed head she lifts her skirt while she lightly supports the arm of an elegant gondolier. The background is soon the dense rows of houses and crooked bridges by the narrow canals, soon a palace by the Canal grande. But everywhere Marstrand has understood well how to compose the figures together with the architectural surroundings".*

*"Kunst i Privateje", vol. 1, 1944, mentioned p. 149, ill. p. 150. Kai Grundt writes (in Danish): "...the young, bashful lady, descending into the gondola, supports herself on the arm of the stout gondolier – a poor man indeed, but with grandezza".*

*Provenance: Master builder J.W. Frohne (1898), his auction 1927 no. 24, ill., here acquired by manufacturer Knud and Agathe Neye, their collection, sold at Bruun Rasmussen auction 231, Art of the Danish Golden Age, 1969 no. 22, ill. p. 47.*

*DKK 60,000–80,000 / € 8,050–10,500*





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# 41 EDVARD LEHMANN

b. Copenhagen 1815, d. s.p. 1892

"Ildebrandsscene i Landemærket". A fire in the street Landemærket in Copenhagen. 1832. Unsigned. Oil on canvas. 24 x 37 cm.

*Exhibited: Charlottenborg 1832 no. 85.*

*Literature: Weilbachs Kunstnerleksikon, vol II, 1949, mentioned p. 251.*

*Provenance: King Christian VIII (1832). Sold on the estate auction of the Queen Dowager Caroline Amalie on Amalienborg in 1882 no. 103. Here acquired by merchant Emil le Maire. Bruun Rasmussen auction 703, 2001 no. 529.*

*DKK 20,000–25,000 / € 2,700–3,350*

# 42 WILHELM MARSTRAND

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

Scene from "Jeppe på bjerget". Jeppe on the hill or The Transformed Peasant, Act 3, scene 3, where Jeppe invites the bailiff's wife to dinner and says to her: "You're pretty. Do you want to sleep with me tonight?". In addition, he demands that the bailiff be hanged. He is on his knees begging for mercy. Unsigned. Oil on canvas. 32 x 41 cm.

*Provenance: Bruun Rasmussen auction 581, 192 no. 3, ill. p. 15. DKK 30,000–40,000 / € 4,000–5,350*



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# 43 CARLO DALGAS

b. Naples 1821, d. Schleswig 1851

"Parti af et Dyrskue". A cattle show. 1846. Unsigned. Oil on canvas. 64 x 94 cm. Damborg frame with a label.

*Rigmor Bendix, A Catalogue Raisonné of the Works of Carlo Dalgas, 1901, p. 146.*

*Exhibited: Charlottenborg 1847 no. 65. Dalgas was awarded the Neuhausen Prize for the painting by the Royal Danish Academy of Fine Arts. Kunstforeningen, "Carlo Edvardo Dalgas", 1898 no. 39. Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 299.*

*Literature: Rigmor Bendix, "Carlo Dalgas. Hans Liv og Kunst", 1901, mentioned p. 52, ill. p. 53.*

*Provenance: Manufacturer A. W. Müller. Sold at auction in 1874 to merchant E. le Maire (1874, 1898, 1901). Thence by descent in the family. Bruun Rasmussen auction 830, 2012 no. 73, ill. p. 86.*

*DKK 30,000–40,000 / € 4,000–5,350*





44

## JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Møllebakken ved Kallundborg". The Mill hill at Kalundborg. Signed with monogram and dated 47. Oil on canvas. 37 x 55 cm.

Karl Madsen, *A Catalogue Raisonné of the Works of J. Th. Lundbye*, 1949, no. 230.

*Exhibited:* Kunstforeningen, "Arbejder af Johan Thomas Lundbye", 1893 no. 128. Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 1186. Kunstforeningen, "Malerier af Johan Thomas Lundbye (1818-1848)", 1931 no. 100. The Venice Biennale 1938, room 15, no. 17, ill. p. 112. Charlottenborg, "Kunstakademiets jubilæumsudstilling. Dansk kunst gennem 200 år", 1954 no. 101.

*Literature:* Karl Madsen, "Johan Thomas Lundbye", 1898, mentioned p. 200. "Kunst i Danmark", third edition, "Malerier af Johan Thomas Lundbye", 1931 no 47, illustrated. "Kunst i Privat Eje", 1944, vol. I, ill. p. 148. Karl Madsen, "Johan Thomas Lundbye", 1949, ill. p. 253 and mentioned p. 256 and p. 260.

*Provenance:* The painting was commissioned by Vice Admiral Jens Seidelin as a gift to his wife Lise Seidelin, née Bonnevie. Supercargo Theodor Ludvigsen (1893). Widow of Titular Councillor of State (etatsråd) P. C. Holst (1901). Farmer Wilhelm Holst. Winkel & Magnussen auction 51, 1927, no. 75, ill. frontispice, here acquired by manufacturer Knud and his wife Agathe Neye, their auction Bruun Rasmussen 409, 1980 no. 11, ill. p. 33. Bruun Rasmussen auction 627, 1996 no. 32, ill. p. 27. Bruun Rasmussen auction 718, 2003 no. 1546, ill. pp. 40 and 41.

During Lundbye's stay abroad, he longed for home incessantly. In July 1847, he had returned home to his "dear Denmark" joyful and happy, and he was not disappointed to see his native country again. He was eager to start painting again, and immediately went to Vognserup, which made him "overjoyed and perfectly happy", and from there on to Kalundborg to visit his mother, who looked after the family's elderly. To Peter Christian Skovgaard (1817-1875) he wrote (in Danish): "I didn't work much, however, the fields



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[Vængerne] by the fiord and especially the Mill hill [Møllebakken] had occupied me quite a bit, from the last place I even thought of doing a painting, if not something very large, however, saw a nice little friendly view with 4 mills, which could vividly remind one of an unforgettable small mill painting in Rome by Brueghel. - No one has to worry about me, I have done no damage to the mood." (Karl Madsen, 1949, p. 253).

On 16 January 1847, Lundbye writes in his journal (in Danish): "These days I am painting on a small picture from Møllebakken near Kallundborg. I have started this on an old piece of canvas which, after three discarded paintings, has retained a number of knots and roughness, which clearly manifest themselves under this fourth. I have done that with diligence - it forces a beautiful powerful treatment, on which I will equally indulge myself, as on the extreme delicacy in the tones."

(Diary notes quoted after Johan Thomas Lundbye's 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).

The New Carlsberg Glyptotek owns a study of "Møllebakken" with the dimensions 23.5 x 32.5 cm (Inv. No. MIN 3114), acquired at Bruun Rasmussen auction 410, 1980 no. 34.

DKK 800,000-1,000,000 / € 105,000-135,000





45

45

## CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"Mandlig Modelfigur. Han sætter Foden op paa en Sten og binder sin Sandal. Over højre Ben ligger et rødt Drapperi; ved Stenen et Sværd. Baggrunden er en skov". A Male Nude. He places his foot on a stone and ties his sandal. Above the right leg is a red drapery; by the stone a sword. The background is a forest. 1872. Unsigned. Oil on canvas. 94 x 73 cm.

*Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen, 1901, no. 578.*

*Constantin Hansen writes about the work in his diary on 2-10th April 1872 (in Danish): "Painted a male nude together with my son and his friends Terkelsen and Johansen" (cited from Emil Hannover, "Maleren Constantin Hansen", 1901, p. 351).*

*The son is Sigurd Konstantin-Hansen (1850-1938) and the other two are presumably Michael Therkildsen (Terkelsen) (1850-1925) and Viggo Johansen (1850-1925).*

*Provenance: Mrs Kristiane Konstantin Hansen (1901). Bruun Rasmussen auction 336, 1975 no. 57. DKK 60,000-80,000 / € 8,050-10,500*



46

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## C. A. JENSEN

b. Bredsted near Husum 1792, d. Copenhagen 1870

Portrait of goldsmith A.J. Gumperd/Gumpert in a dark brown coat with black collar and metal buttons. Yellow vest with narrow, horizontal, blue-green stripes. Choker, white stock, white shirt with frill. Signed and dated Jensen pinxit 1815. Oil on canvas. 53 x 45 cm.

*Sigurd Schultz, A Catalogue Raisonné of the Works of C.A. Jensen, 1932, no. 5.*

*Exhibited: "Udstilling af kunstindustrielle Frembringelser og Portrætter", 1880 no. 374. "Udstilling af Gjenstande fra Kong Frederik VI's Tid", 1890 no. 43. Kunstforeningen, "Arbejder af maleren Chr. Albr. Jensen", 1922 no. 4.*

*Literature: Sigurd Schultz, "C.A. Jensen. Hans liv og værk", 1932, mentioned pp. 118, 120, 122, 124 and ill. p. 117.*

*Provenance: Bookseller H.H.I. Lynge (1890), his auction 1898 no. 61. Art dealer and collector Martin Grosell (1922). The collection of Consul General Johan Hansen no. 282 (1917), no. 683 (1927), no. 743 (1931). His auctions, part VI, Winkel & Magnussen 131, 1933 no. 74, ill. p. 12. DKK 25,000-30,000 / € 3,350-4,000*





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47

# C. A. JENSEN

b. Bredsted near Husum 1792, d. Copenhagen 1870

A pair of portraits of West Indies Apothecary, later surgeon to the garrison, university treasurer J.T.L. Otto (1766-1827) and his wife Mrs Albertine Vilhelmine Frederikke Otto née Conradi (1772-1844). He is wearing a black buttoned coat, black waistcoat, choker and white stock. Dark gray background. She is wearing a coloured turban, red and green on a white background. In her ear, a thin golden ring in which hangs a clear blue stone. Low-necked black dress, black belt with gold buckle, white double collar and gold chain around her neck. Dark gray background. Both signed and dated C. A. Jensen 1827. Oil on canvas. 64 x 51 cm each. (2). Period frames.

*Sigurd Schultz, A Catalogue Raisonné of the Works of C.A. Jensen, 1932, no. 151 and 152, ill. p. 218 and mentioned p. 228. Here, Sigurd Schultz writes (in Danish): "First should be mentioned a pair of portraits of a sympathetic elderly couple, surgeon to the garrison Otto, former pharmacist in the West Indies, and his wife; he is a humorous old gentleman, she a stately woman with a coloured turban on her head. An almost dramatic width distinguishes the woman's portrait. It has been kept in a clear silver tone, the carnation is cold, gray shiny in the few, very light shadows, warmer in the light - a feature that is characteristic of several of Jensen's attempts to remove the more old-fashioned painterly vision, but which he kept giving up again". About the pharmacist's portrait, Schultz also mentions a little later: "It possesses the precious naturalness and the balance between characteristic and painterly attitude that Jensen has when he is at his best".*

Provenance: Broker Ernst Meyer, Copenhagen (1932).

DKK 40,000-60,000 / € 5,350-8,050



48

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# ABRAHAM SUSENIER

b. Leiden ca. 1620

Still life with earthenware jug, römer, oranges and roses on a stone sill in a landscape. C. 1660. Signed AB. S. Oil on canvas. 49 x 42 cm. Provenance: Art dealer Eugene Slatter, London 1950s. Bruun Rasmussen auction 602, 1994 no. 84, ill. p. 53. Bruun Rasmussen auction 734, 2004 no. 1503, ill. p. 13. DKK 60,000-80,000 / € 8,050-10,500

49

# NELS PETER ANDREAS BENTZEN

b. Kbh. 1812, d. s. st. 1876

Portrait of a gentleman, presumably table setter at Tranekær castle Frederik Ludvig Anthony (1782-1842). Signed and dated Malt af (Painted by) P. Bentzen 1842. Oil on canvas. 24 x 18 cm. Frederik Ludvig Anthony presumably appears for the first time in the census in Tranekær in 1801. He was presumably enslaved and was presented to Count Frederik Ahlefeldt-Laurvig (1760-1832) at Tranekær Castle. During his more than 40 years of service, he worked his way up to the title of table setter and by the time of his death in 1842 was a wealthy gentleman.

Literature: Alex Frank Larsen, "Slavernes Slægt", 2008, illustrated and mentioned p. 130. Here the present painting is being considered a repetition of a now lost original dated 1828.

DKK 25,000-30,000 / € 3,350-4,000



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50  
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

Rough sea. A man stands on the beach. Study. Unsigned. Dated 7. 1830. Oil on paper laid on canvas. 25 x 35 cm.

*An old inscription on the stretcher: "Rörby, Fra Skagen. 1830" (Rörby, From Skagen. 1830). However, it is not documented that Rørbye came all the way to Skagen in 1830, but only a couple of years later in 1833, where he went to Skagen as the first painter ever educated at the Royal Danish Academy of Fine Arts in Copenhagen.*

*Rørbye was one of the first painters at all to travel to Jutland and the first time was in 1830, where he among other places stayed at his brother in Frederikshavn only c. 40 km south of Skagen.*

*On 15 June, Rørbye arrived in Thisted, where he stayed for the next c. 3 weeks with his aunt Karen Christiane Faye (1775-1858), who was married to County Commissioner (procurator) Gerhard Faye (1760-1845). During his stay Rørbye painted a portrait of his uncle and made a two-day trip to Vestervig.*

*On 9 July, Rørbye arrived in Frederikshavn and stayed with his brother, procurator Ferdinand Christian (1795-1860).*



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*Rørbye has presumably completed the present study within the next 14 days. Here, he went to the beach towards Skagen on a grey day in rough weather and painted this fresh study as the sand blew into the wet paint. The grains of sand can still be felt on the surface.*

*On 21 July, he sailed with a small cargo ship to Norway and disembarked on 22 July at Vardøya after a hard sea journey from Frederikshavn.*

*Provenance: The artist's estate auction 1849 no. 110 entitled "Studie (strand med oprørt hav)" (Study (beach with rough sea)). Bruun Rasmussen auction 441, 1982 no. 253, ill. p. 84.*

*DKK 300,000-500,000 / € 40,000-67,000*





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**51**  
**JØRGEN SONNE**

b. Birkerød 1801, d. Copenhagen 1890

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

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

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

*Provenance: Merchant and chamberlain H. Tegner (1890). The estate auction of Jørgen Sonne, 1891 no. 62. Bruun Rasmussen auction 627, 1996 no. 319, ill. p. 163. Bruun Rasmussen auction 908, 2022 no. 113.*

DKK 25,000–30,000 / € 3,350–4,000



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**52**  
**MARTINUS RØRBYE**

b. Drammen 1803, d. Copenhagen 1848

Summer day at a half-timbered house with a red thatched roof. Flowering elder bushes by the fence and a heap of firewood. Presumably from Skagen. Signed M. Rørbye. Oil on paper laid on canvas laid on panel. 25 x 41 cm.

*Provenance: The collection of Bendt Fredberg, the longtime owner of Brøndum's Hotel in Skagen. Bought at Berg's Art Gallery in Skagen.*

*Martinus Rørbye came to Skagen as the first academy-educated artist in 1833. In 1834, he exhibited "Strandscene på gammel Skagen med optrækkende uvej" (Beach scene on old Skagen with rising storm). After this, 14 years passed before Rørbye returned to Skagen again in the years 1847–1848. He painted among others "En strandingsskommissionær ved vestkysten af Jylland" (A commissioner of wrecks at the west coast of Jutland). That one sold at Bruun Rasmussen auction 465, 1984 no. 304 to the Art Museums of Skagen for 310.000 DKK (Inv. No. 1399); and "Et stort skib under kalfatring ved Frederikshavn" (A large ship under caulking at Frederikshavn). That one sold at Bruun Rasmussen auction 912, 2023 no. 177 to Louvre in Paris for 1.2 mil. DKK.*

DKK 100,000–150,000 / € 13,500–20,000





53

**53**  
**JOHAN NEUMANN**

b. Copenhagen 1860, d. s.p. 1940

"Slaget paa Københavns Rhed d. 2. april 1801, set fra den nordlige Kaj". The Battle of Copenhagen 2 April 1801, seen from the northern quay. Signed Joh. Neumann. Oil on canvas. 90 x 136 cm.

*For further information about 'The Battle of Copenhagen' see Cat. No. 32.* DKK 40,000–60,000 / € 5,350–8,050

**54**  
**ANTON MELBYE**

b. Copenhagen 1818, d. Paris 1875

Coastal scene with ships at the entrance of a harbour. Signed and dated Anton Melbye 1847. Oil on canvas. 26 x 38 cm.

DKK 25,000–30,000 / € 3,350–4,000



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**55**  
**HOLGER DRACHMANN**

b. Copenhagen 1846, d. Hornbæk 1908

The entrance to the river Tyne. Signed and dated Holger Drachmann 71. Oil on canvas. 77 x 118 cm.

*On the stretcher is written: "Indsejlingen til Shjeld" (The entrance to Shield).*

*In April–October 1871, Holger Drachmann stayed in England. The following year, he exhibited three paintings related to the trip to England: "Tidlig morgen i kanalen" (Early morning in the canal); "Tåget formiddag Margate" (Misty morning Margate); and the present painting. Margate is a coastal town south east of London.*

*The River Tyne is a river in north-east England. It is formed by the North Tyne and South Tyne and on either side of the entrance from the North Sea are the North and South Shields.*

*Provenance: Merchant Sv. Petersen (1872).*

DKK 40,000–50,000 / € 5,350–6,700

**56**  
**ANDREAS SCHELFHOUT**

b. The Hague 1787, d. s.p. 1870

View from a rocky coast. Signed and dated A. Schelfhout 59. Oil on panel. 12.5 x 17.5 cm.

DKK 30,000–40,000 / € 4,000–5,350



56





57

57

**L. A. RING**

b. Ring 1854, d. Roskilde 1933

"Udsigt over St. Jørgensbjerg". View of St. Jørgensbjerg. Signed and dated L.A. Ring 1926. Oil on canvas. 53 x 67 cm.

*Exhibited: Charlottenborg 1926 no. 490.*

*Charlottenborg, "Mindeudstillingen for L.A. Ring", 1933 no. 207.*

*Literature: Peter Hertz, "Maleren L.A. Ring 1854–1933", 1934, ill. p. 410.*

*Provenance: The collection of merchant Adolf Holm, his auction Winkel & Magnussen 352, 1949 no. 54, ill. p. 21. Bruun Rasmussen auction 50, 1988 no. 85, ill. p. 70.*

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

58

**L. A. RING**

b. Ring 1854, d. Roskilde 1933

"Vej ved Gadekæret i Baldersbrønde". 1904. Road by the village pond in Baldersbrønde. Signed L.A. Ring. Oil on canvas. 20 x 27 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 519.*

*Exhibited: Den Frie Udstilling 1904.*

*Provenance: Merchant William Rasmussen (1910). Bruun Rasmussen auction 141, 1962 no. 420, ill. p. 87.*

*DKK 30,000–40,000 / € 4,000–5,350*



58

59

**L. A. RING**

b. Ring 1854, d. Roskilde 1933

"Den første sne. Vej med dyb sne forbi et hvidkalket hus med sort gavl til venstre. Klar blaa luft". View from a snow-covered road winding its way past a white-washed house with a black gable, the air is clear and blue. Signed and dated L.A. Ring 1909. Oil on canvas. 40 x 60 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 639.*

*Literature: Peter Hertz, "Maleren L.A. Ring 1854–1933", 1934, ill. p. 358.*

*Carl M. Woel, "L.A. Ring. Et levnedsskild", 1937, ill. p. 74, described here as "Den første sne. Baldersbrønde" (The first snow, Baldersbrønde).*

*Provenance: Manager E. Schou (1910). Bruun Rasmussen auction 510, 1988 no. 99, ill. p. 80.*

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



59





60

## 60 L. A. RING

b. Ring 1854, d. Roskilde 1933

"En Gaasevogter". A goose keeper in the village Ring. Signed and dated L.A. Ring 87. Oil on panel. 27 x 35 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 96.*

*Literature: Peter Hertz, "Maleren L.A. Ring", 1934, ill. p. 15.*

*Provenance: Anna Buch (1910). Bruun Rasmussen auction 390, 1979 no. 171, ill. p. 43. DKK 40,000–50,000 / € 5,350–6,700*



61

## 61 PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Three children in the nature. Signed and dated P. Mønsted 1898. Oil on cardboard. 23 x 29 cm.

*DKK 40,000–50,000 / € 5,350–6,700*



62

## 62 L. A. RING

b. Ring 1854, d. Roskilde 1933

"Den syge pige (Stella Kähler)". The Sick Girl (Stella Kähler). Baldersbrønde. Signed L.A. Ring. Oil on canvas. 31 x 34 cm.

*Exhibited: Ordrupgaard, "L.A. Ring. Mellem lys og mørke", 2016–2017, Cat. No. 69, ill. p. 100, fig. 86.*

*Stella Kähler (1886–1948) was the sister of the artist's wife Sigrid Ring (1874–1923), born Kähler, and Ring's youngest sister-in-law. Sigrid and Stella came out of a group of six siblings, and their father was Herman A. Kähler (1846–1917), who owned Kähler's Keramiske Fabrik (Ceramic Factory) in Næstved. The lively and large group of siblings frequently visited the Ring family's various homes over the years. Like Sigrid, Stella Kähler was an independent designer at Kähler's factory.*

*Here, she is depicted lying ill in bed at the home of her sister and brother-in-law in Baldersbrønde, where they moved in 1902. The light comes from the characteristic kerosene lamp, which we know from several of Ring's interior depictions of the artist's home, and emphasizes the soft intimate family space in and around the young girl's sickbed.*

*The motif of 'The sick girl' is an independent genre within the art of painting in the latter half of the 19th century, and it was the theme of the exhibition "ENGLENS KYS. Syge piger i nordisk kunst" (The kiss of the angel. Sick girls in Nordic art) at the Art Museums of Skagen and the Hirschsprung Collection in 2021.*

*DKK 60,000–80,000 / € 8,050–10,500*





63

**63**  
**PETER ILSTED**

b. Sakskøbing 1861, d. Copenhagen 1933

"Aftenbillede." Evening. The artist's daughters at the piano. Signed with monogram. Oil on panel. 55 x 49 cm.

*The motif with the daughters at the piano in the glow of the kerosene lamp was popular for Ilsted, who has painted it in more versions, e.g. in a version dated 1904, which was exhibited the same year at Charlottenborg's Spring Exhibition as no. 234. This was sold at Winkel & Magnussen auction 242, 1939 no. 117.*

*The motif was also made as both an etching in 1904 and a mezzotint in 1912, respectively Opus 47 (etchings) and Opus 13 in Vilhelm Tryde's Catalogue Raisonné of Peter Ilsted's graphic works, 1924.*

DKK 40,000–60,000 / € 5,350–8,050

**64**  
**CARL HOLSTØE**

b. Aarhus 1863, d. Asserbo 1935

Interior from a living room with a display cabinet, chest of drawers with candlesticks, and a vase with a bouquet of flowers. Signed C. Holsøe. Oil on canvas. 37 x 30 cm.

DKK 40,000–50,000 / € 5,350–6,700



64

**65**  
**CARL HOLSTØE**

b. Aarhus 1863, d. Asserbo 1935

A candlelit interior with a woman at her desk. Signed C. Holsøe. Oil on panel. 40 x 35 cm.

DKK 50,000–60,000 / € 6,700–8,050



65



## VILHELM HAMMERSHØI

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

Interior. The dining room. Frederiksberg Allé. 1888. Unsigned. Oil on panel. 18.5 x 16 cm.

*Alfred Bramsen, A Catalogue Raisonné of the Works of Vilhelm Hammershøi "Vilhelm Hammershøi. Kunstneren og hans værk", 1918, no. 66: "Dinning room. The foreground of the picture is almost entirely taken up by a brown dining table with matching chairs. Two windows facing the garden, from which a greenish-yellow light is cast into the living room."*

*Susanne Meyer-Abich, A Catalogue Raisonné of the Works of Vilhelm Hammershøi in "Vilhelm Hammershøi: Das Malerische Werk", 1995, no. 60.*

*Exhibited: Kunstforeningen, "Fortegnelse over arbejder af Vilhelm Hammershøi", 1916 no. 55.*

*Provenance: Svend Hammershøi, the artist's brother (1873–1948). Anna Hammershøi, the artist's sister (1866–1955), her estate auction Bruun Rasmussen 61, 1955 no. 189. Bruun Rasmussen auction 482, 1986 no. 91, ill. p. 20.*

*The motif in the present painting is from the dining room at Frederiksberg Allé 34 (today no. 58–60), which was Vilhelm Hammershøi's childhood home, and where he lived with his entire family: parents, siblings, grandmother (widow Rentzmann) and servants from 1871, and until he in 1891 married Ida Ilsted and moved to Rahbeks Allé 26, also in Frederiksberg.*

*Exactly the same composition with the dining table, the lounge chairs, the two window sections with transparent curtains and the green deciduous trees just outside, which cast a spring-like greenish light into the dining room, and the oval pedestal cabinet with a bojan on top is known from a later work by Hammershøi (Bramsen (no. 208) and Vad dates that painting to 1900, Rosenvold Hvidt and Oelsner to 1891). In this much larger and more elaborate interior, Hammershøi has added a woman dressed in black with her back turned, as well as a picture on the wall and a door on the far right.*

*The present painting is thus a much smaller preliminary study done with short quick impressionistic brushstrokes for a larger more elaborate and classical interior by Hammershøi and at the same time it is one of Hammershøi's earliest interior paintings. According to Hammershøi himself, he painted his first real interior in 1888, "Interior. An Old Stove" (The National Gallery of Denmark, Inv. No. KMS7246), the same year as the present one.*

*The exact same motif is also known from a photograph that belonged to Hammershøi and was taken by his good friend and artist colleague Valdemar Schønheyder Møller (1864–1905), who took many deeply interesting and beautiful atmospheric photos with Anna Hammershøi as a model and of the home the Hammershøi family on Frederiksberg Allé in the 1880s.*

*The nature of the relationship of the two artists' works and their different mediums can be difficult to determine. Was it photography that inspired Hammershøi or was it Hammershøi's works that inspired Schønheyder Møller. As Rosenvold Hvidt and Oelsner conclude, there is probably no clear answer (p. 65). In this phase of their lives, the two artists have been artistically connected and the two writers only bring up the question to emphasize their interconnectedness "and the photographic layer in Hammershøi's paintings, whether he has looked over his friend's shoulder in the darkroom or his own mediated interaction with the painting, has had an inspiring effect on Schønheyder Møller."*



66

*The present study can thus be a very important piece in the understanding of Hammershøi's development both of the interior motif and of his relationship with photography.*

*That the painting first belonged to the brother Svend Hammershøi and later passed on to the sister Anna Hammershøi says something about how closely connected the three siblings have been, and how much their shared home and childhood in Frederiksberg Allé has meant. Anna and Svend Hammershøi lived together all their lives, and the painting has hung in their shared home.*

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





67

67

**I. L. JENSEN**

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

Still life with grapes, melon and peaches. Signed I.L. Jensen. Oil on panel. 68 x 54 cm. Provenance: Bruun Rasmussen auction 623, 1996 no. 96, ill. p. 47.

DKK 40,000–50,000 / € 5,350–6,700

68

**PETER ILSTED**

b. Sakskøbing 1861, d. Copenhagen 1933

Still life with flowers, melon and a bunch of grapes. Signed with monogram and dated 1906(?) Oil on panel. 43 x 37 cm.

Provenance: Bruun Rasmussen auction 188, 1965 no. 74.

DKK 50,000–60,000 / € 6,700–8,050



68



69

69

**I. L. JENSEN, AFTER GEORGIUS JACOBUS VAN OS**

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

Bouquet of flowers in a Greek vase, a conch and a seashell on the table with relief with putti. Unsigned. Oil on canvas. 46 x 35 cm.

Literature: Ch.A. Been, "Danmarks malerkunst I", 1902, ill. p. 189.

Marie Louise Berner and Mette Thelle, "Blomstermaler J. L. Jensen", 2018, the painting is referred to on pp. 26–28. The present painting and van Os' painting are illustrated p. 27.

During I.L. Jensen's stay in Paris in 1822–1823, he used part of the time to copy flower painters at the Louvre by e.g. Jan van Huysum (1682–1749), Gérard van Pandonck (1746–1822) and Jan Frans van Dael (1764–1840) and also the painting by Georgius Jacobus van Os (1782–1861).

Jensen mentions why he copies the other flower painters' arrangements (in Danish): "... I think I have used the winter in the best way by copying these paintings, as I have thereby learned a lot in terms of the way to draw and the effect." ("Blomstermaler J. L. Jensen", 2018, p. 26).

The present painting is referred to by the authors as by Jensen, copy after Georgius Jacobus van Os, and must have been executed in 1823, while they were both working at Sèvres. The painting by van Os is titled "Arrangement with flowers in a Greek vase, allegory of spring", dated 1817. That one at the Rijksmuseum in Amsterdam (Inv. No. SK-A-1105). The vase in the painting is an accurate reproduction of an antique vase in the Louvre.

DKK 100,000–150,000 / € 13,500–20,000





70

**70**  
**JENS JUEL**

b. Balslev, Funen 1745, d. Copenhagen 1802

A pair of portraits of bookkeeper at Asiatisk Kompagni (Danish Asiatic Company) Christophe Battier (1783-1786) and his wife Anna Elisabeth Battier, née Storp (1755-1793). He is wearing a dark reddish brown jacket and is sitting at a table which is covered by a green cloth, on the table some books. She is wearing a brownish dress with lace at the elbows and a greyish-white cape. Her hair is put up and around her neck a black ribbon. She is holding a basket with roses in her hands. Both unsigned. Both oil on canvas. 78 x 62 cm each. Period frames. (2).



70

*The artist's own repetitions of no. 117 and 118 in Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel, 1991. She is dated 1771, he is dated 1772 and both are signed.*

*Exhibited: Kunstforeningen, "Jens Juel Udstillingen", 1909 no. 20 and 21.*

*Literature: E. F. S. Lund, "Danske malede Portrætter", vol. I, 1895 p. 21.*

*Provenance: Mrs Mary Gamborg (her mother was née Battier) (1909). The paintings were owned by the family until 1931. Winkel & Magnussen auction 99, 1931 no. 80 and 81, ill. pp. 10-11. Bruun Rasmussen auction Tresor 795, 2008 no. 15, ill. pp. 28-29.*

*DKK 300,000-400,000 / € 40,000-53,500*





71

**71**  
**GEORGE DAWE, AFTER,  
MID-19TH CENTURY**

Portrait of the Empress Dowager Maria Feodorovna of Russia (1759-1828), bearing the Order of St. Andrew. Unsigned. Oil on canvas. 85 x 61 cm.

*Empress Maria Feodorovna, née Princess Sophie Dorothea of Württemberg, was married 1776 to Zar Paul I of Russia (1754-1801), ruler 1796-1801. The couple was parents to among others Tsar Alexander I of Russia (1777-1825) and Tsar Nicholas I of Russia 1796-1855).*

*The original by George Dawe (1781-1829) is dated between 1820-1829, measures c. 1.4 x 1 meter, and is owned by The Hermitage Museum, St. Petersburg. There is archival knowledge of a now lost replica by the artist, dated 1828 with the dimensions 88 x 60 cm, and owned by Grand Duke Nikolai Mikhailovich of Russia (1859-1919).*

DKK 40,000-50,000 / € 5,350-6,700

**72**  
**BERTHA WEGMANN**

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Portrait of Harriet Brandt (1888-?), daughter of Søren Christian Brandt (1847-1905), founder of Brandts Klædefabrik in Odense. Signed and dated B. Wegmann 1907. On the reverse inscribed Harriet Brandt pinx Bertha Wegmann Odense 1907. Oil on canvas. 76 x 61 cm.

DKK 40,000-50,000 / € 5,350-6,700



72



73

**73**  
**ELISABETH JERICHAU BAUMANN**

b. Warsaw 1819, d. Copenhagen 1881

Portrait of Catherine Ullmann, née Angèle Cristich (1846-1920), wearing a white dress with gold embroidery, pearl jewellery and red roses in her hair. Signed and dated Elisabeth Baumann Jerichau 1869 pinx Constantinople. Oil on canvas. 70 x 54 cm.

*Catherine Angèle Cristich was born in Constantinople, but later settled in France, where she was married for the second time to Otto Louis Henri Ullmann (1838-1911).*

*Elisabeth Jerichau Baumann went on many trips across Europe throughout her life, and she was one of the few Danish artists in the 19th century who travelled to the Orient. During the winter of 1869-1870, she went alone to both Constantinople, Athens, Smyrna, Alexandria, and Cairo, and she returned to this part of the world again in 1874-75. Through her great network, she gained access to a harem in Constantinople as one of the first female painters ever. In 1881, she published the book "Brogede Rejsebilleder" (Motley Images of Travel), here she wrote about her experiences during the travels, life in the harem, and the people and customs she met.*

*Literature: Elisabeth Jerichau Baumann, "Brogede Rejsebilleder", 1881, mentioned p. 19, where she describes how she, in a leather sack hidden on her chest, carries eighty gold pieces, which she has received as payment for the portrait of "Madame Ullmann", while she, among other things, visits a Turkish cafe.*

Provenance: Private French collection.

DKK 40,000-60,000 / € 5,350-8,050





74

**74**  
**ELISABETH JERICHAU**  
**BAUMANN**

b. Warsaw 1819, d. Copenhagen 1881

A young woman sitting in a stable. A paraphrase of the Penitent Mary Magdalene. Unsigned. Oil on canvas. 109 x 80 cm.

*Provenance: Master of the Royal Hunt, Baron Preben Vilhelm Bille Brahe (1852-1924) and his wife Baroness Anna Sophie Elisabeth Bille Brahe, neé Brun (1855-1930). In their time the painting was located at Svanholm Manor. Thence by descent. Bruun Rasmussen auction 888, 2019 no. 26, ill. p. 46.*

DKK 40,000-50,000 / € 5,350-6,700



75

**75**  
**OTTO WEBER**

b. Berlin 1832, d. London 1888

Shepherdess in a forest. Signed Otto Weber. Oil on canvas. 94 x 69.

*Otto Weber was a German genre and landscape painter. In the early 1860s, he travelled to Brittany and was one of the first to paint in Pont-Aven.*

DKK 20,000-30,000 / € 2,700-4,000



76

**76**  
**SIEGWALD DAHL**

b. Dresden 1827, d. 1902

A herdsman with his dog in a southern mountain landscape. Signed and dated Siegwald Dahl 1854. Oil on canvas. 147 x 112 cm.

*Siegwald Dahl was the son of the painter I.C. Dahl (1788-1857), by whom he was taught. In addition, he studied with the German landscape and animal painter Johan Friedrich Wilhelm Wegener (1788-1857). In 1851, he travelled to London to study with the famous animal painter Edwin Landseer (1802-1873). The present painting shows Dahl's talent as both a portrait and animal painter.*

*Literature: Louis Bobé et al. (ed.), "Danske Herregaarde ved 1920", volume I, 1922, ill. p. 181. Here is a photo of the knights' hall, where the large painting hangs on the end wall.*

*Provenance: Tølløse Castle, also called Tølløsegård, a manor house located in Holbæk Municipality.*

DKK 30,000-40,000 / € 4,000-5,350





77

**77**  
**SANTI CORSI**

b. Italien 1871, d. ?

Sala dell'Iliade in the Pitti Palace in Florence. Signed S. Corsi Lung'arno Torigiani 17. Oil on canvas. 105 x 143 cm.

Inscribed on the reverse of the canvas: "Corsi Santi. Lung'Arno Torigiani 17. Studio. Firenze, Italia. Interna Sala dell'Iliade Galleria Pitti".

Provenance: Bruun Rasmussen auction 587, 1993 no. 84, ill. p. 34.

DKK 75,000–100,000 / € 10,000–13,500

**78**  
**SOPHUS VERMEHREN**

b. Copenhagen 1866, d. Frederiksberg 1950

A young student fresh from high school shows a young girl the antique collection at the National Gallery of Denmark. Signed and dated S. Vermehren 1906–1909. Oil on canvas. 65 x 72 cm.

Literature: "Weilbach. Dansk Kunstnerleksikon", ed. Sys Hartmann, vol. IX, Cph. 2000, mentioned p. 36.

Provenance: Bruun Rasmussen auction 695, 2001 no. 1033. Bruun Rasmussen auction 703, 2001 no. 29. Bruun Rasmussen auction 886, 2019 no. 118.

Sophus Vermehren was the son of the painter Frederik Vermehren (1823–1910), and he was taught by his father before he entered the Academy of Fine Arts in Copenhagen in 1883.



78

Plaster casts of antique sculptures were a great source of inspiration for artists right back from the Renaissance through the Baroque, the Neo-classical period and into the early twentieth century, and the reproductions were valued almost as highly as the originals. The art academies around Europe owned copies of the most important ancient works, and they were included as an essential part of the teaching when, after a few years, the students went from copying after drawings or engravings to learning to draw after three-dimensional models. Drawing after casts was thus an essential artistic training before the students could move on to drawing after live models. The Royal Danish Academy of Fine Arts also had a large collection of casts, which are known from several paintings from the Danish Golden Age depicting the artists in the act of copying a cast – one of the best known is Christen Købke's "Parti af Afstøbningssamlingen på Charlottenborg" (View from the plaster cast collection at Charlottenborg) from 1839 (The Hirschsprung Collection).

The Royal Cast Collection, which was partly made up of the collection from the Royal Danish Academy of Fine Arts, was established in 1895 as part of the National Gallery of Denmark where it was also housed until it moved to the old historic West Indian Warehouse (Vestindisk Pakhus) by Copenhagen Harbor in 1995. It is one of the world's largest and finest collections of casts.

Erik Mortensen writes about the painting in Weilbach's Kunstnerleksikon: "Vermehren's painting is a typical and, in many ways, sympathetic depiction of the newly refurbished National Gallery of Denmark, where a recently graduated student shows the collection of antiquities to a young girl [...] The lighting effects are skilfully done, the drawing of the figures confident and the anecdotal adequately discreet." (see the literature reference above).

DKK 100,000–150,000 / € 13,500–20,000





79

**79**  
**H. A. BRENDEKILDE**

b. Brændekilde 1857, d. Jyllinge 1942

Young couple under blossoming fruit trees, springtime.  
Signed and dated H.A. Brendekilde 05. Oil on canvas.  
70 x 95 cm. DKK 50,000–75,000 / € 6,700–10,000



80

**80**  
**JULIUS EXNER**

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

Mother and child from Amager making a flower garland outside the farmhouse Hollandsminde in Store Magleby, Amager. Signed and dated J. Exner 1856. Oil on paper laid on canvas. 54 x 65 cm.  
*The staircase in the painting can be found today at Museum Amager in Store Magleby and is called "Exner's Staircase".*

*Provenance: Bruun Rasmussen auction 314, 1974 no. 50, ill. p. 15.*  
*The family on an old farm, Amager.*  
DKK 30,000–40,000 / € 4,000–5,350





81

# 81 KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"En ung pige." A young girl. Karen Brahe. Signed with monogram and dated 1869. Oil on canvas. 63 x 54 cm. H. Chr. Christensen, *A Catalogue Raisonné of the Works of Kristian Zahrtmann*, 1905, no. 54.

S. Danneskjold-Samsøe, *A Catalogue Raisonné of the Works of Kristian Zahrtmann*, 1942, no. 167. Described p. 38 as follows (in Danish): "The summer's most significant work was the Karen Brahe painting. In Rønne, his sister Elisabeth sat for him [...]. A study shows the sister sitting and writing at a table, seen against the light [...]. The main work shows her reading, but is still a variant of the profile motif with the light behind the figure. She sits alone in a high-ceilinged interior and forms a graceful silhouette, in the foreground to the right, the figure is balanced by the corner filled with, among other things, a cello. The image is deeply toned in brown, Dutch in character, gently and completely it adds to the graceful, finely executed figure, three faint red colours bring together the composition, the velvet of the chair back, the tip of the shoe and the band of the cello. The picture has probably been further darkened, but already in August, Zahrtmann writes [...]: "...What I'm doing, it's difficult to say, soon I have one, soon another, but I think that nothing will prosper for me, and the only thing I'm really happy about is Karen Brahe, which, however, is so inhumanly dark that people ask if it's night..."."

Exhibited: Charlottenborg 1870 no. 284. Kunstforeningen, "Udstilling af Kr. Zahrtmanns Arbejder", 1907 no. 27.

Literature: "Kunst i Privateje", 1945, vol. III, mentioned and ill. p. 203.

Provenance: Mrs Marta Borch, widow after grocer in Roskilde A. Borch (1905, 1907). Merchant V. Ragoczy (1942, 1945).

Karen Brahe (1657-1736) was a Danish noblewoman and book collector. In 1716, she founded the convent Odense Adelige Jomfrukloster, to which she also bequeathed her large book collection. The book collection, later known as the Karen Brahe Bibliotek (Library), is the oldest preserved Danish private library. DKK 40,000-50,000 / € 5,350-6,700



82

# 82 JULIUS EXNER

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

"Jeg Skulde si'e fra Mo'er". Interior with a child visiting her grandmother, both in a traditional dress from the island Fanøe. Signed and dated J. Exner 1892. Oil on canvas. 51 x 72 cm.

Literature: *Små Kunstbøger* no. 2, "Julius Exner", 1922, ill. p. 32.

Provenance: Auction 18 November 1913 no. 20. Winkel & Magnussen auction 215, 1937 no. 39, ill. p. 9. Winkel & Magnussen auction 221, 1937 no. 82, ill. p. 29.

DKK 25,000-30,000 / € 3,350-4,000

# 83 JULIUS EXNER

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

"Bedstemoders Kæledægge". Grandmother's favourite. Signed and dated J. Exner 1903. Oil on canvas. 51 x 46 cm.

Exhibited: Charlottenborg 1903 no. 126.

Provenance: Art dealer Kleinsang (1903). Bruun Rasmussen auction 89, 1957 no. 81, ill. p. 106.

DKK 30,000-40,000 / € 4,000-5,350



83





84

## L. A. RING

b. Ring 1854, d. Roskilde 1933

"Interiør fra et Skomagerværksted. En Mand, siddende en face til højre, læser Socialdemokraten for to andre, der sidde i Skjorteærmer ved et Bord; den ene, i Baggrunden, set forfra, den anden, en ung Svend, set fra højre Side. Den sidste holder sin Shagpipe til Munden". Interior from a cobbler's workshop. A man, sitting en face to the right, reads Socialdemokraten to two others, who are sitting in shirt-sleeves at a table; one, in the background, seen from the front, the other, a young journeyman, seen from the right side. The last one is holding his shagpipe to his mouth. Signed and dated L.A. Ring 1885. Oil on canvas laid on canvas. 23 x 30 cm. *H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, the supplement 1922, no. 836.*

*Exhibited: Kunstforeningen, "Arbejder af L.A. Ring udstillede i Den Frie Udstillings Bygning", 1924 no. 29. Charlottenborg, "Mindeudstillingen for L. A. Ring", 1933 no. 31. Kunstforeningen, "L.A. Ring", 1953 no. 9.*

*Literature: Peter Hertz, "Maleren L.A. Ring", 1934, ill. p. 143, mentioned pp. 142-146.*

*Provenance: Merchant Theodor Jensen (1922, 1924). His wife Elisabeth Jensen (1953). Their auction Bruun Rasmussen 154, 1963 no. 61, ill. p. 55. Bruun Rasmussen auction 243, 1970 no. 30, ill. p. 46. The collection of Gregers and Dita Kirk, their auction Bruun Rasmussen 593, 1993 no. 13, ill. p. 12. Bruun Rasmussen auction 703, 2001 no. 83.*

*The present painting is a variation on a larger painting from 1885 entitled "Et besøg. Skomagerværksted" (A Visit to a Cobbler's Workshop) (The National Gallery of Denmark, Inv. No. KMS7380). Apart from the size, there are minor differences in the composition between the two paintings. The painting at the National Gallery of Denmark is an evening picture, and the kerosene lamp has therefore been moved from the windowsill onto the table, and the three depicted people, who are not completely identical between the works either, sit in the glow of the lamplight instead of the daylight, that falls in from the window, but otherwise the overall composition including the position of the figures, the wall and window section and the interior of the workshop is the same.*



84

*The painting at the National Gallery of Denmark is described in "L.A. Ring. På kanten af verden", the National Gallery of Denmark, 2006, as follows (in Danish): "Just as Ring had moved to Copenhagen from the province, a friend from his native place had become a cobbler's apprentice in Lille Regnegade. Outside working hours, he repaired Ring's footwear, and the impressions from the workshop were in 1885 transformed into 'A Visit to a Cobbler's Workshop'. The painting is from the time when the public debate culminated during council president Estrup's temporary laws, and Ring was linked to a group of politically active young people [...]" and as follows: "the two cobbler's apprentices have been visited by a social democratic agitator who is about to explain his party's position on the great political issues of the time." ("L.A. Ring. På kanten af verden", 2006, pp. 222, 23).*

*DKK 50,000–75,000 / € 6,700–10,000*





85



85

**C. F. AAGAARD**

b. Odense 1833, d. Copenhagen 1895

View of Sommerspiret at the Cliffs of Møn on a summer's day. Unsigned. Oil on canvas. 78 x 104 cm.

DKK 60,000–80,000 / € 8,050–10,500



86

86

**C. F. AAGAARD**

b. Odense 1833, d. Copenhagen 1895

"Klipper i en Bygmark. Optrækkende Bygevejr. Motiv fra Allinge paa Bornholm". Rocks in a field, Allinge, Bornholm. Signed and dated C. F. Aagaard 1887. Oil on canvas. 106 x 188 cm.

*Exhibited: Charlottenborg 1887 no. 3.*

*Provenance: Bruun Rasmussen auction 441, 1982 no. 328, ill. p. 127. Bruun Rasmussen auction 786, 2008 no. 317, ill. p. 235. Bruun Rasmussen auction 866, 2016 no. 78, ill. p. 76.*

DKK 100,000–150,000 / € 13,500–20,000







87

**87**  
**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

View from Brolæggerstræde in Copenhagen with the City Hall Tower in the background. Signed Paul Fischer. Oil on panel. 25 x 20 cm.

*DKK 30,000–40,000 / € 4,000–5,350*



89



88

**88**  
**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

Rainy day on Vesterbrogade in Copenhagen near Axelborg and Frihedsstøtten (The Liberty Memorial). Signed Paul Fischer. Oil on panel. 29 x 36 cm.

*Provenance: Mrs Karen Jyrdal, her estate auction Bruun Rasmussen 159, 1963 no. 195.*

*DKK 40,000–60,000 / € 5,350–8,050*

**89**  
**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

The artist's wife Musse in a white summer dress standing on the terrace looking at the sunset over the sea. Signed and dated Paul Fischer 1915. Oil on canvas. 39 x 54 cm.

*Provenance: Bruun Rasmussen auction 149, 1962 no. 97. DKK 200,000–250,000 / € 27,000–33,500*





90

## 90 CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"Kronborg Slot set fra den nordlige side". Kronborg Castle seen from the north side. Study. 1834. Unsigned. Oil on canvas. 13 x 19 cm.

*Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen, 1901, no. 84. Study for no. 87 in the Catalogue Raisonné with the same title.*

*Literature: Emil Hannover, "Maleren Constantin Hansen", 1901, mentioned p. 52 and p. 299. Here it says about the present study (in Danish): "There is a very small study for this, in which the color is fresh and cool...". (p. 52). In the same book is also a reproduction of a small drawing that Constantin Hansen made of the motif in a letter to the architect Gottlieb Bindesbøll (1800–1856) (p. 53).*

*Provenance: Accountant C. F. Baker (1901).*

*In 1834, Kunstforeningen (the Art Association) in Copenhagen arranged a competition for, among other things, an architectural painting of the interior or exterior of a notable Danish building or public square. Constantin Hansen chose Kronborg Castle. He carried out several preliminary works, e.g. the present, as well as a small study of Trompetertårnet's (the Trumpeter tower) spire (The National Gallery of Denmark Inv. No. KMS4110) and another of the entire Kronborg very similar to the present (The National Gallery of Denmark Inv. No. KMS6815). The final painting, which measures 60 x 82 cm, won Kunstforeningen's competition.*

*Several of the Danish Golden Age painters, including Constantin Hansen's friends Christen Købke (1810–1848) and Jørgen Roed (1808–1888), painted important national historical buildings in the early 1830s, such as Frederiksborg Castle and here Kronborg.*

DKK 100,000–150,000 / € 13,500–20,000

## 91 H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

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

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

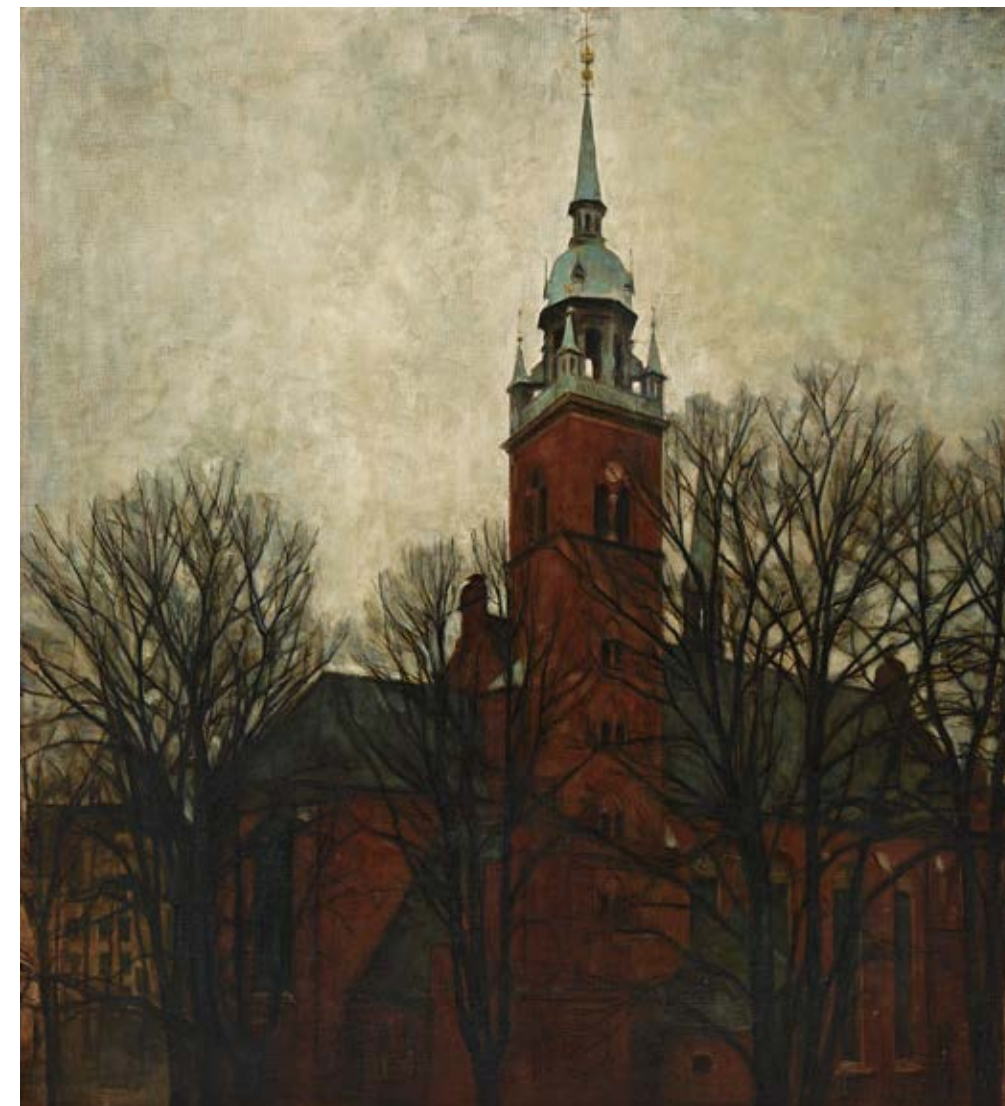
*Literature: Erik Husted, "Fattig-Holm. Tre Guldalderskæbner", 1994. The drawing is an original sketch for a lithograph, no. 9.145, which is illustrated on p. 319. Both the drawing and the lithograph is mentioned on p. 322.*

*Provenance: Husejernes Kreditkasse. Kunsthallen auction 384, 1990 no. 336, ill. p. 97.*

DKK 15,000–20,000 / € 2,000–2,700



91



92

## 92 SVEND HAMMERSHØI

b. Frederiksberg 1873, d. s.p. 1948

"Helligåndskirken set fra Sparekassen i Niels Hemmingsensgade." Helligåndskirken (The Church of the Holy Spirit) seen from Niels Hemmingsensgade in Copenhagen. 1935. Unsigned. Oil on canvas. 86 x 78 cm.

*Tove Jørgensen, A Catalogue Raisonné of the Works of Svend Hammershøi in "Svend Hammershøi 1873–1948, Maler og formgiver", 1990, p. 114, listed under "Helligåndskirken", dated 29 Jan.–5 March. DKK 30,000–40,000 / € 4,000–5,350*



# Circolo Scandinavo's Collection of Friendship Portraits

## Rome – the eternal city

In the 19th century, no other country and no other city had the same importance for cultural life in Scandinavia as Italy and Rome. For centuries, the city had been a destination for artists and in the 18th century the most important destination on the educational journey of young well-to-do men through Europe – "The Grand Tour".

On 8 March 1797, the Danish sculptor Bertel Thorvaldsen (1770-1844) arrived in the city, and a few years later he had become an international name, whose workshop was listed in the tourist's guides of the time.

From 1813, Thorvaldsen served as president of the German Ponte-Molle Society in Rome, the purpose of which was to receive newly arrived artists from Northern Europe and initiate them into the artist community through a series of cheerful and unpretentious ceremonies. Through this, the visiting artists experienced the special emphasis on friendship and community that prevailed among the German artists. They had formed a small community of artists in the city, occupied the abandoned monastery of San Isidoro and shaped by the romantic ideas of their homeland about friendship, loyalty and artistic exchange, formed the group of artists who were later known as the "Nazarenes".

## The Danish Book Collection in Rome

These currents of the time were not completely unknown to the young Danish artists, many of whom came from the duchies of Schleswig and Holstein. In the years around 1820, several gathered at Professor Johan Ludvig Lund (1777-1867), a native of Kiel in Holstein, in his studio at the Royal Danish Academy of Fine Arts in Copenhagen – romantics who swarmed for Ossian, Oehlenschläger and Goethe – for Nordic mythology and for German modern literature.

It was namely the access to literature that brought the Nordic artists together in Rome. The forerunner of "Skandinavisk Forening i Rom" (The Scandinavian Association in Rome) was created in the 1830s with the creation of "De Danskes Bogsamling" (The Danish Book Collection) in Rome with its associated reading circle. The book collection was founded as a library on 28 January 1833 on King Frederik VI's birthday and on the initiative of the author Ludvig Bødtker (1793-1874). Among the signatories were Bertel Thorvaldsen, Hans Christian Andersen (1805-1875), Albert Kückler (1803-1886) and Johan Bravo (1797-1876). New artists who arrived in the city were requested to become members, after which they signed the charter.

In the early years, the library was located at Johan Bravo's on the floor above Caffé Greco in Via Condotti, and it was also in Bravo's home that the Swedish and Norwegian book collections were subsequently added in the 1840s and 1854 respectively. "De Nordiske Kunstneres Hjelpekasse" (The Nordic Artists' Aid Fund), popularly called Fattigkassen (The Poor Box), was established in 1843. Administered by Bravo, it acted as a kind of insurance scheme to support artists who were momentarily in financial trouble.

## Skandinavisk Forening i Rom / Circolo Scandinavo

However, the need for a meeting place that brought together the visiting artists from the Nordic countries was still present after the foundation of "De Danskes Bogsamling".

The historian Edvard Holm (1796-1879) wrote during his stay in Rome in 1856 that the Scandinavian visitors in Rome "... have long been heartily bored by the creepy cafes that drive the artists home early in the evening to their rooms, few of which are comfortable at wintertime", and that there was a desire among them to "have a proper cozy gathering place with a reading and library room like the German, French and English artists have." However, it was not until July 1860 that a regular association was founded, which was to be known under the name "Skandinavisk Forening i Rom" / Circolo Scandinavo. It was established on the existing Danish and



cat. no. 106

Swedish libraries and received support from the Scandinavian governments. In the association, artists would come daily to read newspapers and use the library, which contained an extensive collection of Nordic and international literature, countless magazines, and periodicals as well as a hand library. The association also formed the framework for several social gatherings that, among other things, included reading circles, musical evenings, and public holiday celebrations. The pleasant evenings were supposed to broaden the horizons of the participants, but at the same time they could soothe some of the homesickness that most visiting artists in Rome knew so well.



### Circolo Scandinavo's Collection of Friendship Portraits

In his book "Rom og Danmark gennem tiderne" (Rome and Denmark through the ages) (1935-37), the author Louis Bobé (1867-1951) has divided the 19th century among the Scandinavian artists in Rome into three periods: 1800-1845: Thorvaldsen's period, 1845-1860: the time of Scandinavianism, and 1860-1885: The heyday of Skandinavisk Forening.

Behind each period and behind each individual portrait are hidden personal stories of new friendships, unity, affiliations, and politics.

The origin of Circolo Scandinavo's collection of friendship portraits from the first period must be found among the Danish artists who stayed in Rome in the 1820s. Several had a common affiliation with the duchies of Schleswig and Holstein and already had a close friendly relationship with each other at the Academy back home in Copenhagen. The sculptor Herman Wilhelm Bissen (1798-1868) executed in Copenhagen and later during his stay in Rome 1824-1834 a collection of intimate friendship portraits, called "Venner's Minde" (Memories of Friends) (The National Gallery of Denmark, Inv. No. KKS5506), but it was presumably the Ponte Molle Society's foundation of the "Sammlung von Bildnissen Deutscher Künstler in Rom" 1832 that was the actual idea behind it. This collection consists of 140 portraits - including several by Scandinavian artists - and is today at the Bibliotheca Hertziana in Rome.

However, the greatest historical significance in Circolo Scandinavo's collection is the portraits executed from the 1840s-1880s. Here, the voices and destinies of the period are put face to face when it comes to the national currents and political conditions of the time.

Those portrayed are not only artists but also writers, art historians and cultural figures. The popular, spiritual, and cultural unity in Scandinavia preoccupied personalities such as Martin Hammerich (1811-1881). The seed for his involvement in the Scandinavian movement was thus laid during his stay in Rome, and in 1843 he co-founded "Skandinavisk Selskab" (the Scandinavian Society) whose purpose was to promote the spiritual and intellectual connection between the Scandinavian peoples.

The price for the strong national tensions that arose in the aftermath of the two Schleswig wars was paid by several of the artists from the duchies, including Louis Gurlitt (1812-1897) - see cat. no. 96 - and Hermann Carmiencke (1810-1867) - see cat. no. 98. In 1851 in connection with the 1st Schleswig War (1848-1851) Carmiencke felt compelled to migrate to America. A final break with the artistic life he had been an active part of for more than fifteen years.

In 1865, the Norwegian playwright Henrik Ibsen (1828-1906) proposed a ban on German membership of Skandinavisk Forening. It was not added in the statutes, but the General Assembly quietly agreed.

The 1870s eventually brought up the discussion about full membership for the women who previously had access on Saturdays only. In 1879, Henrik Ibsen proposed that the position of librarian could be filled by a woman and that women should obtain membership on an equal footing with men. Full membership did not come until a few years later, but a female librarian was employed. Again, literature and the library became the symbolic renewal of Skandinavisk Forening.

Today Skandinavisk Forening still functions as an important Scandinavian cultural center and artists' residence in Rome.

**Talk: Saturday 8 June at 2 pm: "Danish Friendship Portraits from Rome" by art dealer Peter Titelbech**  
(the talk will be in Danish)



93

### 93 LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Thorald Brendstrup (1812-1883). Signed with monogram and dated Catacomberne Rom 1848. Inscribed Thorald Brendstrup. Pencil on paper. Sheet size 16 x 11.5 cm. Unframed.  
*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 17, mentioned p. 36, ill. p. 35.*

*Literature: Gertrud Oelsner & Ingeborg Bugge (ed.), "Thorald Brendstrup. I guldalderens skygge", 2012, ill. p. 145.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 29).*

*In 1826, at the age of 14, Brendstrup was admitted as a student at the Royal Danish Academy of Fine Arts in Copenhagen, and he made his debut at Charlottenborg in 1835. Initially, Brendstrup's landscape paintings were inspired by Christoffer Wilhelm Eckersberg (1783-1853) and Christen Købke (1810-1848), but he later developed a more personal and romantic style.*

*In 1847, he received a large travel scholarship from the Academy and travelled for the first time to Italy, where he stayed for the following 3-4 years mainly in Rome and its surroundings. In Rome, Brendstrup, besides Lorenz Frølich, became close friends with the architect Laurits Albert Winstrup (1815-1889), whom Frølich also portrayed (see lot no. 110), the painter Thorald Læssøe (1816-1878), as well as the married couple, the painter Elisabeth Jerichau Baumann (1819-1881) and the sculptor Jens Adolf Jerichau (1816-1883).*

DKK 30,000-40,000 / € 4,000-5,350





94

## 94 EDVARD LEHMANN

b. Copenhagen 1815, d. s.p. 1892

The artist's self-portrait. Signed Eduard Lehmann København 1846. With dedication in pencil from the artist: "Til mine Venner i Rom!" (To my friends in Rome). Pencil on paper. Sheet size 28.5 x 21 cm. Unframed.  
*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 30, mentioned p. 52, ill. p. 51.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 12).*

*Accompanied by his friend and fellow art colleague Julius Friedlænder (1810-1861), Edvard Lehmann went on a two-year educational trip to Italy. When they arrived in Rome in 1843, they were welcomed by their Danish artist colleagues, such as the painters Constantin Hansen (1804-1880) and Peter Raadsig (1806-1886) and the sculptor Peter Petersen (1810-1892).*

*In Rome, Lehmann practised the genre painting, while at home in Copenhagen, he was more into portraits by orders from the bourgeoisie of Copenhagen. Lehmann was very observant and oriented to detail, and he was able to quickly grasp a situation and depict it. His technical abilities and eye for detail were in particularly evident in his drawings made with pen or coal. In the present self-portrait that is the case, where the combination of soft and hard pencil strokes realistically gives his hair a gloss and shine.*

*The self-portrait is signed and dated Kjøbenhavn (Copenhagen) 1846 with the dedication "Til mine Venner i Rom!" (To my friends in Rome!) and was probably made for the above mentioned artist colleagues as a memory of Lehmann after he left Rome in 1844.*  
DKK 30,000-40,000 / € 4,000-5,350



95

## 95 ANDERS LUNDE

b. Copenhagen 1809, d. s.p. 1886

Portrait of Julius Friedlænder (1810-1861). Signed and dated A. L. Rom den 26. Juni 1845. Pencil on paper. Sheet size 20 x 15.5 cm. Unframed.  
*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 37, mentioned p. 58, ill. p. 57.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 3).*

*After finishing his studies at the Royal Danish Academy of Fine Arts in Copenhagen, Julius Friedlænder went to Italy on a travel grant from the Academy in 1843. In Italy, he mainly stayed in Rome, but occasionally went on excursions to Capri and Subiaco following the footsteps of his Golden Age colleagues.*

*In Rome, Friedlænder was deeply involved in the Scandinavian artist environment. As described in the catalogue "Venskabsportrætter fra Rom" (in Danish): "He became a part of the initiators of "De nordiske Kunstneres Hjælpe-kasse" - an aid fund whose purpose was to support Scandinavian artists with financial difficulties. The fund, also known as "Fattigkassen" (The Poor Box), was the first real joint Scandinavian institution in Rome and was thus a forerunner of Skandinavisk Forening." (p. 58).*

*Anders Lunde's portrait of Friedlænder was therefore made while Skandinavisk Forening was in the making, but not yet officially established.*  
DKK 20,000-25,000 / € 2,700-3,350





96

## 96 WILHELM MARSTRAND

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

Portrait of Louis Gurlitt (1812-1897). Signed and dated W. M. 1846. Inscribed Louis Gurlitt. Pencil on paper. Sheet size 23 x 17.5 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 41, mentioned p. 61, ill. p. 61.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (inv. No. AI 22).*

*Louis Gurlitt was one of several young artists from Schleswig-Holstein who in the 1880s moved to Copenhagen to study at the Royal Danish Academy of Fine Arts. Here, he was a student of Christoffer Wilhelm Eckersberg (1783-1853), and it was also here that he met Wilhelm Marstrand (1810-1873), with whom he developed a close friendship during his time at the Academy.*

*After graduating, Gurlitt travelled with Marstrand to Norway in 1835, where he practiced painting the Norwegian landscape. It was actually the landscape and nature that he had been encouraged to focus on during his studies under Eckersberg, and later in his artistic practice - together with his artist colleagues Johan Thomas Lundbye (1818-1848) and Peter Christian Skovgaard (1817-1875) - he was one of the pioneers of the Danish National-Romantic landscape painting.*

*Gurlitt and Marstrand met again in Rome during an extended stay Gurlitt had in Italy from 1842-46. He had left Denmark in the wake of the increased political dispute between Denmark and Prussia. On a stay on the Italian island Ischia, their friendship turned into a professional collaboration as well, with Gurlitt painting the landscape background for some of Marstrand's Italian folk life motifs. It is therefore not suprising that Marstrand made this extremely detailed picture of the friend while they were both living in Rome in 1846.* DKK 30,000-40,000 / € 4,000-5,350



97

## 97 WILHELM MARSTRAND

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

Portrait of Michael K. Raffenberg (1802-1881). Signed W. M. Inscribed and dated M. Raffenberg 1846. Pencil and coal on paper. Sheet size 19 x 15 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 42, mentioned p. 62, ill. p. 62.*

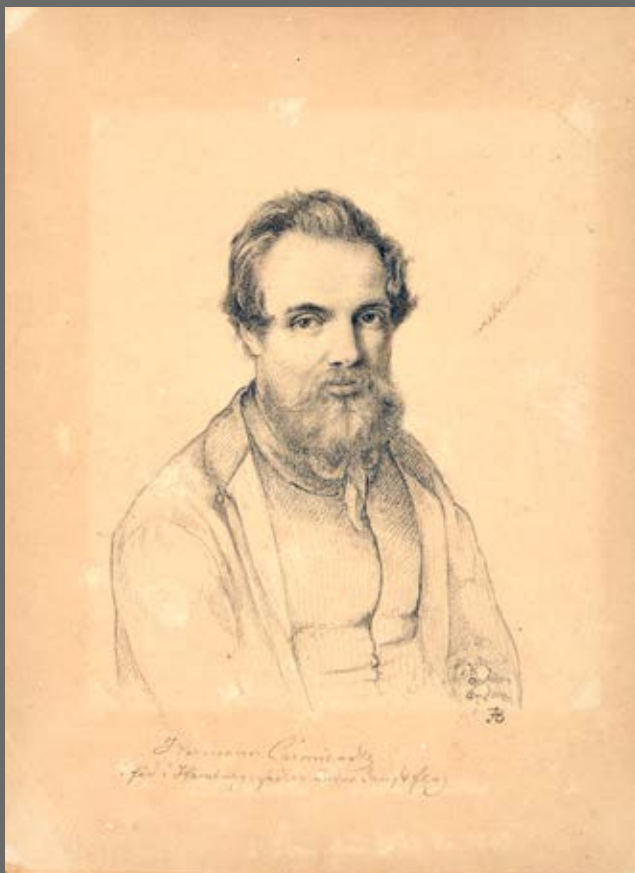
*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 9).*

*Through his chairmanship in the board of Kunstforeningen (The Art Association) Councillor Michael Kiaer Raffenberg was introduced to many of the Danish artists of the time, and several of them became his close friends. One of these was Wilhelm Marstrand, who Raffenberg had come to know when Marstrand was young, therefore Raffenberg "[...] understood him as well as only a few." (Michael K. Raffenberg, "Vilhelm Marstrand - Breve og uddrag af breve fra denne kunstner", p. 9).*

*In this portrait of Raffenberg, Marstrand has depicted his friend with a serious look and well brushed hair. The portrait from 1846 is from Marstrand's second trip to Italy, where he stayed in the period 1845-48. According to himself Raffenberg tried not to comment too much on Marstrand's artistic qualities - due to a lack of professional knowledge - but in his introduction to a collection of Marstrand's letters, Raffenberg wrote about the outcome of his second stay in Italy (in Danish): "These years were of great importance for his development and future as an artist." (Michael K. Raffenberg, "Vilhelm Marstrand - Breve og uddrag af breve fra denne kunstner", p. 9).*

DKK 20,000-25,000 / € 2,700-3,350





98

# 98 A. W. BOESEN

b. Vigerslev 1812, d. Bologna 1857

Portrait of Hermann Carmiencke (1810-1867). Signed with monogram. Pencil on paper. Sheet size 22 x 16.5 cm. Unframed.

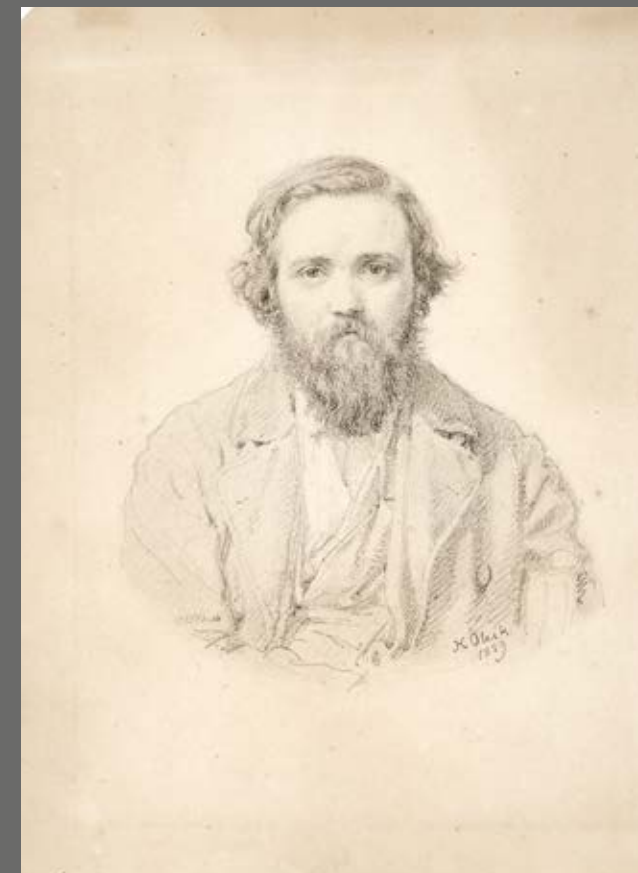
*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 13, mentioned p. 31, ill. p. 31.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 5).*

*Born in Hamburg, Hermann Carmiencke started his education there and continued as a student of the Norwegian painter Johan Christian Dahl (1788-1858) in Dresden. Dahl urged him to move to Copenhagen to continue his education at the Royal Danish Academy of Fine Arts, and so Carmiencke did in 1834. Besides attending the Academy, he also became a private student of Christoffer Wilhelm Eckersberg (1783-1853). After around 10 years of living and working in Denmark, Carmiencke was granted a scholarship from the Academy, which financed his trip to Italy. In Rome, he became a natural part of the Scandinavian artist colony, and in this portrait of his artist colleague, Boesen has depicted the gentle and calm nature of Carmiencke.*

*After his stay in Italy, Carmiencke returned to Denmark, where he was appointed Court painter for King Christian VIII of Denmark (1786-1848). It did not last long, however, as Carmiencke had to leave Denmark due to the 1st Schleswig War (1848-51) and migrate to New York in 1851. The migration to New York marked Carmienckes break with his second homeland as well as the Danish art environment, which he had been an important part of for many years. Carmiencke died in Brooklyn, New York, in 1867.*

DKK 20,000-25,000 / € 2,700-3,350



99

# 99 HENRIK OLRİK

b. Copenhagen 1830, d. s.p. 1890

Portrait of Georg Christian Freund (1821-1900). Signed and dated H. Olrik 1859. Pencil on paper. Sheet size 28 x 22 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 45, mentioned p. 66, ill. p. 67.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 32).*

*Henrik Olrik and Georg Christian Freund met during their studies at the Royal Danish Academy of Fine Arts in Copenhagen. Freund, who was born in Altona, came to Copenhagen in 1836 to study as a sculptor under his uncle Hermann Ernst Freund (1786-1840). But after only a short time he was admitted to the Academy, where both Freund and Olrik were students of the sculptor Hermann Wilhelm Bissen (1798-1860).*

*While Freund continued to train as a sculptor, Olrik was influenced by the currents of the romantic nationalism of the 1850s and began to take an interest in painting. The present portrait of Olrik's old student friend Freund is from the first stay of both in Rome (Olrik 1858-59; Freund 1854-60), and it is therefore one of the first of many portraits that Olrik was to produce during his career.*

DKK 20,000-25,000 / € 2,700-3,350





100

# 100 VILHELM BISSEN

b. Copenhagen 1836, d. s.p. 1913

Portrait of Hans Hansen (1820-1858). Signed and dated V. Bissen 3. April 58. Pencil on paper. Sheet size 22 x 14.5 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 1, mentioned p. 18, ill. p. 18.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 36)*

*After receiving the Norwegian government's travel grant, the Norwegian sculptor Hans Hansen travelled to Copenhagen in 1856 to study at the Royal Danish Academy of Fine Arts. Here, he became a student of the sculptor Herman Wilhelm Bissen (1798-1868) and alongside his studies, Hansen assisted Bissen in his studio. It was here he got to know his teacher's young son, Vilhelm Bissen.*

*An order for two busts; one of the Swedish King Oscar I (1799-1859) and one of Crown Prince Karl XV (1826-1872), made the first period of Hansen's year-long stay in Rome (1851-58) possible. Through the Scandinavian artist community in Rome, Hansen came into contact with several skilled Danish and Swedish sculptors, and he enjoyed practicing his copies of Rome's ancient sculptures. When Hansen failed to have his grant renewed, he began to suffer from malnutrition due to his poor living conditions, and he was in periods very ill from 1856 until his death in 1858. His financial situation became more and more disastrous, all while the illness worsened. In the present portrait from the beginning of April, Bissen has drawn Hansen shortly before his early death. In the portrait we see Hansen in profile, looking down with a distant gaze, reflecting the Norwegian sculptor's fragile life at the time.*

DKK 20,000-25,000 / € 2,700-3,350



101

# 101 LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Vilhelm Kyhn (1819-1902). C. 1851. Unsigned. Inscribed WLH:KYHN. Pencil and wash on paper. Sheet size 16 x 11.5 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 20, mentioned p. 37, ill. p. 38.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 13).*

*Vilhelm Kyhn began his studies at the Royal Danish Academy of Fine Arts in Copenhagen in 1836. He debuted at Charlottenborg in 1843 and studied perspective drawing with Christoffer Wilhelm Eckersberg (1783-1853) in 1844. In 1849, he received a travel scholarship from the Academy and travelled in 1850 through the Netherlands, Belgium, and France to Rome, where he arrived in June 1850. It was here that he met Lorenz Frølich, among others, which marked the beginning of a lifelong friendship and an extensive letter correspondence. Their letters bear witness to a warm and heartfelt friendship, exchanging views on art and politics in detail.*

*Back in Copenhagen, Kyhn carried on some of the "spirit" from Rome and the close friendships among artists in his so-called "Huleakademi" (Cave Academy) in his garden studio on Farimagsgade, Copenhagen. It became a place for gathering among younger artists to exchange artistic views and experiences, and above all, to voice their dissatisfaction with the Academy and its conservative views on art. Kyhn's informal "Academy" served as a kind of precursor to "Kunstnernes Frie Studieskoler" (The Free School of Study for Artists), established in 1882 in protest against the Academy's views on art and admission regulations.*

*Vilhelm Kyhn also drew a portrait of Lorenz Frølich in Rome in 1850/51, and the two drawings are likely to have been done in succession to each other. There is also a small oil sketch after the present drawing from Rome 1850/51. Both Kyhn's drawing and the oil sketch are illustrated in "Lorenz Frølich, Egne optegnelser og breve til og fra hans slægt og venner", 1921, p. 214 and p. 215.*

DKK 30,000-40,000 / € 4,000-5,350



102  
ERNST MEYER

b. Altona 1797, d. Rome 1861

Self-portrait with beret. Unsigned. Dated Rom Fbr. 30. Pencil on paper. Sheet size 20.5 x 18.5 cm. Unframed.

Exhibited: *The Nivaagaard Collection, "Venskabs-portrætter fra Rom"*, 2016, Cat. No. 47, mentioned p. 15 and pp. 64-66, ill. p. 65.

Provenance: *Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 30).*

Ernst Meyer studied at the Royal Danish Academy of Fine Arts in Copenhagen in the years 1812-1820, where in his last years he was greatly influenced by Christoffer Wilhelm Eckersberg (1783-1853), who became a professor at the Academy in 1818. In 1820, Meyer travelled to Munich, where he studied history painting at the Academy of Fine Arts in the years 1820-1824.



102

The present self-portrait was executed in Rome in 1830 and clearly reflects the extent to which Meyer was inspired during his time in Munich by the German Nazarenes and the circle around the painter Peter von Cornelius (1783-1867) and still was in 1830.

The Nazarenes were a group of romantic artists from Germany founded in the early 19th century, who sought to revive spirituality and sincerity in art in contrast to the otherwise prevailing French academic neoclassicism. The Nazarenes sought inspiration from artists from the late Middle Ages and the early Renaissance, and they sought a simple and uniform external appearance, including long straight hair and a beret.

As can be seen in the present self-portrait, Ernst Meyer also let his hair grow long during his stay in Munich and has depicted himself with the romantic artist's favourite beret and with a very serious and heartfelt expression in his large expressive eyes.

In 1824, Meyer travelled with his friend the sculptor Herman Wilhelm Bissen (1798-1868) on to Italy, where he settled in Rome in the years 1824-1841 and where he became a very central figure in the Danish-German artist circle around the sculptor Bertel Thorvaldsen (1770-1844) and the artistic life, as it unfolded in and around the caffè Greco and the osteria La Gensola, as is known from Ditlev Blunck's (1798-1853) famous painting from 1837, where Ernst Meyer sits in the circle of the Golden Age painters around Thorvaldsen (Thorvaldsen's Museum Inv. No. B199). Ernst Meyer was known for his great helpfulness, his humor and cheerful disposition.

It is interesting to see the difference in appearance between the self-conscious artist in the present self-portrait from 1830 and the relaxed man of life, elegantly dressed and with short curly hair, half-beard, glasses and a cigar in hand in Blunck's painting from La Gensola from 1837 as well as the elderly gentleman in the drawn portrait by Frølich from 1847 in the present collection (see Cat. No. 108).  
DKK 100,000-125,000 / € 13,500-17,000

103  
THEODOR BÜLAU

b. Hamborg 1800, d. s.p. 1861

Portrait of August Krafft (1798-1829). With dedication in pen by the artist: "August Kraft 1823. Zum Andenken von deinem Freund Theodor Bülau aus Hamburg. In März 1824". Pencil on paper laid on paper. Sheet size 12 x 10.5 cm. Unframed.

Exhibited: *The Nivaagaard Collection, "Venskabsportrætter fra Rom"*, 2016, Cat. No. 15, mentioned p. 15 and p. 33, ill. p. 33.



103

Provenance: *Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A1 37).*

August Krafft was born in Altona and attended the Royal Danish Academy of Fine Arts in Copenhagen from 1816 to 1819. Here, he became very close friends with several other artists from the Danish duchies, including Ernst Meyer (1797-1861), Johan Bravo (1797-1876), Harro Haring (1798-1870), and the sculptor Herman Wilhelm Bissen (1798-1868), all of whom he sought out again when he arrived in Rome on 11 December 1826 after several years in Altona, Dresden, Munich, and Vienna.

The present portrait presumably originates from Munich, where Theodor Bülau studied history painting at the Academy of Fine Arts, and where both Bülau and Krafft stayed in 1823 and became friends. In this very sensitive portrait of the friend with his long 'Nazarene' hair, Bülau shows his great skills and sensibility as a draftsman, and we get a very fine and vivid impression of Krafft and his vulnerability, as described in the catalogue "Venskabsportrætter fra Rom" (in Danish): "With his gentle and self-sacrificing being, Krafft was the soul of the circle of friends. The friends' correspondence testifies to tenderness, veneration and concern. Krafft's health had been weak since childhood. Even before his stay in Munich he contracted tuberculosis." (p. 33).

Johan Bravo found Krafft dead in Rome in December 1829 - only 31 years old - and almost the entire German artist colony attended the funeral.

Theodor Bülau later concentrated almost exclusively on architecture, until the tasks slowly ebbed away, and in the late 1840s he mainly had to support himself as a drawing teacher. Most of his surviving drawings and studies were lost during the bombing of Hamburg during World War II (1939-1945).

DKK 80,000-100,000 / € 10,500-13,500



104

## WILHELM MARSTRAND

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

Portrait of Johan Thomas Lundbye (1818-1848). Unsigned. Inscribed and dated Thom. Lundbye 1846. Drawing ink and wash on paper. Sheet size 24 x 17 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 43, mentioned p. 64, ill. p. 63.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 29).*

*The present drawing is a preliminary study for the oil painting "Johan Thomas Lundbye" (1846) located at The Museum of National History at Frederiksborg Castle (Inv. No. 1324).*

*At the age of just fourteen, Johan Thomas Lundbye began receiving drawing lessons from the painter Johan Ludvig Lund (1777-1867) and shortly after he began studying at the Royal Danish Academy of Fine Arts in Copenhagen. At the Academy, Lundbye specialised in landscape painting, and following instructions from his teacher, the art historian Niels Laurits Høyen (1798-1870), he focused on highlighting national characteristics in his depictions of the Danish landscape. Worried about weakening Lundbye's ability to portray the beauty of Denmark, Høyen had advised against a journey abroad. But despite Høyen's reluctance, Lundbye set off across Europe to Rome in 1845, after receiving the Academy's travel grant.*

*In Rome, Lundbye was welcomed by his friends and artist colleagues Jens Adolf Jerichau (1816-1883) and Thorald Læssøe (1816-1878), and the three friends shared accommodation here. The relationship between Lundbye and the other two gradually worsened during the stay and following a confrontation with both Jerichau and Læssøe, Lundbye decided to move out. To this, Lundbye noted in his journal that the Danish artists in Rome were "with a very few exceptions all a terrible horde" ("Venskabsportrætter fra Rom", p. 64). One of the exceptions was the friend Wilhelm Marstrand, with whom Lundbye spent quite some time with in Rome. In his travelogues, Lundbye writes about how he explored areas around Rome together with Marstrand and the couple Michael (1802-1881) and Sofie Frederikke Raffenberg (1806-1889).*

*In the present portrait of Lundbye made by Marstrand in Rome, Marstrand has depicted Lundbye wearing a Roman hat. Birgitte von Folsach writes about the portrait (painting) (in Danish): "Here the depiction is more monumental and serious, although it is also friendship portrait. Lundbye has grown a full beard and wears a type of hat that many of the travellers favored. The brown-eyed gaze is not focused, but distant, as if he is somewhere else in his mind" (Birgitte von Folsach, "Tæt på – Wilhelm Marstrands portrætter" in the exhibition catalogue "Wilhelm Marstrand. Den store fortæller", 2020, p. 106).*

*It was no secret that Lundbye's time in Italy was characterised by homesickness and longing for Denmark, whereas Marstrand's encounter with Italy and especially Rome gave rise to great inspiration, and it was from Italy he became a major supplier of alluring, whimsical and often amusing depictions of Italian public life.*

DKK 80,000–100,000 / € 10,500–13,500



104

105

## EGRON LUNDGREN

b. Stockholm 1815, d. sst. 1875

Portrait of Joseph Magnus Stäck (1812-1868). Signed with monogram and dated 1846. Double inscribed 'J. M. Stäck'. Pencil on paper. Sheet size 21.5 x 16 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 40, mentioned p. 61, ill. p. 60.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. Al 8).*

*The Swedish painter Egron Lundgren was among the Swedish artists who joined the Danish Golden Age painters in Italy in the 1840s. Rome was an obvious travel destination for Lundgren, who cultivated romantic landscape paintings, which is presumably also one of the reasons why he managed to live there for so long; from 1841 to 1849.*

*In Rome, he often visited Caffé Greco, where he met with other Swedish artist colleagues such as Gustaf Wilhelm Palm (1810-1890), Carl Wahlbom (1810-1858), Gustaf Uno Troili (1815-1875), and Joseph Magnus Stäck. In the present portrait, Lundgren has drawn Stäck with a Roman hat, which many of the Scandinavian artists, who came to Rome, wore.*

DKK 40,000–50,000 / € 5,350–6,700



105



Portrait of the Danish writer and poet Hans Christian Andersen (1805-1875). 1834. Signed Küchler. Silverpoint and pencil on paper. Sheet size 11 x 7 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 27, mentioned p. 47 and ill. p. 46 and on the cover of the catalogue.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 22).*

*"...The artists joined together so closely, so beautifully, as I have not seen since. Scandinavians and Germans formed one circle, the French [...] formed another group." (Hans Christian Andersen, "Mit Livs Eventyr" (My Fairy-Tale Life), 1855, Copenhagen 1908, p. 169).*

*Supported by a two-year travel scholarship from the foundation 'Fonden ad usus publicos', Hans Christian Andersen arrived in Rome on 18 October 1833. Among the first to welcome him were the poet Ludvig Bødtcher (1773-1874) and the painter Albert Küchler.*



Albert Küchler, Hans Christian Andersen, 1834  
Frederiksborg · Nationalhistorisk Museum  
Photo: Kit Weiss

*In the poet's travel journal, it appears that Küchler carried out drawn studies from different positions to select the most advantageous angle for his final portrait of the poet (The Museum of National History at Frederiksborg Castle, Inv. No. A 701, see photo).*

*Apart from a small portrait by Adam Müller (1811-1844) drawn in 1833, these studies may be regarded as the earliest known portraits of Hans Christian Andersen. The portrait of the poet with the rapt gaze and upturned eyes, executed with the delicacy of the silverpoint, was Küchler's personal keepsake.*

*Andersen referred to the portrait in laudatory terms in his journal 31 January 1834:*

*"I look more ideal in this; the eyes are turned towards Heaven".*

*Hans Christian Andersen was aware of the importance of the right expression. This was emphasized a few years later in his novel O. T. (1836): "We demand of the portrait painter not only that he perceive the person but perceive him in his happiest moment. The ugly as well as the insignificant face the painter should give peculiar beauty. Every person has moments in which something spiritual or characteristic appears. Nature, even the most barren region, has the same moment, shaped by darkness and light. The poet must resemble the painter, he must seize this moment in people, as in nature."*

*Küchler had arrived in the eternal city during the autumn of 1830 and had, encouraged by the painter Johan Ludvig Lund (1777-1867), sought out the German artists where he experienced a strong community. Here, he witnessed the initiation of "Sammlung von Bildnissen Deutscher Künstler in Rom" 1832 – a collection of friendship portraits that emphasised the connectedness – socially, artistically and spiritually – of the German artists. Having painted Ludvig Bødtcher already, it was entirely in the German spirit to portray the newly arrived poet and friend Hans Christian Andersen as well.*

*"A. Kückler paints me at this time, for the sake of friendship and at his own request", writes Hans Christian Andersen in a letter from 17 December 1833 to the patron Councilor Jonas Collin (1776-1861).*



*In 1816, Küchler was admitted to the Royal Danish Academy of Fine Arts in Copenhagen at the age of 12 and he later became a student of Christoffer Wilhelm Eckersberg (1783-1853). He won the Academy's 'Store Guldmedalje' (the Large Gold Medal), followed by the 3-year travel scholarship. Albert Küchler arrived in Rome in 1830, where he joined the circle of the Nazarene Friedrich Overbeck (1789-1869) – a community that would influence him artistically and religiously. Küchler converted to Catholicism in 1844, and in 1851, he entered the Franciscan order under the name Fra Pietro.*

*Hans Christian Andersen continued throughout his life to visit Küchler's studio every time he stayed in Rome. However, their friendship cooled after Küchler's conversion to Catholicism. With annoyance, the poet subsequently wrote about the changed relationship with the friend:*

*"Several years later, when I came to Rome on my second stay, the youthful spirit was gone [with Küchler], his warmth showing through only now and then [...] Now, as we know, a few years ago he was initiated as a beggar monk of Pius 9 [...] God give him the peace and happiness here, he probably, misunderstanding the all-loving God, on a lost path, seeks- and finds! – When we met, He was for weeks and months the enlivening, loving friend; I remember him best from these early days...". (Hans Christian Andersen, "Mit Livs Eventyr" (My Fairy-Tale Life), 1855, Copenhagen 1908, p. 165).*

*Albert Küchler's final years were characterised by increasing loneliness, discouragement, and not least a failing sight.*  
DKK 200,000–250,000 / € 27,000–33,500





107

## 107 LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Frederik Rohde (1816-1886). Signed with monogram and dated Rom 47. Pencil on paper. Sheet size 26.5 x 21 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 22, mentioned p. 40, ill. p. 41 and on the back of the catalogue.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 21).*

*Frederik Rohde studied at the Royal Danish Academy of Fine Arts in Copenhagen in the years 1830-34 and was a student of Johan Ludvig Lund (1777-1867).*

*In the years 1842-1847, Rohde went on a long trip abroad to Germany and Italy, and it was in Rome in 1847 that Frølich made this fine portrait of his close friend.*

*Rohde was a valued part of the artist circles of the time both in Copenhagen and in Munich and Rome during his trip abroad. He was friends with many of the well-known Danish Golden Age artists, including Christen Købke (1810-1848), from whom he also received education. After his return from Italy in 1847, he became a member of the board of Kunstforeningen (the Art Association) in Copenhagen.*

DKK 60,000-80,000 / € 8,050-10,500



108

## 108 LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Ernst Meyer (1797-1861). Signed with monogram and dated Olevano 47. Pencil on paper. Sheet size 20 x 15.5 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 21, mentioned p. 40, ill. p. 39.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 38b).*

*In the exhibition catalogue "Venskabsportrætter fra Rom", this very fine description of Ernst Meyer and his close friends and large circle of friends appears (in Danish): "It is no coincidence that Lorenz Frølich's portrait of Ernst Meyer is inscribed 'Olevano'. Upon his arrival in Rome in 1824, Meyer immediately sought out the German artist colony in the mountain town. Thorvaldsen's first biographer, J. M. Thiele, writes in 'Af mit livs Aarbøger': "Signor Ernesto remained, as is well known, a faithful friend of these first Roman acquaintances in Olevano until the day of his death". Danish as well as German fellow artists sought Meyer's company in Olevano. And the good motives, of course. Meyer expressed this with usual irony and humor: "I really don't want them out there; they are stealing the motives from me." The characteristic portrait was probably made in connection with Frølich and Marstrand's visit to Olevano in early 1847. Marstrand also made a portrait of the friend - painted en face. For both portraits, Thiele's description of Meyer's radiance is quite apt: "den scharfen, durchdringenden Blick (...) sowie seine scharfen, oft witzigen Äusserungen." Whether it was the local mountain farmers, colleagues, his own Jewish ancestry or women, Meyer had a quick and often mischievous retort. In the spring of 1846, Lundbye and the Raffenberg's visited Meyer in Olevano. Frederikke Raffenberg, a dilettante in the art of drawing, sat down next to Meyer to draw. Meyer's good advice to Mrs Frederikke was: "Hören Sie mit der Kunst auf und üben Sie in der Küche." On the last day of January 1861, Meyer had breakfast at Caffé Greco. Here he collapsed after a stroke. At home, friends watched over him until he died the following morning. In torchlight and attended by 300 friends, Ernst Meyer was laid to rest in the Mosaic Cemetery in Rome." (p. 40).*

*It is almost impossible to understand that this friendly and good-natured-looking gentleman is the same as the very serious and self-conscious artist who portrayed himself in 1830 (see cat. no. 102).*

DKK 60,000-80,000 / € 8,050-10,500





109

## 109 LORENZ FRÖLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Harald Conradsen (1820-1905). Signed and dated L. Frøl. Neapel 1849. Pencil on paper. Sheet size 23 x 18 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 18, mentioned p. 36, ill. p. 36.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 32).*

*The sculptor and medalist Harald Conradsen was admitted to the Royal Danish Academy of Fine Arts in Copenhagen in 1832 and won 'Den Store Guldmedalje' (The Large Goldmedal) in 1845 followed by the 3-year travel scholarship and he travelled in the years 1846 to 1850 to Rome, Naples, Paris and London.*

*Harald Conradsen was known as a highly valued friend among fellow artists in Rome, and it is very well described in the exhibition catalogue "Venskabsportrætter fra Rom" (in Danish):*

*"...24 September, I left Naples to get closer to my home - said goodbye to Frölich and Winstrup." The quote comes from Harald Conradsen's extensive travel journal 1847-49. His travel journals and numerous letters testify that he was a well-liked and modest friend - and that he looked forward to coming home to his girlfriend Regina. Thorald Læssøe and L. A. Winstrup seem to have been his steady companions - and not least Jens Adolph Jerichau, about whom Wilhelm Bissen stated: "Who like Jerichau had a Conradsen!" Jerichau mentions the friendship relations in a letter to his wife and painter Elisabeth Jerichau Baumann: "Thorald, Harald and I, we are the strongest friends; Harald Conradsen is a wonderful person, and I am fully convinced that a firm and heartfelt friendship will always have a place between him and me, and we could be very much for each other for the rest of our lives, we look after each other as people and as artists [...] I also live in good friendship with Frölich and Winstrup; but it is not of that importance." After returning from Rome, Frölich maintained an artistic connection to both Winstrup and Conrad- sen. [...]" ("Venskabsportrætter fra Rom", p. 36). DKK 20,000-25,000 / € 2,700-3,350*



110

## 110 LORENZ FRÖLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Laurits Albert Winstrup (1815-1889). Signed with monogram and dated Napoli 1849. Pencil on paper. Sheet size 29 x 22.5 cm Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 23, mentioned p. 40-42, ill. p. 42.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 31).*

*In 1847, the Danish architect Laurits Albert Winstrup received the The Royal Danish Academy of Fine Art's large travel scholarship and travelled over a 4-year period to Germany, Austria, Italy, Greece, Turkey, England and France. He arrived in Rome in December 1847 and immediately sought out the company of his compatriots at Caffè Greco. He describes in his travel journal how he in the following days, among other things, went around looking for accommodation together with Frölich and here meets the rest of the 'artist colony', among others Wilhelm Marstrand (1810-1873), Albert Küchler (1803-1886), Ernst Meyer (1797-1861) (see cat. no. 102), Jens Adolf Jerichau (1816-1883), Thorald Læssøe (1816-1878), Harald Conradsen (1817-1905), Thorald Brendstrup (1812-1883) (see cat. no. 93) and many more. Winstrup quickly became a permanent and valued part of the circle of friends in Rome.*

*The architect Harald Conrad Stilling (1815-1891) writes in his travel journal from April 1851 about a very pleasant evening among the artists on a trip to the Alban Hills (in Danish): "... and over a bottle of the famous Lacrymæ Christi, which I drank for the first time, we sat cheerfully and chatted until bedtime, when Winstrup and I had one of the usual enormously large and high beds to share together, Frölich and Steenberg a similar one in another room..." ("Venskabsportrætter fra Rom", p. 42).*

*After his long stay abroad, Winstrup left Rome in 1851 to become the City Clerk of Works in Flensburg. DKK 20,000-25,000 / € 2,700-3,350*





111

# 111 CARL BLOCH

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

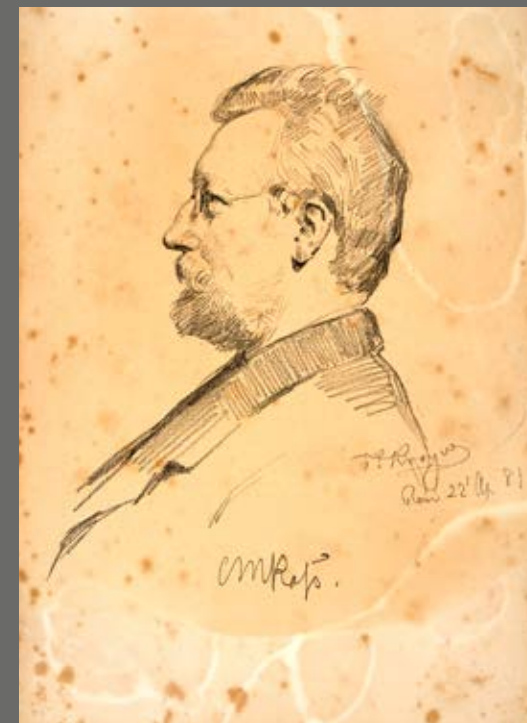
Portrait of Edvard Collin (1808-1886). Signed C. Bl. Sepia, drawing ink and wash on paper. Sheet size 29.5 x 19.5 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 3, mentioned p. 20, ill. p. 20. Brigham Young University Museum of Art, "Lasting Impressions: Etchings and Drawings by Carl Bloch", 2018.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 10).*

*The Danish public servant and later Permanent Secretary in the Ministry of Finance Edvard Collin had a central position in the Danish art scene. Besides being a benefactor and close friend of Hans Christian Andersen (1805-1875), he served as secretary for the foundation named 'Fonden ad usus publicos' from 1832 to 1842. A foundation, which aimed to provide financial support to promising artists and scientists, who wished to embark on a journey abroad. Collin, during his time as secretary, helped lay the groundwork for a community between the Scandinavian artists in Italy. Following the establishment of "De Danskes Bogsamling i Rom" in 1833, Collin played a crucial role in obtaining funds and books for the collection. The library and its reading circle quickly became a meeting place for Scandinavian artists who travelled to Italy in the first half of the 19th century. Edvard Collin himself spent the winter of 1862-1863 in Rome, from where he sent a letter from his travels home to the composer and friend Johan Peter Emilius Hartmann (1805-1900) (in Danish): "... However, I will inform you of the artists of the Danish Colony: The painters: Vermehren, Olrik, Bloch, Gärtner, F.C. Lund, the sculptors Bissen, Holbech, and Ravnkilde... We stick closely together."*

DKK 20,000-25,000 / € 2,700-3,350



112

# 112 P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Portrait of Christian Meyer Ross (1843-1904). Signed and dated P. S. Krøyer Rom 22. April 81. Pencil on paper. Sheet size 24 x 16 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 26, mentioned p. 45, ill. p. 45.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 20).*

*The two Norwegian painters Christian Meyer Ross and Peder Severin Krøyer met each other as early as in the 1860s, when they both studied at the Royal Danish Academy of Fine Arts in Copenhagen. After three years in Copenhagen, Ross continued his education in Munich as a student of Wilhelm von Diez (1839-1907), where he studied the historical genre painting.*

*After completing his studies in Munich, Ross lived for a number of years in Paris before settling in Rome. It was in Italy, in Florence in 1879, that he again met Krøyer. Here, they spent a short month together with their Norwegian compatriot Eilif Peterssen (1852-1928), before the journey continued to Rome, where Ross lived until his death in 1904. During a joint stay in Sora, a small city east of Rome, Krøyer wrote several letters in which he describes his work but also the working conditions in the sunny city. In a letter to his friend and colleague Frants Henningsen (1850-1908), he writes on 15th of August 1880 (in Danish): "I am having a terribly nice time here; Eilif Peterssen and Ross have come here, we have an instrument, sing quartets (4th voice is an Neapolitan engineer) and spend our free time at (the) best. (..) You can hardly do without comrades' criticism and company for long periods of time" (Ernst Mentze, "P. S. Krøyer. Kunstner af stort format – med brændte vinger", pp. 90-91). Ross is also included in Krøyer's work "Breakfast in Sora" (1880) (Nasjonalmuseet, Inv. No. NG.M.01570 ).*

*Christian Meyer Ross was a central figure among the Scandinavians in Rome, and for a number of years he was chairman of Skandinavisk Forening. His home in Rome became a center for Scandinavian artists, and Ross' contacts to the cosmopolitan bourgeoisie helped the artists finance their stay through commissions. In the present portrait – painted on the same day as Krøyer's portrait of Eilif Peterssen – Krøyer has depicted Ross in profile. His gregarious nature, as seen in the quote above, is set aside for a moment in this portrait, where he appears more formally.*

DKK 30,000-40,000 / € 4,000-5,350





113

### 113 CARL BLOCH

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

Portrait of Claus Anton Kølle (1827-1872). Signed and dated C. Bloch 1861. Sepia, drawing ink, wash and white on paper mounted in passepartout. Visible size 43 x 31 cm. Unframed. Exhibited: *The Nivaagaard Collection, "Venskabsportrætter fra Rom"*, 2016, Cat. No. 8, mentioned p. 24, ill. p. 26. Brigham Young University Museum of Art, *"Lasting Impressions: Etchings and Drawings by Carl Bloch"*, 2018.

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 8).*

*With the help of a smaller travel grant from the Royal Danish Academy of Fine Arts in Copenhagen, landscape painter Claus Anton Kølle stayed in Rome from 1860 to 1861. His initial works from here have a similarity in terms of delicacy to the Danish painters Constantin Hansen's (1804-1880) and Christen Købke's (1810-1848) renderings of similar subjects. Later, he developed a more personal expression, in which the gentle, poetic atmosphere, which is Kølle's main strength as a painter, especially shines through. Kølle was quiet by nature, loyal to his friends, and mild in his judgment of others. During his stay in Rome, he frequented Skandinavisk Forening daily. His helpfulness made him friends, and among them, he could express himself with firmness on artistic matters.*

*DKK 20,000-25,000 / € 2,700-3,350*



114

### 114 C. A. KØLLE

b. Strandby 1827, d. Copenhagen 1872

Portrait of Carl Bloch (1834-1890). Signed and dated C. A. Kølle 17. October Lampebelysning (Lamplight) 1861. Pencil on paper. Sheet size 25.5 x 16.5 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom"*, 2016, Cat. No. 28, mentioned p. 50, ill. p. 48. Brigham Young University Museum of Art, *"Lasting Impressions: Etchings and Drawings by Carl Bloch"*, 2018.

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A II 8).*

*The two artists have been facing each other in the lamplight during the execution of the present portrait. It might seem like a situation where one would expect some intimacy, but Bloch was not an artist who formed many close friendships. Among his close friends was the writer Frederik Bøgh (1836-1882), the painter Anton Dorph (1831-1914), and the poet Hans Christian Andersen (1805-1875). In a letter to Andersen, Bloch writes (in Danish): "Thank you, dear beloved Friend, for your Letter to me, but we do not address each other as 'You' unless we are alone, as we are now. Your ever-devoted Friend, Carl Bloch."*

*Kølle and Carl Bloch knew each other from the Royal Danish Academy of Fine Arts in Copenhagen. During their reunion in Rome, they portrayed each other, but they probably never discarded the formal address of 'De' for the informal 'du' as was the case with Bloch and Andersen as Bloch describes in the above letter. Nevertheless, Kølle has drawn a sympathetic portrait of an artist who, despite great recognition, was marked by doubt and periods of melancholy.*

*DKK 20,000-25,000 / € 2,700-3,350*





115

# 115 CARL BLOCH

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

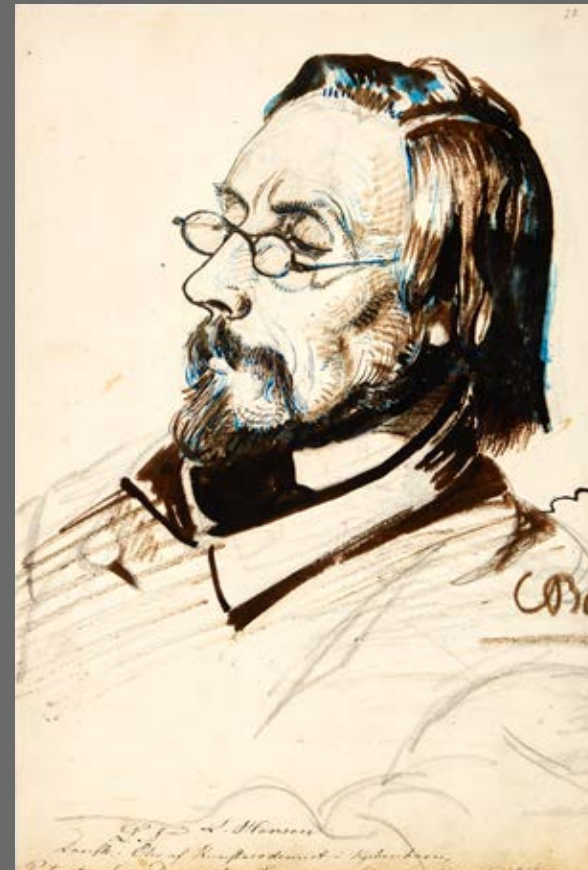
Portrait of Lorentz Dietrichson (1834-1917). Signed C. Bloch. Sepia, drawing ink and wash on paper. Sheet size 46 x 33.5 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 4, mentioned p. 20, ill. p. 21. Brigham Young University Museum of Art, "Lasting Impressions: Etchings and Drawings by Carl Bloch", 2018.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 9).*

*The Norwegian art historian Lorentz Dietrichson played a central role in fostering the Nordic culture and sense of community in the Scandinavian countries as well as during his stay in Rome. Dietrichson resided in Rome in the years 1862-1865, where he, as the librarian in Skandinavisk Forening, became a unifying figure in the association's literary circle, which among others included the Norwegian playwright Henrik Ibsen (1828-1906). Lorentz Dietrichson managed to visit almost every country in Europe and became a popular lecturer on subjects such as literature, art history, and the art industry. Throughout his life, he wrote articles about art in Norwegian, Swedish, and Danish newspapers and published great scientific works on Scandinavian literary history. His interest in the common Scandinavian identity brought him a large circle of friends, including both Scandinavian scientists, politicians, and notably artists, and among them was Carl Bloch.*

DKK 20,000-25,000 / € 2,700-3,350



116

# 116 CARL BLOCH

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

Portrait of Lars Hansen (1813-1872). Signed C. Bl. Sepia, wash and watercolour on paper. Sheet size 30 x 20 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 6, mentioned p. 22, ill. p. 23. Brigham Young University Museum of Art, "Lasting Impressions: Etchings and Drawings by Carl Bloch", 2018.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A II 2).*

*The author Vilhelm Bergsøe (1835-1911) included the painter Lars Hansen as a character in "Fra Piazza del Popolo" (1861), a famous Danish novel depicting life among a group of Scandinavians in 19th-century Rome. In his accounts from Rome art historian Frederik Knudtzon (1843-1917) portrays "Gamle Hansen" (old Hansen) as a friendly person, albeit with his quirks. The artist felt persecuted and believed that the world consisted of two types of people: "the Bucks" and "the Sheep". Unfortunately, Hansen himself belonged to the flock of sheep, subjected to the power and inconsiderate behavior of the bucks. The outspoken Norwegian playwright Henrik Ibsen (1828-1906), on the other hand, was perceived as one of the leading bucks of the artist colony. However, this did not prevent the Danish painter and Norwegian playwright from forming a close friendship while Hansen served as secretary and librarian of Skandinavisk Forening and Ibsen sat on its board.*

DKK 20,000-25,000 / € 2,700-3,350



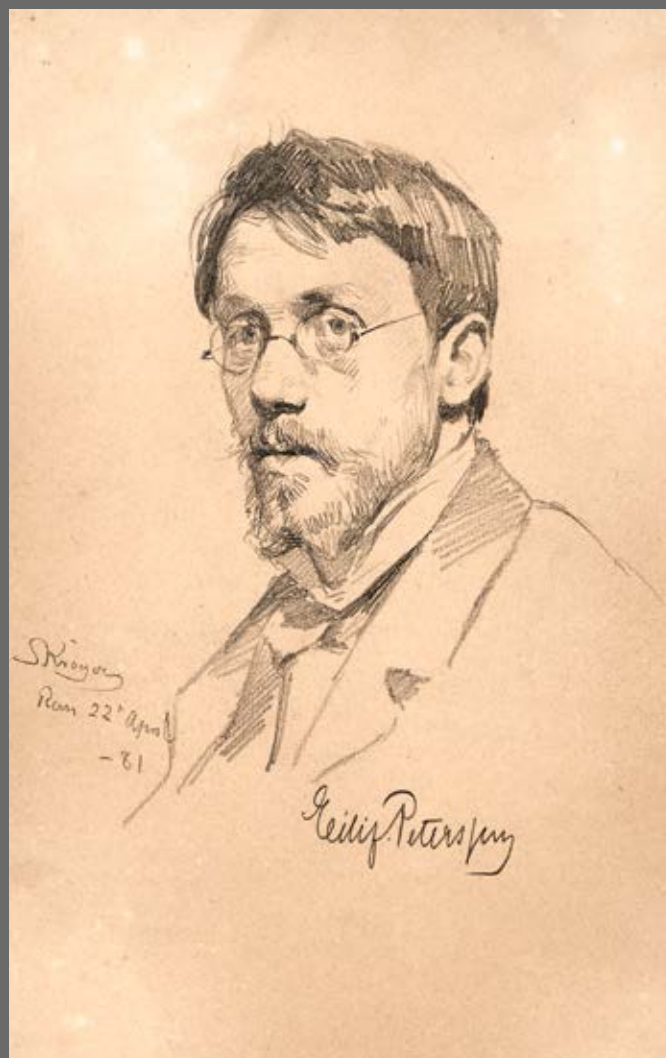
117  
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Portrait of Eilif Peterssen (1852-1928). Signed and dated P. S. Krøyer Rome 22. April 81. Pencil on paper laid on paper. Sheet size 24 x 16 cm. Unframed.  
*Exhibited: The Nivaagaard Collection, "Ven-skabsportrætter fra Rom", 2016, Cat. No. 25, mentioned p. 44, ill. p. 45.*

*Provenance: Circolo Scandinavo / Skandina-visk Forening i Rom (Inv. No. A 21).*

*A few years after graduating from the Royal Danish Academy of Fine Arts in Copenhagen, Peder Severin Krøyer and his good friend and artist colleague Frans Schwartz (1850-1917) went on their first long trip abroad. They travelled to Germany, and in Munich Krøyer met the Norwegian artist Eilif Peterssen. Here, Krøyer and Peterssen painted each other's portraits for the first time.*



117

*In 1879, Krøyer and Peterssen met in Italy, where they travelled to several destinations together. In the painting "Breakfast in Sora" (1880) (Nasjonalmuseet, Inv. No. NG.M.01570) Krøyer has painted himself, his artist colleagues Christian Meyer Ross (1843-1905) and Eilif Peterssen and Peterssen's wife Nicoline Peterssen around a lunch table. It was one of Krøyer's first paintings of friends – a genre he practised several times during his artistic career. The three artist colleagues were also in Rome together in 1881, and on the same day Krøyer drew both Peterssen's and Ross' portraits. In Krøyer's portrait of Peterssen, we see the artist with his face turned slightly to the left and with his eyes almost observing Krøyer's short pencil strokes.*

*Peterssen is also portrayed in Krøyer's painting "At Lunch" (1883) (The Art Museums of Skagen, Inv. No. SKM657), which was painted during a stay, Peterssen had in Skagen. Krøyer also wanted him to be in his famous painting "Hip, Hip, Hurrah!" (1888) (Gothenburg Museum of Art, Inv. No. F 62), but Krøyer was not able to persuade Peterssen to come to Skagen again. Although Eilif Peterssen did not return to Skagen again until 1905, he was a central figure of the social life among the artists, while he was there. In his autobiographical notes, the painter Michael Ancher (1849-1927) describes in great detail how Peterssen's birthday was celebrated by the members of the artist colony led by Krøyer.*

DKK 80,000–100,000 / € 10,500–13,500

118  
EILIF PETERSSEN

b. Christiania 1852, d. Bærum 1928

Portrait of Peder Severin Krøyer (1851-1909). Signed and dated Eilif P. 81 and inscribed P. S. Krøyer. Red chalk on paper. Sheet size 24 x 15.5 cm. Unframed.  
*Exhibited: The Nivaagaard Collection, "Ven-skabsportrætter fra Rom", 2016, Cat. No. 47, mentioned p. 71, ill. p. 70.*

*Provenance: Circolo Scandinavo / Skandina-visk Forening i Rom (Inv. No. A 34).*

*Eilif Peterssen was educated as a history painter in both Norway, Denmark and Germany. He began his education in Kristiania at Johan Fredrik Eckersberg's (1822-1870) painting school, from where he left to go to Copenhagen to study at Christian Vilhelm Nielsen's (1833-1910) drawing school together with the painters Michael Ancher (1849-1927) and Fritz Thaulow (1847-1906). However, the base of his artistic practice was laid during his years in Karlsruhe and later Munich. It was in Munich in 1875 that Eilif Peterssen and Krøyer first met and the first time they portrayed each other.*

*In 1879-83, Peterssen was staying in Italy, where he met Krøyer again, and they were together on several occasions for longer periods of time, e.g. in Rome and Sora. On the same day – 22nd of April 1881 in Rome – Peterssen and Krøyer portrayed each other again. In red chalk, Peterssen has drawn Krøyer in profile, looking to the right; his chin is slightly raised, his eyebrows are a bit wrinkled and the expression in his gaze is more determined than Krøyer's portrait of Peterssen, which is more mild. A new era in Peterssen's artistic practice began during his stay in Italy, where Peterssen was introduced to modern trends, i. a. conveyed through Krøyer.*

*In 1883, Peterssen visited Skagen for the first time, where he spent the summer with Krøyer, but also the painters Wilhelm Peters (1815-1883), Oscar Björck (1860-1929) and the married couple Michael and Anna Ancher (1859-1935). Here, Peterssen was again inspired by Krøyer and practiced the plein-air painting together with the rest of the artist colony in Skagen. Peterssen kept the contact with his Scandinavian friends, even though he returned to Norway more permanently.*

DKK 80,000–100,000 / € 10,500–13,500



118





119

# 119 PAINTER UNKNOWN, 19TH CENTURY

Portrait of Robert Wilhelm Ekman (1808-1873). Unsigned. Inscribed Personage inconnu (Unknown person). Pencil on paper. Sheet size 19 x 14.5 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 51, mentioned p. 75, ill. p. 74.*

*Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 24).*

*Robert Wilhelm Ekman began his education in his home country Finland, before going to Sweden with his brother to study at the Royal Swedish Academy of Fine Arts in Stockholm. Here Ekman completed his education in 1836 and was afterwards rewarded a generous travelling grant for having excelled in his studies.*

*The grant financed Ekman's trip to Italy (1840-43), where he settled in Subiaco, not far from Rome. In Italy, Ekman often socialized with his Scandinavian colleagues as described in the catalogue "Venskabsportrætter fra Rom" (in Danish): "At local taverns in Rome, he met Scandinavian colleagues - even so often that several were reportedly worried about the Finnish artist's work" (p. 75).*

*The joy of life and the Italian surroundings is reflected not only in the present drawing by Ekman, but also in his painterly production, as he only produced a limited amount of paintings during his stay in Italy. In the present portrait, Ekman is depicted wearing a robe and a patterned hat sitting askew on the top of his head. With his eyes on the long pipe and his hand supporting his head, he looks very relaxed sitting in the chair.*

DKK 20,000-25,000 / € 2,700-3,350

## ASIAN ART

Tuesday 11 June 1 pm

Lot 192 - 257

东方艺术品

星期二, 6月11日, 1点

目录第192 - 257号



## Important information regarding the auction

### Restricted bidding

Bidding at the Asian auction requires prior registration of a valid debit/credit card, presentation of a photo ID and the payment of a deposit of DKK 25,000 on request. The deposit must be paid by credit card, cash or bank transfer. If the amount is paid by bank transfer, it is due no later than 7 June. Please contact Bruun Rasmussen's department for bidding regarding this issue, either via email [bids@bruun-rasmussen.dk](mailto:bids@bruun-rasmussen.dk) or by phone +45 8818 1013.

### 投标限制

### 投标限制

参加艺术品拍卖会的投标者须提前登记, 提交有效借记卡/信用卡, 提供有照片的身份证, 并预交25.000丹麦克朗的押金。押金必须用信用卡、现金、或银行转账支付。如果是银行转账, 汇款到账期限不得晚于6月7日。就此相关问题, 请联系Bruun Rasmussen, 可通过邮件[bids@bruun-rasmussen.dk](mailto:bids@bruun-rasmussen.dk)或者电话联系+45 8818 1013。





192

192

Set of four famille verte square bottles, each enamelled in colours with flowers and butterflies, vase and an arrangement of scholar's objects including scrolls. Unglazed base. Kangxi 1662-1722. H. 16.5 cm. (4)  
Provenance: Danish private collection.

DKK 20,000-30,000 / € 2,700-4,000

四件粉彩花蝶博古纹方瓶，清康熙。高16.5厘米。(4件)

来历：丹麦私人收藏。

估价：20.000-30.000 丹麦克朗 (2.700-4.000欧元)



193

193

A Chinese gilt copper alloy figure of White Tara. She is seated in dhyanasana with eyes in hands, foot soles and forehead, dressed in a tight skirt and wearing a five petalled crown and jewellery, the right hand in the varada mudra, the left hand raised, shoulders flanked by lotus flowers. Not sealed. 18th-19th century. Weight 364 g. H. 11 cm.

Provenance: Käthe & John Marsing collection.

DKK 20,000-25,000 / € 2,700-3,350

铜鎏金白度母像，18-19世纪。高11厘米，重364克。

来历：Käthe & John Marsing 收藏。

估价：20.000-25.000 丹麦克朗 (2.700-3.050欧元)

194

A Tibetan gilt copper alloy figure of The Third Karmapa Rangjung Dorje (1284-1339), identified by his hat and placement of hands. He is seated in dhyanasana on a double lotus throne, with both hands resting on his knees, wearing the black Karmapa hat and dressed in a robe, the back with tight vertical folds. Sealed. 16th-17th century. Weight 394 g. H. 12.5 cm.

Provenance: Käthe & John Marsing collection.

DKK 40,000-60,000 / € 5,350-8,050

西藏铜鎏金三世噶玛巴活佛迺多吉，16-17世纪。高12.5厘米，重394厘米。

来历：Käthe & John Marsing 收藏。

估价：40.000-60.000 丹麦克朗 (5.350-8.050欧元)



194





195

195

A thangka of Buddha Shakyamuni. He is seated in dhyanasana on a double lotus throne and square base with snow lions, backed by a blue and red mandorla with rays and spray of flowers, foliage and clouds. With golden skin he sits with the right hand in the bhumisparsha mudra, the left resting in his lap. In front of him an altar of red lacquer. On each corner four scenes with the Buddha, his two main disciples, donors and followers. Although very detailed depicted the identification of the motif is not clear. Early 20th century. 90 x 52 cm.

*Provenance: From a Danish private collection.*

DKK 10,000–15,000 / € 1,350–2,000

释迦牟尼画像唐卡，20世纪初。90x52厘米。

来历：丹麦私人收藏。

估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)



196

A large patinated bronze dragon censer on three animal paws, sides cast with archaistic design, handles in the form of twisting dragons, with pierced lid and finial in the form of a Foo dog. With wooden stand. Marked Ming Xuande fifth year, made by Wu Bangzuo, but later. 17th century. H. 47 cm. L. 55 cm.

*Provenance: From a Danish private collection.*

DKK 100,000–150,000 / € 13,500–20,000

大型三足狮钮铜香炉，配带木座，大明宣德五年款识，17世纪。高47厘米，长55厘米。

来历：丹麦私人收藏。

估价：100.000-150.000 丹麦克朗 (13.500-20.000欧元)



196





197

**197** ©

A Chinese huanghuali brushpot, bitong, with profiled rim and base on three feet. 17th/18th century. H. 14 cm. Diam. 14 cm.

*Provenance: Danish private collection.*

DKK 15,000–20,000 / € 2,000–2,700

黄花梨笔筒，17-18世纪。高14厘米，直径14厘米。  
来历：丹麦私人收藏  
估价：15.000-20.000 丹麦克朗 (2.000-2.700欧元)

**198** ©

A Chinese Huanghuali rectangular box and cover, the front with rounded two-part metal lockplate and ruyi-form hasp and corners. 17th/18th century. L. 22.5 cm. W. 12.5 cm. H. 8 cm.

*Provenance: Danish private collection.*

DKK 10,000–15,000 / € 1,350–2,000

黄花梨书匣，17-18世纪。长22.5厘米，宽12.5厘米，高8厘米。  
来历：丹麦私人收藏  
估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)



198

**199**

A Chinese gilt copper alloy figure of Amitayus. He is seated in dhyanasana on a double lotus throne, hands in a meditative position holding a now missing nectar vase, wearing a dhoti and a flowing scarf, jewellery and a five petalled crown. Base not sealed. 18th century. Weight 357 g. H. 11.5 cm.

*Provenance: Käthe & John Marsing collection.*

DKK 20,000 / € 2,700

铜鎏金无量寿佛像，18世纪。高11.5厘米，重357克。  
来历：Kathe & John Marsing 收藏  
估价：20.000 丹麦克朗 (2.700欧元)



199



200

**200**

A Tibetan gilt metal alloy figure of a Gelugpa lama. He is seated on a double cushion, dressed in a heavy and richly pleated monk's robe and cape, right hand in the varada mudra, the left resting in his lap, holes by the shoulders indicate now missing items. Sealed base. 18th century. Weight 338 g. H. 11.5 cm.

*Provenance: Käthe & John Marsing collection.*

DKK 20,000 / € 2,700

西藏铜鎏金格鲁派法师，18世纪。高11.5厘米，重338克。  
来历：Kathe & John Marsing 收藏  
估价：20.000 丹麦克朗 (2.700欧元)





201

201

A Chinese bronze archaic-style quatrefoil vase, with twin animal mask-and-tongue handles, decorated with lappets below a band of taotie mask designs. 17th century. Weight 6166 g. H. 38.5 cm.

*Provenance: From the Collection of Ove Christian Lunn, Danish Diplomat and Consul General for Denmark in Shanghai 1928-1935. Lunn had an exciting diplomatic career and was posted 1910-18 in Oslo, 1918-24 in San Francisco, 1924-28 Melbourne and then finally Shanghai 1928-35.*

DKK 10,000 / € 1,350

青铜饕餮纹双耳瓶，17世纪。高38.5厘米，重6166克。  
来历：丹麦驻上海领事（1928-1935）。  
估价：10.000 丹麦克朗（1.350欧元）



203

203

A pair of Qingbai molded dishes each decorated with twin fish, flowers and design, Song Dynasty 960-1279. Diam. 14 cm. (2)

*One marked with I and H. Park collection, the other with mark from John Sparks Ltd.*

DKK 15,000-20,000 / € 2,000-2,700

一对青白釉暗刻双鱼纹盘，宋代960-1279。I and H. Park，John Sparks Ltd收藏标识。  
估价：15.000-20.000 丹麦克朗（2.000-2.700欧元）



202

202

A Chinese bronze figure of a tiger. Han dynasty 206 BC - 220 AD. L. 22 cm. H. 9.5 cm.

*Provenance: Albert Øigaard 1874-1952 thence by descent.*

DKK 15,000-20,000 / € 2,000-2,700

汉代青铜虎，206BC-220AD。长22厘米，高9.5厘米。  
来历：Albert Oeiggard(1874-1952)收藏。  
估价：15.000-20.000 丹麦克朗（2.000-2.700欧元）

204 ◎

A patinated Fang Ding bronze censer cast with studs and archaizing design, with hardwood stand and lid with finial of coral. Ming 1368-1644. Weight 2485 g. H. 19/28 cm.

*Provenance: Danish private collection based on two generations stay in China 1885-1945.*

DKK 20,000-25,000 / € 2,700-3,350

鼎式铜香炉，木盖及珊瑚钮。明代1368-1644。  
高19/28厘米，重2485克。  
来历：丹麦私人收藏，曾于1885-1945期间居住中国。

估价：20.000-25.000 丹麦克朗（2.700-3.350欧元）



204



205

A large Chinese famille rose 'Eight dragons' fish bowl painted with five-clawed dragons chasing the flaming pearl amidst fire and clouds, upper rim with hui and ruyi design, the waving sea to the lower edge. Qing late 19th century. H. 45 cm Diam. 52 cm.

Hardwood stand composed of five scrolled legs H. 37 cm

Provenance: Acquired 1930-1950 by present owner's grandfather.

DKK 15,000-20,000 / € 2,000-2,700

粉彩八龙鱼缸，19世纪。高45厘米，直径52厘米。硬木底座。

来历：藏家购于约1930-1950期间。

估价：15.000-20.000 丹麦克朗 (2.000-2.700欧元)



205



206

206

A Tibetan gilt copper alloy figure of White Tara. She is seated in dhyanasana, dressed in a tight skirt and wearing an elaborate crown and jewellery, a scarf over the shoulders drops over the left arm, the right hand in the varada mudra, the left hand raised, shoulders flanked by lotus flowers, the head backed by a flaming mandorla. With wooden stand. 16th century. Weight 478 g. H. c. 13 cm.

Provenance: Käthe & John Marsing collection.

DKK 40,000-60,000 / € 5,350-8,050

西藏铜鎏金白度母，木座。16世纪，高13厘米，重478克。

来历：Kathe & John Marsing 收藏。

估价：40.000-60.000 丹麦克朗 (5.350-8.050欧元)

207

A gilt copper alloy figure of Green Tara, seated in lalitasana, dressed in a tight skirt with beaded borders, wearing a petalled crown and necklaces around the neck and a long beaded string around shoulder and back, right hand in the varada mudra, the left raised holding the stem of a lotus flower, shoulders flanked by lotus flowers. Not sealed. 16th century. Weight 680 g. H. 12 cm.

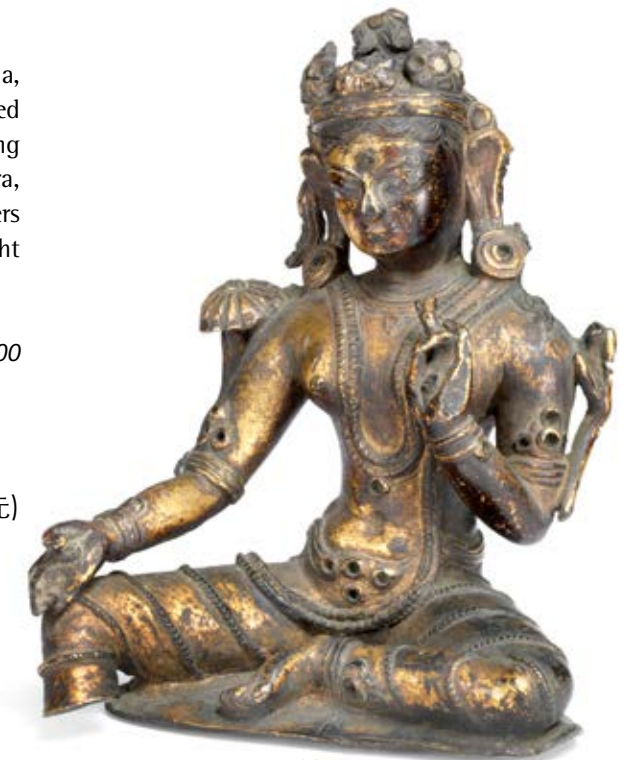
Provenance: From a Danish private collection.

DKK 10,000-15,000 / € 1,350-2,000

铜鎏金绿度母像，16世纪。高12厘米，重680克。

来历：丹麦私人收藏。

估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)



207





208

208

A Chinese porcelain beaker vase, gu, adorned with incised lanceolate leaf design enclosed by a horizontal band with buddhist symbols; Qing late 19th century. H. 24 cm.

*Provenance: Danish private collection based on two generations stay in China 1885–1945.* DKK 10,000 / € 1,350

德化瓷觚，晚清时期19世纪。高24厘米。

来历：丹麦私人收藏，曾于1885-1945期间居住中国。

估价：10.000 丹麦克朗 (1.350欧元)

209

A Tibetan gilt copper alloy figure of a Drikung Kagyu lama seated in dhyanasana on a double cushion throne richly engraved with flowers, dressed in heavy garments with detailed embroidered borders, right hand in the bhumisparsha mudra, the left resting in his lap holding a now missing bowl or nectar vase. Not sealed base. 18th century. Weight 1128 g. H. 16 cm.

*Provenance: Danish private collection.*

DKK 25,000–35,000 / € 3,350–4,700

西藏铜鎏金上师像，18世纪。高16厘米，重1128克。

来历：丹麦私人收藏。

估价：25.000-35.000 丹麦克朗 (3.350-4.700欧元)



209

210

A Chinese blue and white 'magpie and prunus' Yenyen vase of baluster form, waisted lower body and trumpet neck. Base with Chenghua mark in underglaze blue but Kangxi period. H. 43.5 cm.

*Provenance: From a Danish private collection.*

DKK 40,000–60,000 / € 5,350–8,050

青花喜上眉梢花觚，清康熙时期。高43.5厘米。

来历：丹麦私人收藏。

估价：40.000-60.000 丹麦克朗 (5.350-8.050欧元)



210





211

211

A pair of elmwood "Jiage" bookshelves each with three shelves, sides with openwork railing, bottom shelf above an apron. 18th century. H. 173 cm. W. 103 cm. D. 32 cm.

Provenance: Andy Hei Ltd. 2006 DKK 50,000-60,000 / € 6,700-8,050

一对榆木书架，18世纪。高173厘米，宽103厘米，深32厘米。

来历：Andy Hei Ltd 2006。

估价：50.000-60.000 丹麦克朗 (8.050-10.000欧元)

212

A Chinese carved soapstone figure of Luohan seated in a pleated robe with embroidered hems, holding a scroll in his left hand, late Qing c. 1900. H. 7.5 cm. Provenance: Danish private collection.

DKK 30,000-40,000 / € 4,000-5,350

寿山石雕罗汉，约1900年。高7.5厘米。

来历：丹麦私人收藏。

估价：30.000-40.000 丹麦克朗 (4.000-5.350欧元)



212



213

213 ◎

"Jiaoyi" a Chinese huanghuali folding chair, the wide horseshoe form crest rail supported by an elaborately carved openwork back splat, with a central panel depicting a kylin amongst cloud scrolls below a cusped chilion panel, framed by bracket lobed spandrels, the armrests supported by reverse brackets joined to the back seat stretcher, the front seat stretcher carved with a chilion frieze, the footrest raised on a beaded apron, with brass fittings, all resting on two block feet. 19th century. H. 112. B. 73. D. 74.

Provenance: Danish private collection.

DKK 60,000-75,000 / € 8,050-10,000

19世纪黄花梨交椅，高112厘米，宽73厘米，深74厘米。

来历：丹麦私人收藏。

估价：60.000-75.000 丹麦克朗 (8.050-10.000欧元)





214

214

A cloisonné enamel and champlevé 'Melon and Leaf' box and cover, ovoid form enamelled in colours on turquoise ground with blooming flowers, covering 'grid' cast with small melons, tendrils and blue and white enamelled leaves. Qianlong (1736-1795). Weight 310 g. L. 10 cm W. 6 cm.

*Provenance: From a Danish private collection.*

DKK 30,000-40,000 / € 4,000-5,350

景泰蓝瓜瓞绵绵盖盒，乾隆1736-1795。长10厘米，宽6厘米，重310克。

来历：丹麦私人收藏。

估价：30.000-40.000 丹麦克朗 (4.000-5.350欧元)



215

215

A Chinese Wucai porcelain vase, decorated in blue, green and iron red with stylized flowers and leafy tendrils on a ground of pebble design. With stand and lid. 17th century. H. 24 cm.

*Provenance: Danish private collection based on two generations stay in China 1885-1945.*

DKK 15,000-20,000 / € 2,000-2,700

五彩花卉纹罐，木座及木盖。17世纪，高24厘米。

来历：丹麦私人收藏，曾于1885-1945期间居住中国。

估价：15.000-20.000 丹麦克朗 (2.000-2.700欧元)



216 ©

A Chinese hongmu cupboard, Wanligui, the top open shelf enclosed by four reticulated panels decorated with stylized kuilong design. Qing dynasty (1644-1911). H. 162,5 cm. W. 87 cm. D. 40,5 cm.

DKK 30,000 / € 4,000

红木万历柜，清代1644-1911。高162.5厘米，宽87厘米，深40.5厘米。

估价：30.000 丹麦克朗 (4.000欧元)



216





217

**217**  
A Chinese porcelain plaque, decorated in colours with people playing games in a garden setting. Framed. Republic 1912-1949. Image 37.5 x 24.5 cm.

*Provenance: From a Danish private collection. Acquired in China in the 1960s.*

*DKK 15,000-20,000 / € 2,000-2,700*

粉彩人物图纹瓷板，民国1912-1949。  
37.5 x 24.5厘米。

来历：丹麦私人收藏，1960期间购于中国。

估价：15.000-20.000 丹麦克朗  
(2.000-2.700欧元)



218

**218**

A Chinese porcelain plaque, decorated in colours with figural scenery. The text describes the game Ji Gu Chuan Hua, an old game in China. Signed Qi Shi. Framed. Republic 1912-1949. Image 37.5 x 24.5 cm.

*Provenance: From a Danish private collection. Acquired in China in the 1960s.*

*DKK 30,000 / € 4,000*

浅降彩击鼓传花人物瓷板，款识：金琦氏画，民国1912-1949。37.5x24.5厘米。

来历：丹麦私人收藏，1960期间购于中国。

估价：30.000 丹麦克朗 (4.000欧元)



219

**219**

A Chinese painting from a series depicting scenes from events in the three kingdoms with inscription in Manchu and Chinese. Two narrative scenes of events are divided by clouds in time and space. Ink, colour and gold on paper. 19th century. Framed. Visible image c. 43 x 43 cm.

*Likely from the same series as an album leaf at the British Museum. 1983,0604,0.1. DKK 15,000-20,000 / € 2,000-2,700*

纸本设色人物故事图，带框，19世纪。43x43厘米。

估价：15.000-20.000 丹麦克朗 (2.000-2.700欧元)



220

A Tibetan/Nepali gilt figure of eightarmed Avalokitesvara. He stands on a lotus base, holding various items a.o. a mala, a rope noose, a book, a hooked staf, a lotus flower, the two right hands are in the abhaya and varada mudra respectively, he is dressed in a flowing dhoti and wears jewellery and a five petalled elaborate crown. Base not sealed. 15th-16th century. Weight 402 g. H. 13 cm.

Provenance: Käthe & John Marsing collection.

DKK 20,000-30,000 / € 2,700-4,000

西藏/尼泊尔铜鎏金佛像，15-16世纪。高13厘米，重402克。

来历：Kathe & John Marsing 收藏。

估价：20.000-30.000 丹麦克朗 (2.700-4.000欧元)



220

221

A pair of Chinese cloisonné enamel bowls with gently sloping sides tapering to an everted rim and on a retracted footrim, interior and exterior with chrysanthemum blossoms and leaf scroll in yellow, red, white and blue on turquoise ground. Base with four-character Jingtai mark, 17th century. H. 10.5 cm Diam. 22 cm. (2)

Provenance: From a Danish private collection.

DKK 30,000-40,000 / € 4,000-5,350

一对景泰蓝花卉图纹碗，17世纪。高10.5厘米，直径22厘米。(一对)

来历：丹麦私人收藏。

估价：30.000-40.000 丹麦克朗 (4.000-5.350欧元)



221

222

A Tibetan gilt copper alloy figure of Bakula, the ninth arhat. He is seated in dhyanasana on a lotus throne, dressed in thick garments and holding a mongoose spitting precious items into a jar, the right hand in the varada mudra. Sealed. 16th-17th century. Weight 513 g. H. 12 cm.

Provenance: Käthe & John Marsing collection.

DKK 20,000-30,000 / € 2,700-4,000

西藏铜鎏金巴古拉尊者，16-17世纪。高12厘米，重513克。

来历：Kathe & John Marsing 收藏。

估价：20.000-30.000 丹麦克朗 (2.700-4.000欧元)



222

223

A pair of Chinese cloisonné enamel 'holy water' vases, ganlu ping, of baluster shape, cylindrical neck encircled by a narrow, gilt collar repeated further down as a protruding horizontal band, on a vaulted and spreading foot; decorated overall with lotus scrolls on turquoise ground. Qianlong 1736-1795. H. 19.5 cm. (2)

Provenance: From a Danish private collection.

DKK 40,000-60,000 / € 5,350-8,050

清乾隆景泰蓝甘露瓶一对，1736-1795。高19.5厘米。(一对)

来历：丹麦私人收藏。

估价：40.000-60.000 丹麦克朗 (5.350-8.050欧元)



223





224

A Chinese gilt bronze Guanyin seated in dhyanasana with hands joined in a meditative pose, dressed in heavy robes and a mantle covering head and shoulders all with borders richly engraved with flowers and leaves, she wears a detailed pectoral necklace and earrings, on top of her head under the mantle is Amitabha Buddha. With wooden stand. Ming 1368-1644. Weight c. 13.1 kg. H. 48 cm.

*Provenance: Kristian ("Kristen") Peter Albertsen (1894-1977) and subsequently family. Kristen was born in Marstal on the Danish island Ærø and worked for "Store Nordiske", the Great Nordic communications company from 1912. He was stationed in London and Petrograd, but moved to Asia in 1917. He worked for Great Nordic in Shanghai, Nagasaki and Chefoo. On the 11 of July 1918 he was attached to the Chinese Imperial Telegraph Administration. In his time with the company, Kristen worked as a superintendent with the reestablishment of the telegraphline in Mongolia, to ensure the line could be set up again between Peking and Kyakhta (Russia), after damage to the telegraphline. His, and many Chinese and Mongolian people's work to reestablish the line went on in the years 1921 to 1923. Kristen was in Urga (Ulan Bator) when the Baron von Ungern-Sternberg took the city on the 3rd of February 1921, initiating a violent period dominated by warlords, crime and great political unrest. Kristen returned to Great Nordic on the 1st of May 1927, where he was appointed telegraph manager of Peking two years later. He settled there with his wife Karen Jørgesen (married 1923). She returned to Denmark with their, at the time, two children in March 1932. Kristen finished up his work in China before returning to Denmark in 1933.*

Photo: From the house in Peking

DKK 200,000-300,000 / € 27,000-40,000

明代铜鎏金观音像，高48厘米，重13.1公斤。

来历：Kristian Peter Albertsen (1894-1977) 1927年曾任驻北京，担任大北电报公司经理，1933年回国。

照片来自北京的住所。 估价：200.000-300.000 丹麦克朗 (27.000-40.000欧元)



224





225

225 ©

A Chinese huanghuali brushpot, bitong, the base fitted with a central wood plug. 17th/18th century. H. 16 cm. Diam. 16 cm.

*Provenance: Danish private collection.*

DKK 10,000–15,000 / € 1,350–2,000

黄花梨笔筒，17-18世纪。高16厘米，直径16厘米。

来历：丹麦私人收藏。

估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)

226 ©

A Chinese Huanghuali rectangular box and cover, with dovetail joins at the rounded corners, the front with square two-part metal lockplate and ruyi-form hasp. 17th/18th century. L. 32.5 cm. W. 17 cm. H. 10.5 cm.

*Provenance: Danish private collection.*

DKK 25,000–35,000 / € 3,350–4,700

黄花梨书匣，17-18世纪。长32.5厘米，宽17厘米，高10.5厘米。

来历：丹麦私人收藏。

估价：25.000-35.000 丹麦克朗 (3.350-4.700欧元)



226



227

227

A Chinese Imari porcelain charger, decorated in blue, iron red and gold with a covered vase flanked by vases with flowers, border with fenced flower garden, the back with two stemmed flowers within a blue double circle and extensively decorated with flowers on border. Kangxi 18th century. Diam. 51.5 cm.

*Provenance: From a Danish private collection.*

DKK 20,000–30,000 / € 2,700–4,000

五彩描金博古纹大盘，18世纪。直径51.5厘米。

来历：丹麦私人收藏。

估价：20.000-30.000 丹麦克朗 (2.700-4.000欧元)





228

228

A Chinese gilt copper alloy figure of Amitayus. He is seated in dhyanasana on a square, pierced throne, hands in a meditative position holding a now missing nectar vase, wearing a flowing robe, jewellery and an elaborate crown. Front with inscription Made in the year Gengyin (1770) with respect. Not sealed base. Qianlong 1736-1795. Weight 714 g. H. 18.5 cm.

*Provenance: Käthe & John Marsing collection.*

*DKK 15,000 / € 2,000*

铜鎏金无量寿佛像，乾隆1736-1795。高18.5厘米，重714克。

来历：Kathe & John Marsing 收藏。

估价：15.000 丹麦克朗 (2.000欧元)



229

229

A Chinese gilt copper alloy figure of Amitayus. He is seated in dhyanasana on a square, pierced throne, hands in a meditative position holding a now missing nectar vase, wearing a flowing robe, jewellery and an elaborate crown. Remains of colour on back of hair and crown. Front with inscription Made in the year Gengyin (1770) with respect. Not sealed base, but with remains of a small paper scroll. Qianlong 1736-1795. Weight 882 g. H. 18.5 cm.

*Provenance: Käthe & John Marsing collection.*

*DKK 15,000 / € 2,000*

铜鎏金无量寿佛像，乾隆1736-1795。高18.5厘米，重882克。

来历：Kathe & John Marsing 收藏。

估价：15.000 丹麦克朗 (2.000欧元)



230

230

A Chinese gilt copper alloy figure of Amitayus. He is seated in dhyanasana on a double lotus throne, the hands resting in his lap holding a now missing long life vase, dressed in finely pleated dhoti with engraved borders and wearing heavy jewellery: necklaces, bracelets and a five petalled crown, a flowing scarf around his arms and side drops over the lotus throne. Remains of red colour on back of scarf and crown. Not sealed base. Qianlong 1736-1795. Weight 1302 g. H. 17 cm.

*Provenance: Käthe & John Marsing collection. DKK 60,000 / € 8,050*

铜鎏金无量寿佛像，乾隆1736-1795。高17厘米，重1302克。

来历：Kathe & John Marsing 收藏。

估价：60.000 丹麦克朗 (8.050欧元)





231

**231**  
A Chinese gilt copper alloy figure of Guanyin, seated in dhyanasana on a multi petalled lotus throne, right hand raised, dressed in a simple robe, wearing jewellery and a single petal crown over long hair divided in three strands on back. Ming 1368-1644. Weight 1545 g. H. 24 cm.  
*Provenance: From a Danish private collection.*  
DKK 20,000 / € 2,700

铜鎏金观音像，明代1368-1644。高24厘米，重1545克。  
来历：丹麦私人收藏。 估价：20.000 丹麦克朗 (2.700欧元)



232

**232**  
A Chinese patinated bronze figure of Guanyin, seated in dhyanasana on a lotus throne with the left hand raised, the right hand in front, dressed in richly pleated robes with engraved borders, wearing jewellery and a pointy crown. Ming 1368-1644. Weight 1278 g. H. 23 cm.  
*Provenance: From a Danish private collection.*  
DKK 15,000 / € 2,000

铜观音像，明代1368-1644。高23厘米，重1278克。  
来历：丹麦私人收藏。  
估价：15.000 丹麦克朗 (2.000欧元)

**233**  
A Chinese bronze figure of Guanyin seated in dhyanasana on a multi petalled lotus throne, the left hand in front holding a cup, the right hand raised, dressed in a simple robe, wearing a high pierced crown with Amitabha in front. Remains of gilding. Ming 1368-1644. Total weight 8510 g. H. 47 cm.  
*Provenance: From a Danish private collection.*  
DKK 40,000-60,000 / € 5,350-8,050

铜观音，明代1368-1644。高47厘米，重8510克。  
来历：丹麦私人收藏。  
估价：40.000-60.000 丹麦克朗 (5.350-8.050欧元)



233





234

234  
A Chinese robin's egg glazed mallet vase with sloping shoulders and narrow cylinder neck, recessed base. Qing 19th century. H. 15 cm.  
*Provenance: Danish private collection based on two generations stay in China 1885–1945.* DKK 10,000 / € 1,350

蓝色釉摇铃尊，清代19世纪。高15厘米。  
来历：丹麦私人收藏，曾于1885-1945期间居住中国。  
估价：10.000 丹麦克朗 (1.350欧元)



235

235  
A pair of Chinese cloisonné enamel candlesticks, bell shaped base, decorated in colours with bats and floral design on turquoise ground. Marked Qianlong 1736-1795. H. excl. stick 16.5 cm. (2)  
*Provenance: From a Danish private collection.* DKK 20,000–30,000 / € 2,700–4,000

一对景泰蓝烛台，乾隆1736-1795。高16.5厘米。(一对)  
来历：丹麦私人收藏。  
估价：20.000-30.000 丹麦克朗 (2.700-4.000欧元)



236

236 ☉  
A Chinese huanghuali brushpot, bitong, the base fitted with a central wood plug. 17th/18th century. H. 14 cm. Diam. 13.5 cm.  
*Provenance: Danish private collection.* DKK 15,000–20,000 / € 2,000–2,700

黄花梨笔筒，17-18世纪。高14厘米，直径13.5厘米。  
来历：丹麦私人收藏。  
估价：15.000-20.000 丹麦克朗 (2.000-2.700欧元)



237

237  
A Chinese gilt copper alloy figure of Amitayus. He is seated in dhyanasana on a double lotus throne, the hands resting in his lap holding a long life vase, dressed in finely pleated robe with engraved borders and wearing heavy jewellery: necklaces, bracelets and a five petalled crown, a flowing scarf around his arms and side drops over the lotus throne. Filled with a consecrated text, unsealed bottom. With pierced and intricate carved wooden base in the form of lotus leaves. Kangxi 1662-1722. Weight 1625 g. H. 16 cm.  
*Provenance: Danish private collection. Acquired by the present owner's father in the 1960s.* DKK 150,000–200,000 / € 20,000–27,000



铜鎏金无量寿佛像，康熙1662-1722。高16厘米，重1625克。  
来历：丹麦私人收藏，1960年代购于中国。  
估价：150.000-200.000 丹麦克朗 (20.000-27.000欧元)





238

238

A collection of Sino-Tibetan gilt metal alloy figures of worldly gods presumably from a sculptural mandala. Male and female gods riding various animals, all on half lotus bases. 19th century. Total weight 3624 g. H. c. 8-9 cm. (12)

Provenance: Käthe & John Marsing collection.

DKK 20,000 / € 2,700

一组铜鎏金神像，19世纪。高约8-9厘米，总重3624克。(12尊)

来历：Käthe & John Marsing 收藏。

估价：20.000 丹麦克朗 (2.700欧元)



239

239

A Chinese coral-red porcelain bowl, gilt decoration with keyfret bands and band of lotus lappet, inside and bottom decorated in turquoise, marked Daoguang and of the period. Diam. 14 cm. H. 6 cm.

From the Collection of Edit Pettersson (1890-1970). Edit was born in Eskilstuna, Sweden, and studied to be a midwife at Löweströmska hospital in Väsby. She graduated in Stockholm 1913, and after working for 2 years as a private midwife/nurse with a family in Värmland, she travelled with the Sibirian railroad to China, and settled in Kiaockow in 1915 to work as midwife with the missionaries there. She came to spend 5 years in China and kept in close contact throughout her life with the connections she made out there. She had a god son of the Emperor living with her and her husband in Hagalund, when he had fled China temporarily due to the political situation. The items have been treasured memories of the family since.

DKK 30,000-40,000 / € 4,000-5,350

清道光珊瑚红描金螭龙纹葵口碗。高6厘米，直径14厘米。

来历：Edit Pettersson (1890-1970) 的收藏，曾经居住中国五年，此拍品一直由其家属保留至今。

估价：30.000-40.000 丹麦克朗 (4.000-5.350欧元)



240

A Chinese patinated bronze figure of Guanyin wearing a pierced crown, seated in dhyanasana on a lotus throne, shoulders flanked by lotus flowers supporting sutra books, right hand raised, the left hand is resting in her lap holding a fruit, in front of her a mongoose. Not sealed. Ming 1368-1644. Weight 2517 g. H. 21 cm. Provenance: From a Danish private collection.  
DKK 10,000-15,000 / € 1,350-2,000

铜观音像，明代1368-1644。高21厘米，重2517克。  
来历：丹麦私人收藏。  
估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)



240



241

241

A Chinese porcelain rouleau vase, decorated all over in underglaze blue with stylized chrysanthemums and tendrils. 19th century. H. 45 cm. Provenance: Danish private collection based on two generations stay in China 1885-1945.  
DKK 10,000-15,000 / € 1,350-2,000

青花缠枝菊纹大瓶，19世纪。高45厘米。  
来历：丹麦私人收藏，曾于1885-1945期间居住中国。  
估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)

242

A Chinese partly gilt copper alloy figure of Teaching Buddha, seated in dhyanasana on a double lotus throne, hands in the dharmachakra mudra and dressed in a finely pleated robe. 18th century. Weight 2021 g. H. 21 cm. Provenance: Käthe & John Marsing collection.  
DKK 15,000 / € 2,000

部分鎏金铜佛像，18世纪。高21厘米，重2021克。  
来历：Käthe & John Marsing 收藏。  
估价：15.000 丹麦克朗 (2.000欧元)



242



243

243

A Chinese partly gilt bronze figure of the Daoist deity Bixia Yuanjin, seated on a red throne with arms raised in front of her holding a scarf and round item, dressed in heavy garments and wearing a phoenix headdress. Ming 1368-1644. Weight 2747 g. H. 32 cm. Provenance: From a Danish private collection.  
DKK 15,000-20,000 / € 2,000-2,700

铜鎏金碧霞元君像，明代1368-1644。高32厘米，重2747克。  
来历：丹麦私人收藏。  
估价：15.000-20.000 丹麦克朗 (2.000-2.700欧元)





244

244 \*

A Chinese export porcelain 'Fox and Fowl' bowl decorated in iron-red, green and gold with a fox attacking a fowl in roundels, painted after engravings by Gilles Demarteau (1722-1776). Qianlong 1736-1795. Diam. 29 cm.  
Reference: Bonhams, Cohen & Cohen: 50 Years of Chinese Export Porcelain, New York, 24 January, 2023, cat. no. 75.

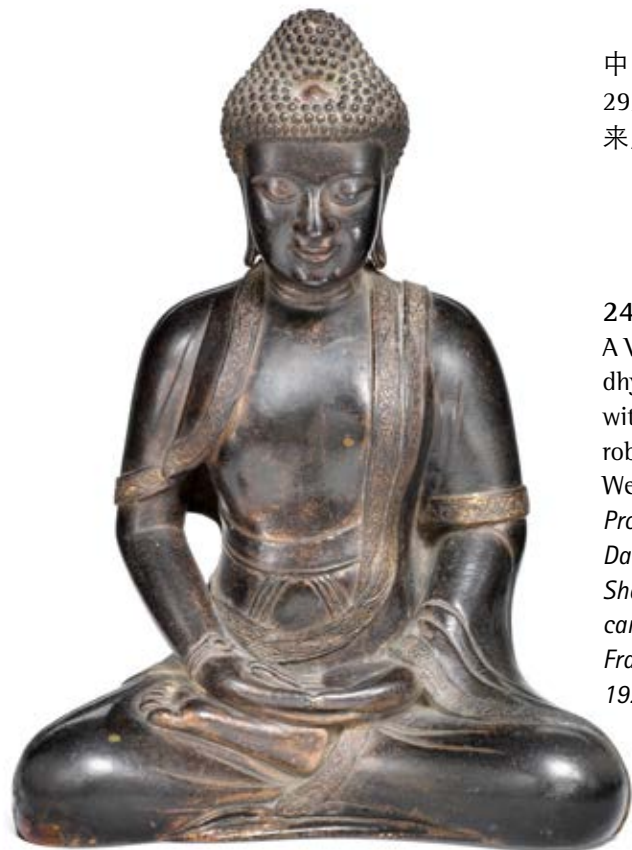
Provenance: Danske Bank.

DKK 10,000-15,000 / € 1,350-2,000

中国出口瓷动物纹大碗，乾隆1736-1795。直径29厘米。

来历：丹麦银行。

估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)



245

245

A Vietnamese patinated bronze figure of Buddha seated in dhyanasana with hands in a meditative position in his lap, with downcast eyes and a serene face, he is dressed in a robe with elaborate and gilt border. 17th-18th century. Weight 2328 g. H. 20 cm.

Provenance: From the Collection of Ove Christian Lunn, Danish Diplomat and Consul General for Denmark in Shanghai 1928-1935. Lunn had an exciting diplomatic career and was posted 1910-18 in Oslo, 1918-24 in San Francisco, 1924-28 Melbourne and then finally Shanghai 1928-35.

DKK 20,000-30,000 / € 2,700-4,000

246

A Chinese famille rose "warriors" vase decorated in colours, Guangxu period. H. 24 cm.

Provenance: Danish private collection based on two generations stay in China 1885-1945. DKK 10,000 / € 1,350

粉彩人物图纹观音瓶，清光绪。高24厘米。

来历：丹麦私人收藏，曾于1885-1945期间居住中国。

估价：10.000 丹麦克朗 (1.350欧元)



246

247

Three Guangzhou (Canton) enamel 'Biblical-subject' tea caddies of rectangular form painted with The Holy Family on two sides, a scene with an accompanying John the Baptist, all on a dense ground with flowers-all-over. Two with narrow necks and round covers and one with sliding cover. Qianlong 1736-1795. Each H. 8 (10) cm W. 11 cm D. 8 cm.

In fitted richly carved ivory box H. 11 cm. W. 24 cm D. 12 cm. CITES included.

Provenance: Bruun Rasmussen Auction 650, cat. no. 30 (1998). Hence private Danish collection.

Items that are made of ivory or contain parts of it, cannot be exported from Denmark to a country outside The European Union. Bidders residing outside the European Union are thus not able to acquire this piece. DKK 50,000-75,000 / € 6,700-10,000

三件广东珐琅西洋画题材茶叶罐，乾隆1736-1795。高8-10厘米，宽11厘米，深8厘米。(三件)

来历：Bruun Rasmussen 650 拍卖会，图录第30号(1988年)。

估价：50.000-75.000 丹麦克朗 (6.700-10.000欧元)



247

象牙制品或者含有象牙部分的物品不能从丹麦出口到欧盟以外的国家。因此，居住在欧盟以外的投标人无法购买这件拍品。





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248

A large Chinese sterling silver salver, engraved with peacocks flying amongst peonies, pierced reticulated border with fields wherein birds and animals, on four raised feet. Marked Tian Xing, year 1900 (Gengzi). Singapore. Weight c. 4580 g. Diam. 64.5 cm.

*Provenance: Danish private collection. By inheritance from Lili Ozair (1905-1989), who in the 1920s met Tunku Ozair, the prince of Kedah Malaysia, in Oxford, England.*

DKK 20,000-30,000 / € 2,700-4,000

大型鑿刻凤穿牡丹银托盘，大约1900年。直径64.5厘米，重4580克。

来历：丹麦私人收藏。

估价：20.000-30.000 丹麦克朗 (2.700-4.000欧元)



MORE PHOTOS AND DETAILS AT [BRUUN-RASMUSSEN.DK](http://BRUUN-RASMUSSEN.DK)

249

A large Chinese export silver epergne, upper section composed with a central tall pierced flower holder cast with a coiling dragon amidst cloud-scrolls, surrounded by three curling tapering holders with floral design attached to a panelled bowl with bamboo and prunus blooms, one with a cartouche engraved with a dedication dated Shanghai 1907, mounted onto a triangular base applied with three gold fish. Original wood stand designed to fit the silver epergne. No visible mark, early 1900s. Silver 2611 g. H. 64/72 cm.

*Provenance: The estate auction of Prince Valdemar of Denmark, Sagførernes Auctions, 16 May 1939 no. 235. Here acquired by the present Danish owner's great uncle.*

*Cartouche engraved:*

*A son A.R. Prince Valdemar de Danimark*

*Petit souvenir de son bon passage de Shanghai*

*Pendant le Janvier 1907*

*Son humble serviteur*

*Jean Rodinis*

*GREC'*

DKK 30,000-40,000 / € 4,000-5,350

大型中国出口银器，约1900年代。高64/72厘米，重2611克。

来历：曾为丹麦Prince Valdemar 所有，1939年5月16日第235号拍品，丹麦买家保留至今。

估价：30.000-40.000 丹麦克朗 (4.000-5.350欧元)



249

BRUUN RASMUSSEN LIVE AUCTION 921





250

250

A Chinese export silver five-piece tea and coffee service stamped SEWO (for Zee Wo, Shanghai) early 20th century, all embossed like a cracked tree trunk, the other side applied with blooming branches; handles shaped like twigs. Comprising a coffeepot H. 17.5 cm, teapot, sugar bowl, creamer and a tea-caddy. Weight 2144 g. (5)

*Provenance: Danish private collection.*

*DKK 25,000 / € 3,350*

中国出口银咖啡/茶具，壶高17.5厘米，总重2144克。(5件)

来历：丹麦私人收藏。

估价：25.000丹麦克朗 (3.350欧元)

251

A Sino-Thai set of five partly gilt silver boxes, internally gilt, lids in the form of Foo dogs on bases decorated with flowers in panels. Marked Tan Yue He. Bangkok. Second half of 19th century. Weight 592 g. H. 7-9 cm. (5)

*Provenance: Käthe & John Marsing collection.*

*DKK 15,000–20,000 / € 2,000–2,700*



251



252

252

An Indian covered repoussé silver jar, richly decorated in high relief with figures and leafy-floral design, the sides with five main sceneries from the Hindu epics, each scenery divided by columns surmounted by peacocks, upper register with foliage and grapes, under rim and on base a string of animal and human heads. The cover finial is a figure seated on a coiled snake holding Ganesha and a woman. Not marked. Likely Pune, Maharashtra. C. 1900. Weight 3652 g. H. 48 cm.

*A very similar jar can be seen in the collection of Zapurza Museum of Art & Culture, Pune. With sceneries inspired by the oleographs produced by the Ravi Varma Press. (est. 1894).*

*DKK 20,000–30,000 / € 2,700–4,000*





253

253

Prince Valdemar of Denmark's album of photographs from his visit to Siam (Thailand) in 1900. The album contains 96 silver gelatine photos of the Royal family, temples, parades, local life, elephant hunt and various sites. The album silver cover is cast with demons and deities intertwined by foliage, in the centre the monogram of King Chulalongkorn on red enamel. Varying photo sizes from c. 13,5 x 10,5 cm. to c. 35,5 x 28 cm. Album 41 x 56 cm.

*Provenance: Prince Valdemar of Denmark, his estate auction, Sagførerens Auktioner, 15 May 1939 no. 313. Here acquired by the present Danish owner's great uncle.*

*Prince Valdemar of Denmark (1858-1939) was the youngest son of King Christian IX and Queen Louise of Denmark, thus brother to e.g. Queen Alexander of Great Britain and Tsaritsa Maria Feodorovna of Russia. In 1885 he married Princess Marie of Orléans. Prince Valdemar was admiral and sailed with ships of the East Asiatic Company, among others in 1899-1900, when the company made a business promotion in the far east. He got a positive relationship with King Chulalongkorn, who also visited Copenhagen.*

DKK 20,000 / € 2,700



254

254

A Korean bronze mirror cast with phoenixes and flowers. Goryeo dynasty 918-1392. Diam. 16.5 cm.

*Provenance: Danish private collection.*

*A letter enclosed from Ichiro Yawata, chief of archeology, The National Museum, Tokyo, Japan dated June 14th 1951.*

DKK 10,000 / € 1,350



255

255

U-Thong style patinated bronze head of Buddha, with a serene face and elongated earlobes, the hair defined by punched curls topped by a flaming ushnisha. Mounted. Presumably 16th century. Thailand. H. 22 cm.

*Provenance: Käthe & John Marsing collection.*

DKK 10,000 / € 1,350



256

256

A Korean patinated bronze figure of a standing Buddha, planklike in form he is dressed in a simple pleated robe reaching his feet placed slightly apart, hands in the protection and compassion gesture. With stand. Unified Silla Dynasty. 8/9th century. Weight 283 g. H. 15.5 cm.

*Provenance: Käthe & John Marsing collection.*

DKK 10,000 / € 1,350



257

A gilt bronze figure of Phosop, the rice goddess, crowned and dressed with gown and sabai, seated on a foursided throne. Thailand, Rattanakosin period, 19th century. H: 106 cm. B: 64 cm. D: 65 cm.

DKK 100,000 / € 13,500



257

ANTIQUES - DECORATIVE ART,  
FURNITURE AND CARPETS

Tuesday 11 June 3 pm

Lot 258 - 358





258

An Etruscan or Roman terracotta votive foot, hollow, naturalistic right foot on low base. 3rd-2nd century BC. L. 24 cm.

*Provenance: Danish private collection since 1973. According to information from the Danish architect and archaeologist Mogens Clemmensen (1885-1943). DKK 15,000 / € 2,000*



258

259

A jar and cover of Swedish Blyberg porphyry, bronze finial in shape of Demeter with a fruit basket. Circa 1800. Diam. 15 cm.

*Provenance: Danish private collection DKK 10,000-15,000 / € 1,350-2,000*



259



260



260

A Roman marble fragment of a right elbow, bended with part of upper and lower arm preserved. Roman Imperial Period. H. c. 19 cm. L. c. 19 cm. *Provenance: Brought back in 1908 from Tunisia, possibly Carthage. Postcard included with the excavation and Byrsa hill and the visit described.*

*DKK 15,000-20,000 / € 2,000-2,700*



261

261

A Russian gilt bronze miniature profile portrait of Tsar Nicholas I of Russia (1796-1855), circular frame with curved glass. Apparently unsigned. C. 1830. Diam. 13.5 cm.

*DKK 10,000-15,000 / € 1,350-2,000*





262



**262**  
**JONAS HULSTEN**

b. 1742, d. Stockholm 1794

A Gustavian mahogany secretary with brass moldings and fittings, top of Öland stone. Signed in two of the drawers 'Hulsten'. Stockholm, late 18th century. H. 122 cm. W. 118 cm. D. 57 cm.

*Literature: Torsten Sylvén: Mästarnas möbler, Stockholm 1996. p. 186- 191.*

*DKK 20,000–30,000 / € 2,700–4,000*



264



**264**

A pair of Danish Neoclassical style five-light casted silver candelabra, loop-scrolling and fluted branches with ribbons, encircling a taller knopped center, vase-shaped nozzles on circular-acanthus drip-pans, stylized leaf capital and fluted column stem, square-concave base with flowers, laurel vines and beading borders, engraved with the monogram of Thor Timm. Apparently no maker's mark. Detachable top for one candle and removable top drip-pans. First quarter-20th century. Filled. H. 38 cm./58.5 cm. (2)

*Provenance: Landowner and manufacturer Thor Theodor Timm (1868-1922), Aggersvold Estate. Thence by descent until today.*

*DKK 20,000–25,000 / € 2,700–3,350*

**263**

A Heriz carpet, North West Persia. All over stylized linked palettes, flowers and foliage. Early 20th century. 333 x 243 cm.

*DKK 30,000 / € 4,000*



263



265

**265**

A Gustavian freestanding giltwood console table, round fluted legs with x-shaped stretcher, adorned with lidded vase, profiled white marble top. Sweden, late 18th century. H. 78 cm. L. 81 cm. W. 53 cm.

*DKK 20,000 / € 2,700*





266

**266**  
**BURCHARD PRECHT**

b. Bremen 1651, d. Stockholm 1738

A Swedish Baroque mirror, framed with gilded lead ornaments in the shape of flower vases, border of facet-cut cobalt blue glass, the back with the engraved paper label. Stockholm, the first third of the 18th century. H. 146 cm. W. 72 cm.

*The Precht family is synonymous with the production of mirrors of the highest quality in 18th century Sweden, numerous examples having been attributed to Burchard or to his sons Gustav (d. 1763) and Christian (d. 1779). Originally from Bremen, educated in Hamburg, Burchard arrived in Stockholm in 1674 to work at Drottningholm Palace before being appointed carver to the court in 1682, further to the recommendation of the royal architect, Nicodemus Tessin the Younger. Precht became extremely influential in the development and enrichment of the Swedish Baroque style. Literature: Graham Child: World Mirrors, 1990. p. 299 And Torsten Sylvén, Elisabeth Welander-Berggren: Speglar, spegelmakare & Fabrikörer in Sweden 1650–1850, p. 192.*

DKK 200,000–250,000 / € 27,000–33,500



267

**267**

A pair of Empire gilt bronze candlesticks with fluted stems on round arched bases adorned with flowers in relief. Early 19th century. H. 33 cm. Diam. 14 cm. (2)

DKK 20,000–25,000 / € 2,700–3,350

**268**

A pair of Gustavian painted banquets each with curved sides and leaf carved borders and rosettes, round fluted tapering legs. Stockholm, late 18th century. H. 69. cm. W. 67 cm. D. 37 cm. (2)

DKK 20,000–25,000 / € 2,700–3,350



268





269

269

A colonial east Indian ebony and bone inlaid padouk and mahogany bureau cabinet, profiled top above a pair of panelled doors, the fall front enclosing numerous drawers, one with the initials 'HCL' and dated 1793, the lower part with large drawers. Presumably Vizagapatam, late 18th century. Later not original top with three vases and openwork lattice is enclosed. H. 250 cm. W. 126 cm. D. 60 cm. *This bureau cabinet is an example of colonial East Indian work and most likely from Vizagapatam in the province of Andra Pradesh. In the first half of the 18th century joiners of the Kamsali caste started to combine their skills in inlaid bone with western European cabinet-making techniques based on Dutch, English or Portuguese models. The products were made to accommodate the taste of European settlers and traders.*

*Literature: Amin Jaffer, Furniture from British India and Ceylon, 2001.*

*Similar pieces of furniture at the collections in the Victoria and Albert Museum, London.*

*DKK 30,000–40,000 / € 4,000–5,350*



270

270

A Flemish tapestry depicting the mythological scenery of Apollo and cupid surrounded by a highly decorative main border of garlands, bows, shells and playing putti. Executed in wool and silk. 18th century. 384 x 282 cm.

*Apollo is one of the Olympian deities in classical Greek and Roman religion and Greek and Roman mythology. Apollo has been recognized as a god of archery, music and dance, truth and prophecy, healing and diseases, the Sun and light, poetry, and more. One of the most important and complex of the Greek gods, he is the son of Zeus and Leto, and the twin brother of Artemis, goddess of the hunt. He is considered to be the most beautiful god and is represented as the ideal of the kouros (ephebe, or a beardless, athletic youth).*

*DKK 30,000–50,000 / € 4,000–6,700*



271

271

A North German Rococo set of furniture, walnut and walnut polished wood, consisting of a three-seat sofa and four chairs with giltwood carvings. Mid-18th century. L. 180 cm. (5)

*DKK 25,000–30,000 / € 3,350–4,000*





272

272

A pair of Danish Rococo embossed silver candlesticks, octagonal spiral-fluted and knopped stem, concave four-sided dome-profiled and lobed bases with retracted curved corners. Indistinct maker's mark, Copenhagen 1763. Weight 500 g. H. 19 cm. (2)

*Provenance: The Collection of Käthe & John Marsing. DKK 20,000–25,000 / € 2,700–3,350*

273

A pair of Belgium Rococo embossed silver candlesticks, of spiral-fluted form, baluster and knopped stem, circular dome-profiled and lobed base. Mons town mark and three indistinct marks. Second half-18th century. Weight 1,065 g. H. 24 cm. (2)

*DKK 18,000–20,000 / € 2,400–2,700*

274

A Qum carpet, Persia. A highly decorative all over entwined branch design on an ivory field. Mid-20th century. 313 x 226 cm.

*DKK 20,000 / € 2,700*



273



274



275

275

A set of four uniform Augsburg embossed Rococo silver candlesticks, of spiral-fluted form, baluster and knopped stem, circular dome-profiled base. Respectively maker Johann Balthasar Heckenauer in Augsburg 1751–1753; presumably maker Johann Balthasar Heckenauer, Augsburg 1763–1765; maker Johann Jakob Stapf in Augsburg 1765–1767; maker Jeremias Balthasar Heckenauer in Augsburg 1783–1785. The first and the fourth engraved with princely crowned A. Weight 975 g. H. 20 cm. (4)

*Provenance: The Collection of Käthe & John Marsing.*

*DKK 60,000–80,000 / € 8,050–10,500*

276

Porcelain punch bowl "Slaget på Reden" decorated in grisaille and gold with prospect of the Battle of Copenhagen after C.A. Lorentzen after design of J.F. Clemens. Cartouche with the inscription "Dedicated to O. Fischer and all the brave Danes Copenhagen 2nd of April 1801 by Roepstorff" and circular painting showing the battle line with Battery Sixtus in the foreground. Royal Copenhagen 1807. Diam. 34 cm. H. 16 cm.

*In 1805 Governor-General U.W. de Roepstorff commissioned 23 gray and 21 coloured punch-bowls with prospect of the Battle of Copenhagen. The decoration was done after a watercolour by C.A. Lorentzen, whose large painting is copper engraved by J.F. Clemens. All punch bowls are with variation and painted on free-hand without using puncheon.*

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



276





277

A German Rococo giltwood and blue painted table, curved profiled marble top, apron richly carved with c-scrolls and rocailles, cabriole legs. Mid-18th century. H. 73 cm. L. 88 cm. W. 59 cm.

DKK 20,000 / € 2,700



277



279

279

A pair of Nuremberg Rococo embossed silver candlesticks, of spiral-fluted form, baluster and knopped stem, circular dome-profiled and lobed base. Maker Georg Nicolaus Bierfreund I, licenced in Nuremberg 1740-1784, and two unidentified marks, interior bottom with assay scrape. Weight 475 g. H. 20 cm. (2) Provenance: The Collection of Käthe & John Marsing.

DKK 12,000-15,000 / € 1,600-2,000



278

278

A pair of English George III silver sauceboats, of traditional oval form with raised pouring lip and handle, curved body with engraved coat of arms, dome-profiled and oval-spreading foot, overall chased and embossed with foliage, flower vines, rocailles and shell ornamentation. One Francis Butty & Lewis Herne, London 1759-1760, one Francis Butty & Nick Dumee, London 1767-1768. Weight 1,325 g. H. 17 cm. L. 25.5 cm. (2)

DKK 30,000-50,000 / € 4,000-6,700



281



280

280

A George II walnut and giltwood mirror, the swan neck pediment embedded with foliate adorned rosettes flanking an eagle, the bottom part with a pair of brass candle holders. England, mid-18th century. H. 156 cm. W. 80 cm.

DKK 30,000-40,000 / € 4,000-5,350

281

An unusual Danish Rococo giltwood and walnut commode with white Cararra marble top, bombé shape with three drawers, later carved and gilded sleigh feet. Mid-18th century. H. 93 cm. W. 81 cm. D. 48 cm.

DKK 30,000 / € 4,000



282

Store Kongensgade faience plaque of rectangular form with retracted corners, low, rounded edge, decorated in underglaze blue with a sumptuous trimming of rocaille and reticular design, centrally Ariel depicted in cloud formations after an engraving; c. 1750. W. 72 cm D. 49 cm

Inserted in contemporary walnut table with cabriole legs. H. 74 cm.

*Literature: Jørgen Ahlefeldt-Laurvig and Kai Uldall, Fajencer fra Fabriken i St Kongensgade, Copenhagen 1970. Depicted as fig. 73, p. 164.*

DKK 40,000 / € 5,350



282



283

283

A pair of Danish Rococo three-light embossed silver candelabra, curved branches cast with foliate centering a flower bud, foliate nozzles and drip-pans, octagonal spiral-fluted and knopped baluster stem with drip-pan, on circular-lobed and dome-fluted base, chased with rocailles and shell ornamentation. Detachable top for one candle. Maker Povel Knudsen Lund, licenced in Aalborg 1767-1794. The one bottom punched with statement of weight and description in Danish "V 151 L 2de stager med 3de arme". Weight 2,330 g. H. 23 cm./31 cm. (2)

*Provenance: The Collection of Käthe Et John Marsing.*

DKK 50,000-60,000 / € 6,700-8,050





284

284

A Danish Baroque silver caster, baluster finial on domed and detachable cover with engraved and pierced leaf ornamentation, cylinder shaped body, profiled base rim with gadrooned border, front engraved with two noble coat of arms, the left for Baron Malte Podebusk, the right for Countess Magdalena Juliana von Promnitz, flanked by two supporters. Maker Søren Pedersen, Odense c. 1701-1744. Weight 262 g. H. 17 cm.

*Malte Podebusk (1671-1750), also called Malte von Putbus, was a Danish baron of Einsiedelsborg on Funen Island and married in 1697 Countess Magdalena Juliana von Promnitz (1666-1728) from Saxony. In 1704, he inherited Pusbus Castle on the north-east German island of Rügen and in 1727 he became a German reichsgrave.*

*Provenance: The Collection of Käthe & John Marsing.*

*DKK 10,000-15,000 / € 1,350-2,000*



285

285

An English George III 18k gold and faux agate nécessaire, rectangular form, Rococo scrolling cagework chased with rocailles, flowers and birds, enclosing striated glass panels, garnet pushpiece, white enamel band inscribed "Rien n'est trop bon pour ce qu'on aime", interior with e.g. two scent bottles, enamel-framed mirror, pencil, razor, tweezers, spoon and penknife, the lid mirror-lined. Apparently unmarked. London, c. 1765. H. 6.2 cm.

*Provenance: Bækkeskov Manor.*

*DKK 40,000-50,000 / € 5,350-6,700*

286

A Baroque silver beaker, partiel gilt exterior and gilt interior, slightly tapering form, embossed with flowers, foliage and grapes between three oval engraved cartouches with allegories of faith, hope and love, on three ball supports. Maker's mark AB, presumably Southern Germany. First half-18th century. Weight 262 g. H. 11.5 cm.

*DKK 15,000-20,000 / € 2,000-2,700*



286

287

A Danish Regence silver tea caddy, of fluted form, lobed and domed lid engraved with the crowned monogram of King Christian VII of Denmark, front engraved with the Royal Danish coat of arms, profiled base. Maker Peter Olessøn Normand, licenced in Randers 1747-1761. Weight 112 g. H. 10 cm.

*Provenance: The bottom is engraved "Anno 1782". This refers to the year when King Christian VII of Denmark presented the piece as a gift to Major General Jost Gerhard von Scholten (1723-1786). Earlier acquired at Bruun Rasmussen Auctioneers, described here with the provenance mentioned.*

*DKK 10,000-12,000 / € 1,350-1,600*



287



288

288

A Danish Amager silver-gilt vinaigrette "hovedvandsæg", heart-shaped body with filigree-work, hinged cover with crowned oval medallion in which owners' initials CPS EGV in gold-print on paper, flanked by two angels, reverse with filigree flower, lower part with a medallion on back and front with filigree letters C E, chased acanthus foot with balmhide and two standing lions, hinged bottom lid pricked with year 1876. Maker Christopher Glerup Jacobsen, Copenhagen 1847-1880. Weight 110 g. H. 12 cm.

*The first set of initials stand for Crilles Petersen (1853-1907) and his wife, Ehm Gert Villumsen (1850-1922), also named Buur, Møllegade 11 i Store Magleby on Amager. They were married 20 November 1876 in Store Magleby Church, and this vinaigrette was a gift for their wedding.*

*Literature: Tine Froberg Mortensen, "Hovedvandsæg fra Amager", Amagermuseum 2001. Martin Hans Borg, "Fra Amagers private skatkammer", Museum Amager 2022, p. 96.*

*Provenance: The family on an old farm, Amager Island.*

*DKK 18,000-20,000 / € 2,400-2,700*





289

289

A Heriz carpet, North West Persia. Classical stylized medallion design. 1890-1910. 532 x 370 cm.  
DKK 120,000 / € 16,000



290

290

A Meissen "Parrot service" octogonal porcelain dish with high rim decorated with a Bolognese dog barking at a chained parrot seated on a higher stand, the parrot surrounded by small insects, all under a densely decorated scrollwork border in brown and gold, alternated by four shell-scrolls. Germany c. 1740. H. 9.5 cm. L. 33.5 cm.

*Provenance: Director Ole Olsen's Collection, no. 1462.*

DKK 30,000-40,000 / € 4,000-5,350

291

A Danish Baroque silver patene, of circular form with vaulted and convex edge, on dome-profiled base. Maker Jens Pedersen Komløv, Copenhagen 1724. Punched statement of weight in the bottom V. 15 3/4 lod. Weight 236 g. H. 5.5 cm. Diam. 14 cm.

DKK 10,000-12,000 / € 1,350-1,600



291



292

292

A Danish Regence silver serving dish, fluted and lobed border, center with a late-19th century engraved monogram FAM for a member of the Morresco family. Maker Christopher Jonsen I, Copenhagen 1761. Weight 696 g. W. 24.5 cm. L. 35.5 cm.

DKK 10,000-12,000 / € 1,350-1,600





293

293

A pair of Chinese export reverse painted mirror plate in George II chippendale period carved giltwood frames each carved with pierced C-scrolls and scrolling foliage, each shows a distinguished lady in palace interior by window niche. Qing dynasty, second half of the 18th century. H. 104 cm. W. 55 cm. (2)

*The technique of painting on glass was introduced to China with the arrival of Giuseppe Castiglione (1688-1715), the Jesuit missionary.*



*The popularity of European aesthetic and artistic techniques in the Chinese Imperial court was mirrored by the emergence of 'Chinoiserie' tastes in West. Glass and mirror paintings became a product of the two trends, where plates were painted with idyllic and exoticized scenes of the Far East using European painting techniques.*

*The operation was arduous, mirror plates were sent from Europe over to Chinese workshops, where they would strip sections of mercury and carefully paint designs on the reverse. Once complete, the plates would be laboriously transported back to the West, further adding to their rarity and value. DKK 300,000-400,000 / € 40,000-53,500*





294

294

A signed full silk Turkish rug in classical Hereke style. All over design of flower vases and bird motifs. C. 900.000 kn. pr. sqm. Signed: Amali. 21st century. 206 x 202 cm.

DKK 25,000 / € 3,350

295

A pair of Danish Baroque embossed silver candlesticks, octagonal baluster and knopped stem, four-sided dome-profiled base with retracted corners. Maker Philip Lorenz Weghorst, Copenhagen 1723. Weight 484 g. H. 18 cm. (2)

Provenance: The Collection of Käthe & John Marsing.

DKK 18,000–20,000 / € 2,400–2,700



295



296

296

A Dutch baroque brass chandelier, profiled centre stem with 12 candle holders attached in two levels and various mirror reflections decorated with leaf ornaments and birds. Late 17th century. H. 104 cm. D. 73 cm.

DKK 20,000–25,000 / € 2,700–3,350

297

A German waldglas 'unbreakable beaker' in heavy green-tinted glass, of cylindrical form with three rows of applied raspberry prunts below a milled band, inscribed to the rim with "Trinckh mich auss unnd würff mich Nider Heb mich auff so vill mich wider" and dated 1661. H. 13.5 cm. Provenance: Danish private collection.

DKK 15,000–20,000 / € 2,000–2,700



297





298

A Danish Rococo walnut and giltwood bureau with cabinet, arched top with carved flower basket above a pair of panelled doors, curved fall front, the lowers bombé shaped commode with curved bracket drawers, standing on volute feet. C. 1760. H. 248 cm. W. 140 cm. D. 70 cm.

DKK 50,000–75,000 / € 6,700–10,000



299

299

A Norwegian Rococo giltwood and red painted wing chair with later gilt-tooled red leather upholstery and cushion. Mid-18th century and modern.

Provenance: Sotheby's The Collection of Arne Schlesch, New York, april 5. 2000, lot 327. Sold for \$8,400 to Victor Borge (b. 1909, d. 2000). DKK 20,000 / € 2,700



300

300

JEAN-ANDRÉ REICHE, MODEL AFTER

A French empire gilt bronze chariot clock with Diomedes and Pallas Athene in a greek chariot, the white enamel chapter ring marked 'Pioline a Paris'. C. 1810. H. 45. W. 51 cm. D. 12.5 cm.

Almost identical clock illustrated in Tardy: La Pendule française - French clocks, Paris, 7e édition. p. 279 and Elke Niehäuser: French bronze clocks, p. 241.

DKK 50,000 / € 6,700

301

GUILLAUME GROHÉ

b. Germany 1808, d. Paris 1885

A Napoleon III gilt bronze mounted mahogany bureau plat with gilt printed leather top above three curved drawers. Stamped four times 'GROHÉ A PARIS'. The locks stamped 'THÉAU SERRURIER PARIS'. Second half of the 19th century. H. 74 cm. L. 140 cm. W. 79 cm.

Grohé Frères was established in 1827. Founded by two brothers, Guillaume and Jean-Michel Grohé. Throughout their career, the firm became the official supplier to French and British royalty, making furniture for Emperor Napoleon III and Queen Victoria. The firm operated until Guillaume's death in 1884.

DKK 25,000–30,000 / € 3,350–4,000



301





302

302  
"Flora Danica" eight porcelain lunch plates decorated in colours and gold with flowers. 3550. Royal Copenhagen. Diam. 22.5 cm. (8)  
DKK 20,000–25,000 / € 2,700–3,350



304

304  
"Flora Danica" six deep porcelain dessert plates decorated in colours and gold with flowers. 3546. Royal Copenhagen, 1898–1922. Diam. 21.5 cm. (6)  
DKK 20,000 / € 2,700

303  
A Moser "Splendid" crystal stemware, decorated with cross-cut filigree and gilded borders, raised on faceted stems. H. 11.5–21.8 cm. (43)  
Comprising:  
4 champagne glasses  
6 red wine glasses  
6 white wine glasses  
4 dessert wine glasses  
6 port glasses  
4 brandy glasses  
6 beer glasses  
6 water glasses  
1 water pitcher  
DKK 40,000 / € 5,350



303



305

305  
"Flora Danica" seven porcelain dinner plates with pierced borders decorated in colours and gold with flowers. 3553. Royal Copenhagen. Diam. 25.5 cm.  
DKK 25,000 / € 3,350





306

**306**  
**VILHELM TH. FISCHER**

b. Holbæk 1857, d. Frederiksberg 1928

Golden eagle, seated on a rock. A porcelain figure decorated in colours.  
123. Royal Copenhagen H. 53 cm. DKK 15,000–20,000 / € 2,000–2,700



307

**307**  
**GERHARD HENNING**

b. Stockholm 1880, d. Hellerup 1967

"Prinsessen på Ærten" / The Princess on the Pea, undecorated porcelain juvel box, the Princess sitting on a pile of cushions. Mounted on an octagonal plinth.  
Royal Copenhagen. H. 42 cm. DKK 30,000–40,000 / € 4,000–5,350





308

308

A full silk Qum carpet, Persia. A highly decorative all over design of large palmettes, entwined foliage and flowers. Second half 20th century. 410 x 295 cm.

DKK 50,000 / € 6,700

309

A pair of Augsburg Rococo silver candlesticks, of spiral-fluted form, baluster stem, on circular dome-profiled and lobed base, overall embossed with rocailles and shell ornamentation. Maker Christian Drentwett II, Augsburg 1761-1763. Weight 675 g. H. 20.5 cm. (2)  
*Provenance: The Collection of Käthe & John Marsing.*

DKK 18,000-20,000 / € 2,400-2,700



309



310

310

A pair of Royal Danish Baroque embossed silver candlesticks, octagonal baluster and knopped stem, four-sided dome-profiled base with retracted, round corners, engraved with crowned monogram CA for Princess Charlotte Amalie of Denmark. Maker Niels Johnsen, Copenhagen 1727. Weight 582 g. H. 18 cm. (2)

*A pair of similar candlesticks with the Princess' identical monogram, made by maker Nicolai lunge in Copenhagen 1727, are privately owned. They were acquired at Bruun Rasmussen auction 220 from Borreby Manor, 1968 no. 124. These mentioned and illustrated: Peder Gammeltoft et al., "Dansk Sølv i Fortid og Nutid", Copenhagen 2020, vol. 1, pp. 290 and 292.*

*Provenance: Princess Charlotte Amalie of Denmark (1706-1782), daughter of King Frederik IV of Denmark. Later The Collection of Käthe & John Marsing.*

*Princess Charlotte Amalie of Denmark spent the summers at Charlottenlund Palace, which was named after her when she had it rebuilt in 1733. In the winters, she stayed at Christiansborg Palace. The present candlesticks therefore have been placed on one of the two palaces. The princess was unmarried, bequeathed her jewelry to the crown, and they are still part of the Danish crown jewels.* DKK 25,000-30,000 / € 3,350-4,000





311

A German Louis XVI gilt bronze and crystal chandelier, gilt bronze frame with eight candleholders hung with prisms in chains, the top later fitted for electricity. Attributed to Werner & Mieth. Berlin, late 18th century. H. 105 cm. Diam. 90 cm. *Werner & Mieth was founded in Berlin in 1792 by Christian Gottlob Werner, Gottfried Mieth and Friedrich Luckau Jr. They became suppliers to the royal court in 1794 and delivered chandeliers to the finest houses and castles in Berlin, including the Japanese Palace, Sans-Souci in Potsdam, Schloss Monbijou. Werner & Mieth traveled to France, England and Holland to improve and develop their technical skills and seek inspiration for their design.*

*In 1797 the company employed 29 people. They used materials such as gold, silver, bronze, glass, copper, crystal and mercury. 1797 was also the year when Frederick William II came with a larger order on chandeliers to the Charlottenburg Palace, six of which were for the winter apartments and six to the royal summer residence. In 1810 they had a large export of chandeliers to the largest cities in Europe such as Paris, London, Hamburg, Stockholm, St. Petersburg, Copenhagen and even Constantinople. The activity was, however, slowed down during the Napoleonic war, but was soon after in progress and in cooperation with Karl Friedrich Schinkel under the name Werner & Neffen.*

DKK 20,000–30,000 / € 2,700–4,000



311



312

312

A signed Haji Jalili Tabriz carpet, Persia. Medallion design. Executed in delicate light and golden colors. Signed: The Hadad workshop. C. 1900. 361 x 273 cm.

DKK 15,000 / € 2,000



313

313

A pair of French Empire gilt and patinated bronze figural candelabra. Early 19th century. H. 54 cm. (2)

DKK 15,000–20,000 / € 2,000–2,700

314

A French Empire gilt bronze mantel clock "Oath of the Horatii", white enamel dial signed 'Lesieur a Paris', the movement stamped 'LESIEUR'. C. 1815. H. 47 cm. W. 54 cm. D. 21 cm.

*The Empire clock is the translation of the famous painting by Jacques Louis David (Oil on canvas 330 x 425 cm, Musée du Louvre), into a bronze. On the left, the three sons, with arms raised, are taking the oath, on the right, their father, Horatius, accepting their oath and symbolically holding three swords in his hands. On the top of the clock laurel wreaths are resting in anticipation of victory. On the base a relief shows a battle scene. The tale idealizes the personal and sacrifices for the good of the country, leaving personal and sentimental interests and feelings behind. Several variations of this famous clock do exist, one which is by Claude Galle (1759–1815).*

*Literature: Ottomeyer – Pröschel, part I, no. 5.13.5., p. 367. Similar examples at Buckingham Palace, Stockholm's Castle, and Mobilier National, Paris. Elke Niehüser, French Bronze Clocks, München 1997, p. 70. DKK 20,000–30,000 / € 2,700–4,000*



314







315

315

A Flemish tapestry, "Darius's family for Alexander", originally part of a series of the History of Alexander designed by Charles le Brun (between 1660 and 1673). Alexander and Hephaeston standing, are approached by the kneeling family of their defeated enemy Darius. Executed in wools and silks. Late 17th century. Reduced in size, 245 x 190 cm.

*'The Family of Darius before Alexander' is part of a series of the History of Alexander originally designed by Charles le Brun between 1660 and 1673 for Louis XIV, and woven at the Gobelins. Le Brun painted five full-scale paintings which served as models for the tapestries: 'The Family of Darius before Alexander', 'The Triumph of Alexander', 'The Battle of Granicus', 'The Battle of Arbelles' and 'Alexander and Porus'. The compositions were so large that some of them were divided into sections to be woven, making a total of eleven tapestries. The Alexander series was the first major new tapestry commission of Louis XIV's reign, and the tapestries were designed to compliment the King by comparing his virtues and achievements to those of Alexander the Great (Fénaile 1903-23, vol. 2, pp. 167-185). The success of the 'Alexander' series was such that the designs were quickly copied and adapted for weaving at lesser French workshops, including the town of Aubusson, which became a Royal Manufactory in 1665, and nearby Felletin, in the La Marche region of central France.*

DKK 25,000 / € 3,350

316

"Flora Danica" 11 porcelain pastry plates decorated in colours and gold with flowers. 3551. Royal Copenhagen. Diam. 17 cm. (11)

DKK 18,000-20,000 / € 2,400-2,700



316



317

317

A set of 12 Danish silver place plates, of octagonal form, shallow well, up-turned lobed-profiled dish rim cast with gadrooned edge. Seven pieces Hugo Grün, Copenhagen 1937, five pieces apparently no maker's mark, Copenhagen 1936. Weight 6.787 g. Diam. 27 cm.

*Provenance: Kaj Erik Teglstrup (1890-1954) and his wife, Ella Teglstrup, née Larsen (1898-1989), Kongens Lyngby. He was physician to King Christian X and Queen Alexandrine of Denmark, Hereditary Prince Knud and Hereditary Princess Caroline-Mathilde of Denmark and their three children. The practice of medicine brought invitations to Royal court balls and travels.*

DKK 25,000-30,000 / € 3,350-4,000



318

318

"Flora Danica" porcelain tureen, decorated in colours and gold with flowers, finial and handle in the shape of twisted twigs and repoussé flowers. 3559. Royal Copenhagen. H. 22 cm L. 35 cm.

DKK 25,000-30,000 / € 3,350-4,000





319

319

A pair of large Italian Baroque scagliola panels mounted in Dutch ebonised wood and veneer frames carved with profiled borders, the panels each centred by vase filled with various wild flowers and leaves on a black back ground. Presumably Florence, late 17th century. H. 138 cm. W. 117 cm. (2)

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







320



321

320  
Seichur rug, Caucasus. Design of five stylized multicolored medallions surrounded by the characteristic "running dog" outer border. 19th century. 350 x 100.

DKK 30,000 / € 4,000

321  
A French gilt bronze chandelier in the style of André Charles Boulle, with eight lights mounted for electricity, richly ornamented with satyr masks and female busts. Late 19th century. H. 91 cm. Diam. 90 cm. DKK 25,000–30,000 / € 3,350–4,000



322

### 322 WILLIAM ADDIS, LONDON

A George III musical striking clock, case of walnut and root-wood gilt bronze and brass mounting, the arched brass dial with a silvered subsidiary dial for strike-silent and a silvered chapter ring, the centre of the dial is finely matted and has a calendar aperture, Rococo spandrels to the corners, movement with a repeat function, eight chiming bells and a separate striking bell. The back plate signed 'William Addis London'. England, mid-18th century. H. 69 cm. W. 36 cm. D. 26 cm. *The clockmaker William Addis, worked at Birchin Lane, London and was apprenticed in 1738. Later Master of the Clockmakers' Company in 1764 until he died in 1785.*

DKK 20,000–30,000 / € 2,700–4,000



323

323  
A large Baroque carved giltwood mirror, the large top and bottom is carved with openwork ornaments and foliage. First half of the 18th century. H. 175 cm. W. 76 cm.

DKK 30,000–40,000 / € 4,000–5,350



324

### 324 PIERRE NOGARET

b. Paris 1718, d. Lyon 1771

A pair of Louis XV walnut chairs, each with violin shaped back centered with a flower and leaves, the curved seat decorated with flowers and leafy scrolls, arched cabriole legs, raspberry red and gold silk cover. Signed 'NOGARET A LYON'. France, mid-18th century. (2) DKK 20,000 / € 2,700







325

325  
A Veramin carpet, Persia. All over design of palmettes and rosettes on a blue field. C. 1940. 336 x 250 cm.  
DKK 35,000 / € 4,700

326  
A Russian icon with depiction of the Entry to Jerusalem of Jesus Christ. Tempera on wooden panel. 18th century. 80 x 60 cm.  
DKK 30,000–40,000 / € 4,000–5,350

327  
A large Russian icon, centrally with depiction of The Descent and The Resurrection, other motifs among others The Last Supper, The Crucifixion and The Entombment. Tempera on wooden panel with kovcheg. C. 1700. 90 x 74 cm.  
DKK 50,000–60,000 / € 6,700–8,050



328

328  
A signed Seirafian Isfahan rug, Persia. Medallion design on a blue field. Knotted with kork wool on silk warp. C. 1.2 mio. kn. pr. sqm. C. 1950. 325 x 214 cm.  
DKK 60,000 / € 8,050

329  
A Russian icon with depiction of the Mother of God of The Burning Bush. Tempera on wooden panel. 18th–19th century. 54 x 44 cm.  
DKK 30,000–40,000 / € 4,000–5,350

330  
A Russian icon with depiction of the Crucifixion of Jesus Christ. Tempera on wooden panel. C. 1800. 69 x 50 cm.  
DKK 30,000–40,000 / € 4,000–5,350



326



327



329



330





331

331

'The Warming's Service' export porcelain tureen of oval form with two entwined handles and finial in shape of a pine cone, decorated in enamelled blue and gold with an ovoid cartouche on the sides in which the initials of Antonie Marie Warming accompanied by a walking dog in grisaille. L. 36 cm. Further, a platter with the dog and cartouche painted in the well. L. 47 cm. Qianlong, late 18th century. (2)  
*Literature: Bredo L. Grandlean, Dansk Ostindisk Porcelæn, Copenhagen 1965, cat.no. 89. Depicted as fig. 99.*  
 DKK 15,000–20,000 / € 2,000–2,700



332

332

A Russian 14k gold cigarette case, rectangular form and fluted design, lock set with a cabochon glass stone. Presumably Alexander Benediktovich Lyubavin in St. Petersburg, 56 standard. C. 1900. Weight 146 g. L. 10 cm. DKK 40,000 / € 5,350



333

333

A pair of Russian porcelain plates, decorated in colours and gold on white ground, shallow well with soldiers in landscapes, surrounded by circular-striped dish rim and foliated edge. Impressed G for Gardner Porcelain Factory. C. 1820. Diam. 21 cm. (2)  
 DKK 10,000–15,000 / € 1,350–2,000



334

334

An Aubusson medallion carpet in classical French style, stylized medallion design executed in light and golden colors. Late 20th century. 542 x 370 cm.  
 DKK 40,000 / € 5,350

335

A pair of French Louis XV embossed silver candlesticks, octagonal baluster and knopped stem, on four-sided dome-profiled base with cut-off corners. Maker Joseph Orfèvre Lucas in St-Pol-de Léon, c. 1720–1725. Weight 750 g. H. 21 cm. (2)  
 DKK 20,000–25,000 / € 2,700–3,350



335

336

A pair of Nuremberg Rococo embossed silver candlesticks, of spiral-fluted form, baluster and knopped stem, on circular dome-profiled and lobed base. Maker Philipp Caspar Scheppich, Augsburg 1751–1753. Weight 651 g. H. 22 cm. (2)  
*Provenance: The Collection of Käthe Et John Marsing.*  
 DKK 20,000–25,000 / € 2,700–3,350



336



337

"Flora Danica" six porcelain side plates decorated in colours and gold with flowers. 3573. Royal Copenhagen, 1894-1922. Diam. 19 cm. (6)

DKK 12,000-15,000 / € 1,600-2,000



337



338



338

An English novelty gilt and patinated bronze tobacco jar, modelled as a mooring bollard tied with rope, decorated with several nautical trophies including anchors, chains and sail, hinged cover opening to reveal a brass liner for storage, base set with the Prince of Wales's badge in the shape of ostrich feathers, coronet and motto. Asprey & Son, London. Early 20th century. H. 26 cm.

DKK 15,000-20,000 / € 2,000-2,700



339

339

"The Red Genius". A soviet propaganda porcelain plate, of circular form, shallow well painted with a red warrior on a winged red horse soaring across a gilt sunburst sky above the flames of a burning purple city, upturned black and red rim, inscribed in French: "We will inflame the whole world with the fire of The Third International". The Imperial Porcelain Factory, marked in underglaze green H II for Tsar Nicholas II of Russia (1894-1917); The State Porcelain Factory, marked in overglaze blue with hammer, sickle and cog 1922, numbered 242/9. Diam. 23.5 cm.

The motif is after a design by the artist Alisa Golenkina (1884-1970), inspired by an image from a popular printed calendar for 1919, designed by the graphic artist Boris Zvorykin.

Provenance: Martin Nielsen (1900-1962), member of the Danish Communist Party and editor-in-chief of the Danish communist newspaper Land and Folk 1952-1960. Martin Nielsen was also studying in the Soviet Union 1928-1930. He received this plate as a gift during these two years or from Soviet political partners in his general political activities through the years. Thence by descendants until today.

DKK 50,000-60,000 / € 6,700-8,050



340

A pair of large Royal Danish historicism silver jugs, of baluster form, chiseled with flowers and foliage, cast with Old Norse ornamentation, crowned lids, curved handles with rooster faces, raised-octagonal base. A. Michelsen, Copenhagen 1885. Weight 4,653 g. H. 51 cm. (2)  
*Provenance: The estate auction of Prince Valdemar of Denmark, Sagførernes Auctions, 16 May 1939 no. 255. Here acquired by the present Danish owner's great uncle.*

*Prince Valdemar of Denmark (1858-1939) was the youngest son of King Christian IX of Denmark and thus uncle to e.g. King Christian X of Denmark, King Haakon VII of Norway, King George V of England and Tsar Nicholas II of Russia. Therefore he was called "The Uncle of Kings". Prince Valdemar was married in 1885 to the artistic, lively, humorous and intelligent Princess Marie of Orléans (1865-1909). The present jugs can presumably relate to their wedding.*

DKK 50,000-60,000 / € 6,700-8,050



340



341

341

A large Russian jubilee silver kovsh, of traditional oval form with raised handle and front, last-mentioned cast and chased with an eagle spreading wings, body richly engraved with leaf and flower vines as well as Russian text: "From former serving officers to The Officers' Association of the 91st Infantry Dvina Regiment in commemoration of the 100th anniversary". Workmaster Ivan Ekimovich Morozov, maker's mark I.K.A., assayer Alexander Vasilievich Romanov in St. Petersburg 1904-1908, 84 standard. Weight 4,030 g. H. 48.5 cm. L. 48 cm.

*The 91st Infantry Dvina Regiment was founded 1805.*

DKK 60,000-80,000 / € 8,050-10,500







342

342

A Peking carpet, China. Central landscape medallion on an ivory field surrounded by main border with lucky balls, butterflies and springs of flowers. First half 20th century. 354 x 281 cm.

DKK 25,000–30,000 / € 3,350–4,000



343

343

A Chinese Art Deco carpet, empty blue field with hanging flower basket surrounded by main border of vase and flower leaves. First half 20th century. 353 x 281 cm.

DKK 30,000 / € 4,000





344

344  
A Chinese carpet. All over design of entwined foliage. First half 20th century. 415 x 305 cm.  
DKK 50,000 / € 6,700



345

345  
A German silver jardinière in the form of a mute swan with rich plumage and bent neck, engraved in the bottom "Concours hippique Berlin 1906". Breidenstein & Renaud, Frankfurt am Main, fineness 800. Early-20th century. Weight 2,285 g. H. 25 cm. L. 33 cm. DKK 15,000–20,000 / € 2,000–2,700

346  
A pair of Empire gilt bronze centerpieces in the manner of Pierre-Philippe Thomire, each with female figures holding an openwork basket adorned with later cut crystal bowl. Paris, early 19th century. H. 32 cm. Diam. 20 cm. Glass bowl H. 7.5 cm. Diam. 25.5 cm. (2) DKK 40,000–60,000 / € 5,350–8,050



346



347

A set of 14 Danish silver place plates, of circular form, shallow well, up-turned dish rim cast with beaded border. Svend Toxværd. Copenhagen, second half-20th century. Weight 6,576 g. Diam. 28 cm. (14)

DKK 25,000–30,000 / € 3,350–4,000



347



348

348

A Kashan Mohtasham rug, Persia. Medallion design with stylized palmettes and foliage. Mid-20th century. 198 x 140 cm.

DKK 15,000 / € 2,000

349

A Tabriz carpet, Persia. All over design of palmettes, linked flowers and foliage surrounded by an ivory border. C. 1940. 380 x 290 cm.

DKK 20,000 / € 2,700



349



350

350

A pair of Danish Rococo Revival three-light embossed silver candelabra, curved branches cast with foliage centering a flower bouquet, foliate nozzles and drip-pans, three-sided spiral-fluted baluster stem with flowers, on circular-lobed and dome-profiled base with rocailles and shell ornamentation. Detachable top for one candle. Maker A. Michelsen, Copenhagen 1848. Weight 3,306 g. H. 29 cm./43.5 cm. (2)

DKK 25,000–30,000 / € 3,350–4,000



351

351

"Rosenborg" - a pair of Danish seven-light silver candelabra, curved foliated branches encircling a taller center, eight-sided nozzles on round-lobed drip-pans, baluster flute-knopped stem, dome-profiled and circular-curved base, overall embossed with rocailles and shell ornamentation. A. Michelsen, Copenhagen 1882. Weight 6,174 g. H. 47 cm. (2)

DKK 80,000–100,000 / € 10,500–13,500





352

352

A pair of German Rococo Revival seven-light silver candelabra, six scrolling and looped branches in two levels centering a taller spiral fluted branch, foliate nozzles and drip-pans, curved baluster stem, on circular-lobed and domed base, overall cast and embossed with flowers, foliage, rocailles and shell ornamentation. Detachable top for one candle. Paul Telge in Berlin, late 19th century. Finess 800. Weight 5,862 g. H. c. 37 cm./c. 65 cm. (2)  
DKK 30,000–40,000 / € 4,000–5,350

353

A Kashan Mohtasham figural rug, Persia. Depicts Ahmad Shah Ghajar on horse back surrounded by border of cartouches with birds and Persian poems. Knotted with kork wool. C. 1910. 200 x 130 cm. *Ahmad Shah Qajar (B. 21 January 1898 – Died in France, 21 February 1930) was Shah of Persia from 16 July 1909 to 15 December 1925, and the last ruling member of the Qajar dynasty. Ahmad Shah was born in Tabriz and ascended the throne at the age of 12 after the removal of his father Mohammad-Ali Shah by the Parliament on 16 July 1909. Due to his young age, his uncle, Ali-Reza Khan, took charge of his affairs as Regent. Upon reaching his majority Ahmad Shah was formally crowned on 21 July 1914.* DKK 20,000–30,000 / € 2,700–4,000



353

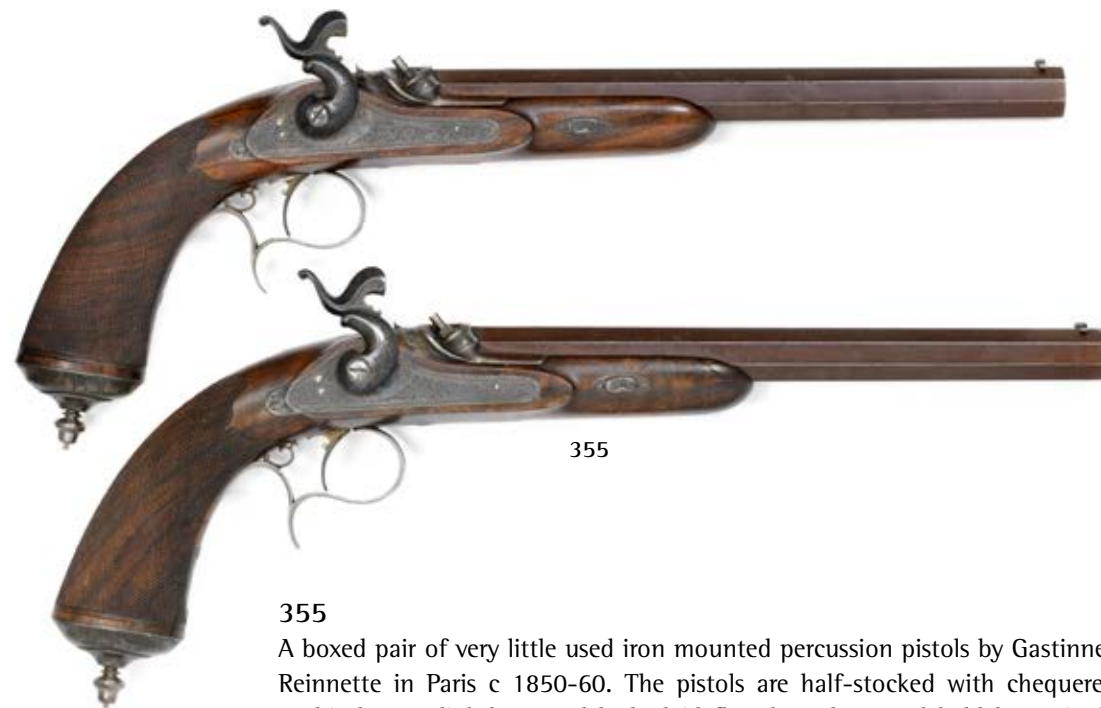
354

A large Japanese Toko naval binoculars nr. 1721 used in Denmark on a later tripod. The binoculars are professionally restored and polished down to the metal. Most likely it was used on one of the Danish coastal defence ships before WWII. It is marked in Danish SØARTILLERIET MARINETJE-NESTEKIKKERT 20 X 120 TYPE 1 NR 3 (Naval Artillery Naval Service binoculars 20 X 120 number 3). It has the Toko logo in an reversed triangle and TO KO for Tokyo Kogaku Kikai or Tokyo Optical as well as 20 X 3. The original brass protectors for the lenses are present. With the binoculars an original? grey painted wooden transportation box.  
*The restauration process as well as the polishing and final adjustment was done by conservator (ret.) Peter Henrichsen from the Danish National Museum together with specialist at the naval museum in Elsinore Mikkel Storch. No fillings in the metal were done in the process.*  
DKK 200,000–250,000 / € 27,000–33,500



354





355

355

A boxed pair of very little used iron mounted percussion pistols by Gastinne-Reinette in Paris c 1850-60. The pistols are half-stocked with chequered gothic butts, slightly carved locks laid fluted to the wood held by a single screw, c 26,6 cm long octagonal barrels in calibre c 16,5 mm rifled with 12 grooves marked MRE PAR GASTINNE RENETTE A PARIS. The two-layer wooden box is lined in green velvet with a crowned brass plaquette marked JCC on the lid. In the upper layer the pistols, screwdriver, nipple wrench, powder measure, oil flask and a wooden box. In the lower layer a cleaning rod, large wooden hammer, bullet mould for 6 bullets, two bullet rods as well as a wooden box.

*Provenance: The manor house Estrup Hovedgård in Denmark.*

DKK 35,000-45,000 / € 4,700-6,050

356

A fine silver mounted Norwegian flintlock pistol c 1710 by Christian Michelsen Busdorf in Christiania in a later box. The butt with the crowned mirror monogram of Frederik IV on one side, the steel carved lock market C BUSDORF in front of the cock and CHRISTIANIA beneath the pan, the two-stage barrel with a flat back is c 34,7 cm long in calibre c 15,5 mm marked C\*BUSDORF and has a silver front sight. The stock ends in wood carved around the metal. The silver tipped ramrod with a bullet screw is held by two fluted ramrod pipes. The box has a sliding lid carved with the Norwegian lion and has an oval silver plaquette carved with Diana in her carriage surrounded by the inscription DIANA ER MIT NAVN MIT MAD ER LOD OG KRUDT MIT KYS OG TAG I FAVN ER HALS OG BENE BRUD (Diana is my name, my food is bullet and powder, my kiss and embrace, is broken neck and bone). In the box a silver mounted powder horn, a brass mounded fluted horn, a brass ramrod, a wooden ramrod, a combination hammer and tang, a round wooden box with flints as well as a wooden "pencil case" with a silver? powder measure and a brass flask for priming powder.

DKK 40,000 / € 5,350



356





357

A P. Lallemand engraved Browning B125 Custom. 20 bore box lock ejector gun number 251NP18197 with 26-inch nitro barrels with ventilated rib. 3-inch chambers. Action engraved with fine game scenes surrounded by bold scroll work. 16 1/4 inch highly figured stock. In its leather covered wooden case lined in Bordeaux velvet with all original papers.

*The gun was finished in 1998 and appears very little used.*

*For the purchased lot we require an import permit from your home country authority. If the buyer of this auction lot lives outside of Denmark, the pick up of the lot can only be conducted by an authorized forwarding agent with a weapons license*

DKK 55,000 / € 7,350



357



358

358

A pair of cased English 12 bore sidelock ejector shotguns by C. Helleis & Sons number 3092 and 3093. The locks finely engraved with deep English scroll around 2 crossed feathers and marked C. HELLIS & SONS in a band, c 15 inch long stocks, c 71 cm long fine sleeved barrels with ejectors and 2 1/2 inch chambers marked 1 and 2 as well as CHARLES HELLIS & SONS 119, EDWARE ROAD, HYDE PARK LONDON W on the strap between the barrels. The case in oak and leather is lined with green velvet and has the C.charles Helleis & Sons tradelabel.

*For the purchased lot we require an import permit from your home country authority. If the buyer of this auction lot lives outside of Denmark, the pick up of the lot can only be conducted by an authorized forwarding agent with a weapons license*

DKK 150,000–175,000 / € 20,000–23,500



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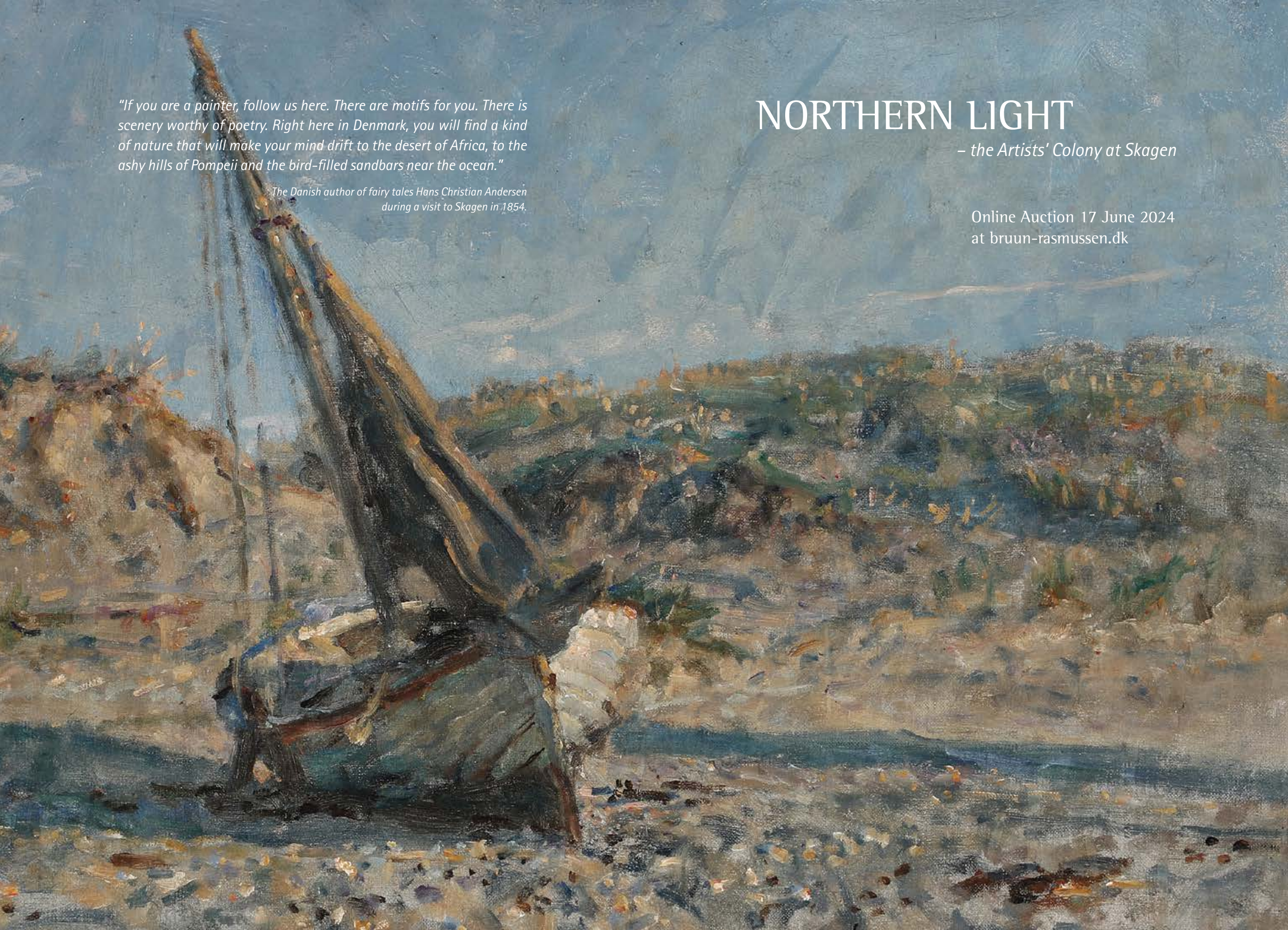
Weber, Otto 75  
Wegmann, Bertha 25, 72

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Zahrtmann, Kristian 9, 81  
Zorn, Anders 12







*"If you are a painter, follow us here. There are motifs for you. There is scenery worthy of poetry. Right here in Denmark, you will find a kind of nature that will make your mind drift to the desert of Africa, to the ashy hills of Pompeii and the bird-filled sandbars near the ocean."*

*The Danish author of fairy tales Hans Christian Andersen  
during a visit to Skagen in 1854.*

# NORTHERN LIGHT

*– the Artists' Colony at Skagen*

Online Auction 17 June 2024  
at [bruun-rasmussen.dk](https://bruun-rasmussen.dk)



KØBSVILKÅR FOR LIVEAUKTIONER

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

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

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

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

2 BESKRIVELSE AF GENSTANDE

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

3 EFTERSYN

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

UNDER AUKTIONEN

4 BRK'S ROLLE

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

5 BUDGIVNING

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

6 BUDTYPER

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

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via [bruun-rasmussen.dk](http://bruun-rasmussen.dk)

FORAUKTION:

Visse Liveauktioner indledes med en Onlineauktion. De højeste bud på Onlineauktionen danner udgangspunktet på den efterfølgende Liveauktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 1 tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
- 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På Liveauktioner 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](http://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](http://bruun-rasmussen.dk) mærket med symbolet "M" eller med teksten: "Dette emne handles i fuldmoms".
- 7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på [bruun-rasmussen.dk](http://bruun-rasmussen.dk) med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges 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](http://bruun-rasmussen.dk) og ved betaling.

8 BETALINGSFRIST

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

9 BETALINGSMÅDER

- 9.1 Betaling kan ske på følgende måder:
- A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 14.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-eurosedler.

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

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

10 MOMSFRITAGELSE, -BETALING OG -DEPONERING

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

11 OVERSKRIDELSE AF BETALINGSFRIST

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



## 12 AFHENTNING OG UDLEVERING

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

## 13 FORSENDELSE

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

## 14 EKSPORTTILLADELSE

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

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

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

## 15 MANGLER VED KØBTE GENSTANDE

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

## 16 INDSIGELSES- OG ANSVARSBEGRÆNSNING

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

## 17 PERSONDATAPOLITIK

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

## 18 KLAGE, TVISTLØSNING OG LOVVALG

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

*Bruun Rasmussen Kunstauktioner*

Rev. 03.24

MORE PHOTOS AND DETAILS AT [BRUUN-RASMUSSEN.DK](http://BRUUN-RASMUSSEN.DK)

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

### 3 PREVIEW

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

## DURING THE AUCTION

### 4 THE ROLE OF BRK

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

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.

- 4.3 The Live Auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

### 5 BIDDING

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

### 6 TYPES OF BIDDING

- 6.1 Bidding options:

#### IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

#### COMMISSION BIDS:

The intended maximum bid can be submitted via [bruun-rasmussen.dk](http://bruun-rasmussen.dk) until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

#### TELEPHONE BID:

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

BRUUN RASMUSSEN LIVE AUCTION 921



LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via [bruun-rasmussen.dk](http://bruun-rasmussen.dk).

PRE-AUCTION:

Some Live Auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following Live Auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the Live Auctions, the fee is 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](http://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](http://bruun-rasmussen.dk) with the symbol "V", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on [bruun-rasmussen.dk](http://bruun-rasmussen.dk) the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300,01 - 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](http://bruun-rasmussen.dk) and at payment.

8 PAYMENT DEADLINE

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

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
  - A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 14.999) in the saleroom or subsequently at one of

BRK's locations. Please note that we do not accept EUR 500 banknotes.

- B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.
- C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

- 10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.
  - A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.
  - B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
  - C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- 10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on [bruun-rasmussen.dk](http://bruun-rasmussen.dk).

11 OVERDUE PAYMENTS

- 11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.
- 11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.
- 11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.
- 11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:
  - A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.
  - B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on [bruun-rasmussen.dk](http://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](http://bruun-rasmussen.dk) and be marked with the symbol "C" 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](http://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 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](http://bruun-rasmussen.dk).

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: [naevne-neshus.dk](mailto:naevne-neshus.dk). Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

*Bruun Rasmussen Auctioneers*

*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:

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

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

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

INTERNET:

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

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

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

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

TELEFONBUD:

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

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

COMMISSION BIDS

KOMMISSIONSBUD

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: **921**

Navn Name: \* .....

Adresse Address: \* .....

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

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

Tel: \* .....

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

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

Adresse Address: .....

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

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

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

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

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

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

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

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

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

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

Nørgaardsvej 3, 2800 Kongens Lyngby · Tel +45 8818 1111 · Fax +45 8818 1112 · bids@bruun-rasmussen.dk · bruun-rasmussen.dk

Fortsættes næste side *Please turn over* ☐





