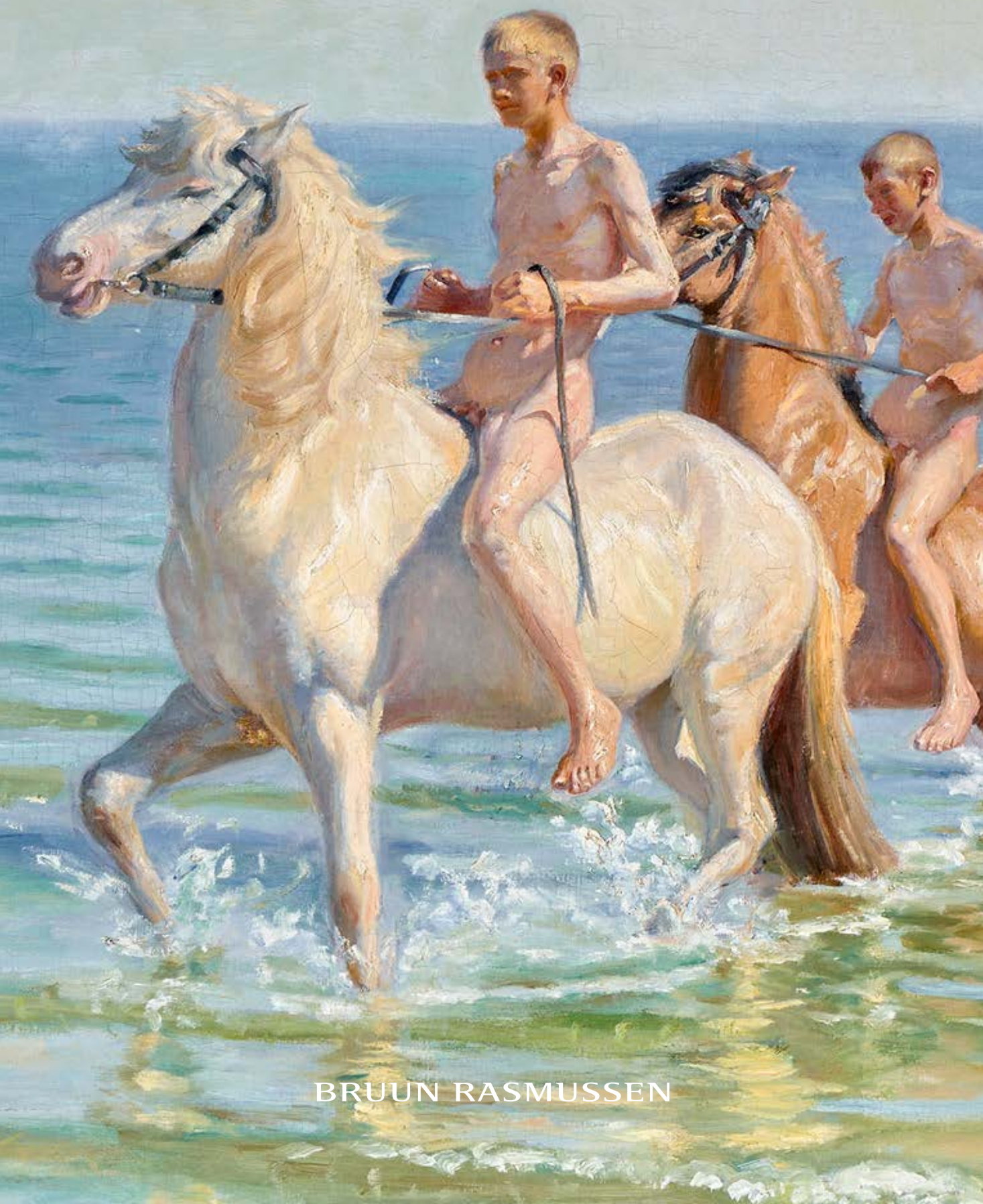


FINE ART + ANTIQUES



BRUUN RASMUSSEN

FINE ART AND ANTIQUES



LIVE AUCTION 922

Monday 16 September 4 pm

Tuesday 17 September 3 pm

PREVIEW

Thursday 12 September 11 am - 6 pm

Friday 13 September 11 am - 5 pm

Saturday 14 September 10 am - 4 pm

Sunday 15 September 10 am - 4 pm

or by appointment

BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

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COME AND EXPERIENCE
THE PREVIEW AND ART TALKS!

Thursday 12 September 11 am–6 pm

- 11 am The preview opens
3–6 pm Bubbly and Music
4 pm Opening talk: Kai Nielsen’s “Aarhuspigen”
and the current exhibitions at Faaborg Museum
and Glyptoteket
by curators Sofie Olesdatter Bastiansen and Anna Manly

Friday 13 September 11 am–5 pm

- 3 pm Talk: “Highlights Under the Hammer”
by Kathrine Eriksen and Emma Bjørnløw Møller, specialists in modern art

Saturday 14 September 10 am–4 pm

- 12 am Talk: “Stories from Danske Bank’s
former headquarters in Erichsen’s House”
by Bettina Sinnet Fornitz, Danske Bank’s art curator
1 pm Talk: “Force of Nature – Georg Jensen and Axel Salto”
by Amalie Hansen, specialist in modern decorative art

Sunday 15 September 10 am–4 pm

- 1 pm Talk: “Highlights Under the Hammer”
by Sofie Normann Christensen, specialist in fine art

Coffee from Amiga Coffee will be served by our barista on all the days

DAYS OF SALE

Monday 16 September

- 4 pm House of Danske Bank - antiques, art and design 1 - 55
7 pm Fine art 56 - 138

Tuesday 17 September

- 3 pm Antiques - decorative art, furniture and carpets 139 - 197
6 pm Modern art

Wednesday 18 September - The Art of Luxury

- 3 pm Handbags 401 - 411
Jewellery 412 - 558
7 pm Wristwatches 559 - 633

Thursday 19 September

- 4 pm Force of Nature - Georg Jensen and Axel Salto
Modern decorative art
Design
-

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 2 OCTOBER

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 2 October at the latest. Otherwise, they will be moved to Bruun Rasmussen’s storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer’s expense and risk. Here, they can be picked up from Friday 4 October. 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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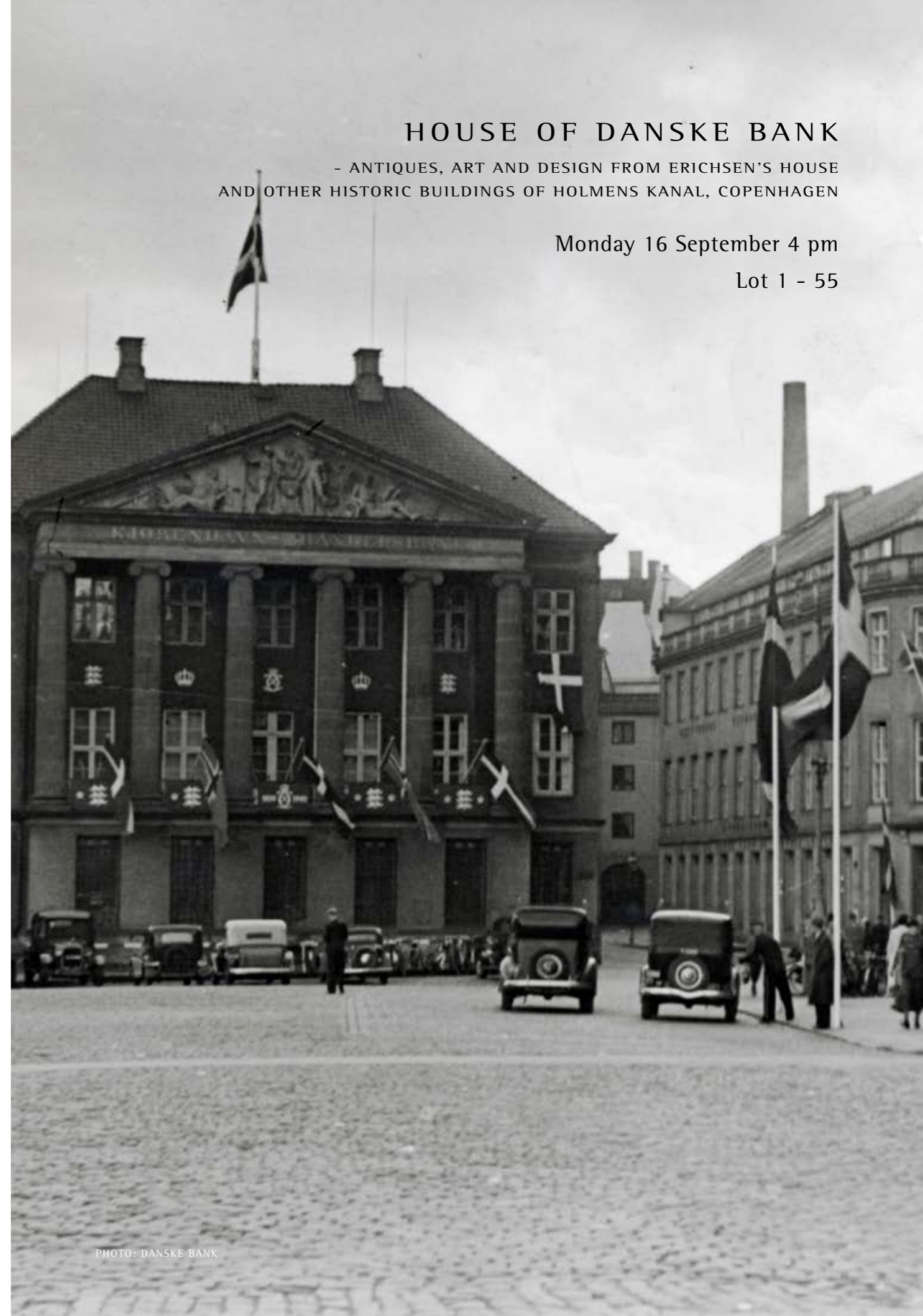
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HOUSE OF DANSKE BANK

- ANTIQUES, ART AND DESIGN FROM ERICHSEN'S HOUSE AND OTHER HISTORIC BUILDINGS OF HOLMENS KANAL, COPENHAGEN

Monday 16 September 4 pm

Lot 1 - 55



Items from Danske Bank's Former Headquarters

We look forward to presenting a unique collection, spanning centuries of Danish culture and history. 300 items that were once part of the interior design at Danske Bank's old headquarters are now set to go under the hammer at the Live Auction on 16 September and two subsequent Online Auctions on 23 and 24 September.

The collection, which features a wide range of artefacts from several centuries, furnished and adorned Danske Bank's historic buildings and offices at Holmens Kanal until this spring, when the bank moved its headquarters to the newly built premises in Postbyen. For years, the iconic headquarters were known for their lavish, aesthetic decoration, including classic furniture, paintings, sculptures, decorative art and modern design icons.

"The items not only represent unique artistic and historical values, but also tell the story of Denmark's cultural and social development through the ages. You could almost say that anyone who has ever owned a bankbook has a tiny share in the items up for auction. This is a unique opportunity to acquire art treasures from one of Denmark's most important institutions, and we expect a lot of interest among Danish and international collectors alike."

Anders Fredsted, specialist in European Furniture at Bruun Rasmussen

Danske Bank was headquartered at Holmens Kanal for more than 149 years. Most of the items have formed part of the interior design of the listed Erichsen House on Kongens Nytorv, which, for a number of years, was the most famous and distinctive of the 14 buildings which made up Danske Bank's old headquarters.

The house is known for its classic architecture with free-standing columns and its rich history, dating back to its construction in the 18th century. Originally built as a private residence for the wealthy merchant Erich Erichsen, it was designed by the architect Casper Frederik Harsdorff and decorated by the renowned French architect Pierre-Etienne Le Sueur. In 1888, the house was purchased by Kjøbenhavns Handelsbank, which later changed its name to Danske Bank. Over the years, it was integrated into the bank's facilities, housing office spaces, boardrooms and event venues, etc.

The collection up for auction reflects the bank's rich cultural heritage and imposing spaces, which have been protected and preserved. They carry with them equal parts nostalgia and the presence of history. Walking through the rooms at Holmens Kanal is like physically making your way through 250 years of furniture design history and 100 years of banking history. Erich Erichsen's beautiful house on Kongens Nytorv was decorated in true Jane Austen style, with Regency mahogany furniture from England combined with 19th century Danish furniture.

We hope that the items will find new homes where they will also be appreciated and preserved for the future.





1

1 *
**JOSEPH CHRISTIAN
LILLIE, ATTRIBUTED**

b. Copenhagen 1760, d. Lübeck 1827

A large Danish Louis XVI giltwood mirror in oval frame with beaded decoration to the inner edge, the top and bottom with pierced foliage scrolls issuing leaves and centered by a pine cone finial. Late 18th century. H. 148 cm. W. 60 cm.

DKK 20,000 / € 2,700



2

2 *

An Italian Louis XVI floral marquetry commode. Presumably Lombardy, late 18th century. H. 91 cm. W. 124 cm. D. 60 cm.

DKK 20,000–25,000 / € 2,700–3,350



3

3 *

A pair of Danish Empire silver wire bread baskets, of oval form, top rim chased with flowers and foliage, twin lion head handles, placed in associated domed lower holders with needle-punched belt and flat-fluted base. Weight 1,355 g. H. 17 cm. L. 31.5 cm. (2)

DKK 10,000–12,000 / € 1,350–1,600



4 *

**ANDRÉ-ANTOINE RAVRIO,
AFTER**

b. Paris 1759, d. 1814

A pair of French Empire gilt and patinated bronze wall-lights, each with herm holding four candelabra aloft. Paris, early 19th century. H. 55 cm. W. 28 cm. D. 23 cm. (2)

Litterature: Vergoldte Bronzen, Hans Ottomeyer und Peter Pröschel, Klinkhardt & Biermann 1986. Bind I, s. 356. pl. 5.10.4.

J-P. Samoyault, Pendules et bronzes d'ameublement entrés sous le Premier Empire, 1989, pp.35-140-141, fig.112-113.

M-F Dupuy-Baylet, L'heure, le feu, la lumière, 2010, p.72, fig.28.

DKK 15,000–20,000 / € 2,000–2,700



4



5

5 *

A pair of late Empire gilt and patinated bronze candelabra each with three lights adorned with female figure, square base decorated with lions. Probably Vienna, early 19th century. H. 59 cm. (2)

DKK 15,000–20,000 / € 2,000–2,700

6 *

A pair of large French Charles X style candelabra of gilt and painted bronze, fitted for electricity. Late 19th century. H. 86 cm. (2)

DKK 20,000–30,000 / € 2,700–4,000



6



7

7 *

WERNER & MIETH

A large German Louis XVI eight light chandelier with gilt bronze frame hung with cut-glass prisms. Mounted for electricity. Late 18th century. H. 110 cm. Diam. 100 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 war, however, slowed down during the Napolian war, but was soon after in progress and in cooperation with Karl Friedrich Schinkel under the name Werner & Neffen. DKK 40,000–60,000 / € 5,350–8,050

8 *

A pair of French Empire gilt bronze candelabra in manner of Pierre-Philippe Thomire each with seven candle holders, fluted stem and square base with relief ornaments. Paris, early 19th century. H. 80 cm. (2)

DKK 30,000–40,000 / € 4,000–5,350



8

10 *

A large late empire ten-light chandelier with gilt bronze frame hung with cut-glass prisms, mounted for electricity. Early 19th century. H. 104 cm. Diam. 100 cm.

DKK 30,000–50,000 / € 4,000–6,700



10



9

9 *

A pair of Gustavian gilt bronze and white marble girandoles, hung with prisms, each with four candle holders and top with one candle holder. Sweden, late 18th century. H. 65 cm. Diam. 45 cm. (2)

DKK 15,000–20,000 / € 2,000–2,700



11

11 *

A Gustavian chandelier with gilt bronze frame hung with crystal prisms, six candle holders fitted for electricity, large bowl of white opaline glass. Stockholm, late 18th century. H. 98 cm. Diam. 86 cm.

DKK 20,000–25,000 / € 2,700–3,350



12

12 *
A pair of George III mahogany knife urns on pedestal cabinets in the Sheraton style, each vase with fitted interior for numerous knives, one cabinet lined inside with lead, the other cabinet with two drawers with interior for wine bottles. Late 18th century. H. 166 cm. W. 46 cm. D. 46 cm. (2)
DKK 50,000–75,000 / € 6,700–10,000



13 *
WILLIAM GREEN

b. Apenrade 1733, d. 1817

A very large Louis XVI longcase clock in mahogany case, brass dial with engraved chapter ring, the musical movement with eight bells and a large striking bell, calendar disposal and minute hand. The dial signed 'Wm. Green, Apenrade'. Denmark, late 18th century. H. 267 cm. W. 59 cm. D. 28 cm.

Among the best-known of the Danish clockmakers is Green of Aabenraa, or 'Apenrade', as the signature is written on the clocks. The family can be traced back to the English clockmaker Peter Green, who emigrated with his wife and children from Liverpool to Aabenraa, around 1745 and worked there until his death in 1795. He had two sons, William and Jonathan, who also became clockmakers in Aabenraa and finally William Green had a son, Jakob Green, who continued making clocks until his death in 1847. The Green clocks span a period of more than a century, but only the clocks from the first 50–60 years are of a high standard. Literature: D. Yde Andersen: Bornholmer og andre gamle ure, Borgens Forlag, 1974.

DKK 20,000–30,000 / € 2,700–4,000



13





14 *

N. A. ABILDGAARD

b. Copenhagen 1743, d. Frederiksdal 1809

Ossian in his cave. A scene from the poems of Ossian. C. 1780-82. Unsigned. Oil on canvas. 44 x 56 cm.

Literature: Charlotte Christensen, "Ossian-illustrationer i Danmark" from "Fund og Forskning i Det Kongelige Biblioteks Samlinger", no. 19, 1972, mentioned in note 20 p. 31.

Culturally, the romantic undercurrents of the 18th century created a renewed interest in literary works with emotional content, such as the Iliad, the Odyssey, the works of Shakespeare and even the Bible. In the 1760s, "The Poems of Ossian" was added to the series. The Scottish poems told the story of the heroic 3rd-century warrior Ossian.

The poems appear as a translation published by the Scottish poet James Macpherson (1736-1796), although the authenticity of the poems' age and origin has since been questioned and some believe that the publisher Macpherson is actually the author.

Regardless, Ossian's stories caused a national sensation, but the poems were also received with great enthusiasm internationally. Often written with a grandiose and melancholic tone, and containing all kinds of drama, the poems evoked inner images that invited for illustrations.

N.A. Abildgaard didn't have to wait for a Danish translation to start depicting Ossianic themes; he was very fond in the poems and had several translations in other languages, making Abildgaard one of the first artists to illustrate Ossian poems in Denmark.

Abildgaard's fascination with the Scottish hero only impressed a few of his students, however, which is why we do not see many illustrations of the Ossian poems from the early 19th century and forward.

DKK 30,000-40,000 / € 4,000-5,350



14



15

15 *

A large Louis XVI crystal chandelier in three levels each with blue glass plate, the frame of matt and shiny gilt bronze, cast with ornamentation, six candle holders mounted for electricity, hung with differently cut prisms in chains and cascades. Dresden or Pragh, late 18th century. H. 110 cm. Diam. 80 cm.

DKK 30,000–50,000 / € 4,000–6,700

16 *

A large Gustavian chandelier with gilt bronze frame, hung with crystals in chains and cascades, 12 curved candle holders mounted for electricity, the top with a small blue glass plate. Stockholm, late 18th century. H. 110 cm. Diam. 85 cm.

DKK 30,000 / € 4,000



16



17

17 *

A large late Gustavian crystal chandelier with gilt brass and bronze frame with six candle holders, hung with prisms in chaines. Stockholm, late 18th century. H. 106 cm. Diam. 88 cm.

DKK 30,000 / € 4,000



18 *

A Gustavian faience tray table, the top of rectangular shape with retracted corners, painted in sepia, centre part with marine motif presumably after engraving. Rörstrand. H. 6 cm. L. 88.5 cm. W. 60,5 cm. Mahogany stand, tapered legs with gilt brass fittings and each side with pull-out slide for candlestick. Sweden, late 18th century. H. 76 cm. L. 89 cm. W. 61 cm.

DKK 40,000–50,000 / € 5,350–6,700



18

19 *

A signed Sedighiani Kerman carpet, Persia. An oversize medallion design, executed with an enormous richness and number of details. Signed: Sedighiani. Early 20th century. 344 x 681 cm.

This spectacular antique Kerman carpet was commissioned by the Italian 'Castelli' brothers and knotted in the workshop of the Tabrizi master 'Sadaghiani', who moved to Kerman in the early 1900s. In 1327/1909 Nearco Castelli & Brothers and the Eastern Rug and Trading Company, both with headquarters in New York, began to invest in the Kermān carpet industry and commissioned luxurious carpets to the best masters of Kerman. DKK 20,000–30,000 / € 2,700–4,000



19



20



21

20 *
A Bidjar carpet, Persia. An unusual oversize and well designed example, most likely made on order. Early 20th century. 706 x 360 cm.
DKK 20,000–30,000 / € 2,700–4,000

21 *
HANS J. WEGNER
b. Tønder 1914, d. Gentofte 2007
"The China Chair". Set of six cherry wood armchairs. Seat cushion upholstered with brown leather fitted with buttons. Model 4283. Designed 1944. Manufactured 1976 and 2001 by Fritz Hansen, with maker's label. (6) DKK 50,000–60,000 / € 6,700–8,050



22

22 *
HELGE VESTERGAARD JENSEN

b. Herning 1917, d. Copenhagen 1987

Freestanding mahogany sideboard. Front with six drawers with round, carved handles. Designed approx. 1957. Made by cabinetmaker Søren Horn, stamped by maker. H. 80 cm. L. 200 cm. W. 49.5 cm.

Literature: Mobilia 1957.

DKK 30,000–40,000 / € 4,000–5,350



23

23 * ARR
WILLIAM SCHARFF

b. Copenhagen 1886, d. s.p. 1959

"Grisefold" (Pig fold). Signed William Scharff. Oil on canvas. 90 x 160 cm.

DKK 20,000–25,000 / € 2,700–3,350

24 * ARR
WILLIAM SCHARFF

b. Copenhagen 1886, d. s.p. 1959

Tre siddende kvinder (Three reclining women). Signed William Scharff 1929. Oil on canvas. 100 x 150 cm.

DKK 25,000–30,000 / € 3,350–4,000



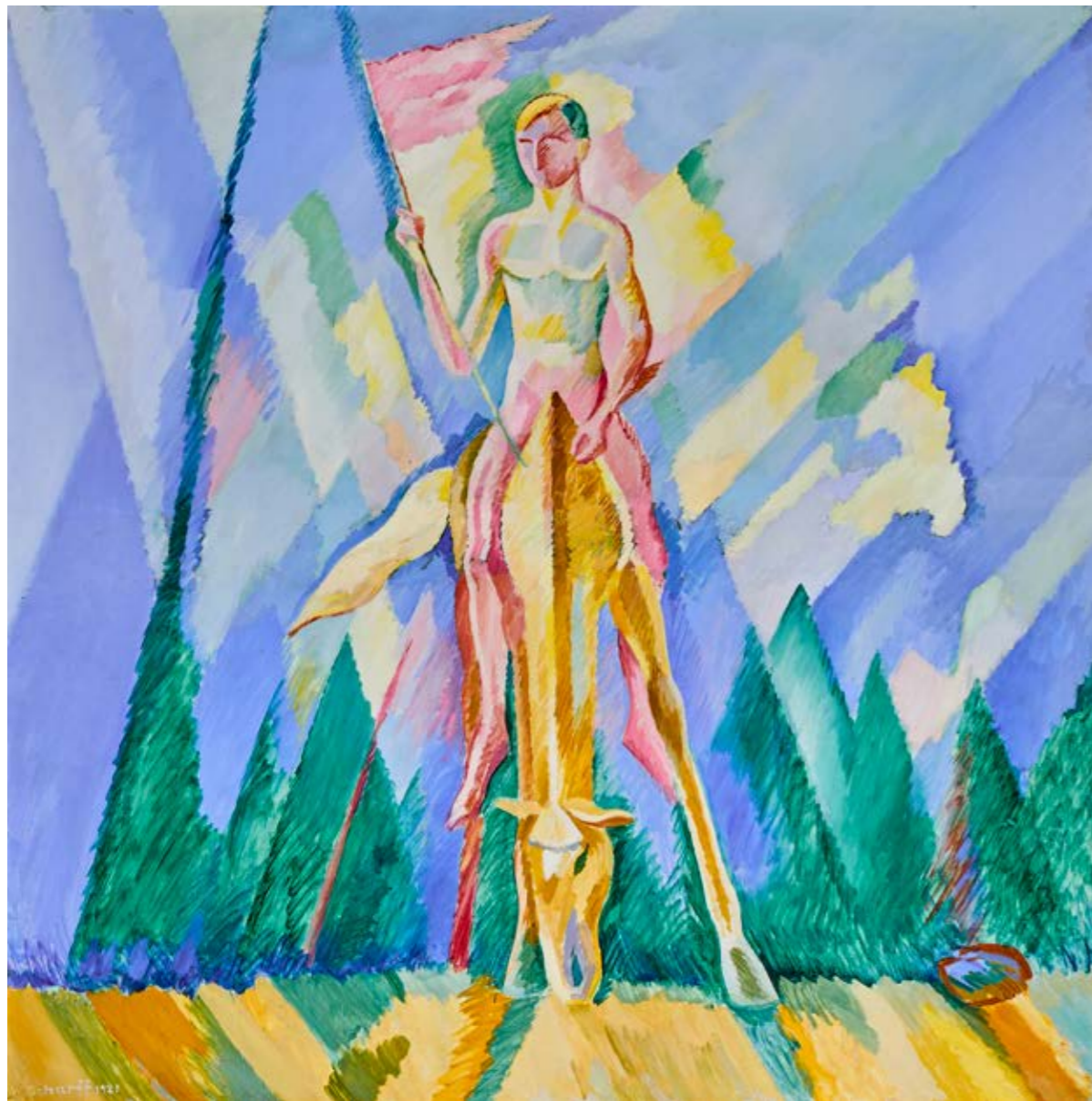
24

25 * ARR

WILLIAM SCHARFF

b. Copenhagen 1886, d. s.p. 1959

Rider on horseback. Signed W. Scharff 1921. Oil on board. 145 x 145 cm. DKK 30,000 / € 4,000



25

26 * ARR

WILLIAM SCHARFF

b. Copenhagen 1886, d. s.p. 1959

Landscape. Signed William Scharff 1934. Oil on canvas. 112 x 150 cm. DKK 30,000 / € 4,000



26

27 *

OLE WANSCHER

b. Frederiksberg 1903, d. Charlottenlund 1985

"Egyptian Stool". A Brazilian rosewood folding stool. Black leather seat. Designed 1957. Made by cabinetmaker A.J. Iversen. H. 40.8 cm.

Model presented at The Copenhagen Cabinet-makers' Guild Exhibition at Designmuseum Danmark, 1957.

Literature: Grete Jalk [ed.]; "40 Years of Danish Furniture Design", vol. 4, ill. pp. 20-21.

Literature: Ole Wanscher; "Møbelkunsten - studier i møbeltypernes æstetik og historie", pp. 34-37.

DKK 20,000-30,000 / € 2,700-4,000



27

28 *

HANS J. WEGNER

b. Tønder 1914, d. Gentofte 2007

"The China Chair". Set of six mahogany armchairs. Seat cushion upholstered with brown leather fitted with buttons. Model 4283. Designed 1944. Manufactured 1986, 1997 and 1999 by Fritz Hansen, with maker's label. (6) DKK 50,000–60,000 / € 6,700–8,050



28



29

29 *

LYSBERG, HANSEN & THERP
Large gate-leg walnut and cherry wood conference table in three sections with fold-down ends. Retailed and marked by Lysberg, Hansen & Therp. H. 73 cm. L. 697 cm. D. 166 cm.

DKK 20,000–25,000 / € 2,700–3,350



30

30 *
HANS J. WEGNER

b. Tønder 1914, d. Gentofte 2007

“Valet Chair”. Sculptural, solid pine chair. Solid teak seat with storage space underneath. Model JH 540. Designed 1953. Made by cabinetmaker Johannes Hansen, stamped.

Model presented at the Cabinetmaker's Guild Exhibition at Designmuseum Danmark, 1953.

Literature: Grete Jalk [ed]: “40 Years of Danish Furniture Design”, vol. 3, pp. 244–247.

DKK 40,000–50,000 / € 5,350–6,700



31

31 *
HARALD NIELSEN

b. Baarse 1892, d. 1977

A circular sterling silver fruit dish with lightly hammered surface and two scroll-handles. Georg Jensen 1945–1977. Design no. 752 B. Designed 1935. Weight 1934 g. H. incl. handle. 9.2 cm. Diam. 30 cm. L. 34.4 cm.

Literature: Janet Drucker: “Georg Jensen – A Tradition of Splendid Silver”, ill. p. 214.

Literature: “Harald Nielsen – Et tilbageblik på en kunstners arbejde ved 60-årsdagen”, ill. pp. 24–25.

DKK 30,000 / € 4,000



32

32 * ARR
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Personnages. Signed Appel, Delft. Relief. Stoneware decorated with polychrome glaze. 52 x 41 x 5 cm.

DKK 30,000–40,000 / € 4,000–5,350



33

33 *

THOMAS HUNTER JUNIOR

A George III chiming table clock, ebonized wood case with ormolu mounts and four pinecone finials, arched brass dial with gilt bronze ornaments and engraved floral design, silver Arabic and Roman chapter ring, calendar, strike/silent and regulation dials, and recessed name plate "Thomas Hunter Junior, London." Floral engraved back panel to movement, revolving cylinder music box and chimes. England, c. 1760. H. 52 cm. W. 37 cm. D. 20 cm.

Thomas Hunter junior is recorded in Baillie, G.H. Watchmakers & Clockmakers of the World as apprenticed in 1734, he worked from New Broad Street, was appointed Warden in 1762 and then served as Master in 1765, he died in 1785.

DKK 20,000–25,000 / € 2,700–3,350



34

34 *

KAARE KLINT

b. Frederiksberg 1888, d. Copenhagen 1954

A pair of mahogany bergeres, frame with rosewood inlays and "shoes". Seat, sides and back with woven cane. Loose cushions in seat and back upholstered with light chequered fabric. Model 4488. Designed 1931. Made by Rud. Rasmussen Cabinetmakers, with maker's paper label. (2)

Literature: Grete Jalk [ed.]: "40 Years of Danish Furniture Design", vol. 4, p. 214.

DKK 25,000–30,000 / € 3,350–4,000



35

35 *

An antique Baotou carpet, China. Rare and highly decorative landscape design depicting wild nature with mountains, temple, bridge, boats etc. C. 1900. 282 x 342 cm.

DKK 20,000–30,000 / € 2,700–4,000



36

36 *

An antique Baotou-Suiyuan carpet, China. Decorative all over design of flowers, foliage and several bird motifs on a sky blue field. Early 20th century. 281 x 341 cm.

Literature: Related Ex. Lennart Larsson Jr., London 1988. Carpets from China, Xinjiang and Tibet. Plate 124, page 101.

DKK 20,000 / € 2,700



37

37 *
A late Gustavian crystal chandelier with frame of gilt brass and bronze, mounted for electricity, hung with prisms, umbrella shaped top. Stockholm, late 18th century. H. 108 cm. Diam. 80 cm.
DKK 20,000 / € 2,700



38

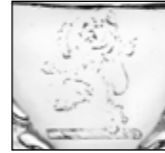
38 *
A Qum carpet, Persia. A highly decorative eight pointed medallion design. Mid-20th century. 321 x 442 cm.
DKK 20,000 / € 2,700





39

39 *
 A set of three associated George III Neo Classical sterling silver covered vases, acorn finial, domed-concave lid, twin scroll handles, urn-shaped body, square pedestal foot, overall cast with acanthus spears, beaded borders, rosettes and leaf vines, engraved with crest. Daniel Smith & Robert Sharp, London 1772. Weight 1,429 g. H. 18.5 cm. and 21.5 cm. (3)
 DKK 10,000–15,000 / € 1,350–2,000



40 *

A set of ten English silver plates, of decagon-curved form, shallow well, upturned lobed-profiled dish rim cast with gadrooned edge, engraved with the Hussey family crest from Devonshire. One marked "the Lion head erased" for Britannia standard (fineness 958), one with two indistinct marks, one with one indistinct mark, seven unmarked. All pieces with engraved numbering on the reverse. Second half-19th century. Weight 4,989 g. Diam. 24.5 cm. (10)

DKK 20,000–25,000 / € 2,700–3,350



40



41

41 *
 A pair of English George III sterling silver candlesticks, conical-fluted stem, oval base, embossed with beaded border, engraved with crest. Maker Willaim Abdy II, London 1785–1786. Filled. H. 28.5 cm. (2)

DKK 10,000–12,000 / € 1,350–1,600



42 *
PETER POHLMANN, MASTER
1760–75

A large George III mahogany longcase musical clock, movement with painted moon phase, calendar and chiming movement with 14 melodies, 19 bells and a large strike bell. Strike-silent and chime-silent. Signed 'Peter Pohlmann, London'. England, late 18th century. H. 249 cm. W. 64 cm. D. 29 cm.

DKK 20,000–40,000 / € 2,700–5,350



42



43 *

JOHN MAY (ACTIVE 1750 - 1788)

A large George II longcase clock in Dutch burr wood marquetry case, the top adorned with Atlas flanked by angles of carved giltwood, the gilt brass dial with silvered Roman and Arabic chapter ring, movement with calendar, minute and second dial and double striking bell. Signed John May, c. 1760. H. 268 cm. W. 68 cm. D. 43 cm.

John May, born in the Netherlands, is the son of the famous Amsterdam clockmaker, Benjamin May. In this beautiful copy you can see that John is a trendsetter of what will later be called: English import. This Amsterdammer longcase by John May still has the beautiful early high quality clock case. Thanks to his Dutch father. Also has the beautifully constructed Dutch dial and number ring, also thanks to its Dutch father. And very special; The chapter ring is signed London. So, John made the still high quality Dutch timepieces in London, made for the Dutch export market. Later, the Dutch timepieces made in England became the norm for Amsterdam longcases for decades. Unfortunately, this overwhelming success had only one downside, namely decline. Fortunately, John May thought very differently about that. "Only the highest quality is good enough for export".

DKK 25,000–30,000 / € 3,350–4,000



43



44



44 *

An enormous Bohemian cut-glass chandelier with profiled stem adorned with 22 candle holders in two levels mounted for electricity. Second half of the 19th century. H. 210 cm. Diam. 120 cm..

DKK 75,000–100,000 / € 10,000–13,500



45

45 *
A large Viennese Maria Theresia style chandelier with partly gilded metal frame covered with glass, 22 candle holders fitted for electricity in two levels, hung with numerous prisms. Presumably made by J. & L. Lobmeyr. Late 19th century. H. 155 cm. Diam. 115 cm. DKK 30,000–40,000 / € 4,000–5,350



46

46 *
A French Rococo revival silver jardinière, of oval form, cast with rocailles and shell ornamentation, foliage and flower vines, two cartouches engraved in Danish: To Councilor Is. Glückstadt 22 April 1909 / From The United Steamship Company. Associated silver plated insert. France, fineness 950, early 20th-century. Weight 5,785 g. H. 15 cm. L. 64 cm. (2)
DKK 20,000–25,000 / € 2,700–3,350





47

47 *

A Swedish Baroque silver peg tankard, gilt interior and upper exterior rim, of cylindrical form, hinged lid engraved with a wreath of flowers and leaves in which letters AJB ARS and an alliance coat of arms, presumably variations for the two Swedish noble families Bagge and Rutensköld, spherical-fluted thumb-piece, scroll handle, raised on three ball-and-claw supports. Maker Erik Guldsmed, Lidköping 1696. Weight 596 g. H. 14.5 cm. (2)

DKK 15,000–20,000 / € 2,000–2,700



48

48 *

A Danish Regence silver stem dish, of octagonal and fluted-curved form, shallow well, upturned lobed-profiled rim, domed base. Maker Christopher Jonsen, Copenhagen 1756, pricked with statement of weight in the bottom "65 l 3 q". Weight 954 g. H. 9.5 cm. W. 27 cm.

DKK 10,000–15,000 / € 1,350–2,000



49

49 *

BACCARAT

Established 1764

A pair of large French Louis XV style chandeliers, gilt bronze cage shaped frames with candle holders in two levels, decorated with different clear crystal pendants, faceted prisms and vases. Made for electricity. C. 1890–1900. H. 135 cm. Diam. 78 cm.

DKK 60,000–80,000 / € 8,050–10,500



50

50 *

A Tabriz carpet, Persia. Medallion design. Numbered copy. 1950–1960. 345 x 492 cm.

DKK 20,000–30,000 / € 2,700–4,000

51 *

A large Gustavian crystal chandelier with frame of gilt bronze hung with various cut prisms in chains and cascades, candle holders fitted for electricity. Stockholm, late 18th century. H. 110 cm. Diam. 85 cm.

DKK 30,000–50,000 / € 4,000–6,700



51

52 *

A Gustavian six light chandelier with gilt brass and bronze frame hung with cut-glass prisms. Mounted for electricity. Stockholm, late 18th century. H. 98 cm. Diam. 70 cm.

DKK 20,000 / € 2,700



52

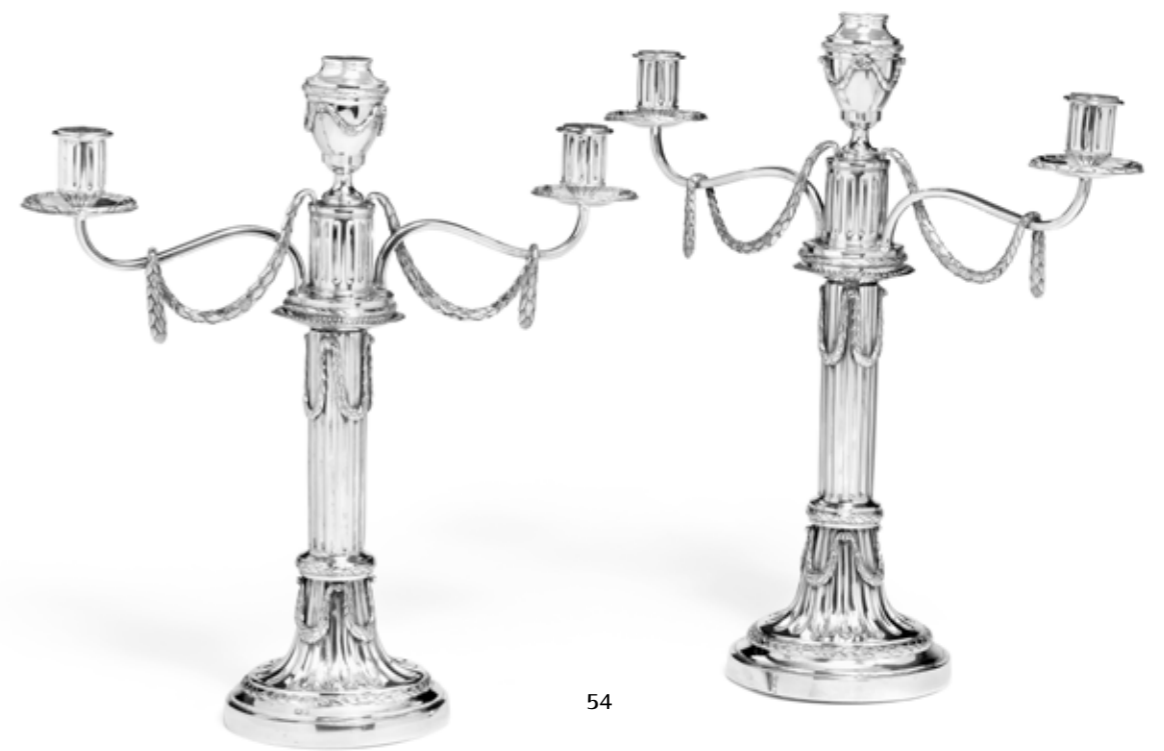
53 *

A large Gustavian chandelier with frame of gilt bronze and brass, six candle holders and holder for one internal candle, mounted for electricity, hung with cut-glass. Stockholm, late 18th century. H. 105 cm. Diam. 98 cm.

DKK 30,000–50,000 / € 4,000–6,700



53



54

54 *

A pair of German Louis XVI three-light silver candelabra, center with tallest nozzle flanked by two curved branches, fluted stem, circular base, all over cast, chased and embossed with leaf vines and beaded border, pricked "v. JL". Saxon made, assay scrape, indistinct makers' marks, fineness 12. Late 18th century. Detachable top for one candle. Filled. H. 36 cm./22 cm. (2)

DKK 10,000–15,000 / € 1,350–2,000



55

55 *

A Danish Louis XVI silver dish, of circular form, flat well, upturned rim, parted by two chased and embossed leaf vines with ribbons. Maker Christian Hosøe, Copenhagen 1786, pricked with statement of weight and names in the bottom "Wog 27 lod 2 qt 2 ort J. K. Møller og C. T. Møller de Frisk, d. 17de Juli 1786". Weight 420 g. Diam. 20.5 cm.

DKK 10,000–12,000 / € 1,350–1,600

FINE ART

Monday 16 September 7 pm

Lot 56 - 138



SK



56

56
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen wearing a red scarf. Signed and dated M. A. 97. Oil on panel. 46 x 37 cm.

Provenance: Bruun Rasmussen auction 633, 1997 no. 346, ill. p. 94. Bruun Rasmussen auction 1815, 2018 no. 1.

DKK 40,000–50,000 / € 5,350–6,700



57

57
ANNA ANCHER

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

A young woman from Skagen wearing a red scarf seen in profile. Signed A. Ancher. Oil on cardboard. 35 x 27 cm.
An exhibition label on the reverse.

DKK 40,000–60,000 / € 5,350–8,050



58

58
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen wearing a sou'wester.
Signed M. A. Oil on canvas. 54 x 41 cm.
Provenance: Bruun Rasmussen auction 880, 2018
no. 27, ill. p. 30.

DKK 30,000–40,000 / € 4,000–5,350



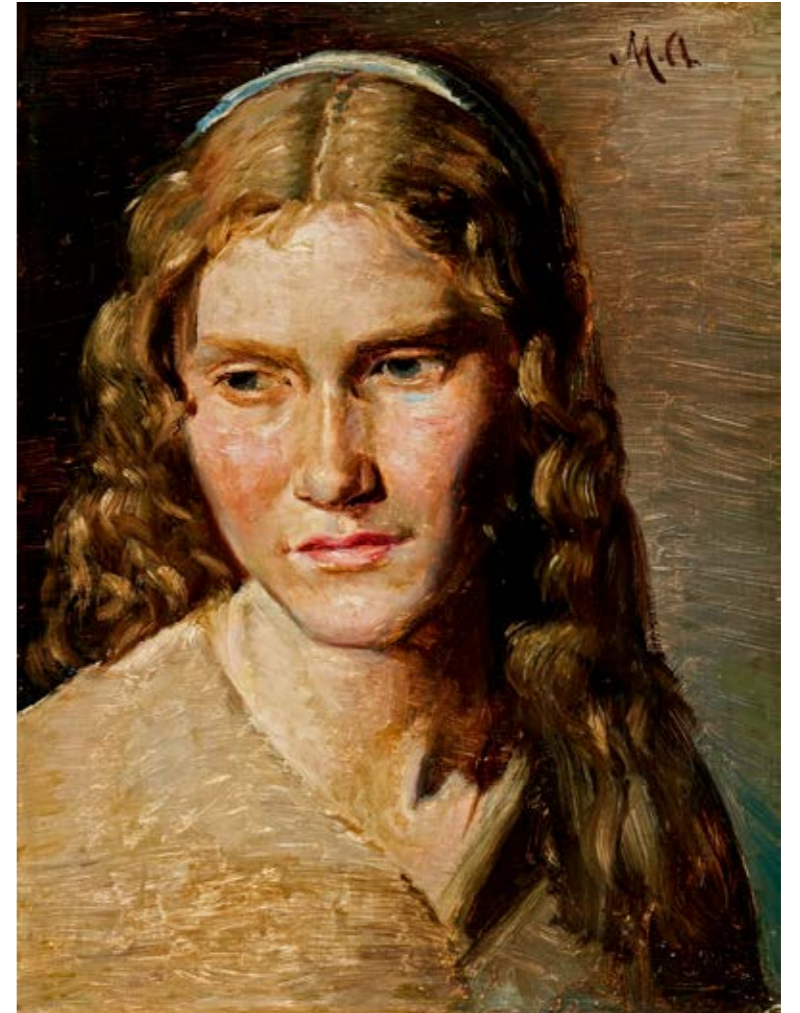
59

59
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen wearing a sou'wester.
Signed and dated M. A. 13. Oil on panel.
42 x 32 cm.

Provenance: Bruun Rasmussen auction 1813,
2018 no. 3. DKK 30,000–40,000 / € 4,000–5,350



60

60
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A young woman. Study for "Askepot" (Cinderella). Signed M. A. Oil on panel. 32 x 24 cm.

The present painting is a study for the painting "Askepot" (Cinderella) from 1880/82, which is located in Michael Ancher's studio on Markvej, Skagen (Inv.no. HAF 199). That one Elisabeth Fabritius, A Catalogue Raisonné of the Works of Michael Ancher, 1992, no. 220. Ancher used several young Skagen women as models for "Askepot", both Helene Christensen (1857–1922), Tine Nordmann (1866–1949) and Louise Hallgren.

DKK 50,000–60,000 / € 6,700–8,050



61

61
ANNA ANCHER

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

"Garnet bødes". The net is being mended. Signed and dated A. Ancher 1930. Oil on canvas. 50 x 63 cm.

Exhibited: Charlottenborg 1930 no. 5, ill. p. 84.

Provenance: Bruun Rasmussen auction 650, 1998 no. 93, ill. p. 83.

DKK 40,000–50,000 / € 5,350–6,700



62

62
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman sitting in the evening sun in the dunes of Skagen beach. Signed and dated M. A. 16. Oil on panel. 38 x 44 cm.

DKK 50,000–60,000 / € 6,700–8,050



63

63
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

Fishermen at Skagen's Nordstrand (North beach). Signed Carl Locher.
Oil on canvas. 54 x 82 cm.

Provenance: Bruun Rasmussen auction 561, 1991 no. 52, ill. p. 35.

DKK 50,000–75,000 / € 6,700–10,000

64
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

A clear day with ships off Hornbæk, brisk wind. Signed and dated Carl Locher Hornbæk 82. Oil on canvas. 45 x 68 cm.

Provenance: Bruun Rasmussen auction 841, 2013 no. 150, ill. p. 128.

DKK 30,000–40,000 / € 4,000–5,350

65
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Breakers at Skagen. Signed M. A. Skagen. Oil on canvas. 32 x 44 cm.

Provenance: Bruun Rasmussen auction 364, 1977 no. 206.

DKK 30,000–40,000 / € 4,000–5,350



64



65



66

66
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

Spring day by Kalø Vig (inlet). Signed and dated J. L. C. 31. Mai 1863.
Oil on canvas. 37 x 56 cm. DKK 20,000–30,000 / € 2,700–4,000

67
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 30,000–40,000 / € 4,000–5,350



67



68

68
JOHANNES LARSEN

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

A flock of brent geese over the North Sea. Signed with monogram. Oil on canvas. 117 x 180 cm.

Johannes Larsen painted for the first time in West Jutland in the spring of 1914, where he stayed at Henne Kirkeby Kro (Inn) and painted and studied the Jutlandic nature and especially the birdlife at Filsø. He was so captivated by the area that he visited and worked there numerous times over the next 30 years.

DKK 200,000–300,000 / € 27,000–40,000





69

69
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Blooming garden in Fredensborg with irises and peonies. A woman is watering the flowers. Signed P. Mønsted Fredensborg 1932. Oil on canvas. 50 x 70 cm.

DKK 30,000–40,000 / € 4,000–5,350



70

70
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A coffee party in the garden in Skagen on a summer day. Signed M. A. Oil on canvas. 46 x 54 cm.

The people around the table in the garden in Skagen are probably: Engel Saxild (1885–1966) on the far left. Engel and her twin sister Ella (1885–1973) were children in the Saxild family, who were neighbours of the Ancher family on Markvej. Ella emigrated to the USA in 1904, which will explain why she is not present in the painting. On the far right it is probably Henny Brodersen (1868–1960). Henny Brodersen was married to town treasurer Hans Brodersen. Henny had taken care of Peder Severin Krøyer (1851–1909) and his daughter Vibeke (1895–1985) in the turbulent years after Marie Krøyer (1867–1940) had fallen in love with Hugo Alfvén (1872–1960) and divorced Krøyer. The two little girls could be Engel's daughters Merete (b. 1916) and Ruth (b. 1920) – in which case the painting is from the 1920s, which fits very well with Ancher's style at this time.

DKK 200,000–300,000 / € 27,000–40,000



71

71
ANNA ANCHER

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

A woman from Skagen plucks a goose. Signed and dated A. Ancher 1905. Oil on panel. 37 x 28 cm.

The painting is a study for "Julegæssene plukkes" (The Christmas geese are plucked), dated 1904 (The National Gallery of Denmark, Inv. No. KMS1845). The young Skagen woman with the red blouse in the present painting is seen on the right.

Plucking poultry is a motif Anna Ancher has used several times, the first time was with "To gamle, der plukker måger" (An old couple plucking gulls) from 1882 (The Hirschsprung Collection). In the middle of the 1880s, Anna painted "Gamle Lene plukker en gås" (Old Lene plucking a goose) (Art Museums of Skagen Inv. No. 775). Serious and concentrated, Lene does her work just like the old couple. Again in 1904 the motif is coming up, this time with a group of people from Skagen plucking Christmas geese. Anna Ancher must have known Max Liebermann's "Women plucking geese", 1871/72 at the Staatliche Museen zu Berlin. There are strong points of similarity between Max Liebermann's goose picker placed on the right side and the young Skagen woman also on the right side of Anna Ancher's painting (for this interesting point see: Heide Grape-Albers, "Die Malerei Anna Anchers Einblicke in das Alltägliche" p. 58 in "Malerin Anna Ancher in Skagen", exhibition catalogue, 1994).

*Provenance: Lawyer Otto Bing. Bruun Rasmussen auction 203, 1967 no. 1, ill. p. 7.
DKK 60,000–80,000 / € 8,050–10,500*



72

72
ANNA ANCHER

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

A young woman plucking a swan. Signed A. Ancher. Oil on canvas. 85 x 73 cm.

Exhibited: Herning Kongrescenter, "Skagen i Herning", 2002. ARKEN, "Skagensmalerne - i nyt lys", 2008 no. 6.

Literature: Heide Grape-Albers, "Anna Anchers maleri", in "Anna Ancher (1859–1935) – Malerin in Skagen", Niedersächsisches Landesmuseum, Forum des Landesmuseums, Hannover, The Hirschsprung Collection & The Art Museums of Skagen, 1994–95, mentioned p. 91, ill. p. 61.

Anna Ancher has painted the motif with the young woman plucking a swan in different versions. There is, for example, a version at Kunsten Museum of Modern Art Aalborg (Inv. No. NK 10). Heide Grape-Albers writes about this: "In front of a white wall, which gets its light from the left, sits a young girl. The majestic-looking swan occupies almost the entire diagonal of the painting. Its head is hanging with its beak down on the floor, and its left wing is held in the air so that the woman can better reach the soft down on the chest and belly. The right wing emphasises the curved diagonal in the painting. The girl seems to have just started plucking. The quill is almost intact, yet the large copper pot at her feet is almost full of feathers. [...] the choice of the swan as a motif is unusual, as the picking of geese, ducks and chickens is far more common. But the composition's emphasis on the young girl and the swan - which even in death seems magnificent - on her lap is included and alludes to something mythological, which the educated, bourgeois audience must have noticed. The association with Leda and the swan is obvious." (pp. 90–91).

*Provenance: Bruun Rasmussen auction 673, 2000 no. 388. Bruun Rasmussen Vejle auction 115, 2008 no. 1.
DKK 150,000–200,000 / € 20,000–27,000*



73

73
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Hestene rides i Bad". The horses are ridden in the water. Signed and dated Mich. Ancher 1900. Oil on canvas. 77 x 111 cm.

Exhibited: Charlottenborg 1901 nr. 656.

Provenance: Label from 'Sagførernes Auktioner' on the stretcher. 'Børge Nielsens Auktioner' 1989.

The motif of two young men riding at the water's edge on Skagen beach is known in two additional versions. One belongs to Michael and Anna Ancher's house in Skagen and one was sold at Bruun Rasmussen auction 888, 2019 no. 38. All the versions of the motif were painted in 1900, and the motif should be considered a main theme within Danish vitalism that unfolded in the years around the turn of the century – not least in the artist colony in Skagen. Vitalism was prevalent throughout society with an increased focus on a free and healthy lifestyle, the physical beauty and strength of the human body, as well as the life-giving and curative properties of nature. The idea of a healthy soul in a healthy body was very popular. For example, the Olympic Games were resumed in 1896 – inspired by the physical and beauty ideals of antiquity.

The present painting reflects this re-vitalization of society. The two young men with healthy, naked bodies embrace the outdoors in the life-giving sunshine in an interaction with nature in the shape of the sea and the beautiful muscular horses. The choice of colours in the painting, with the almost white reflections of light in the quiet green-blue water, that is only whipped up around the legs of the horses, gives the image a vitality in itself, and for many the life in the sunshine on the beach represents the embodiment of the art of the Skagen painters.

DKK 600,000–800,000 / € 80,500–105,000



74

74
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Studie af et Skrivebord". A study of a writing table. 1900. Unsigned. Oil on panel. 34 x 26 cm.
H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 674.

A study for no. 676 in the Catalogue Raisonné: "Georg Brandes. Knæbillede" (Georg Brandes) - a portrait of Krøyer's friend, the critic, writer and co-founder of the newspaper Politiken Georg Brandes (1842-1927) painted on commission by Jacob Hegel, publisher at Gyldendal. Politiken acquired the portrait between 1925-1951.

Katrine Halkier writes about Krøyer's various portraits of Brandes: "In the portraits, it was particularly difficult for Krøyer to bring out Brandes' intellect - what characterized him as a person. Krøyer therefore tried to illustrate this intellect in Hegel's portrait of the author by placing Brandes at a desk surrounded by writing kit and papers that referred to his intellectual work as a writer and speaker". (Katrine Halkier in the exhibition catalogue "Krøyer i Internationalt Lys", The Hirschsprung Collection & The Art Museums of Skagen, 2011-2012, p. 259).

In the present study, Krøyer has focused solely on Brandes' desk with books, writing kit and papers.

DKK 100,000-150,000 / € 13,500-20,000



P.S. Krøyer: Portrait of Georg Brandes, 1900
Photo: JP/Politikens Hus, Copenhagen



75

75
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Fisker set fra venstre, liggende i Sandet med Hovedet bøjet helt ned mod Armene, saa Ansigtet ikke ses". Fisherman lying in the sand. Signed and dated S. K. Skagen 83. Oil on canvas laid on canvas. 43 x 64 cm.
H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 307.

The painting is a study for "Fiskere paa Skagen Strand. Sildig Sommeraften" (Fishermen on Skagen Beach. Late Summer evening) at The National Gallery of Denmark (Inv. No. KMS1233). Krøyer painted this in the summer of 1883. Here, a group of fishermen can be seen placed in the foreground, and Krøyer has worked with placing them in different positions - one standing, one sitting and three fishermen in different lying positions. The author Henrik Pontoppidan (1857-1943) visited Skagen in the summer of 1883 and followed the creation of the painting. Pontoppidan and several of Krøyer's artist colleagues devoutly admired Krøyer's struggle against time to capture the very specific "l'heure bleu" atmosphere.

Exhibited: Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 956A (two studies for "Fiskere paa Skagen Strand, Sildig Sommeraften"). Charlottenborg, "En Samling Malerier, Studier og Tegninger af maleren P. S. Krøyer", 1905 no. 81. Kunstforeningen, "P. S. Krøyer 1851-1909", 1910 no. 128.

Illustrated: Alba Schwartz, "Skagen, Den Nye Tid i Oplevelser og Indtryk", 1912, vol. I, p. 143.

Provenance: Lawyer W. Johansen, Fredericia (1910). Bruun Rasmussen auction 526, 1989 no. 55, ill. p. 48.

DKK 200,000-250,000 / € 27,000-33,500



76

76
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Gamle Søren". Old Søren. Signed and dated Mich. Ancher 90. Oil on canvas. 61 x 47 cm.
Provenance: Bruun Rasmussen auction 589, 1993 no. 105, ill. p. 41.

DKK 30,000–40,000 / € 4,000–5,350

77
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Portrait of Josef Bonatzi (1845–1913), the Bohemian cobbler from Skagen. Unsigned. Oil on canvas. 55 x 42 cm.

Provenance: The artist's daughter Helga Ancher, her estate auction Bruun Rasmussen 178, 1965 no. 31. Bruun Rasmussen auction 561, 1991 no. 69, ill. p. 45.

Presumably a study for a full figure portrait of Bonatzi from 1906, this sold at Bruun Rasmussen auction 909, 2022 no. 8.

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

DKK 40,000–50,000 / € 5,350–6,700



77



78

78
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Portrait of a little girl with her teddy bear. Signed and dated M. A. 07. Oil on canvas. 49 x 40 cm.

Provenance: Bruun Rasmussen auction 548, 1990 no. 62, ill. p. 67.

DKK 125,000–150,000 / € 17,000–20,000



79

79

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Moonlight over Skagen beach. Wheel tracks in the sand and boats lying on the beach. Signed and dated S. Krøyer Skagen 83. Oil on canvas laid on canvas. 44 x 64 cm.

Provenance: Frederikke Treschow (1856-1946), married 1901 to Lauritz Tuxen (1853-1946). Krøyer also painted a portrait of Frederikke Treschow in 1883. That one H. Chr. Christensen's Catalogue Raisonné of the works of P.S. Krøyer, 1923, no. 289. Today at Skagen's Art Museums (Inv. no. 1244).

Moonlight was a recurring motif in Krøyer's art, and in the exhibition catalogue "The Blue Hour of Peder Severin Krøyer" (Musée Marmottan Monet in 2021), his relationship to the motif is described as follows: "There can be no doubt that the moon constituted a typical landscape study for Krøyer in his late years. At the end of the 1960s, his daughter, Vibeke Krøyer, took steps to get the first biography of Krøyer under way, written and published by the journalist and painter Ernst Mentze in 1969. She gave an interview on this occasion, recalling this anecdote from the late summer of 1906, when she was aged eleven: 'We sometimes cycled along the southern beach when the sand was hard enough. Father felt drawn to the sea. During a stay in the mountains of Tyrol, I remember him being surprised that people could live this far away from the sea, which is salty like human tears. – The sea beneath the light of the moon probably presented the strongest urge. Father was moonstruck. He had to get out there--[...]'" (Mette Harbo Lehmann in "The Blue Hour of Peder Severin Krøyer", Musée Marmottan Monet, 2021, p. 210).

In the present painting, Krøyer has not included the light source itself, the moon, but focused on the shimmering reflection in the water's surface, which is further emphasized with pasty brushstrokes.

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



80

**80
HOLGER DRACHMANN**

b. Copenhagen 1846, d. Hornbæk 1908

Fishing boats off the coast of Scheveningen, The Netherlands. Signed and dated Holger Drachmann Scheveningen 1883. Oil on canvas. 45 x 69 cm.

Provenance: Bruun Rasmussen auction 716, 2002 no. 1420, ill. p. 164. Bruun Rasmussen auction 813, 2010 no. 90, ill. p. 74. DKK 30,000–40,000 / € 4,000–5,350

**81
CARL LOCHER**

b. Flensburg 1851, d. Skagen 1915

"Forsaarsdag i Sundet. Frisk Kuling". Spring day at Oresund. Fresh gale. Signed Carl Locher. Oil on canvas. 81 x 131 cm.

A French stamp on the reverse of the canvas.

Exhibited: Charlottenborg 1885 no. 597.

DKK 60,000–80,000 / € 8,050–10,500



81



82

**82
C. F. SØRENSEN**

b. Samsø 1818, d. Copenhagen 1879

"Parti paa Nordkysten af Samsø i Besser Fjord". View from the north coast of Samsø in Besser bay. Signed and dated C. Frederik Sørensen 1846. Oil on canvas. 87 x 112 cm.

Mona Christensen and Jan Faye, A Catalogue Raisonné of the Works of C.F. Sørensen, 1991, no. 33.

Exhibited: Charlottenborg 1846 no. 200.

Provenance: Winkel Et Magnussen auction 99, 1931 no. 136. Winkel Et Magnussen auction 107, 1932 no. 163. Bruun Rasmussen auction 402, 1979 no. 220, ill. p. 63.

DKK 75,000–100,000 / € 10,000–13,500



83

83
JACOB PETERSEN

b. Flensburg 1774, d. Copenhagen 1855

Ship portrait of the Danish brigs "Frode" and "Thorvald" off the coast of Malaga, Spain. Signed and dated I. P. Malaga 1844. Oil on canvas. 58 x 79 cm.

Literature: "Jacob Petersen. Danmarks internationale skibsportrætmaler", no. 303.

Provenance: The Heering family. Nellesmann & Thomsen auction 729, 1998 no. 1124.

The brigs were built in Svaneke for shipowner and wholesaler P. F. Heering; "Thorvald" was built in 1837-38 and "Frode" in 1843. DKK 30,000-40,000 / € 4,000-5,350



84

84
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 strandingskommissionær 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 75,000 / € 10,000



85
C. W. ECKERSBERG

b. Bläkrog near Aabenraa 1783, d. Copenhagen 1853

"Situation ved Rhinstrømmen". View by the Rhine. Signed and dated E. 1810. Oil on canvas. 47 x 59 cm. Philip Weilbach, *A Catalogue Raisonné of the Works of C.W. Eckersberg*, 1872, p. 213 under "II. Malerier udførte paa Rejsen og under Opholdet i Paris. 1810-1813" (II. Paintings executed on the journey and during the stay in Paris. 1810-1813).

Emil Hannover, *A Catalogue Raisonné of the Works of C.W. Eckersberg*, 1898, no. 94.

Exhibited: Kunstforeningen, "Udstillingen af C. W. Eckersbergs Malerier", 1895 no. 56.

Literature: Emil Hannover, "Maleren C. W. Eckersberg", 1898, mentioned and ill. p. 50. "C. W. Eckersberg's diaries 1810-1837", volume I, published and annotated by Villads Villadsen, 2009, mentioned p. 56.

Provenance: Chamberlain Christopher von Bülow to Nordfeld and Aulebæksgaard (1811). Warden of the Royal Cabinet of Curiosities Johan Conrad Spengler (1767-1839), his estate auction 8 October 1839 no. 15. Here acquired by merchant Laurits Nicolai Hvidt; his son, Eduard Julius Hvidt; his son, Laurits Nicolai Hvidt; his widow, Elisabeth Hvidt, née Gammeltoft (1895, 1898). Sotheby's, London, 27 March 1990 no. 2. Christie's, London, *Old Masters Part II: Paintings, Sculpture, Drawings and Watercolours*, 3 July 2024 no. 220.

In the early summer of 1810, Eckersberg went on his great journey abroad to Paris and Rome. The journey went through the Harz in Germany and along the Rhine, and several drawings and a few paintings from Eckersberg's hand



85

are known from here, including "Partie af IIsedalens paa Harzen" (From the Ilse valley in the Harz) (Hannover no. 92) and "Partie af Okkerdalen paa Harzen" (View from the Oker Valley in the Harz) (Hannover no. 93) and the present painting.

On Monday, September 24, Eckersberg arrived in the Rhine region as he travelled from Frankfurt to Wiesbaden. Two days later, he writes the following in his diary about the further journey and the experience of the area (in Danish): "Wednesday the 26th from there to Iberg where we got on board the water stagecoach from Mainz, and we went with it down the stream of the Rhine to Coblenz where we arrived the same day's evening at 10. As beautiful as it was strange, and remarkable was the road from Bingen to Coblenz, the river runs there between very high steep rocks on which and between are the most beautiful vineyards on both sides. A great quantity of ruins of old knights' castles are seen here on each side of the stream, wonderfully built on the steepest cliffs and the highest peaks of the mountains. A rare old castle which was still very well maintained and very remarkable is: Die Pfalz, it is built right in the middle of the river on a cliff, all the former Counts of the Palatinate are from there."

Eckersberg describes the motif of the painting as follows: "The Rhine stream approximately 4 miles southeast of Coblenz. On the left you can see down the Rhine stream, the water stagecoach is seen sailing down with the stream, two men pulling a small river barge loaded with goods up against the stream. To the right, on a mountain planted all around with vines, you see an old ruin of an ancient knight's castle called Gutenfels, a similar one can also be noticed on a high hill in the background somewhat to the left. On the middle ground you can see some of the village of Kaup, from there you can see along the road to ... walking woman who has collected greens etc." (cited from "C. W. Eckersberg's diaries 1810-1837", volume I, published and annotated by Villads Villadsen, 2009, p. 56).

DKK 500,000-600,000 / € 67,000-80,500

86

FREDERIK SØDRING

b. Aalborg 1809, d. Hellerup 1862

View of the Cliffs of Møn. Study. 1829-1831. Signed F. Sødring. Oil on canvas. 29 x 22.5 cm.
Frederik Sødring was a student of the landscape painter Jens Peter Møller (1783-1854), but in his early years also greatly influenced by Christoffer Wilhelm Eckersberg (1783-1853), who mentions Sødring several times in his diary, and Eckersberg's students - Sødring shared a studio with Christen Købke (1810-1848) in the early 1830s. Famous is Købke's portrait of Sødring from 1832 (The Hirschsprung Collection), from that particular period.

Sødring was also drawn early in his career to the Norwegian painter Johan Christian Dahl (1788-1857) and his magnificent romantic landscapes and Sødring's first exhibited works at Charlottenborg in 1828 (no. 96 and 97) were two copies after Dahl.

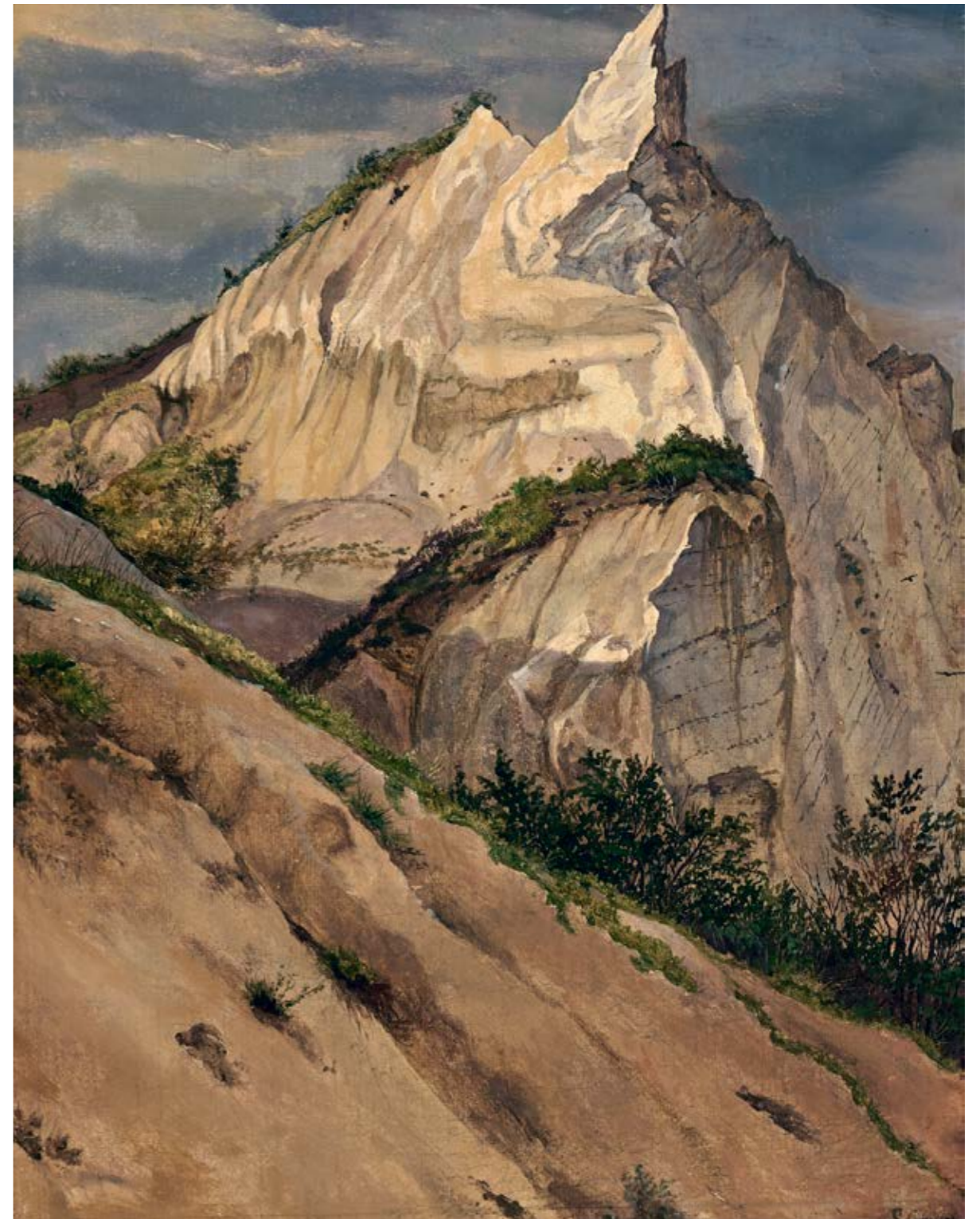
The Cliffs of Møn became a recurring and significant motif for many of the Golden Age artists. The Cliffs represented at one and the same time the Danish nature that became so important for the Golden Age artists to present, but also with its magnificent mountainous otherness something completely different, which linked the motif to the romantic currents in Europe, and this undoubtedly appealed to Sødring's romantic vein in continuation of his fascination with Dahl.

Sødring painted on Møn and its surroundings in the years 1829-1831 and there are several works and studies from the Cliffs of Møn in the catalogue raisonné of the works of the artist from these years (Lilian Vestergaard in 'Kunstmuseets Årsskrift 1977-1980', The National Gallery of Denmark, 1981, no. 15-22).

In his diary, Eckersberg on 8 September 1830 mentions, among other things, that (in Danish): "Sødring had returned, he showed his studies from this summer". Sødring has very likely returned from his summer stay on Møn and has presented his studies after nature to the respected professor and the present study may very well have been one of these.

Here, Sødring has gone very close to the subject, and stands almost in the middle of it, instead of standing at the proper distance observing it, whereby the cliff towers above us, so that we are overwhelmed by the great nature, despite the fact that the painting itself is not very large.

DKK 100,000-150,000 / € 13,500-20,000



86



87

87
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 30,000-40,000 / € 4,000-5,350



88

88
L. A. SCHOU

b. Slagelse 1838, d. Florence 1867

"Nøgen model". A male nude. Signed with monogram and dated 59. Oil on canvas laid on canvas. 24 x 29 cm. DKK 30,000-40,000 / € 4,000-5,350

89
JULIUS PAULSEN

b. Odense 1860, d. Copenhagen 1940

Seated female nude model. Signed and dated Jul. Paulsen 1912. Oil on canvas. 74 x 92 cm. DKK 20,000-30,000 / € 2,700-4,000



89



90

90
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior from a living room with a woman reading. Signed C. Holsøe. Oil on canvas. 56 x 47 cm.

Provenance: Bruun Rasmussen auction 548, 1990 no. 122, ill. p. 101.

DKK 100,000–125,000 / € 13,500–17,000



91

91
PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

Interior with a woman standing with her back turned next to a white door. Signed with monogram and dated 1912. Oil on panel. 45 x 40 cm.

Provenance: A. Simmelhag. Sotheby's, London, "Nineteenth Century European Paintings - Drawings and Sculpture", 22 November 1988 no. 63. Bruun Rasmussen auction 561, 1991 no. 94, ill. p. 21.

Ilsted has also made the motif as a mezzotint in 1912 (Opus 11).

DKK 200,000–250,000 / € 27,000–33,500



92

92
HARALD SLOTT-MØLLER

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

Portrait of the artist's daughter Lykke Slott-Møller (1893-1973) in a white summer dress and with two Italian dolls in her arms standing by a currant bush. Signed and dated Harald Slott-Møller 1902 and 1903. Oil on canvas laid on panel. 90 x 47 cm. Exhibited: Charlottenborg 1904 no. 505 with the title "Barneportræt" (portrait of a child). Den Frie Udstillingsbygning, "Malerier, skulpturer og tegninger samt arbejder af dekorativ art udførte af Agnes Slott-Møller og Harald Slott-Møller i årene 1885-1908", 1909 no. 141 with the title "Barneportrait af Lykke Slott-Møller" (Portrait of Lykke Slott-Møller as a child).

Provenance: Sophie Alberti (1909). Thence by descent in the family until today.

Sophie Alberti (1846-1947) was a Danish suffragette and chairman of Kvindelig Læseforening (Women Readers' Association) from 1891 to 1921.

DKK 30,000-40,000 / € 4,000-5,350



93

93
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Skuespillerinde ved det kgl. Teater Fru Emma Thomsen i kostume". Actress at The Royal Theater in Copenhagen Mrs Emma Thomsen (1863-1910) in costume. Signed and dated P.S. Krøyer April 93. Oil on canvas. 74 x 48 cm.

H. Chr. Christensen, *A Catalogue Raisonné of the Works of P.S. Krøyer*, 1923, no. 516.

Provenance: Merchant E. Aug. Bloch, his auction 1920 no. 71, sold to director Holger Helger for DKK 1810. Bruun Rasmussen auction 507, 1988 no. 141, ill. p. 60. Bruun Rasmussen auction 763, 2006 no. 2036, ill. p. 41.

The Norwegian painter Christian Krohg (1852-1925) called Emma Thomsen "the world's most beautiful woman". She made her debut at The Royal Theatre in Copenhagen in 1883 as Johanne in J.C. Hostrup's "Eventyr på fodrejsen" (Adventures on a walking tour). Quote from Danish biographical encyclopedia, published in the period 1979-1984 (in Danish): "Her harmonious beauty meant that the minimum possible demands were placed on her education and gave her a larger repertoire than was otherwise the fate of a beginner. She sang cleanly, was sweet and endearing like the young girls of the vaudeville whose empire costume suited her."

DKK 100,000-150,000 / € 13,500-20,000



94

94
I. L. JENSEN

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

Red crown imperial. Signed I.L. Jensen. Oil on paper laid on board. 25 x 20 cm.

Provenance: Bruun Rasmussen auction 573, 1992 no. 404, ill. p. 168. Bruun Rasmussen auction 587, 1993 no. 340, ill. p. 104.

DKK 15,000–20,000 / € 2,000–2,700



96

96
QUEEN LOUISE OF DENMARK

b. Kassel 1817, d. Bernstorff manor house 1898

Pink roses and bindweed. Unsigned. Inscribed on a label on the back: "No. 711 Peinture de ... Reine Louise de Danemark". Oil on canvas. 50 x 38 cm.

Queen Louise was taught by several of the Golden Age's acclaimed painters, among others I.L. Jensen (1800–1856). His influence was often seen in her flower paintings as in this one.

Provenance: Bruun Rasmussen auction 750, 2005 no. 1839, ill. p. 271. Bruun Rasmussen auction 845, 2013 no. 19, ill. p. 33.

DKK 30,000–40,000 / € 4,000–5,350

95
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Yellow marguerites. Signed and dated Poul Fischer 84. Oil on canvas. 38 x 30 cm.

Provenance: Bruun Rasmussen auction 474, 1985 no. 137.

Fischer's first name originally was Poul, but inspired by his travels to France, where he went for the first time in 1891, he changed it to the more French-like Paul. DKK 25,000–30,000 / € 3,350–4,000



95

97
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

A bluecrown passionflower. 1869. Unsigned. Oil on canvas laid on cardboard. 25 x 17 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 23.

Exhibited: Kunstforeningen, "P. S. Krøyer 1851–1909", Charlottenborg, 1910 no. 12.

Provenance: The artist's estate auction 1910 no.11. Acquired here by the painter Laurits Tuxen. Bruun Rasmussen auction 532, 1989 no. 136, ill. p. 115. Bruun Rasmussen auction 548, 1990 no. 17, ill. p. 30. Bruun Rasmussen Vejle auction 8, 1991 no. 66, ill. p. 27. DKK 30,000–40,000 / € 4,000–5,350



97



98

98
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

“Ved Sarkophagen”. At the sarcophagus. 1929. Signed Paul Fischer. Oil on canvas. 57 x 75 cm.

Literature: Steffen Linvald, “Paul Fischer – københavnerens maler”, 1984, mentioned with the title “Dekoratív maleri” (Decorative painting) on p. 131 in a list of Paul Fischer’s paintings that he photographed and kept in private albums.

Provenance: Paul Fischer’s estate auction, Winkel & Magnussen 156, 1934 no. 114. Stamp from here on the reverse of the canvas. Bruun Rasmussen auction 883, 2018 no. 170, ill. p. 78. DKK 100,000–150,000 / € 13,500–20,000

99
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Winter day at the market square in Lübeck, Germany, with the City Hall and the market fountain. In the foreground a police officer. Signed Paul Fischer. Oil on canvas. 63 x 42 cm. *The fountain on the market square in Lübeck was designed by the architect Hugo Schneider (1841–1925) and inaugurated in 1873. It was removed again in 1934.*

DKK 80,000–100,000 / € 10,500–13,500



99



100

100
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Winter day on Vesterbros Torv (Vesterbro's Square). In the background the Church of St. Elias. Signed Paul Fischer. Oil on panel. 37 x 30 cm.

The architect behind the Church of St. Elias is the National Romantic architect Martin Nyrop (1849–1921). He also designed Copenhagen's Town Hall.

DKK 40,000–50,000 / € 5,350–6,700



101

101^{ARR}

VALENTÍN DE ZUBIAURRE Y AGUIRREZÁBAL

b. Madrid 1879, d. s.p. 1963

"Mujer vasca". A Basque woman sitting with a basket of apples. Signed Valentín de Zubiaurre. Oil on canvas. 70 x 70 cm.

Pieces of a customs and exhibition label on the stretcher. Presumably from The Sesqui-Centennial International Exposition in Philadelphia in 1926, where Zubiaurre exhibited two paintings, no. 1952 and 1957, with the title "Basque Woman".

DKK 25,000–30,000 / € 3,350–4,000



102

102

FRITS THAULOW

b. Oslo 1847, d. Volendam 1906

View of a Venetian canal. Signed Frits Thaulow. Oil on canvas. 42 x 34 cm.

Inscribed on the stretcher: "Frits Thaulow Boulevard Berthier 1 Paris".

The artist lived in 1902 among other places in Boulevard Berthier in Paris.

Thaulow visited Venice several times, e.g. in 1897 and 1899. Both times in connection with the Biennale, which was established in 1895. In 1899, Thaulow sat on the main jury. He submitted paintings annually to the Biennale, though never with motifs from Venice. Thaulow was captivated by the special light of Venice and with each new visit he worked with new aspects of the light. According to the Norwegian art historian and Thaulow specialist Vidar Poulsson, Thaulow painted most of the Venice motifs in 1899.

Provenance: Bruun Rasmussen Auction 627, 1996 no. 203, ill. p. 203.

DKK 50,000–75,000 / € 6,700–10,000



103

103
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 50,000–60,000 / € 6,700–8,050

104
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Fading dandelions in a glass vase. Signed B. Wegmann. Oil on paper laid on cardboard. 46 x 34 cm.

Exhibited: The Hirschsprung Collection and The Skovgaard Museum, "Bertha Wegmann. At male på mange sprog", 2022 (without number).

Literature: Gertrud Oelsner and Lene Bøgh Rønberg (ed.), "Bertha Wegmann", 2022, ill. p. 153 (ill. no. 94) and mentioned p. 157 and 159.



104

As a reviled weed that is constantly tried to be put down, but which comes back again and again and refuses to be tamed, the dandelion became an important symbolic motif for female artists in the late 19th century and also and perhaps especially for Bertha Wegmann, who often used the dandelion as a motif. She depicted it both in full bloom in all its powerful yellow splendor, but often also as here, where it has transformed into a beautiful puff flower, just as she also used the dandelion both as a main motif, as here, but also as an element in larger compositions.

Lene Bøgh Rønberg writes in detail about the dandelion as a motif and its significance for women's struggle for equal rights at the end of the 19th century and specifically for Bertha Wegmann in the article "Manglede der noget? Om Bertha Wegmanns bidrag på "Kvindernes Udstilling i 1895" in the above work about Wegmann from 2022, pp. 155–159.

Provenance: Sophie Alberti (1909). Thence by descent in the family until today.

Sophie Alberti (1846–1947) was a Danish suffragette and chairman of Kvindelig Læseforening (Women Readers' Association) from 1891 to 1921, and it was she who in 1910 had the building on Gammel Mønt in Copenhagen built for the association. Sophie Alberti was a good friend of Bertha Wegmann, who also portrayed Alberti. Wegmann has also on several occasions lived in Kvindelig Læseforening, which functioned as a 'ladies hotel', library, lecture hall, doctor's consultation, etc. for women.

DKK 40,000–60,000 / € 5,350–8,050



105

105
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A spring in a lush forest floor surrounded by ferns and a blooming rose bush. Signed and dated P. M. 1881. Oil on canvas. 40 x 35 cm.

*Provenance: Bruun Rasmussen auction 2009, 2020 no. 19.
DKK 40,000–50,000 / € 5,350–6,700*



106

106
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 60,000–80,000 / € 8,050–10,500



107

107
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

Rocky beach at Kalø Vig (inlet). In the background a mill. Signed and dated Janus la Cour 1897. Oil on canvas. 124 x 192 cm.

Pieces of an exhibition label on the reverse.

Provenance: Bruun Rasmussen auction 151, 1963 no. 57.

DKK 30,000–40,000 / € 4,000–5,350

108
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A november day in the park near Schæffergården. Signed and dated P. Mønsted 8. Novb. 1914. Oil on canvas. 195 x 200 cm.



108

Schæffergården, formerly Jægersborghus, is a mansion near Ermelunden in Jægersborg north of Copenhagen. In 1755, royal carpenter Dietrich Schæffer took over a stable and had it rebuilt into a three-winged hunting lodge. From 1781, the mansion had several different owners, including Prince Harald (1876–1949), who in the early 20th century used it as his summer residence. The painting was executed under Prince Harald's ownership – note the two guards at their sentry box at the main entrance.

Over the years, the buildings have been restored and modernized by prominent architects such as Kaare Klint (1888–1954), Palle Suenson (1904–1987) and Vilhelm Wohlert (1920–2007). For many years the building was owned by Fondet for Dansk-Norsk Samarbejde (The Foundation for Danish-Norwegian Cooperation). DKK 200,000–300,000 / € 27,000–40,000



109

109
HARALD SLOTT-MØLLER

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

View from Canal Grande in Venice with a view towards San Giorgio Maggiore. 1910. Signed Harald Slott-Møller. Oil on canvas. 48 x 81 cm.

Presumably exhibited: Charlottenborg, "Slott-Møller Udstilling", October 1917 no. 99 with the title "Studie fra Venezia, San Giorgio maggiore ved Canale grande" (Study from Venice, San Giorgio maggiore at Canale grande), dated 1910.

DKK 30,000–40,000 / € 4,000–5,350



110

110
HARALD SLOTT-MØLLER

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

Midsummer Night. Three young women enjoying the warm, bright summer night. C. 1910. Signed Harald Slott-Møller. Oil on canvas. 67 x 85 cm.

The woman in red in the middle probably represents the artist's wife Agnes Slott-Møller (1862–1937).

A painting with the same motif entitled "Sankt Hansnat" (Midsummer Night), dated 1908 with the measurement 100 x 126 cm, was exhibited at Charlottenborg 1910 no. 435.

Provenance: Bruun Rasmussen auction 663, 1999 no. 235, ill. p. 91. Bruun Rasmussen auction 830, 2012 no. 45, ill. p. 45, here sold by the American art collector Waring Jones.

DKK 80,000–100,000 / € 10,500–13,500



111

111
LAURITS TUXEN

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

A young woman sunbathing. Signed and dated L.T. 10-8-10. Oil on canvas. 46 x 65 cm.

On the back an exhibition label from Galleria Schopinich in Milan and no. 8, and inscribed a French title: Une femme chouchée dans la bruyère (A woman is lying in the heather).

In 1901, Tuxen together with his wife, Frederikke, acquired a house in Skagen, the villa they named Dagminne, to be able to live there in the summer. In the following years, Tuxen painted a number of vitalistic works from the beaches around Skagen with a focus on the naked female body. These works are a tribute to the healthy naked body that enjoys the sun, the air, the sea and the beach without any shame. Here, a young woman sunbathes in the heather near the sea.

DKK 60,000–80,000 / € 8,050–10,500



112

112
LAURITS TUXEN

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

Rhododendron bushes in the garden of Dagminne, Skagen. Signed and dated L.T. Juni 15. Oil on canvas. 63 x 84 cm.

Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990, no. 1002.

In 1901, Laurits Tuxen married Frederikke Treschow (1856–1946), and together they bought the old post office in Vesterby, the outermost house in the western part of Skagen, in order to live there in the summer. They named the house Villa Dagminne, and here the Tuxen family spent many happy summers with their girls Yvonne and Nina.

Tuxen mentions in his memoirs that the Danish-born Queen Alexandra of England (1844–1925) recommended him to plant rhododendrons in his garden in Skagen. The bushes were ordered from a Danish gardener in Ghent. According to Tuxen, this was the first time someone tried to grow rhododendrons in Skagen. The garden at Dagminne became famous for its beautiful rhododendron bushes, and to this day it is a magnificent sight when they are in bloom. Tuxen himself painted the colourful bushes several times, i. a. The Art Museums of Skagen have the painting "Rhododendron i Dagminnes have. Skagen" (Rhododendrons in the garden of Dagminne, Skagen" (Inv. No. SKM258), which shows Frederikke pruning a bush. In the present painting, it is presumalby also Frederikke, who is seen behind the bushes with a scarf around her head in the process of picking or pruning the flowers.

DKK 200,000–300,000 / € 27,000–40,000

113

FERNANDO AMORSOLO

b. Manila, Philippines 1892, d. Quezon City, Philippines 1972

Bathers. 1940s. Signed F. Amorsolo Manila. Oil on canvas laid on cardboard. 33 x 41 cm.

Provenance: Bruun Rasmussen auction 99, 1958 no. 222, here sold as "Painter unknown, indigenous girls, Manila, indistinctly signed".

Fernando Amorsolo, who has been nicknamed "the Grand Old Man of Philippine Art", is one of the most significant painters in Philippine art. He became particularly known for his evocative and light-filled depictions of the Philippine landscape, rural life and traditional Filipino culture.

Fernando Amorsolo grew up in the countryside in Daet, but after the death of his father he moved with his family to Manila with his uncle Fabián de la Rosa (1869-1937), who was a renowned artist, and at the age of 13 Amorsolo became an apprentice with him. He also became a student at The Art School of the Liceo de Manila, and later entered The University of the Philippines' School of Fine Arts, from which he graduated with great honors.

After his education, he worked, among other things, as an artist for the Pacific Commercial Company, as an illustrator for the Bureau of Public Works and as a teacher at The School of Fine Arts at the University of the Philippines, a school of which he later became director (in the years 1938-52). In 1916, he received a travel scholarship to the Academia de San Fernando in Madrid from the businessman and art patron Enrique Zóbel de Ayala (1877-1943). During the several months' stay in Madrid, Amorsolo visited museums to study the art that inspired him; for example the baroque painter Diego Velázquez (1599-1660), the French realists and impressionists such as Édouard Manet (1832-1883) and Claude Monet (1840-1926) and the contemporary Spanish artists Ignacio Zuloaga (1870-1945) and Joaquín Sorolla (1863-1923). Especially Sorolla and his use of sunlight to create dramatic effects and contrasts became a great source of inspiration for him, and during his stay he further developed and fine-tuned his own technique based on what he experienced.

Amorsolo became known for his treatment of light and ability to capture the interaction between light and shadow. His use of chiaroscuro and backlighting to highlight his figures and envelop them in a special glow is what particularly set him apart from his fellow Filipino artists and is considered one of his greatest contributions to Philippine painting.

Amorsolo worked at a time when the Philippines was undergoing major changes – i.a. the island nation, which had previously been a Spanish colony, came under American rule in 1898. Amorsolo gravitated toward the lifestyle he had become familiar with during his childhood in the countryside, which had not yet been influenced by American culture. Although he was inspired by the art of the Western world, it was the Philippine landscape and traditional Filipino culture, customs and occupations that preoccupied him. He painted bright, pastoral and sunshine-filled scenes of the daily life of Filipinos in the countryside – for example farmers harvesting rice, cooking, picking mangoes, washing clothes in the rivers, at parties and markets. He also focused on Filipina ideals of beauty and created a type – the dalagang Filipina – a woman with features that to him represent Filipina beauty and which recur in many of his works – including the present painting. When the Philippines became an independent state in 1946 after World War II, seeking to create its own national identity, Amorsolo's works, considered the epitome of Filipino culture, became an important part of this process. He also painted portraits, self-portraits and war paintings during the Second World War.



113

The present painting shows one of his favorite motifs: bathing women. Amorsolo has painted several of these idyllic scenes where women bathe in a river surrounded by lush nature. Here, the river in the center of the painting is illuminated by the sun, and Amorsolo has depicted the women's reflection in the water surface with loose, vibrating brushstrokes. The foreground lies in darkness, while a few rays of sunlight find their way through the trees and fall as flashes of orange light on the stones and the seated woman in the front.

Amorsolo achieved great national and international recognition in his time, and at the height of his career, he exhibited several times both in the Philippines and abroad, including in New York, Rome and Belgium. His works have been reproduced in numerous educational books, magazines, newspapers, tourist brochures, advertisements, etc. He also received several honors and awards, including The Gold Medal of Recognition from The UNESCO National Commission. Shortly after his death in 1972, he was posthumously awarded the honor of National Artist of the Philippines as the first artist ever.

DKK 400,000–500,000 / € 53,500–67,000



114

114

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Marie in the field. Signed M. A. Oil on canvas laid on cardboard. 42 x 31 cm.

Provenance: Bruun Rasmussen auction 795, 2008 no. 296, ill. p. 74.

The present painting is a study for a larger painting (95 x 80 cm) exhibited at Charlottenborg in 1904 with the title "Ung Pige" (Young girl), depicting the girl Marie, a neighbour of the Ancher family, working in the field. That painting was sold at Bruun Rasmussen auction 724, 2003 no. 1513, ill. p. 18 together with a letter from the artist's daughter Helga Ancher to the former owner of the larger painting. In the letter Helga Ancher tells about the motif (in Danish): "The girl in the painting was named Marie and was a kind and good girl, daughter of a poor unskilled labourer; they lived close to us, and my parents used them as models". Helga Ancher also tells about the background in the painting: "These are the fields of Skagen as they looked then".

DKK 25,000–30,000 / € 3,350–4,000

115

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

An interior with a woman washing clothes by candlelight. Signed and dated M. A. 06. Oil on canvas. 46 x 56 cm.

DKK 30,000–50,000 / € 4,000–6,700



115



116

116

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Danish summer landscape south of Skagen. Signed and dated M. A. 13. Oil on canvas. 40 x 52 cm.

Provenance: Bruun Rasmussen auction 747, 2005 no. 1051. Bruun Rasmussen auction 873, 2018 no. 50. *DKK 50,000–60,000 / € 6,700–8,050*



117

117
HANS SMIDTH

b. Nakskov 1839, d. Frederiksberg 1917

"En Gildegaard. 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 30,000–35,000 / € 4,000–4,700

118
L. A. RING

b. Ring 1854, d. Roskilde 1933

"Landsbygade. Slagteren sælger kød." Village street in Vinderød. The butcher sells meat. Signed and dated L.A. Ring 1899. Oil on canvas. 112 x 146 cm.

H. Chr. Christensen, *A Catalogue Raisonné of the Works of L.A. Ring*, 1910, no. 404.

Exhibited: Charlottenborg 1899, no. 342.

Provenance: Merchant P. C. Hansen (1910). Manufacturer Volmer Lind, Ikast (1945).

Literature: Peter Hertz, "L. A. Ring 1854–1933", 1934, mentioned p. 332 and ill. p. 323.



118

"Kunst i Privateje", 1945, vol. III, mentioned and ill. p. 363. Here Herman Madsen writes the following about the collection of Volmer Lind and the present painting (in Danish): "It is the considerable collection of works of Laurits Andersen Ring, which is the center of gravity in manufacturer Volmer Lind's collection. Here are good paintings from St. Jørgens Bjerg, spring light over the old sloping houses. But the main work is the large representation from 1899, "Village street in Vinderød, the butcher sells meat". The four years L. A. Ring spent in Frederiksværk was an artistic fruitful time. He had come to a new milieu and looked with fresh eyes at the new nature and the new people who surrounded him. His stay in Frederiksværk made his colour more light and soft. He often went out to the small village of Vinderød, which possessed precisely the landscape elements, the old houses and the old trees, that he liked to depict. Peter Hertz writes in his book about L. A. Ring that the landscape setting in the painting is painted in situ, while the butcher and his vehicle are inserted from a sketch he had done at the butcher's home by Arresø. It is a picture that shows the strength with which Ring could lure the painterly power of everyday life and give it artistically inspired form. This piece is a superb centerpiece in manufacturer Volmer Lind's Ring collection."

Ring moved in 1898 to Frederiksværk in the Northern part of Zealand and here he painted several very important works from the surrounding landscape at Roskilde Fjord, Arresø and from the nearby villages such as in the present work from the village of Vinderød.

DKK 200,000–300,000 / € 27,000–40,000



119

119
FLEMISH SCHOOL, 17TH CENTURY

The Adoration of the Magi. Unsigned. Oil on oak panel. 55.5 x 76.5 cm.
 DKK 30,000–40,000 / € 4,000–5,350

120
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.



120

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 60,000–80,000 / € 8,050–10,500

121

CARL BLOCH

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

Hans Tausen protecting the bishop Joachim Rønnow. 1875. Unsigned. Oil on canvas. 97 x 83 cm.

Exhibited: Foreningen for National Kunst, "Carl Bloch", 1969 no. 24.

Literature: *Kunst i Privateje*, vol. III, 1945, p. 248.

Provenance: County medical officer J. A. Jørgensen (1945, 1969).

The present painting is a preliminary work for the mural "Hans Tausen beskytter Bisp Joachim Rønnow" (Hans Tausen protecting bishop Joachim Rønnow) from 1876, which can be found in the ceremonial hall at the University of Copenhagen. It was originally Wilhelm Marstrand (1810-1873), who was given the task of decorating the ceremonial hall with historical scenes, but when he died in 1873, Carl Bloch was entrusted with the task of carrying out and completing the paintings. This resulted in the two large paintings "Hans Tausen beskytter Bisp Joachim Rønnow" and "Kong Jacob af Skotland besøger den unge Tycho Brahe" (King Jacob of Scotland visits the young Tycho Brahe), which he painted in the years 1875-78. In 1889-90, he painted another painting for the hall; "Biskop Brochmand lader den unge Peder Schumacher give prøve på sin lærdom for Kong Frederik III" (Bishop Brochmand lets the young Peder Schumacher test his learning for King Frederik III).

Hans Tausen was a Danish clergyman (1494-1561) and one of the central figures behind the Reformation in Denmark. Because of his sermons on the Lutheran doctrine, he met great opposition from the Roman Catholic community in Denmark, but he also gradually gained greater and greater support from the population, and in 1526 he came under the king's protection when he was appointed Frederik I's (1471-1533) chaplain. When Frederik I died in 1533, Tausen was brought before the Council of State and accused of libel and heresy by the Danish bishops in a process led by Bishop Joachim Rønnow (c. 1495-1542). Tausen was sentenced to banishment from Zealand and Scania and was subject to censorship and a ban on preaching, which caused an uproar among the Protestant citizens of Copenhagen.

Carl Bloch has depicted the dramatic riots after the sentencing at Copenhagen City Hall, where Tausen must protect Joachim Rønnow, his own judge, from the angry Copenhageners, when the bishop is going home to the bishop's palace.

DKK 80,000-100,000 / € 10,500-13,500



121



122

122
MICHAIL VASILIEVICH BOSKIN, ATTRIBUTED TO

b. Korelovschina, St. Petersburg region 1875, d. Zagorsk, Moscow region 1930

Street life at the Holy Trinity-St. Sergius Lavra at Sergiyev Posad outside Moscow. Unsigned. Oil on canvas. 52 x 93 cm.

Provenance: Johan Oluf (1888-1954), Danish diplomate, chargé d'affaires and envoy in several countries, among others Estonia, Poland, Spain, Ecuador and Peru. In the 1930s, his duty was in Estonia with e.g. diplomatic trips to Moscow. It was exactly in this period that the art-interested Johan Oluf acquired the present painting. Thence by Johan Oluf's nephew's son, until today, with residence in Denmark.

DKK 30,000-50,000 / € 4,000-6,700



123

123
VLADIMIR EGOROVICH MAKOVSKY

b. Moscow 1846, d. St. Petersburg 1920

"En reprimande". A reprimand. Signed and dated V. Makovsky 1883-1919 (in Cyrillic). Oil on canvas. 40 x 31 cm.

The present painting is the artist's variant from 1919 of his work with the same title from 1883. That one is owned by Ivanovo Regional Art Museum in Ivanovo, north-east of Moscow.

Provenance: Sverre Diesen (1880-1975). He was CEO at Kvaerner Brug and in that connection made business trips to Russia. In the years around the Russian revolution of 1917, he here acquired Russian art and antiques, including the present painting. Kvaerner Brug/Bruk was a Norwegian engineering and construction services company, leading in industrial and marine technology, energy production equipment and iron foundry.

DKK 150,000-200,000 / € 20,000-27,000



124

**124
JENS JUEL**

b. Balslev, Funen 1745, d. Copenhagen 1802

A pair of portraits. Captain lieutenant, later inspector at Helsingør ferry company Frans Martin Dodt (1776-1819) in uniform and his wife Catharina Dodt née Stibolt (1776-1832) in a white dress and pink shawl. The couple were married in 1801. Unsigned. Pastel on paper. Visible size 33 x 25 cm each. (2).

DKK 40,000-50,000 / € 5,350-6,700



124

**125
DANISH PAINTER,
18TH CENTURY**

Counsellor (kancelliråd), county judge Johann Jacob von Mylius (1727-1803), owner of Lindved, and his wife Johanne Marie von Mylius, née Heitmann (1744-1773). He in a red jacket and with a black bow in his hair. To the left his coat of arms. She in a pink evening gown adorned with lace. Pearls around her neck, flower tendrils in the hair. Unsigned. Oil on canvas. 78 x 64 cm each. (2).

DKK 25,000-30,000 / € 3,350-4,000



125



125



126

126

DAVID RYCKAERT III

b. Antwerpen 1612, d. s.p. 1661

The Village Cobbler. Unsigned. Oil on panel. 62 x 80 cm.
Provenance: Count F. C. Moltke, Bregentved. His sale "Catalogue of Valuable Pictures by Old Dutch Masters - The property of The Count F. C. Moltke of Bregentved", Winkel & Magnussen 96, in Moltke's mansion, 1931, no. 117, ill. p. 39. Bruun Rasmussen auction 34, 1952 no. 173, ill. p. 86 (here erroneously listed with the dimensions 75 x 81 cm).

DKK 40,000–50,000 / € 5,350–6,700



127

127

I. L. JENSEN

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

Still life with Crassula (Propelplante/Dampskibsskrue), flowering odontoglossum and other orchids. Signed and dated I.L. Jensen 1845. Oil on canvas. 66 x 53 cm.

In 1845, Jensen travelled to the Netherlands, France (Paris) and Germany with a longer stay in Altona, where he was fascinated by the tropical plants in the large greenhouses in Flottbeck. He painted some very exotic and distinctive paintings of orchids and succulents. He composed the exotic, brightly coloured orchids and succulents into "bouquets" in the same way he created bouquets of flowers.

Literature: Marie-Louise Berner & Mette Thelle, "Blomstermaleren J.L. Jensen. Mellem kunst og natur" (The Flower Painter J.L. Jensen. Between Art and Nature in the Golden Age), 2018, mentioned and illustrated pp. 162–163.

Provenance: Bruun Rasmussen auction 750, 2013 no. 1019, ill. p. 28.

DKK 80,000–100,000 / € 10,500–13,500



128

128

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Kirstine Colbiørnsen, née Hofgaard (1754-1806), in a bluish silk dress with a white tulle fichu. En face to the right. C. 1790. Unsigned. Oil on canvas laid on panel. Oval. 69 x 55 cm.

The present painting is another portrait of no. 508 in Ellen Poulsen, A Catalogue Raisonné of the works of Jens Juel, 1991. That painting was in 1950 donated to the museum Falsters Minder (today Museum Lolland-Falster) (Inv. No. 4515).

Provenance: According to Ellen Poulsen (in Danish): "Another portrait [the present painting] was sold at KH auk. 303, 1973, cat. no. 93, ill. p. 33. It came from a customs officer Colbjørnsen on Møen, who had it from his father, pastor Colbjørnsen in Norway, who was the son of Kirstine Colbjørnsen [...]."

Kirstine was married the first time to Hans Tersling of Vennerslund (1736-1785) and the second time to Jacob Edvard Colbiørnsen (1744-1802).

DKK 25,000-30,000 / € 3,350-4,000



129

129

JACOB BINCK, WORKSHOP, 16TH CENTURY

Portrait of King Christian III (1503-1559) as an old man in a black fur-lined suit, gold-studded beret. Dragon-shaped gem in a quadruple gold chain on the chest. Holding documents in his hands. Above left, the coat of arms of the Oldenburg kings. To the right, an inscription with the following German text: "Christian 3. Friedrich 1. Son. Regent 24 Aar. Stabt auff Kolding hus. Ao 1559. 56 Aar alt. Ligt bgrabe i Roskilde" (Christian III son of Frederik I. King for 24 years. Died at Koldinghus 1559, aged 56. Buried in Roskilde). Unsigned. Oil on canvas. 90 x 73 cm.

The painting is depicting Christian III as an old man in the 1550s and is a type previously attributed to Jost Verheiden (active from before 1554 to after 1663), but more likely executed by Jacob Binck (ca. 1500-1569). DKK 60,000-80,000 / € 8,050-10,500



130

130
DANISH PAINTER, 18TH CENTURY
 Trompe l'oeil with a dead hare, almanac and a powder horn.
 1741. Unsigned. Oil on canvas. 80 x 68 cm.
The almanac from 1741, which is opened on the title page with a woodcut of Rundetårn (the Round Tower), was published by the University of Copenhagen.

On the reverse a lacquer seal. DKK 30,000 / € 4,000



131



131
HUBERT VAN RAVESTEYN

b. Dordrecht 1638, d. s.p. 1691

Still life with fish on a brown wooden table, partly covered by a crumpled blue cloth, a strainer with fish and slices of red salmon, a jug, a copper bucket, a wooden bucket, and a cod. Signed with monogram. Oil on panel. 22 x 18 cm.
Exhibited: Kunstforeningen, "Hollandske og flamske stilleben fra 1600-tallet i dansk eje", 1965 no. 70.

Literature: Poul Gammelbo, "Dutch still-life painting from the 16th to the 18th centuries in Danish collections", 1960 no. 74, ill. p. 67. DKK 30,000–40,000 / € 4,000–5,350



132

132

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

View of the artist's childhood home, the parish clerk's residence by Gamborg Church, Funen. Unsigned. Oil on panel. 40 x 53 cm.

Exhibited: Kunsthallen Brandts Klædefabrik, "Hist hvor vejen...", 1996 no. 100.

DKK 30,000–40,000 / € 4,000–5,350

133

CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

A hilly landscape at sunset. Signed C. Holsøe. Oil on panel. 42 x 42 cm.

DKK 30,000–40,000 / € 4,000–5,350

134

JULIUS PAULSEN

b. Odense 1860, d. Copenhagen 1940

View of a coast at sunset. Signed and dated J. P. 08. Oil on canvas. 51 x 63 cm.

Provenance: Bruun Rasmussen auction 485, 1986 no. 122a.

DKK 20,000–30,000 / € 2,700–4,000



133



134



135

135
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

"Klippeparti Capri". Cliffs at the coast of Capri. Signed and dated J. la Cour Capri Aug. 1874. Oil on canvas. 45 x 66 cm.

Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour, 1928, no. 356.

Provenance: Art dealer Julius Kleinsang, his auction 29 January 1912, no. 22.

DKK 30,000–40,000 / € 4,000–5,350

136
THORALD BRENDSTRUP

b. Sengeløse 1812, d. Copenhagen 1883

View of the river Tiber in Rome towards St. Peter's Basilica and Castel Sant'Angelo. Signed with monogram and dated 1850. Oil on panel. 22 x 30 cm.

In 1847, Thorald Brendstrup received a travel grant from The Royal Danish Academy of Fine Arts, and he travelled to Italy, where he stayed until 1850, i.a. in Rome, Olevano, Tivoli, and Florence.

DKK 25,000–30,000 / € 3,350–4,000

137
I. T. HANSEN

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

View towards Acropolis, Athens. Signed and dated J. T. Hansen Athen 1893. Oil on canvas. 28 x 36 cm.

DKK 25,000–30,000 / € 3,350–4,000



136



137

ANTIQUES - DECORATIVE ART,
FURNITURE AND CARPETS

Tuesday 17 September 3 pm

Lot 139 - 197



138

138
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

The Royal Palace in Athens seen from the park. Signed and dated P. Mønsted 1893. Oil on canvas. 32 x 42 cm.

In the early 1890s, Peder Mønsted stayed in Greece and spent half a year at the Royal Palace as a guest of King George I (1845-1913), who was born in Denmark. His long reign (1863-1913) spanned the formative period for the development of Greece as a modern European state. Today the palace houses the Greek parliament.

DKK 100,000-150,000 / € 13,500-20,000





139

139

A pair of Ducal Danish Louis XVI silver candlesticks, smooth-cylindrical column-shaped stem on domed four-sided base, engraved with the crowned monogram of Duchess Louise Augusta of Augustenborg with numbering 30 and 42, respectively, detachable drip-pan. Maker Jens Jensen Viol, Copenhagen 1794. Filled. H. 17.5 cm. (2)

Maker Jens Jensen Viol originally made 36 such candlesticks – a number that were subsequently provided to a total of 50 pieces. At Bruun Rasmussen auction 778, 2007 no. 1672 were sold four identical candlesticks dated 1794 and numbered 6, 37, 55 and 58.

Provenance: Duchess Louise Augusta of Augustenborg (1771-1843), née Princess of Denmark. She was daughter of King Christian VII and Queen Caroline Mathilde of Denmark, in all probability with the king's physician, Johan Struensee, as unofficial father. She was married in 1786 to Duke Frederik Christian II of Augustenborg. They became parents of Duke Christian August II of Augustenborg (1798-1869) and Prince Frederik of Nør. These brothers were largely responsible for the outbreak of the First Schleswig War 1848-1851, which Denmark won, after which the ducal family had to go into exile. Later the director of the National Museum, XX Agersnap. Afterwards Danish private ownership until today.

In Bo Bramsen's book, "Ferdinand and Caroline", Copenhagen 1985, p. 282, it is mentioned that the crisis-stricken descendants of Duchess Louise Augusta of Augustenborg sold most of the family silver after WW1. A significant part was bought by the Museum of National History Frederiksborg Castle, including more of the present candlesticks. One of these illustrated: Jørgen Paulsen, "Augustenborg", Copenhagen 1981, p. 130.

DKK 12,000–15,000 / € 1,600–2,000



140

140

A Ducal silver pen tray, of rectangular curved form, shallow well, upturned rim cast with gadrooned edge, engraved with crowned monogram CFA for Duke Christian (Frederik) August II of Augustenborg. Maker's mark I.S., unidentified maker's mark, fineness 12. First half-19th century. Weight 218 g. L. 23.5 cm.

Provenance: Duke Christian August II of Augustenborg (1798-1869); his son, Duke Frederik ("VIII") of Augustenborg (1829-1880); his daughter, Princess Caroline Mathilde of Glücksborg (1860-1932); her daughter, Princess Helena of Denmark (1888-1962); her daughter, Hereditary Princess Caroline-Mathilde of Denmark (1912-1995); her daughter, Princess Elisabeth of Denmark (1935-2018). Before her death the pen tray was given to private Danish ownership, which it has been until today.

In 1820, a number of silver plates were made by maker Jürgen Joachim Jürgensen in Sønderborg for Duke Christian August II of Augustenborg's wedding same year with Countess Louise Danneskiold-Samsøe. They are engraved with the identical monogram as above, and it is possible that the present pen tray was made for the same occasion.

DKK 10,000–12,000 / € 1,350–1,600





141



141
EPHRAIM STÅHL

b. 1767, d. Stockholm 1820, attributed

A large set of 18 Swedish late Gustavian chairs in Egyptian style painted wood, upholstered back and seat, the backs carved with acanthus leaves in the center and flanked by sphinx busts, the seat frieze carved with rosettes in the corners and leaf boards, round tapering fluted front legs adorned with carved foliage, slightly curved back legs. Stockholm, late 18th century. (18)

Literature: Eva Nordenfelt: Ephraim Ståhl a royal chairmaker, Stockholm 2007, page 192, compares Egyptianizing decorative elements in chairs probably by Ephraim Ståhl at Skokloster. DKK 300,000–400,000 / € 40,000–53,500



142
JOSEPH CHINARD, AFTER
(FRANCE, 1756 - 1813)
 "Madame Récamier", French white marble bust.
 Second half of the 19th century. H. 64 cm.
The young Juliette Récamier (1777-1849) was a French intellectual, widely known in her time for her interesting literary salons as well as for her beauty. Only fifteen years old, she married the thirty-years older banker Jacques Récamier. For her relations with the Napoleon-hostile opposition, she was exiled and left France and travelled to Rome and then Naples. She returned, however, to Paris after the fall of Napoleon. Several of the artists in her time painted her portrait.
 DKK 25,000-30,000 / € 3,350-4,000



142



145

145
 A pair of Empire gilt and patinated bronze and Rouge Griotte marble two light candelabra attributed to André-Antoine Ravrio, each adorned with a running putto holding torches in each hand. Paris, c. 1800. H. 41 cm. (2)
Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 325, pl. 5.1.5, illustrating a very similar pair of Empire period candelabra dated circa 1805 and attributed to André-Antoine Ravrio. Peter Hughes, "The Wallace Collection, Catalogue of Furniture, London", 1996, vol. III, no. 253 (F152-3).
 DKK 60,000 / € 8,050



143

143
 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



144

144
 A pair of French Empire gilt bronze candlesticks, each with female monopodia and feet, round arched bases. Early 19th century. H. 30 cm. Diam. 14 cm. (2)
 DKK 25,000-30,000 / € 3,350-4,000



146

146
 A pair of large French Empire gilt bronze mounted, mahogany consoles with grey marble tops each above a pair of drawers, flanked by female monopodia. Early 19th century. H. 93 cm. W. 156 cm. D. 52 cm. (2)
 DKK 50,000 / € 6,700

147

A French bureau plat of mahogany, decorated with moldings of metal and fittings and sabots of gilt bronze, top with black gold printed leather, the rim with five drawers, tapered fluted legs. Late 18th century or the first half of the 19th century. H. 75 cm. L. 142 cm. W. 70 cm.

DKK 20,000–30,000 / € 2,700–4,000

148

A pair of French gilt and patinated bronze candelabra, attributed to François Rémond (1747, d. 1812) after the drawings by architect François-Joseph Bélanger (1744–1818), classical vestal figures standing on contrasting white plinths decorated with drapings and gryphons at the base, each figure holds a torch which issues four candle branches. Late 18th century. H. 75 cm. (2)

The design for the candelabra in the Pavlovsk collection and the offered lot has been attributed to François Joseph Belanger (1744–1808). The classical figures are very comparable to those illustrated in: Hans Ottomeyer / Peter Pröschel, *Vergoldete Bronzen*, Klinkhardt & Biermen, München, 1997, pp. 220 and 221, illustrated fig. 2.

The candelabra can be compared to a set of four currently displayed in the Dowager Empress Maria Feodorovna's chamber in the palace at Pavlovsk, Saint Petersburg, Catherine II commissioned Pavlovsk Palace in 1779 for her son Paul, at the time when Neo-classicism was the dominant style in the decorative arts. Inspired by the excavations at Pompeii and Herculaneum they purchased French objets d'art for their new palace.

Literature: *Pavlovsk Palace & Park*, Aurora Art Publishers, Leningrad, 1975, p. 266. DKK 200,000 / € 27,000



147



148





149
A pair of French Empire candelabra with two female figures carrying torches, supporting four lights, on a square base with ornaments in relief. Early 19th century. H. 64 cm. (2)
DKK 75,000–80,000 / € 10,000–10,500



149



150

150 *
"Flora Danica" set of five porcelain mocha cups and saucers decorated in colours and gold with flowers, handles in the shape of twisted twigs. 3618. Royal Copenhagen. (5+1 saucer)
DKK 15,000–20,000 / € 2,000–2,700

151 *
"Flora Danica" 12 porcelain dinner plates decorated in colours and gold with flowers. 3549. Royal Copenhagen. Diam. 25.5 cm. (12)
DKK 35,000–40,000 / € 4,700–5,350



151



152

152

A pair of signed full silk and metal thread Hereke carpets, Turkey. Medallion design on an ivory field with a cornucopia of ornaments, linked flower vines, lotus flowers, palmettes and rosettes. Highlights with metal threads in relief. Detailed flat weave front weavings with pile pattern. Signed: "Selim Nugman", "Meyil ver Sevmeye Hereke", "Hereke". In any way an exceptional quality and craftsmanship. Mint condition. C. 1 mio. kn. pr. sqm. Second half 20th century. 291 x 196 cm. (2)

DKK 275,000 / € 37,000



153

A Gustavian giltwood console, white marble top above frieze of imitated porphyry. Stockholm, late 18th century. H. 84 cm. W. 86 cm. D. 46 cm.

DKK 25,000–30,000 / € 3,350–4,000



153



154

154

Stralsund faience plaque, of rectangular form with retracted corners, painted in yellow, blue and manganese with the Titaness Iris, goddess of the rainbow and messenger of the gods, inserted in a Gustavian mahogany table with brass mounts and castors. 18th century. W. 80 cm D. 58 cm H. 77 cm. DKK 40,000–50,000 / € 5,350–6,700



155

155

A Danish Louis XVI mirror in gilt wood frame, carved with openwork ornaments and garlands, the top adorned with oval mirror plaque, canopy and feathers. South Jutland, c. 1780. H. 140 cm. W. 54 cm.

DKK 30,000 / € 4,000

156

A late Gustavian console of giltwood and painted wood with turned tapered legs carved with ornaments, top of brown marble. Stockholm, late 18th century. H. 80 cm. W. 81 cm. D. 44 cm.

DKK 20,000 / € 2,700



156



157
 A pair of Danish Baroque silver candlesticks, octagonal baluster and knopped stem, on four-sided dome-profiled base with cut-off corners. Maker Jens Jensen Klitgaard, Copenhagen 1724. Weight 579 g. H. 17 cm. (2)
 DKK 20,000–25,000 / € 2,700–3,350

158
 A pair of Danish Baroque silver candlesticks, octagonal baluster and knopped stem, four-sided dome-profiled base with retracted corners. Maker Philip Lorenz Weghorst, Copenhagen 1723. Weight 487 g. H. 15 cm. (2)
 DKK 15,000–20,000 / € 2,000–2,700



159
 A pair of Danish Rococo silver candlesticks, of spiral-fluted form, baluster and knopped stem, on circular dome-profiled and lobed base. Maker Andreas Brøndlund, Copenhagen 1761. Weight 655 g. H. 19.5 cm. (2)
 DKK 15,000–20,000 / € 2,000–2,700



160
 A Baroque lidded silver box, gilt interior, of circular form, lid with a Danish 1 mark (1588–1648), wavy lid and bottom edges, overall chased and embossed with flowers and foliage, bottom engraved KZ LH and a noble coat of arms, presumably for the Polish family Lada or Zablocki. Three indistinct marks. Late 17th century. Weight 233 g. H. 6.4 cm. Diam. 13 cm. (2)
 DKK 10,000–12,000 / € 1,350–1,600



161
 A Baroque silver caster, baluster finial on domed and detachable cover with engraved and pierced leaf and flower ornamentation, cylinder shaped body, profiled circular base, front engraved OB BR 1700 and a Danish noble coats of arms of alliance, to the right the Rosenkrantz family, to the left presumably the Bro(c)k family. Marked D or G, crowned head en face, 14 1/2 [fineness 906] and punched with Danish statement of weight 24 L 1 Ort. Weight 350 g. H. 16 cm.
 DKK 10,000–15,000 / € 1,350–2,000





162

162

"The Warming Service" - ten export porcelain plates, decorated in enamel blue and gold, border with leaves, flowers and grid pattern, in the centre an ovoid cartouche with the initials of Antonie Marie Warming and a dog in grisaille. 1790s. Diam. 25 cm. (10)

Illustrated and mentioned: Bredo L. Grandjean, "Dansk Ostindisk Porcelæn", Copenhagen 1965, cat.no. 89, depicted as fig. 99-100.

DKK 20,000–25,000 / € 2,700–3,350



163

163

A Swedish Öland stone top table with lower part of oak and pinewood, front with drawer. Mid-19th century. H. 85 cm. L. 135 cm. W. 67 cm.

DKK 20,000–30,000 / € 2,700–4,000



164



164

SAMUEL BOMANSSON

mester i Stockholm 1756-1771

A pair of signed Swedish Rococo giltwood mirrors, carved with openwork ornaments, mercury glass. Both stamped 'SB' and with Stockholm hall stamp 177*. Mid-18th century. H. 111 cm. W. 44 cm.

The exquisite works of the mirror maker and gilder Samuel Bomansson are among the most valued from the fully developed Rococo to the transitional works of the emerging Gustavian era. The reason is often clear when you think of the exquisite wood carvings with engraved details, beautifully gilded in two- or three-tone gold, which have become a hallmark of the master. Bomansson was apprenticed to Olof Westerberg, who already in 1738 established a mirror factory in Stockholm. Other well-known mirror makers and sculptors who received their training at Westerberg include Gustaf Johan Fast, Johan Åkerblad and Niclas Meunier.

DKK 50,000–60,000 / € 6,700–8,050



165

165
An antique Akstafa rug, Caucasus. Design of four stylized medallions, characteristic Akstafa peacock-like birds and several minor ornaments surrounded by main border of hooked ornaments. 19th century. 294 x 110 cm.
Literature: Related Ex. Doris Eder, Battenberg 1990. Orientteppiche, band 1: Kaukasische Teppiche. Pl. 210-218. P. 224-229.
DKK 60,000 / € 8,050



166

166
An Italian marble bust of a Roman emperor in the style of Caracalla, cuirass of red-brownish marble on a circular base of black marble. 19th century. H. incl base 69 cm.
DKK 25,000-30,000 / € 3,350-4,000



167

167
An Italian marble bust of a "Roman general", drapings and circular base of redbrownish marble. 19th century. H. incl. base 67 cm.
DKK 25,000-30,000 / € 3,350-4,000



168

168
An antique Kuba carpet, Caucasus. A rare all over, three by six multi colored Lesghi star design surrounded by kufic main border. C. 1900. 259 x 168 cm.
Provenance: Private Danish collection, prior in the collection of the well respected Copenhagen rug dealer Michael Brüel. DKK 20,000–25,000 / € 2,700–3,350



169

169
A dated Kazak prayer rug, Caucasus. Centre prayer arch surrounded by classical calyx-and-leaf main border. Most likely dated 1300=1882. 142 x 93 cm.
DKK 15,000 / € 2,000



170

170
A Chelaberd karabagh rug, Caucasus. A small size classical double "Sunburst"/"eagle" design surrounded by tarantulla main border. 19th century. 132 x 163 cm.
DKK 45,000 / € 6,050



171

171
A rare Caucasian silver and nielloed "azarpeshi" wine ladle, of traditional form, circular-profiled bowl, floral-ornamentation attaching the long handle with cusped terminal, decorated with flowers and geometric patterns. The reverse of the bowl marked with three Georgian identical silver control marks. Georgia, 18th century. Weight 274 g. L. 34.5 cm.
A wine ladle like this was used for e.g. weddings, where each drinker had a ladle to drink of from a common bowl. This particular wine ladle can be dated to the reign of King Heraclius II of Georgia (1762-1798). He gained power over a united Georgia, but shortly after his death the country was taken over by Russia.
DKK 30,000–40,000 / € 4,000–5,350

172
A Danish Renaissance silver ear-bowl, of globular form, engraved with animal motifs, leaf vines and flower cartouches, cast with two handles formed by the goddess Diana sitting on a throne and flanked by two attendants, dome-embossed base, engraved with owner's initials and year WIS 1634 plus two shields with a civil mark and IHS, respectively. Apparently unmarked. First half-17th century. Weight 216 g. H. 9 cm.

A Danish Renaissance silver Cherub spoon, handle chased with ornamentation, bowl's reverse engraved with name Las Mickelsen. Apparently unmarked. First half-17th century. Weight 52 g. L. 17 cm. (2)
Provenance: According to the Danish owner, found by the family buried on Venø Island in the years around WWI.
DKK 10,000–15,000 / € 1,350–2,000



172



173

173

A signed Kirman Lavar figural rug, Persia. Depiction of King Hoshang Shah seated on the throne surrounded by advisers, servants, guards and devils. King Houshang, an early hero king who with the help of the gods vanquished demons or false gods, in this example symbolized with two sitting demons, one on each side of the king. Cartouche with inscriptions (above his head): Hoshang Shah. Signed plaquette (top minor border): Amale Ostad Asghare Kermani. C. 1900. 235 x 139 cm.

Provenance: Danish private collection and prior in the collection of the well respected Copenhagen rug dealer Michael Brüel (b. 1917 - d. 1985)

Literature: Depicted in the pamphlet on the Michael Brüel collection.

DKK 30,000 / € 4,000



174

174

A signed Isfahan figural rug, Persia. Nader Shah depicted in full figure surrounded by natural elements such as birds, plants and flowers. A very skillfully and well designed example, probably among some of the first examples with the use of shading. Plaque with inscription: Surate Nader Shah Afshar. Late 19th century. 210 x 135 cm.

Provenance: Private Danish collection, prior in the collection of the well respected Copenhagen rug dealer Michael Brüel.

Literature: Parviz Tanavoli, London 1994. Kings Heroes Et Lovers (Pictorial rugs from the tribes and villages of Iran). Related Ex. pl. 24, p. 150-151.

Nader Shah Afshar (B.1688–D.1747) was the founder of the Afsharid dynasty of Iran and one of the most powerful rulers in Iranian history, ruling as shah of Iran from 1736 to 1747, when he was assassinated during a rebellion. He fought numerous campaigns throughout the Middle East, the Caucasus, Central and South Asia, such as the battles of Herat, Mihmandust, Murche-Khort, Agh-Darband, Yeghevard, Khyber Pass, Karnal and Kars. Because of his military genius, some historians have described him as the Napoleon of Persia, the Sword of Persia, or the Second Alexander.

DKK 25,000–30,000 / € 3,350–4,000



175

175

A signed Kashan figural rug, Persia. Design depicting seated Shah surrounded by servants and advisors. Main border with plaquettes of Persian poems. Highlights with silk pile. Signed: Reza Sabaghian Kashan. C. 1940. 205 x 132.

Provenance: Private Danish collection, prior in the collection of the well respected Copenhagen rug dealer Michael Brüel. DKK 15,000 / € 2,000

176

A pair of rare Kashan Mohtasham figural rugs, Persia. Depicts Ahmad Shah Ghajar on horse back surrounded by flower pots. Border of cartouches with Persian poems and birds. Knotted with kork wool. C. 1910. 200 x 130 cm. (2)

Provenance: Private Danish collection, prior in the collection of the well respected Copenhagen rug dealer Michael Brüel.



176

Carl Michael Nordlien Brüel (b. 1917-d. 1985) was in his young years an artist and amongst his teachers were the Danish professors Rostrup Bøyesen and Lundstrøm – and from the beginning of the 1950s Fernand Léger in Paris, where Michael Brüel belonged to the circle with among others Richard Mortensen and Robert Jacobsen. He then founded an oriental carpet business in Kompagnistræde in Copenhagen. The business developed to include a unique collection of rare carpets and Michael Brüel was one of our very best carpet experts. He appeared in the television series "Matador", where he played mandolin at the wedding of Agnes and Lauritz Jensen.

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.

The famous Kashani "Mohtasham" workshop was founded by the master weaver Haji Mollah Mohammad Hassan Mohtasham in c. 1845 and continued by his two sons after he retired in the mid-1880s. The weavings of the Mohtasham workshop is associated with carpets of the highest quality within Persian workshop pieces.

For more information on Mohtasham carpets, see: Siawosch Azadi's article 'The Mark of Mohtasham'. HALL, Issue 160, 2009, pp. 66-73. DKK 50,000-60,000 / € 6,700-8,050



177

177
 A pair of French Louis XV style gilt bronze mounted Vert d'Irlande marble vases. Paris, late 19th century. H. 60 cm. (2)
The green Irish marble comes from the region of May, county Galway.
 DKK 50,000 / € 6,700



178

178
 A pair of French Charles X gilt and patinated bronze candelabra bases now mounted as lamps, cast with foliage, each with fluted stems and three-sided concave bases adorned with resting winged lions. Fitted for electricity. Mid-19th century. H. 60 cm including sockets. (2)
 DKK 25,000–30,000 / € 3,350–4,000

179
 A French Napoleon III mahogany and gilt bronze cupboard with marble top. Late 19th century. H. 100 cm. W. 153 cm. D. 53 cm.
 DKK 40,000 / € 5,350



179



180

180
A Vienna style cobalt-blue and gold ground porcelain vase of baluster form, domed cover and stand. C. 1900, blue beehive mark, signed C. Forster. Painted with a continuous depiction of ancient Athens after a fresco on the facade of the University of Athens, begun by Carl Rahl in the 1860s and finished by Eduard Lebiezki, c. 1888. Centrally is shown Pericles, Aspasia, Plato, Antisthenes and Anaxagoras, the latter is depicted holding the Earth. H. 130 cm.

DKK 100,000 / € 13,500





181

181
A signed Seeyed Mohamad Sanay Isfahan rug, Persia. Rare eight pointed star medallion design without surrounding borders. Knotted with kork wool on silk warps. Signed: Iran Isfahan Seeyed Mohamad Sanaye. C. 1 mio. kn. pr. sqm. Mid-20th century. 231 x 146 cm.
Provenance: Private Danish collection, prior in the collection of the well respected Copenhagen rug dealer Michael Brüel.
DKK 20,000–25,000 / € 2,700–3,350



182

182
A Tabriz carpet, Persia. Classical 17th century Isfahan Polonaise design in Petag style. Mid-20th century. 379 x 282 cm.
DKK 60,000 / € 8,050



183

183
A Heriz carpet, North West Persia. Classical geometrical medallion design. C. 1940. 491 x 345 cm.
DKK 40,000 / € 5,350



184

184

A Danish Amager silver-gilt vinaigrette "hovedvandsæg", filigree heart-shaped body, hinged cover with crowned oval medallion in which owners' initials and year PCWS THPS 1858, flanked by two angels, the reverse with memorial, the lower body with two memorials on back and front, chased acanthus base with balm-hide and two standing lions, hinged bottom lid. Maker Christopher Glerup Jacobsen, Copenhagen 1847-1880. Weight 114 g. H. 11.5 cm.

The initials are for Peter Crilles Wybrandtsen (1834-1905) and his wife, Trein Hans Petersen (1836-1902), "Wybrandtsminde" Farm in Store Magleby. They married on 13 May 1858 in the home of the bride's mother and this vinaigrette was a gift for their wedding.

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

Provenance: Peter Crilles Wybrandtsen's and Trein Hans Petersen's family until today.

DKK 18,000-20,000 / € 2,400-2,700



185

186

185

A pair of Danish Louis XVI silver candlesticks, slightly tapering-smooth column-shaped stem, domed four-sided base, raised on right-angled corner supports, cast with beaded borders. Maker Johan August Rettig Bang, Copenhagen 1784. Weight 842 g. H. 23 cm. (2) DKK 18,000-20,000 / € 2,400-2,700

186

A pair of Danish Louis XVI silver candlesticks, baluster stem on circular and dome-profiled four-sided plinth, chased with foliage, embossed with draperies and medallions, cast with beaded borders. Maker John Gisler, Copenhagen 1786, the period of his widow. Weight 605 g. H. 18.5 cm. (2) DKK 10,000-15,000 / € 1,350-2,000



187

187

A Danish Arts and Craft style sterling silver serving tray, oval form, hammered shallow well and upturned rim, profiled edge, two handles with chased stylized foliage and cast bunch of grapes. Svend Toxværd. Copenhagen, 1970s. Weight 2,664 g. W. 44 cm. L. 60 cm.

DKK 25,000-30,000 / € 3,350-4,000



188

188

A Chinese Art Deco carpet, design of flower vines, vase, pagoda and butterflies on a bordeaux red field. First half 20th century. 521 x 300 cm.

DKK 50,000 / € 6,700



189

189

An early Ningxia dragon carpet, China. Centre design with five dragon rounds on an imperial yellow field surrounded by a meander main border followed by a minor guard border of lucky balls. 18th century. 225 x 355 cm.

Provenance: Formerly in the consul Max Mueller (1867-1960) collection, brought back from China in 1905-1908. Later in a private collection in Baden Wuerttemberg.

DKK 90,000 / € 12,000



190

190

"Lystfartøjer i Øresund". Ships in the Great Sound - a Royal porcelain vase, decorated in underglaze colours with ships off the coast of Elsinore, among others the Royal Danish yacht Dannebrog and presumably King Christian X of Denmark's yacht, Rita, with the King on board. Signed and dated Chr. Benjamin Olsen 25.5.32. H. 22 cm.

Provenance: King Christian X (1870-1947) and Queen Alexandrine of Denmark (1879-1952); their son and daughter-in-law, Hereditary Prince Knud (1900-1976) and Hereditary Princess Caroline-Mathilde of Denmark (1912-1995); their daughter, Princess Elisabeth of Denmark (1935-2018). Before her death the vase was given to private Danish ownership, which it has been until today.

DKK 15,000-20,000 / € 2,000-2,700



191

A Royal porcelain vase, of globular form, decorated in underglaze colours with swans in flight off a coast, bottom with silver mounting of seaweed, mussels and starfish. Royal Copenhagen 1973/55a, signed monogram FH, 2nd assortment. A. Michelsen, Copenhagen 1917, fineness 900; silver work attributed to Niels Georg Henriksen. H. 20 cm.

Provenance: King Christian X (1870-1947) and Queen Alexandrine of Denmark (1879-1952); their son and daughter-in-law, Hereditary Prince Knud (1900-1976) and Hereditary Princess Caroline-Mathilde of Denmark (1912-1995); their daughter, Princess Elisabeth of Denmark (1935-2018). Before her death the vase was given to private Danish ownership, which it has been until today.

DKK 10,000-12,000 / € 1,350-1,600



191

192

"The Sandeman Trophy". A large Danish sterling silver Old Norse style trophy, of conical shape, domed lid cast with a lurb blower and embossed with fighting Vikings, body embossed with Viking ships at sea, engraved with saying "stat veritas" and four sets of ships' and winner's names 1923-1926, overall engraved and embossed with Viking ornamentation, circular base, cast with three recumbent lions.

Provenance: Donated in 1923 by Walter Sandeman via Count E. Ahelfeldt-Laurvig to the Royal Danish Yacht Club (KDY) as the winner's trophy at a sail racing. Walter Sandeman was a friend of the club. Later Danish private ownership until today.

DKK 30,000-40,000 / € 4,000-5,350



192

193
ARNOLD KROG

b. Frederiksværk 1856, d. Tisvilde 1931

"Blue Fluted Full Lace" porcelain centerpiece decorated in underglaze blue and gold trimming, stem in the shape of three putti standing on tortoise shell, flanked by four mascarons. 1011-1012. Royal Copenhagen, 1894-1900. H. 38 cm. Diam. bowl 29 cm.

DKK 30,000 / € 4,000



193



195
"Blue Fluted" large porcelain rectangular tray decorated in blue. Signed BP. 1116. Royal Copenhagen, 1969. L. 64 cm. W. 51 cm. On mahogany frame with brass mountings. H. 44 cm. L. 62 cm. W. 48 cm.

DKK 20,000-30,000 / € 2,700-4,000



194

194
FANNY GARDE

b. Nørre Løgum 1855, d. København 1928

Porcelain covered vase, pierced cover with stylized mushrooms decorated in iron glaze, double walled body, outside pierced with magnolia flowers in blue and white, cylindrical interior, base with iron glaze modelled with stylized mushrooms. Signed F. Garde, 1529/16. Bing & Grøndahl 1915-1928. H. 20 cm.

DKK 30,000 / € 4,000



195

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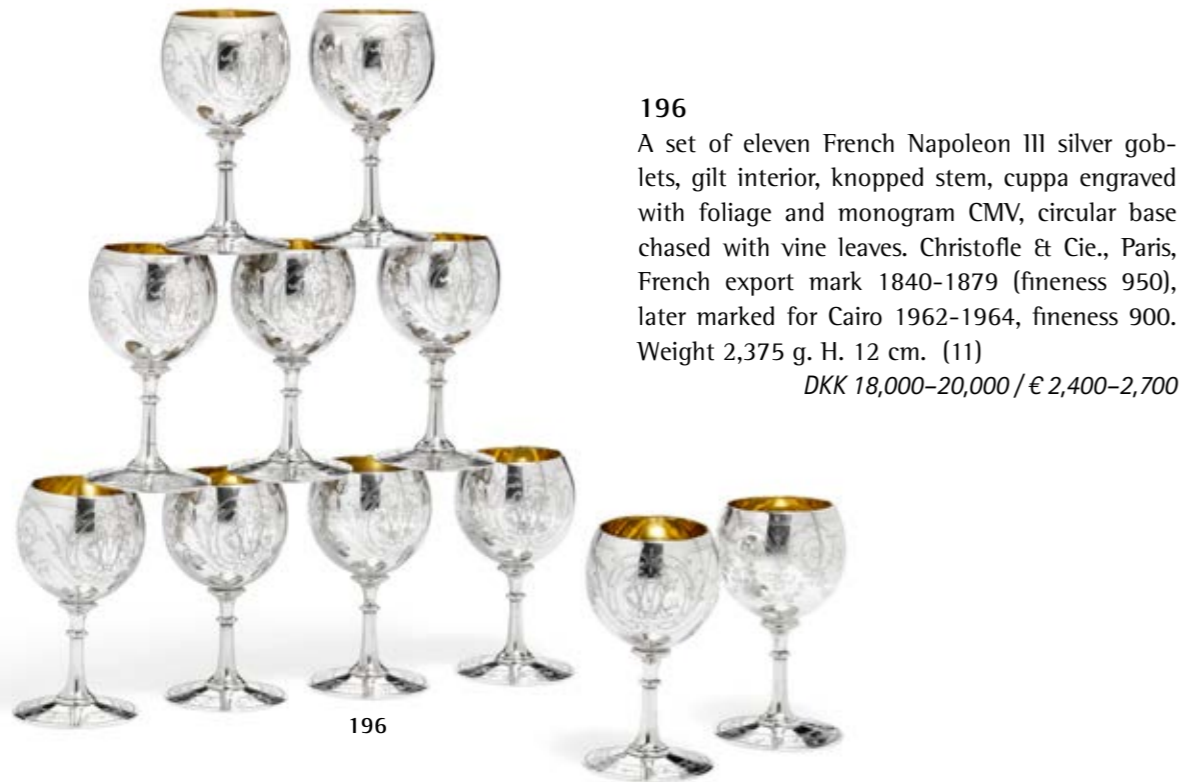
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196
A set of eleven French Napoleon III silver goblets, gilt interior, knopped stem, cuppa engraved with foliage and monogram CMV, circular base chased with vine leaves. Christofle & Cie., Paris, French export mark 1840-1879 (fineness 950), later marked for Cairo 1962-1964, fineness 900. Weight 2,375 g. H. 12 cm. (11)
DKK 18,000–20,000 / € 2,400–2,700



197
A Danish noble Art Nouveau silver jardinière, of oval form, cast with fluted edges and leafy-lopped bands with ribbons, two cartouches engraved with crowned monogram FOR and dating 1883 - 25. Juli - 1908, two handles, raised on four volute supports, associated brass insert. S. & M. Benzen, finess 833. Copenhagen, early 20th century. Weight 813 g. H. 17.5 cm. L. 46.5 cm. (2)
Provenance: Silver wedding gift to Baron Fritz Rosenkrantz (1850-1925) and his wife, Baroness Oluffa Rosenkrantz (1860-1954), née Krabbe. They were married in the Forest Chapel in Klampenborg, where the Baron was a forest ranger with his father at Sophiendal Manor. In 1884, the couple inherited Liselund Manor, where they moved to. Thence by descendants until today.
DKK 15,000–20,000 / € 2,000–2,700



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BRK kan til enhver tid ændre købsvilkårene.

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

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UNDER AUKTIONEN

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- 5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.
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KOMMISSIONSBUD:
 Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.
TELEFONBUD:
 I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

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

FORAUKTION:

Visse 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 I tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På 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 er gratis at benytte for budgivere.
 7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "*" eller med teksten: "Dette emne handles i fuldmoms".
 7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingsssats
300,01 - 50.000 euro	5%
50.000,01 - 200.000 euro	3%
200.000,01 - 350.000 euro	1%
350.000,01 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

- 7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

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

9 BETALINGSMÅDER

- 9.1 Betaling kan ske på følgende måder:
 A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 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 under købers personlige side.

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

10 MOMSFRTAGELSE, -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 momsfritagelse 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 momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal momsens ikke deponeres. Se listen over godkendte speditorer på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

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

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

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

- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke 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 uafhængt 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 til transport og lagerleje, der ikke dækkes ved sådant salg.
- 12.6 I henhold til gældende hvidvasklovgivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

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

14 EKSPORTTILLADELSE

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

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

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

15 MANGLER VED KØBTE GENSTANDE

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

16 INDSIGELSE- OG ANSVARSBEGRÆNSNING

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

17 PERSONDATAPOLITIK

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

18 KLAGE, TVISTLØSNING OG LOVVALG

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

Bruun Rasmussen Kunstauktioner

Rev. 03.24

CONDITIONS OF PURCHASE – LIVE AUCTIONS

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

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

BEFORE THE AUCTION

1 VALUATION OF ITEMS

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

2 DESCRIPTION OF ITEMS

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

3 PREVIEW

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

DURING THE AUCTION

4 THE ROLE OF BRK

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

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.

- 4.3 The Live Auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

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

6 TYPES OF BIDDING

- 6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

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

LIVE BIDDING:

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

PRE-AUCTION:

Some Live Auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following Live Auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the Live Auctions, the fee is 25,6% of the hammer price + VAT of the fee, 32% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "***", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

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

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

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

8 PAYMENT DEADLINE

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

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
- A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 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.

11 OVERDUE PAYMENTS

- 11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.
- 11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.
- 11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.
- 11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:
- A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.
- B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.
- 12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

13 SHIPPING

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

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "☉" in the catalogue. The following rules are applicable:
- A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.
- B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.
- C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be

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

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

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

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

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevneshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

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.

COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

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

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

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

INTERNET:

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

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

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

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

TELEFONBUD:

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

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

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Grafik og dtp: Jorge Figueiredo

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 AUKTION NO: **922**

Navn Name: *

Adresse Address: *

Postnr./by City: *

Land Country: * Fax:

Tel: *

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

Bank: Konto nr. Acct. No.:

Adresse Address:

Postnr./By City: Land Country:

Tel: Kontaktperson Contact:

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

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

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

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

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

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

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

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

Norgaardsvej 3 · DK-2800 Kongens Lyngby · Tel +45 8818 1111 · bids@bruun-rasmussen.dk · bruun-rasmussen.dk



 ANTIQUES

