

The background of the entire page is a painting of a reed bed. The reeds are tall and thin, with some purple flowers at the top. The background is a solid teal color. The painting style is expressive and textured.

FINE ART + ANTIQUES



BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

ASIATISK KUNSTHÅNDVÆRK +
ANTIKVITETER + MALERIER

Traditionel Auktion 914



AUKTION

Onsdag 14. juni kl. 13

EFTERSYN

Onsdag 7. juni kl. 11 - 17

Torsdag 8. juni kl. 11 - 20

Fredag 9. juni kl. 10 - 17

Lørdag 10. juni kl. 11 - 16

Søndag 11. juni kl. 11 - 16

eller efter aftale



BRUUN RASMUSSEN
KUNSTAUKTIONER

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



AUKTIONSKALENDER

Mandag	12. juni - Design		
	kl. 15	Kunsthåndværk Møbler, lamper og tæpper	
	kl. 18	Danish Living - Design in Transition	
Tirsdag	13. juni - Modern Art		
	kl. 17	Malerier og skulpturer Grafik	
Onsdag	14. juni - Fine Art and Antiques		
	kl. 13	Asiatisk kunsthåndværk	601 - 669
	kl. 15	Manuskripter og arkivalier fra Valdemars Slot Møbler, ure, sølv, bronzer, porcelæn og tæpper	670 - 688 689 - 851
	kl. 18	Malerier og tegninger Ikoner	852 - 976 977 - 990
Torsdag	15. juni - Eid Mar		
	kl. 14:30	Auktion 918 - Eid Mar-denar	1
Torsdag	15. juni - The Art of Luxury		
	kl. 15	Smykker og tasker	
	kl. 18	Armbåndsure	
	kl. 20	Netauktion på bruun-rasmussen.dk - Champagne	



VIGTIG INFORMATION VEDR. BUDGIVNING!

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

SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 28. JUNI

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest onsdag den 28. juni. I modsat fald bliver de transporteret til Bruun Rasmussens lager på Paul Bergsøes Vej 16 i Glostrup for købers regning og risiko, hvor de kan afhentes fra fredag den 30. juni. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



ASIAN ART +
ANTIQUES + FINE ART

Live Auction 914



AUCTION

Wednesday 14 June 1 pm

PREVIEW

Wednesday 7 June 11 am - 5 pm

Thursday 8 June 11 am - 8 pm

Friday 9 June 10 am - 5 pm

Saturday 10 June 11 am - 4 pm

Sunday 11 June 11 am - 4 pm

or by appointment

 **BRUUN RASMUSSEN**
AUCTIONEERS

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





DAYS OF SALE

Monday	12 June - Design	
	3 pm	Decorative art Furniture, lamps and carpets
	6 pm	Danish Living - Design in Transition
Tuesday	13 June - Modern Art	
	5 pm	Paintings and sculptures Prints
Wednesday	14 June - Fine Art and Antiques	
	1 pm	Asian art 601 - 669
	3 pm	Manuscripts and documents from Valdemar's Castle 670 - 688 Furniture, clocks, silver, bronzes, porcelain and carpets 689 - 851
	6 pm	Paintings and drawings 852 - 976 Icons 977 - 990
Thursday	15 June - Eid Mar	
	2:30 pm	Auction 918 - Eid Mar Denarius 1
Thursday	15 June - The Art of Luxury	
	3 pm	Jewellery and handbags
	6 pm	Wristwatches
	8 pm	Online Auction at bruun-rasmussen.dk - Champagne

IMPORTANT INFORMATION ABOUT BIDDING AT THE AUCTION

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

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 28 JUNE

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Bredgade 33 by Wednesday 28 June at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here, they can be picked up from Friday 30 June. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

Velkommen til sommerens auktion i Bredgade!

Vi går vanen tro sommeren i møde med en Traditionel Auktion i Bredgade 33 i København fra den 12.-15. juni. Her svinger vi hammeren over et stort udvalg af kunst i verdensklasse, designklassikere, sjældne antikviteter, diamantsmykker og armbåndsurre fra de mest kendte brands. Auktionens udbud er samlet i de fem auktionskataloger: "Fine Art & Antiques", "Modern Art", "Design", "The Art of Luxury" og "Danish Living – Design in Transition". Højdepunkterne er mange og tæller blandt andet Vilhelm Hammershøis' portræt af søsteren Anna fra 1883, musikarkivet fra Valdemars Slot og kunstnermøbler fra den kendte kunsthistoriker Hans Edvard Nørregård-Nielsens samling. Bevæger vi os lidt op i tiden udgøres højdepunkterne af klassisk dansk modernisme, en teaterplakat af den franske mastodont Pierre Soulages, keramiske vidundere af Axel Salto og et særdeles sjældent møblelement af Finn Juhl.

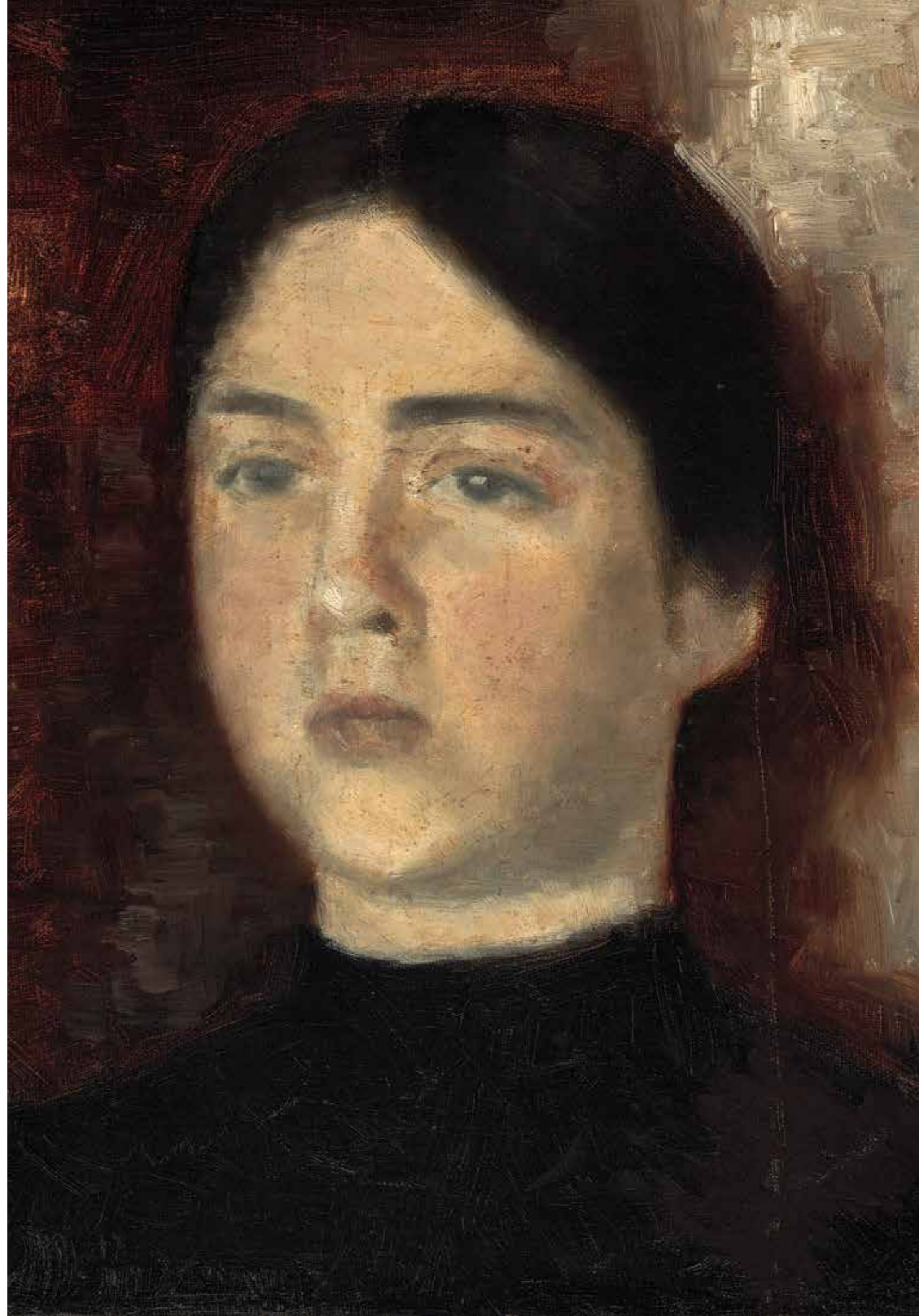
På auktionen introducerer vi også vores nye tiltag, hvor kategorierne smykker, fashion, armbåndsurre og vin er samlet under fællesbetegnelsen "The Art of Luxury". Vi oplever en stor international interesse for disse luksuskategorier, og derfor sætter vi nu øget fokus på dem. I særkataloget "The Art of Luxury" kan man dykke ned i de mest eftertragtede brands og byde med på fx diamantsmykker af højeste kaliber samt Chanel- og Hermès-tasker for ikke at tale om de fineste champagner og armbåndsurre fra Rolex. Kategorierne præsenteres ikke længere i de vanlige kataloger, og vil du gerne følge disse kategorier fremover, anbefaler vi dig at tegne et separat abonnement på "The Art of Luxury" på vores hjemmeside, hvor du også har mulighed for at se kataloget online. Du kan læse mere om tiltaget på side 9.

Som de fleste nok ved, er vi blevet en del af Bonhams' globale netværk af auktionshuse, og det har givet os mulighed for at intensivere vores temaauktioner. På denne auktion gælder det temaet "Danish Living – Design in Transition", hvor vi med et stort udvalg af designklassikere af kendte formgivere kaster lys over den særlige danske designtradition og måde at indrette sig på, der så dagens lys i 1940'erne og nåede sit klimaks omkring 1970. På auktionen til september blænder vi op for temaet "Nordisk lys – kunstnerkolonien på Skagen" med et væld af kunstværker af de berømte skagensmalere, og til december gentager vi sidste års brag af en succes med auktionen "CoBrA – stærke stemmer i efterkrigstidens Europa". Disse temaauktioner afholdes i samarbejde med Bonhams og markedsføres i det globale netværk.

Det er i al sandhed forandringernes tid i auktionshuset. I 2022 trådte vi ind i en ny æra, da vi blev købt af Bonhams, som vi nu samarbejder og deler viden med. Nu nærmer det sig også, at vi flytter fra vores nuværende hovedkontor i Københavns Nordhavn til Lyngby. Vi åbner dørene til vores nye store domicil i begyndelsen af oktober, hvor vi byder alle indenfor til nogle festlige dage. Det nye auktionshus bliver et moderne og levende kulturhus, hvor man ikke alene kan gå på opdagelse blandt de tusindvis af kunstværker, designmøbler og antikviteter på de skiftende udstillinger og byde med på de spændende auktioner. Man kan også møde vores specialister, få foretaget vurderinger, indlevere til auktion, høre interessante foredrag og deltage i kulturelle events. Den sidste Traditionelle Auktion i Bredgade bliver derfor afholdt til september, mens de fremtidige auktioner af denne type vil foregå i Lyngby. Mere information om flytningen og åbningsugen følger snarest på bruun-rasmussen.dk. Hos Bruun Rasmussen er vi dybt forankret i vores historie og værner fortsat om de samme kerneværdier som troværdighed og ekspertise, men forandringer er afgørende for, at vi som auktionshus formår at følge med tiden og fortsat kan agere som en vigtig og eftertragtet spiller på det internationale auktionsmarked.

Vi er glade for at byde alle velkendte og nytilkomne kunder med på rejsen i vores på én gang nye og traditionsbundne auktionshus!

Vurderings- og salgsdirektør Kasper Nielsen & administrerende direktør Jakob Dupont



Welcome to This Summer's Live Auction in Copenhagen!

As usual, we greet the summer with a Live Auction in Bredgade 33 in Copenhagen from 12-15 June. Here we will auction off a large selection of world-class art, design classics, rare antiques, diamond jewellery and wristwatches from the best-known brands. The auction's lots are spread out across five auction catalogues: "Fine Art & Antiques", "Modern Art", "Design", "The Art of Luxury" and "Danish Living – Design in Transition". The highlights are many and include a portrait by Vilhelm Hammershøi of his sister Anna from 1883, the musical archive from Valdemar's Castle and furniture from the well-known art historian Hans Edvard Nørregård-Nielsen's collection. If we move a little closer to our own time, the highlights consist of classic Danish modernist artwork, a theatre poster by the French icon Pierre Soulages, ceramic wonders by Axel Salto and an extremely rare set of furniture by Finn Juhl.

At this Live Auction, we are also introducing a new initiative, where the categories of jewellery, fashion, wristwatches and wine are brought together under the collective name of "The Art of Luxury". We are seeing great international interest in these luxury categories, which is why we are now placing an even larger spotlight on them. In the special catalogue "The Art of Luxury" you can delve into the most desirable brands and bid on, for instance, diamond jewellery of the highest calibre as well as Chanel and Hermès handbags, not to mention the finest champagnes as well as wristwatches from Rolex. The categories will no longer be presented in the other printed catalogues, and if you would like to follow these categories in the future, we recommend that you become a subscriber to "The Art of Luxury" catalogue on our website, where you also have the option of viewing the catalogue online. You can read more about this initiative on page 9.

As most of you probably know, we have become part of Bonhams' global network of auction houses, and this has given us the opportunity to expand the scope of our theme auctions. At this Live Auction, the theme is "Danish Living – Design in Transition", where we with a large selection of design classics and the backgrounds of the designers behind them tell the story of the special Danish design tradition and way of furnishing homes, which saw the light of day in the 1940s and reached its climax around 1970. At the auction in September, we turn the focus towards the theme "Northern Light – the Artists' Colony at Skagen" with a multitude of works of art by the famous Skagen painters, and in December we repeat last year's success with the auction "CoBrA – Powerful Voices of Post-war Europe". These theme auctions are held in collaboration with Bonhams and are marketed across the global network.

It is truly a time of change in the auction house. In 2022, we entered a new era when we were bought by Bonhams, with whom we now collaborate and share knowledge. Now the moment is also approaching when we will move from our current head office in Copenhagen's Nordhavn to the centre of Lyngby just north of Copenhagen. We will open the doors to our new and larger head office at the beginning of October, where we want to invite everyone inside for a couple of festive days. The new auction house will be a modern and vibrant cultural centre where you will be able to not only explore among the thousands of works of art, designer furniture and antiques at the changing exhibitions and bid at exciting auctions, you can also meet our specialists, have your own items valued, consign them for auction, hear interesting lectures and participate in cultural events. The final Live Auction in our saleroom in the centre of Copenhagen will therefore be held in September, while future auctions of this type will take place in Lyngby. More information about the move and the opening week will follow soon at bruun-rasmussen.dk. At Bruun Rasmussen, we are an auction house deeply rooted in our history, and we will continue to uphold the same core values of credibility and expertise, but renewal is essential so that we as a company can continue to function as an important and sought-after actor on the international auction market.

We look forward to inviting all our loyal and new customers on the journey with our both evolving and tradition-bound auction house!

Director of Valuation and Sales Kasper Nielsen & CEO Jakob Dupont



The Art of Luxury

- Would You Like to Receive the New Catalogue?

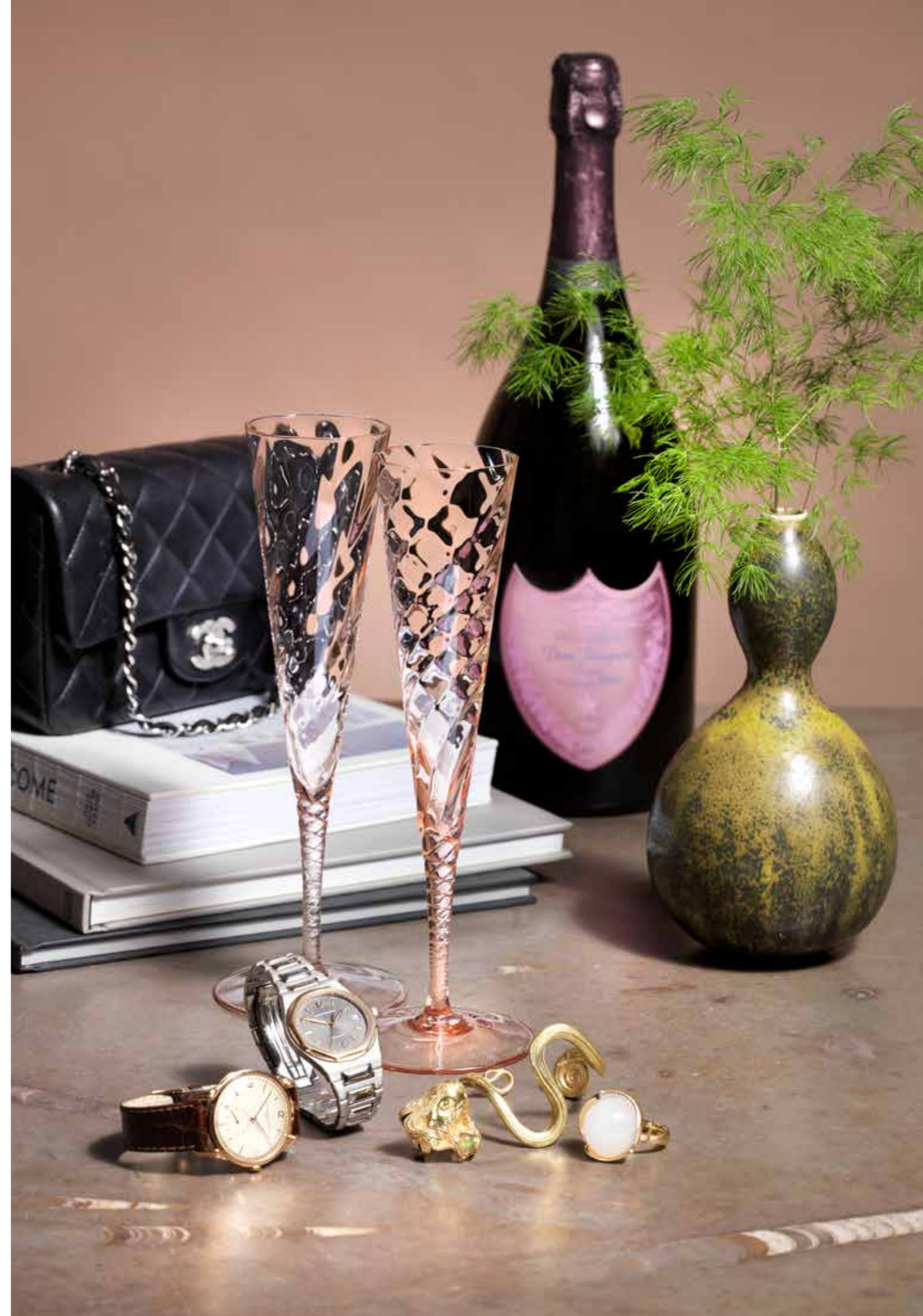
We are proud to present a brand-new catalogue entitled "The Art of Luxury" as part of this Live Auction. In the catalogue you can discover an exclusive world of luxury with jewellery, fashion, wristwatches and wine. We are seeing a great international interest in these categories, and as part of Bonhams' global network of auction houses we are placing an even bigger spotlight on these four luxury categories.

You will have ample opportunity to dive into some of the most sought-after high-quality brands across the categories, where you can find, among other items, diamond jewellery and Hermès bags, as well as rare Champagnes and wristwatches from Rolex.

Have the Catalogue Sent to Your Home

You will find these categories in the catalogue "The Art of Luxury", and therefore they will not be part of our other catalogues anymore. Jewellery, fashion and wristwatches are sold at Live Auctions and all lots in these categories are presented in the catalogue, while wine will be sold at an Online Auction and the lots at this auction will be presented on our website.

If you wish to receive our new catalogue in print, you can register as a subscriber by logging on to your personal page at bruun-rasmussen.dk/m/account/catalog_subscriptions. You can also find the catalogue online at our website once it has been published.



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Design Events at the Preview

Bredgade 33, København

At Bruun Rasmussen, we are part of the festival "3daysofdesign", which each year attracts design enthusiasts from all over the world. This year the festival will be celebrated at galleries and design shops all over Copenhagen from 7-9 June. At our preview, we invite you inside to listen to great talks and experience events about design. The industry's leading design specialist Peter Kjølgaard and the legendary British design pioneer Tom Dixon will be at the helm.

Wednesday 7 June at 11 am to 12 pm

Opening remarks by Peter Kjølgaard and presentation by Tom Dixon

Peter Kjølgaard will give the opening remarks on "Danish Living – Design in Transition".

Tom Dixon will then present his thoughts on the creative process behind the "BIRD Eelgrass Chaise" chairs, which are up for auction.

Thursday 8 June at 4 to 8 pm

Drinks and live music with Tom Dixon and band + DJ

In the beautiful, historic saleroom, we can offer you a drink while Tom Dixon plays bass alongside Johannes Torpe on drums, Kristian Marstal on keyboard and vocals by Maria Marstal – all accompanied by a DJ.

Friday 9 June at 10 to 11 am

Coffee, croissants and a panel discussion

A panel discussion with Tom Dixon, Peter Kjølgaard, journalist Lars Hedebo Olsen from Politiken and a design specialist from Bonhams' international network of auction houses on the historical traditions of design versus contemporary design.

All days at 11 am to 5 pm

Live performance with "Robot to Craft Special Edition Tom Dixon CONE Lights"

A Universal Robot will assist Tom Dixon in creating unique wooden versions of his latest CONE table lamps. The lamps are made on site and the unique pieces will subsequently be up for auction.

We look forward to welcoming everyone to a couple of festive design days in the auction house!



BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

3daysofdesign



PAINTINGS AND DRAWINGS

Wednesday 14 June 6 pm
Lot 852 - 976



852

852^{ARR}

JOHANNES LARSEN

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

Eiders on the sea. Signed with monogram and dated 1913. Oil on canvas. 58 x 66 cm.

The painting was probably executed during Johannes Larsen's winter stay on Sprogø in 1913. DKK 60,000–80,000 / € 8,050–10,500



853

853^{ARR}

JOHANNES LARSEN

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

A scene from the fairy tale "The Ugly Duckling" by the Danish poet and author Hans Christian Andersen (1805–1875). Signed with monogram and dated 30. Oil on canvas. 71 x 86 cm.

Exhibited: Fyns Forsamlingshus (Funen's local hall). Den Frie Udstilling 1931 no. 130, together with 31 other paintings from the series "Den grimme ælling" (The Ugly Duckling). Johannes Larsen Museet, "Fynboerne og H. C. Andersen", 2005.

Literature: Erland Porsmose, "Den grimme ælling og Fynbomalerne" in Erland Porsmose & Susanne Thestrup Truelsen, "Fynbomalerne og H. C. Andersen", Johannes Larsen Museet & Faaborg Museum, 2005, ill. p. 52. The series is mentioned pp. 30–42.

Provenance: Mrs Drude Jørgensen. Sales exhibition at Charlottenborg 1942. Bruun Rasmussen Vejle auction 104, 2005 no. 433, ill. p. 100.

In the years 1930–31, Johannes Larsen painted a series of 34 oil paintings in the same format, illustrating the fairy tale "The Ugly Duckling" by Danish poet and author H. C. Andersen. The series was commissioned by Mrs Drude Jørgensen, who was the lessee of Fyns Forsamlingshus (Funen's local hall). The series was hung in a tight double frieze in the assembly rooms of the local hall. The series was presented together for the last time in 1942 at a sales exhibition at Charlottenborg, from where the paintings were sold individually (Porsmose p. 38). DKK 100,000–125,000 / € 13,500–17,000



854

854 ^{ARR}

JOHANNES LARSEN

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

Black-headed gulls at a coast. Signed with monogram and dated April 1923. Drawing ink and watercolour on paper. Visible size 48 x 62 cm.

DKK 30,000–40,000 / € 4,050–5,350



855

855

PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

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

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

The motif was also made as both an etching in 1904 and a mezzotint in 1912, respectively Opus 47 (etchings) and Opus 13 in Vilhelm Tryde's Catalogue Raisonné of Peter Ilsted's graphic works, 1924. DKK 300,000–500,000 / € 40,500–67,000



856

856
FRITZ SYBERG

b. Faaborg 1862, d. Kerteminde 1939

View from Fyns Hoved (Funen's Head) with a girl, presumably the artist's daughter Clara (also called Nolle), sitting in the grass. Signed with monogram and dated 09. Oil on canvas. 49 x 62 cm.

For the painter Fritz Syberg and his large group of children, Fyns Hoved (Funen's Head) appeared as something very special. The rugged and scenic area attracted him, and he let himself be excited by the untouched nature. The family spent several months in the summer away from civilization at Fyns Hoved several years in a row. Here, the family could live at one with nature all the way out on the beach in small huts. They lived quite primitively, in Stone Age fashion, on the fish they caught and the vegetables they grew. It was during this period that "vitalism" with a focus on the healthy simple life made its way into art. Syberg was very productive during this period. The family and the coastal landscape dominated his motifs. Often the bathing children or, as here, the daughter thoughtfully sitting in the magnificent nature.

DKK 30,000–40,000 / € 4,050–5,350



857

857
JOHANNES WILHJELM

b. Nakskov 1868, d. Copenhagen 1938

Children playing with seaweed at the water's edge on Skagen beach. Signed and dated J. Vilhelm Skagen 10. Oil on canvas. 84 x 95 cm.

A painting with a similar motif with the little girl in a dotted dress and another girl with a red scarf – presumably the artist's daughters – also dated 1910 at Art Museums of Skagen (Inv. No. 1410).

DKK 40,000–50,000 / € 5,350–6,700



858

858

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Vidjekurv med kastanjegren". Still life with a basket with branches from a chestnut tree. Signed B. Wegmann. Oil on canvas. 69 x 60 cm.

Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 281b.

Provenance: Merchant Lund (1926).

DKK 40,000–50,000 / € 5,350–6,700



859

859

ANNA SYBERG

b. Faaborg 1870, d. Copenhagen 1914

Large daisies in a blue glass vase. Signed with monogram and dated 98. Watercolour on paper. Visible size 35 x 38 cm.

Exhibited: Faaborg Museum, "Anna Syberg - Øjeblikkets skønhed" (Anna Syberg - The beauty of the moment), 2020 no. 70, ill. p. 70.

The year 1898 was the year where Anna Syberg exhibited at Charlottenborg for the first time. She received an acclaim when the art collector Heinrich Hirschsprung (1836-1908) bought the two exhibited watercolours "Chrysanthemum" and "Crocus, hyacinths and tulips". He later founded the museum The Hirschsprung Collection, and the watercolours are part of the collection to this day. Both were exhibited as no. 42 and 43 and illustrated in the above mentioned exhibition catalogue pp. 72 and 73.

Associate Professor and PhD in art history Rune Gade writes the following in the exhibition catalogue on p. 38 (in Danish): "In Anna Syberg's artwork, the allegorical content of flowers is completely abandoned in favour of an obvious fascination with the irrepressible vitality of plants, the robust intensity of the plant growth itself and the delicate grace that resides in this intensity". Perhaps this is also why Anna Syberg's relationship with nature continues to be meaningful to us today?

DKK 60,000–80,000 / € 8,050–10,500



860

860
ANNA SYBERG
 b. Faaborg 1870, d. Copenhagen 1914

"Levkøjer og Roser". Stocks, roses and carnations in a vase. Signed with monogram and dated 01. Oil on canvas. 42 x 44 cm.

Exhibited: Charlottenborg 1902 no. 467. Faaborg Museum, "Anna Syberg - Øjeblikkets skønhed" (Anna Syberg - The beauty of the moment), 2020 no. 30, ill. p. 59.

Provenance: Bruun Rasmussen auction 865, 2016 no. 104, ill. p. 105. DKK 60,000–80,000 / € 8,050–10,500

861
BERTHA WEGMANN
 b. Soglio, Switzerland 1847, d. Copenhagen 1926

View from the artist's studio towards the Marble Church, Copenhagen. Signed B. Wegmann. Oil on cardboard laid on board. 83 x 54 cm.

Literature: Gertrud Oelsner & Lene Bøgh Rønberg, "Bertha Wegmann", 2022, ill. p. 151 and mentioned p. 152.

The present painting shows the view from the artist's studio in Dronningens Tværgade in Copenhagen. The dome of the Frederik's Church (also known as the Marble Church) can be seen through the window. In the studio, which was Bertha Wegmann's last and favorite workplace, the artist's painting utensils can be seen on the work table together with Wegmann's characteristic vase of wild flowers.

DKK 200,000–250,000 / € 27,000–33,500



861



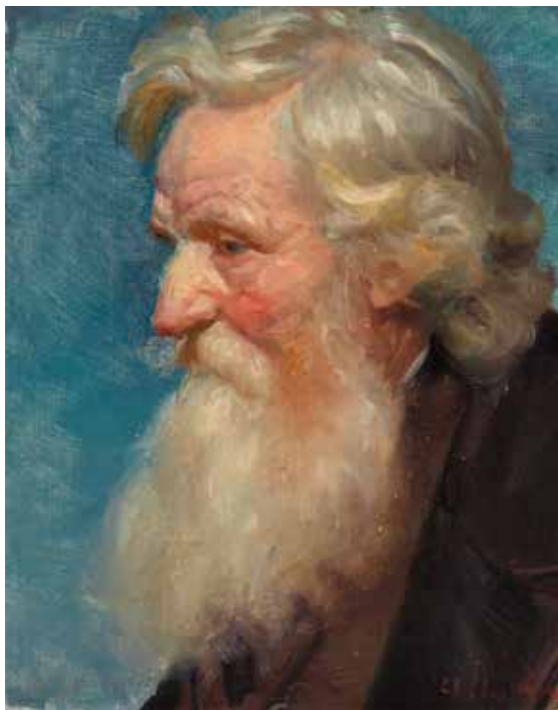
862

862
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Interior with two women at their needlework. Signed M. A. Oil on panel. 33 x 48.

Provenance: The artist's daughter, the painter Helga Ancher, her estate auction Bruun Rasmussen 178, 1965 no. 19. DKK 30,000–40,000 / € 4,050–5,350



863

863
ANNA ANCHER

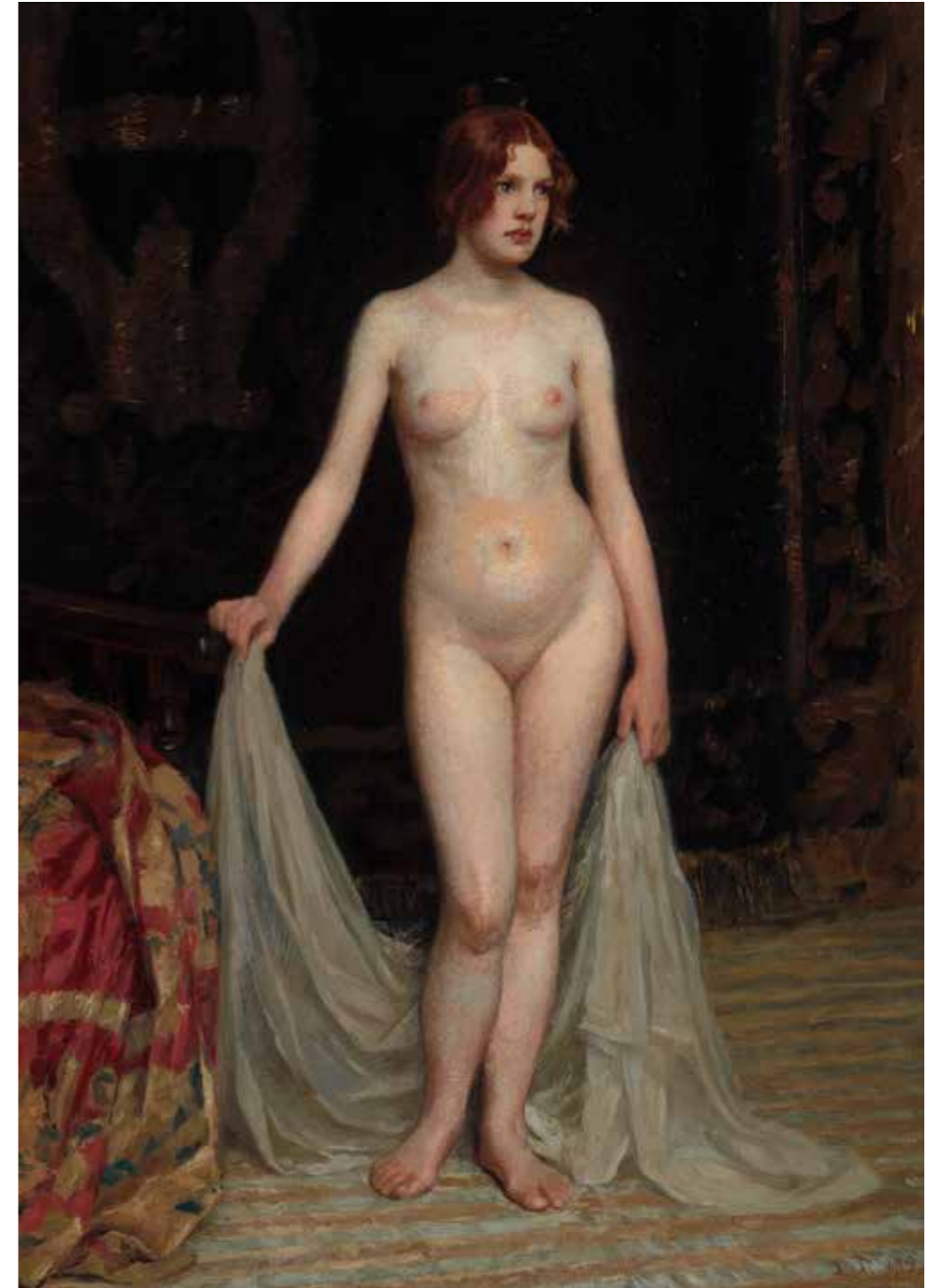
b. Skagen 1859, d. s.p. 1935

An old man. Study for "Vorherre modtager det døde barn" (Our Lord receives the dead child). C. 1918. Signed A. Ancher. Oil on canvas. 32 x 26 cm.

Exhibited: Anna Ancher's memorial exhibition at Charlottenborg Efterårsudstillingen (the Autumn Exhibition), 1935 no. 64.

Provenance: The artist's daughter, the painter Helga Ancher, her estate auction Bruun Rasmussen 178, 1965 no. 158. Bruun Rasmussen Vejle, Skagen auction 111, 2007 no. 64, ill. p. 38. Bruun Rasmussen auction 801, 2009 no. 56, ill. p. 64.

DKK 40,000–50,000 / € 5,350–6,700



864

864
LAURITS TUXEN

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

"Stående model". Standing female nude. Signed and dated L. T. 1899. Oil on canvas. 56 x 41 cm.

Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990, no. 529.

Provenance: Bruun Rasmussen auction 65, 1955 no. 111.

DKK 40,000–60,000 / € 5,350–8,050

865

G. F. CLEMENT

b. Frederiksberg 1867, d. Copenhagen 1933

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

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

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

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

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

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

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

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

That same summer, Gad F. Clement travelled to Brittany together with Mogens Ballin to find inspiration with the French Nabis – it was on this trip that Clement painted "Et Gårdinteriør, Bretagne" (A Court Interior, Brittany), see cat. no. 956, and it is here in the early 90s that Clement developed



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his synthesizing idiom. Clement became the mouthpiece of the Danish Nabis, and his and Mogens Ballin's joint studio became the gathering place for the movement in Denmark.

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

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

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

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

The National Gallery of Denmark has a slightly later executed oil painting with almost the same motif (Inv. No. KMS8574). DKK 500,000-600,000 / € 67,000-80,500



866



866
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A girl with a cow in a blooming field landscape. Signed and dated P. M. 1881. Oil on canvas. 27 x 50 cm.

DKK 40,000-50,000 / € 5,350-6,700



867

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BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Autumn landscape. Signed B. Wegmann. Oil on canvas. 39 x 69 cm.

Exhibited: Den Frie Udstilling, Bertha Wegmann Exhibition, 1911. Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926.

Provenance: Bruun Rasmussen auction 228, 1969 no. 176. Bruun Rasmussen auction 873, 2017 no. 81. DKK 40,000–60,000 / € 5,350–8,050

868

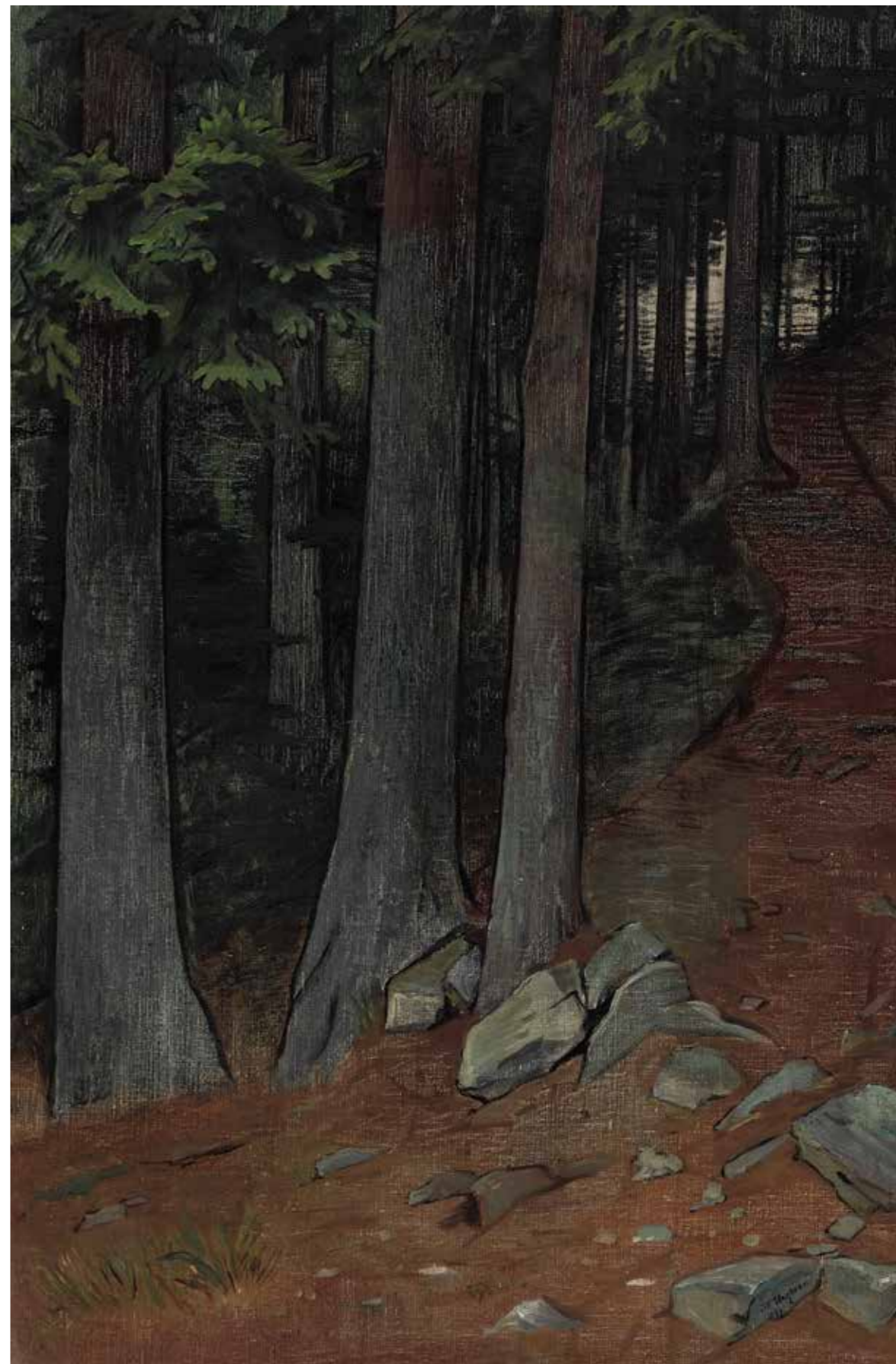
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

View from a forest with tall slender trees. Signed and dated B. Wegmann 1892. Oil on canvas. 87 x 58 cm.

Exhibited: Den Frie Udstilling, Bertha Wegmann Exhibition, 1911.

DKK 40,000–60,000 / € 5,350–8,050



868



869

869

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Vinterlandskab i solskin ved Grimstrup. En sneklædt bakke med et piletræ". Winter landscape in sunlight near Grimstrup. A snow-covered hill with a willow tree. Signed and dated L. A. Ring 93. Oil on canvas. 44 x 40 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1910, no. 267.

Provenance: Privy Councillor and banking executive Isak Glückstadt (1910). The collection of business manager Eduard Réé, his auctions, last part, 1918 no. 89. The collection of Consul General Valdemar Glückstadt, his auction Winkel & Magnussen 9, 1923 no. 78.

Grimstrup is today an integral part of Næstved.

DKK 100,000–150,000 / € 13,500–20,000



870

870

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Snedrive paa Vejen bag Haven". A snow drift on the road behind the garden, Baldersbrønne. Signed and dated L. A. Ring 1912. Oil on canvas. 32 x 28 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, the supplement 1922, no. 702.

Exhibited: Charlottenborg 1912 no. 453. Kunstforeningen, "Fortegnelse over arbejder 1901-1914 af L. A. Ring", 1914 no. 129. Kunstforeningen, "L. A. Ring", 1953 no. 68.

Literature: Peter Hertz, "Maleren L. A. Ring", 1934, ill. p. 387. Cai M. Woel, "L. A. Ring. Et levnedsskild", 1937, ill. p. 83.

Provenance: Coppersmith Magnus Jensen (1914). Art dealer Chr. Larsen (1916). The collection of Consul General Valdemar Glückstadt (1917, 1922), his catalogue, 1917 no. 168. Business Manager Max Nielsen (1953). Bruun Rasmussen auction 163, 1964 no. 240, ill. p. 63. Bruun Rasmussen auction 243, 1970 no. 28, ill. p. 44. Bruun Rasmussen auction 593, 1993 no. 23, ill. p. 16. The art historian Hans Edvard Nørregård-Nielsen (1945-2023). DKK 100,000–150,000 / € 13,500–20,000



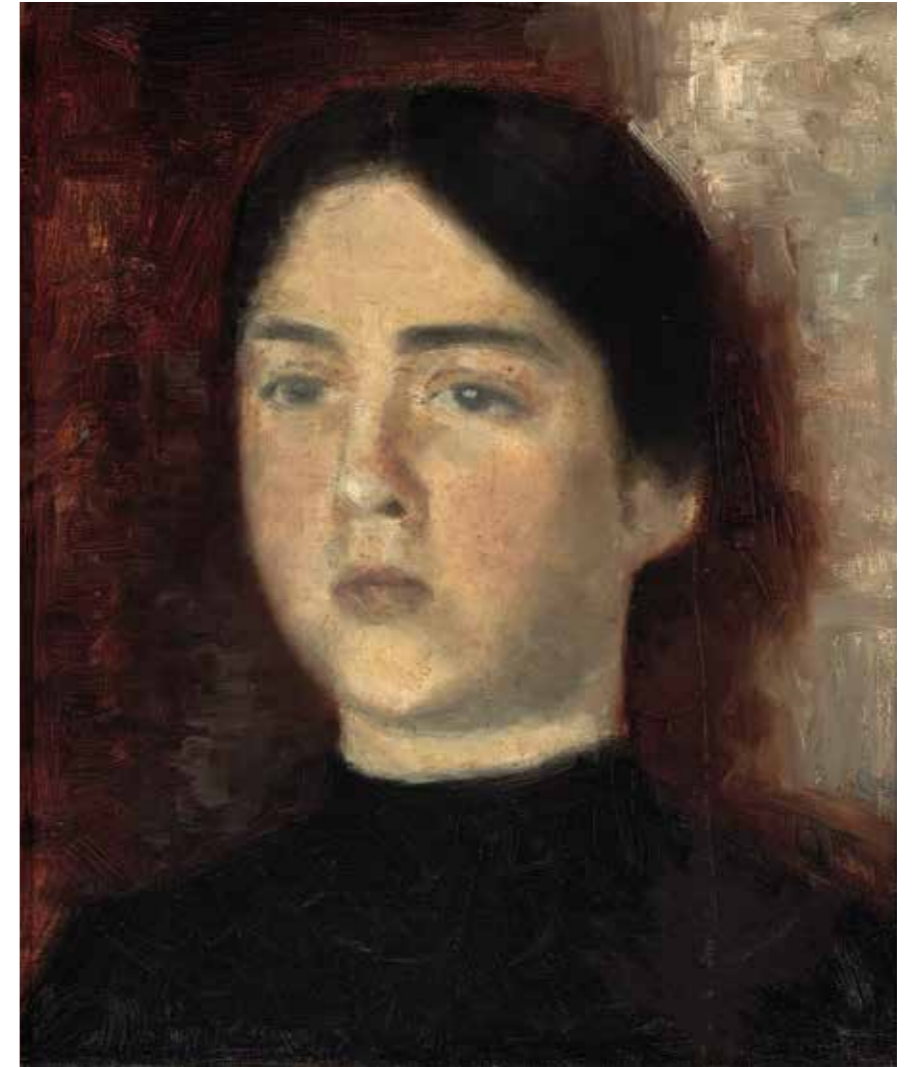
Vilhelm Hammershøi
Portrait of a young girl, 1885
Oil on canvas, 112 x 92
The Hirschsprung Collection



Valdemar Schønheyder Møller
Photograph of Anna Hammershøi, 1885, 1886 or 1887
Royal Danish Library, Copenhagen



Vilhelm Hammershøi
Young girl sewing, 1887
Oil on canvas, 37 x 35 cm
Ordrupgaard. Photo: Anders Sune Berg



871

871

VILHELM HAMMERSHØI

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

Portrait of the artist's sister Anna Hammershøi. 1883. Unsigned. Oil on canvas. 33 x 28 cm.

Alfred Bramsen, *A Catalogue Raisonné of the Works of Vilhelm Hammershøi "Vilhelm Hammershøi. Kunstneren og hans værk"*, 1918, no. 12 with the following title and the description (in Danish):

"Portrait head. The 15-year-old Anna Hammershøi. Profile to the left. Smaller than life size."

Susanne Meyer-Abich, *A Catalogue Raisonné of the Works of Vilhelm Hammershøi in "Vilhelm Hammershøi: Das Malerische Werk"*, 1995, no. 18.

Exhibited: *Kunstforeningen, "Fortegnelse over arbejder af Vilhelm Hammershøi"*, 1916, 1. section, no. 11.

Provenance: Anna Hammershøi, her estate auction Bruun Rasmussen 61, 1955, no. 180. Here acquired by the family of the present owner.

Anna Hammershøi (1866–1955) was Vilhelm Hammershøi's sister. Together with his brother and mother, she was his preferred model until he married Ida Ilsted (1869–1949) in 1891 – who subsequently became the preferred model for the artist.

The present portrait was painted while the family lived at Frederiksberg Allé 34 in Frederiksberg, where Hammershøi lived in the period 1871–1891 and was married to Ida, with whom he moved to Rahbeks Allé 26 also in Frederiksberg.

Hammershøi was very close with his immediate family: his youngest brother, the artist Svend Hammershøi (1873–1948), his mother, Frederikke Hammershøi (1838–1914) and his sister, Anna. They maintained a very close relationship throughout their lives also after Hammershøi was married. Not much is known about Hammershøi's father and older brother, Otto, and they do not belong to this inner circle. Ida and Vilhelm had no children, Anna and Svend never married, but continued to live together after their mother's death, and they thus all remained each other's immediate family.

In Alfred Bramsen's catalogue raisonné of Hammershøi's works, the present portrait is dated 1883, but at the same time described as a portrait of the 15-year-old Anna Hammershøi – something does not add up here, as Anna was born in 1866 and thus had to be at least 16 years old, if the dating is correct. In any case, this is a youthful work by Hammershøi and the earliest known portrait of the sister.

In the portrait, we get very close to Anna's face, but she does not look at us. Her gaze is turned inward, as if she is engrossed in her own thoughts in her very own room, and she is not paying attention to us. The background, the dark hair and the massive black dress are in contrast to the sensitive, soft lighting and the refined, blurred treatment of the face with the slightly rose-coloured cheeks, the characteristically beautiful narrow mouth and the slightly offset, not quite uniformly coloured eyes. It is a loosely sketched and at the same time sensitively empathetic and sensuous portrait Hammershøi has made of his sister.

The portrait belongs to a series of paintings from around the mid-1880s, in which Anna appears as the model.

This series includes such important early works as Hammershøi's debut work at Charlottenborg in 1885 "Portræt af en ung pige" (Portrait of a Young Girl) (The Hirschsprung Collection Inv. No. 139) and "En ung pige, der syr" (Young Girl sewing) (Ordrupgaard Inv. No. 46WH) from 1887.

"En ung pige, der syr" was rejected by Charlottenborg's censors, which caused great anger and frustration among many artists at the time. In response to the censorship committee's out-of-date view of art, the artists created, with the French Salon des Refusés as a role model, the artists' association Den Frie (The Free) in 1891, where Hammershøi exhibited annually until his death in 1916.

At the same time as Hammershøi painted and drew his series of portraits of Anna, his good friend and artist colleague Valdemar Schønheyder Møller (1864–1905) took many deeply interesting and beautiful atmospheric photographs of Anna, which one cannot avoid seeing as connected to Hammershøi's artworks.

Gertrud Oelsner and Annette Rosenvold Hvidt describe this connectedness in "Vilhelm Hammershøi. On the Trail of the Open Picture" (2018): "Both artists work intensely with the close-ups of Anna in the period 1885 to 1888, and if you consider the images as a coherent group, it is like entering the same room. The soft light that falls on Anna's face at an angle from above is a main theme for both Schønheyder Møller and Hammershøi. It is not a spiritual aura that the artists surround the young woman with, but rather an alluring light that nestles around her. The images concentrate in sensuous close-ups on the human figure and suggest that we as viewers dwell on the face, hair, skin, light and paint. The motifs appear as a form of indirect physical touch." (p. 140)

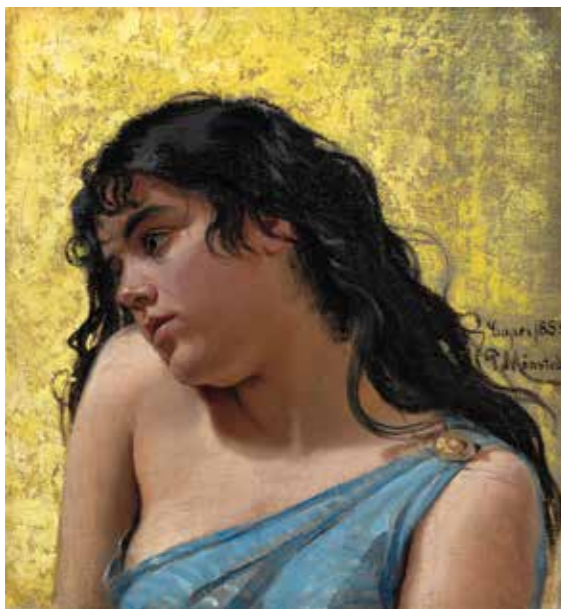
"By insisting on techniques that enable a disappearance: transparency, blurriness and introversion, the artists paradoxically emphasize the present sensuousness of the images by drawing us up close to the subject. Because the photographs are taken so close to Anna's face, there is not much else in them. It is a choice on the part of the artists: they wanted a focus on the face and figure of Anna – the young woman." (p. 140)

"It is not a story about Anna's psyche or her fate that is the subject, but a story about how her figure and appearance can be made into a sensual form in the image." (p. 140).

The present portrait is the first piece in this story, and it is completely understandable that it stayed in Anna's possession until her death in 1955.

In 2018, Bruun Rasmussen sold "Portræt af kunstnerens søster Anna Hammershøi set bagfra" (Portrait of the Artist's Sister Anna Hammershøi Seen from Behind) for DKK 1.5 million.

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



872

872
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A young woman from Capri. Signed and dated P. Mønsted Capri 1883. Oil on canvas. 32 x 29 cm.

DKK 40,000–50,000 / € 5,350–6,700



873

873
HARALD SLOTT-MØLLER

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

The Annunciation to the Blessed Virgin Mary. Signed Harald Slott-Møller. Oil on canvas laid on canvas. 52 x 64 cm.

Study for painting in Herlufsholm Church, Næstved, dated 1929. The archangel Gabriel appears here in a sumptuous suit and Mary is in a black dress. The lawn with the blue flowers surrounded by a wall has become a courtyard where the Annunciation takes place.

Inspiration from early Italian Renaissance art is evident in this painting. It is also during this period that Harald Slott-Møller's interest in Christian art becomes evident. DKK 40,000–50,000 / € 5,350–6,700



874

874
HARALD SLOTT-MØLLER

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

A young woman wearing a red cape, presumably the painter's wife Agnes, enjoying the sunset on Midsummer's Eve. Signed Harald Slott-Møller. Oil on canvas. 62 x 50 cm.

Harald Slott-Møller has dealt with the motif in various variations. For example, a painting was sold at Bruun Rasmussen auction 663, 1999 no. 235, which depicts the same woman as in the present painting sitting between two women dressed in white and looking at the Midsummer's Eve bonfires on the opposite bank of the fjord. In the collection of the Vejle Museums, there is a painting entitled "Skt. Hans Aften ved Vejle Fjord" (Midsummer's Eve at Vejle Fjord) from 1904 (Inv. No. 80/318), which depicts a woman wearing the red cape sitting with her back turned and looking out over the fjord in the bright summer night.

Provenance: Bruun Rasmussen auction 734, 2004 no. 1692, ill. p. 127. DKK 30,000–40,000 / € 4,050–5,350



875

875

FRENCH PAINTER, EARLY 20TH CENTURY

The morning coffee. Interior of a dining room with a woman in a kimono reading the newspaper. The large painting with the leaping deer behind the woman gives associations to Gustave Courbet (1819-1877) and his paintings. Signed and dated Letourneau 1904. Oil on canvas. 117 x 117 cm.

This charming painting is believed to be by the French portrait and genre painter Louis Alexis Létourneau (Paris c. 1850-Paris 1909). He was a student of Adolphe-William Bouguereau (1825-1905) and made his debut at the Salon in 1880. He received a bronze medal at the Exposition Universielle in 1900.

Provenance: Art dealer Axel Duckert (no. 2382). DKK 30,000-40,000 / € 4,050-5,350



876

876

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

The red parasol. Two young women in light summerdresses lying on the beach. Signed Paul Fischer. Oil on canvas. 40 x 56 cm.

DKK 150,000-200,000 / € 20,000-27,000

877

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

"Ved Storkespringvandet". Busy day at the Stork Fountain on Amager Square in Copenhagen. Signed and dated Paul Fischer 1932. Oil on canvas. 75 x 100 cm.

Literature: Steffen Linvald, "Paul Fischer - københavnerens maler", 1984, ill. p. 81, mentioned p. 131 in a list of Paul Fischer's paintings that he photographed and kept in private albums.

Provenance: Bruun Rasmussen auction 441, 1982 no. 90, ill. p. 43. The collection of Ezra and Cecile Zilka, their auction "True Connoisseurship: The Collection of Ezra & Cecile Zilkha" at Sotheby's, November 2020, no. 268.

The painting "Ved Storkespringvandet" shows us what the busy Amager Square (Amagertorv) in Copenhagen looked like in the early 1930s. Amager Square is located in central Copenhagen as part of the popular pedestrian street called "Strøget" and is one of the oldest junctions in the city. The name Amager Square is known from the 15th century, and it came about because the farmers from the island of Amager used the square to sell their goods.

The elegant Stork Fountain (Storkespringvandet) was designed by the painter Edvard Petersen (1841-1911) and modelled by the sculptor Vilhelm Bissen (1836-1913), and since 1894 it has stood in the middle of the square. In Fischer's painting, we see the fountain from the west, towards Højbro Square (Højbro Plads) and further east towards Slotsholmen and Christiansborg Palace. Many different kinds of people are gathered on the square; children playing, entrepreneurial businessmen, a labourer carrying around a placard, and a uniformed soldier with a sabre and well-polished boots. Most striking, however, are the two young women, who, in their beautiful, light summer dresses and with freshly bought flowers from the market at Højbro Square in their hands, rush towards the viewer amidst the throng of people.

The Stork Fountain is today an important landmark that functions both as a beautiful eye-catching fountain and as a natural place to take a breather during a stroll through central Copenhagen. Since the 1950s, there has been a tradition for newly qualified midwives to meet and dance around the fountain.

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



877



PAUL
FISCHER



878

878
CHRISTIAN BLACHE

b. Aarhus 1838, d. Copenhagen 1920

View from the harbour of Copenhagen. Signed and dated Chr. Blache 1915. Oil on canvas. 72 x 100 cm.

In the background in the middle to the left, the steeple of Christianskirken (Christian's Church) on Christianshavn can be seen. The two buildings in the middle to the right (one with canopies in front of the windows and one with a large pediment) have from 1872 until 2003 housed the headquarter of DFDS. Carl Frederik Tiegten (1829-1901) founded the company in 1866, and in the first years the shipping company was based at Bredgade 33. Note the shipping company's flag with the white cross on a blue background, which hangs from several of the buildings. The building with the canopies was built as a hospital - "Kvæsthus" (a house for the wounded). Here the wounded/sick sailors were treated.

Provenance: Bruun Rasmussen auction 487, 1986 no. 46, ill. p. 23.

DKK 100,000-150,000 / € 13,500-20,000



879

879
VIGGO FAUERHOLDT

b. Copenhagen 1832, d. Düsseldorf 1883

View from the Knippelsbro (Knippel Bridge) and harbour of Copenhagen with lively traffic. Signed and dated V. Fauerholdt 1862. Oil on canvas. 67 x 96 cm.

Presumably exhibited at Charlottenborg 1862 no. 48 with the title "Parti fra Knippelsbro. Eftermiddag, efter Regnveir" (From Knippelsbro. Afternoon, after Rain).

It is the old Knippelsbro from 1818, that is depicted in the painting. It went from Børsgade on Slotsholmen to what was then called Brogade on Christianshavn. It was demolished in 1868, and Burmeister and Wain built a low iron bridge from Slotsholmsgade to Torvegade on Christianshavn. The current Knippelsbro dates from 1937. The bridge was named after Hans Knip, who in Christian IV's time was a kind of officer who collected money at the bridge flap.

Provenance: Bruun Rasmussen auction 727, 2003 no. 1279.

DKK 100,000-150,000 / € 13,500-20,000

880

DUTCH PAINTER, 17TH CENTURY

View of Copenhagen c. 1650. Unsigned. Oil on canvas. 73 x 110 cm.

Several early prospects of Copenhagen reproduced as engravings are known. The earliest one "København set fra landsiden" (Copenhagen seen from the landside") is by Hans Knieper dated 1587.

Another example is Jan van Wijk's painting from 1611, where the city is seen from an imaginary point above Amager. It hung in Copenhagen's City Hall and was destroyed by fire in 1728. The painting is known from an engraving with the title "HAFNIA METROPOLIS ET PORTUS CELEBERRIMUS DANIA": "København, Danmarks hovedstad og mest berømte havn" (Copenhagen, Denmark's capital and most famous port). Here, several of the city's significant buildings, e.g. Copenhagen Castle, Tøjhuset (the Arsenal) and Provi-anthuset (the Victualling House), which Christian IV had built, can be seen. In the present Copenhagen City Hall, which was inaugurated in 1905, a wall is adorned with a painting, the basis of which is the above mentioned engraving.

In John Erichsen's exhibition catalogue from Copenhagen City Museum, "Københavnske motiver 1587-1807" (Copenhagen motifs 1587-1807) from 1974, an etching is reproduced (cat. no. 6) and described as follows: "et ukendt blad kopieret 1642 efter van Wick med tilføjelse af Børsen" (an unknown sheet copied in 1642 after van Wijk with the addition of the Stock Exchange). This could be the source for the present painting.

Clement de Jonghe's engraving COPPEN-HAVEN also has points of similarity with the present painting. At the front, almost in the middle "Børsen" (the Stock Exchange) can be seen, which is one of Copenhagen's oldest buildings, built by the harbour at the end of the Castle Square on land surrounded by water on three sides. Below Børsen a bridge leads out into nothing! The construction of Børsen took place from 1619 to 1640. To the left of Børsen, you can see Copenhagen Castle and behind it Vor Frue Church (the Church of Our Lady) with the Gothic tower, lost in the Copenhagen fire in 1728.

Clement/Clemendt de Jongh/longhe (1624/25-1677) was one of the largest print and map dealers and publishers in Amsterdam. He was active from about 1647 until his death. (He is known from a famous engraving by Rembrandt). De Jonghe gives a colourful description of Copenhagen under his copper engraving COPPEN-HAVEN in French, Dutch and, as here, in Latin, see next page.

The painting does not give a true picture of how Copenhagen looked like in the 17th century. The artist has found inspiration in contemporary pieces and has added something and removed something.

We are grateful to "Latinskolen" (the Latin school) in Gentofte for the translation of the Latin text.

DKK 150,000-200,000 / € 20,000-27,000

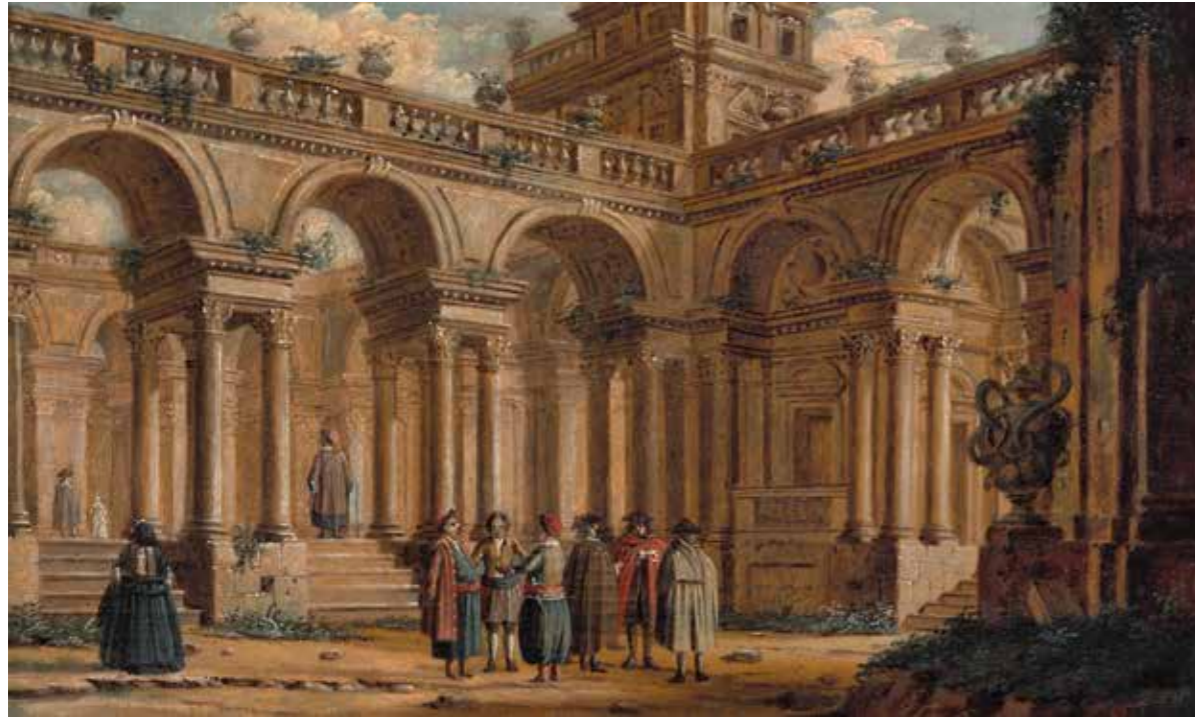


880

*Hafnia delitium Borealis nobile Mundi,
Terrarum fidus, Regis alumna Domus.
Regia Neptuni, Themidos laudabilile Templum
Mercurii statio Martis et Artis amor
Urbs peramoena situ formosa, et commoda victu,
Quam nisi sit stupidus visere quisque velit
Singula quæ si non hac videris urbe viator
Ne cuiquam dicas Hafnia visa mihi est.*

*Copenhagen, the noble joy of the Nordics,
The kingdom's ornament, the king's home.
Neptune's abode, Themis's praiseworthy temple,
Mercury's anchorage, the lover of Mars and the arts,
The beautiful city and place with a pleasant life.
Anyone who is not ungifted should wish to visit.
You traveler, if you do not see every corner of this city,
You cannot claim: "I've seen Copenhagen."*





881

881

JACOB FABRIS

b. Venice c. 1689, d. Copenhagen 1761

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

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

Provenance: On the reverse a stamp with the crowned monogram of the royal family and the letters KE "Kongelig Ejendom" (Royal Property). The painting was later sold from Sorgenfri Palace. Bruun Rasmussen auction 801, 2009 no. 191, ill. p. 156, here acquired by the present owner. DKK 30,000–40,000 / € 4,050–5,350



882

882

MATHYS SCHOEVAERDTS

b. Brussels 1665, d. 1694 or 1723

Fish market on a river bank. Unsigned. Oil on canvas. 45 x 66 cm.

The present painting is accompanied by an expert opinion by Ellen Bernt stating that the painting is an impeccable and characteristic work by the Flemish landscape and figure painter Mathys Schoevaerdt.

Provenance: Dorotheum "Alte Meister", 10.12 2015 no. 79.

DKK 40,000–60,000 / € 5,350–8,050



883

883
DANKVART DREYER

b. Assens 1816, d. Barløse 1852

"Bygninger imellem træer ud til en kyst". Buildings between trees near the coast. Early 1830s. Unsigned. Oil on cardboard. 20 x 29 cm.

Suzanne Ludvigsen, A Catalogue Raisonné of the Works of Dankvart Dreyer, 2008, no. 1.

Literature: Suzanne Ludvigsen, "Maleren Dankvart Dreyer", 2008, vol. I, mentioned and ill. p. 28.

Provenance: Local judge (herredsfoged) in Randers, councillor Hack Kampmann (1813-1878) and his wife Christiane Elisabeth Willemoes (1815-1886). Inherited in the Kampmann family until Bruun Rasmussen auction 757, 2006 no. 1490, ill. p. 219.

Christiane Willemoes was the granddaughter of Christiane Dreyer (1753-1832), who married county administrator (amtsforvalter), chamber councillor (kammerråd) Christian Willemoes (1736-1818), the parents of naval hero Peter Willemoes (1783-1808). Christiane Elisabeth probably inherited the painting from her grandmother when she died in 1832.

DKK 30,000-40,000 / € 4,050-5,350



884

884
DANKVART DREYER

b. Assens 1816, d. Barløse 1852

"Landskab med Barløse Kirke". Landscape with Barløse Church. C. 1849-1852. Unsigned. Oil on canvas. 28 x 52 cm.

Leo Swane, A Catalogue Raisonné of the Works of Dankvart Dreyer, 1921, no. 199. Suzanne Ludvigsen, A Catalogue Raisonné of the Works of Dankvart Dreyer, 2008, no. 274.

Exhibited: Kunstforeningen, "Udstilling af Dankvart Dreyers Arbejder", 1912 no. 107. Kunsthallen Brandts Klædefabrik, "Hist hvor vejen...", 1996 no. 44, ill. p. 30. Kunsthallen Brandts Klædefabrik, "I begyndelsen var Fyn", 2005, p. 24. Fyns Kunstmuseum & The Hirschsprung Collection, "Naturfortrolighed. Dankvart Dreyer 1816-1852", 2006-2007 no. 72, ill. p. 79. Museum Vestfyn, "Dreyer - Liv og Landskab", 2016 no. 29, ill. p. 44.

Literature: Leo Swane, "Dankvart Dreyer 1816-1852", 1921, mentioned p. 123, ill. p. 118. Suzanne Ludvigsen, "Maleren Dankvart Dreyer", 2008, vol. I, ill. and mentioned p. 274. Here the painting is described as follows: "In the small study of a landscape with Barløse Church [...], another motif from the area right around Dreyer's farm, it turns out [...] that he has been more concerned with capturing whole unbroken surfaces than by details. Looking beyond the foreground's myriad of late summer growths in brown and green colours, two extensive image planes are depicted in a mutual dialogue. We see a ripe grainfield, embraced by the wind, which so-to-speak calls out to a hazy white-grey sky. The air borrows from the colours of the field, which is so golden that it appears as lighted from within. In the distant village, the church building rises on the horizon as an echo of the painter's thoughts."

Provenance: The painter Vilhelm Hammershøi (1912). His wife Ida Hammershøi (1921). Kunsthallen auction 23 February 1935 no. 96. The painter Julius Paulsen, his estate auction at Kunsthallen 4 June 1940 no. 44, ill. p. 15. Kunsthallen auction 415, 1992 no. 56, ill. p. 9. The art historian Hans Edvard Nørregård-Nielsen (1945-2023).

It is suggested by Suzanne Ludvigsen that the work may come from the Dreyer family in Assens through the art dealer W. Schou.

DKK 60,000-80,000 / € 8,050-10,500



885

885

CARL DAHL

b. Fåborg 1812, d. Frederiksberg 1865

View from Dyreborg Klint (Cliff) at Faaborg, Funen. Unsigned. Oil on canvas laid on canvas. 17 x 29 cm.

Dahl was admitted to the Royal Danish Academy of Fine Arts in 1835. He was a student of I. P. Møller (1783-1854) and was taught perspective by G. F. Hetsch (1788-1864). He also became a student of C. W. Eckersberg (1783-1853), who was of decisive importance for his artistic development. Dahl trained as a marine painter under Eckersberg, and the two became close friends, even helping each other with the completion of paintings. For example, Dahl helped Eckersberg with drawing the rigging on his ship pictures in his late years. Dahl himself became a teacher at the Academy's perspective school in the years 1842-48. He was also a drawing teacher at the Naval Academy for 12 years and was on board several voyages with the Danish navy, which gave him the opportunity to closely study and depict ships with great technical accuracy.

Although Dahl was primarily a marine painter, he also produced topographical paintings. The present painting is from the small fishing village of Dyreborg, close to Dahl's birthplace, Faaborg on Funen.

DKK 25,000-30,000 / € 3,350-4,050



886

886

DANKVART DREYER

b. Assens 1816, d. Barløse 1852

View towards Stovbjerg ("Cinders Mountain") and Himmelbjerget ("The Sky Mountain") in Jutland. C. 1841. Unsigned. Oil on canvas laid on canvas. 34 x 56 cm.

Suzanne Ludvigsen, A Catalogue Raisonné of the Works of Dankvart Dreyer, 2008, no. 127.

Exhibited: Kunstforeningen & Fyns Kunstmuseum, "Dankvart Dreyer", 1989 no. 78. Kunstcentret Silkeborg Bad, "Hedebilleder", 1997 no. 11, ill. p. 45. Skovgaard Museet, "Udsigt til Guldalderen", 2006. Fyns Kunstmuseum & The Hirschsprung Collection, "Naturfortrolighed. Dankvart Dreyer 1816-1852", 2006-2007 no. 31.

Literature: Suzanne Ludvigsen, "Maleren Dankvart Dreyer", 2008, vol. I, ill. p. 165 and described pp. 164 and 166. Ludvigsen writes here about the painting (in Danish): "Leo Swane did not know about the painting "Udsigt mod Stovbjerg og Himmelbjerget" [...]. But a signed pen-and-ink drawing with the same motif - one of the few direct studies for Dreyer's painted works that exist - makes a strong case for the correctness of the attribution [...]. The drawing is augmented at the upper edge, and so is the painting. The latter with a border of clear blue sky and golden clouds calling out to the heavy hills". The drawing, which is mentioned as a study for the painting, is located at The National Gallery of Denmark (Inv. No. KKS7806).

Provenance: Bruun Rasmussen auction 507, 1988 no. 125. Antikvitetsudstillingen, Børsen, Copenhagen, Autumn 1988. The art historian Hans Edvard Nørregård-Nielsen (1945-2023).

DKK 50,000-75,000 / € 6,700-10,000



887

887

NIELS SIMONSEN

b. Copenhagen 1807, d. Frederiksberg 1885

Italian mountain landscape. Signed and dated N. Simonsen 1839. Oil on canvas. 35 x 49 cm.

Valdemar Kleis frame with label.

From 1834 to 1845, Niels Simonsen lived in Munich and made several trips to Italy.

DKK 25,000–30,000 / € 3,350–4,050



888

888

I. P. MØLLER

b. Faaborg 1783, d. Copenhagen 1854

A painter in the dunes at Harboøre, Jutland. Unsigned. Oil on canvas. 28 x 33 cm. *Inscribed on the stretcher "Harboøre 1840". According to exhibition catalogues from Charlottenborg's Spring Exhibitions and the list of the artist's estate auction, it was in the 1850s that I. P. Møller executed and exhibited works from the west coast of Jutland and Harboøre.*

Provenance: The collection of Consul General Johan Hansen no. 528 (1917), no. 1220 (1927), no. 1332 (1931), his auctions Winkel & Magnussen 127, part IV, 1933 no. 141.

DKK 25,000–30,000 / € 3,350–4,050



889

889
PETER RAADSIG

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

View from Subiaco, Italy. Signed and dated P. R. Subiaco 1843. Oil on paper laid on canvas. 44 x 59.

Peter Raadsig stayed in Rome in the period 1841–1845. Here he mainly painted folk life, but also the surrounding landscape like this one from Subiaco. Subiaco is a picturesque mountain town located east of Rome. The mountain village attracted Danish painters on excursions from Rome i.a. Wilhelm Marstrand (1810–1873), Fritz Petzholdt (1805–1838) and Martinus Rørbye (1803–1848). Well known is the latter's depiction of "The lower church in the monastery of St. Benedetto at Subiaco" found today in two versions, one at The National Gallery of Denmark (Inv. No. KMS410) and one at Ribe Art Museum.

DKK 30,000–40,000 / € 4,050–5,350



890

890
HEINRICH BUNTZEN

b. Kiel 1803, d. Frederiksværk 1892

Casa del Portinaio in the gardens of Villa Borghese in Rome. Signed and dated Heinr. Buntzen Rom 1842. Oil on paper laid on canvas. 37 x 42 cm.

Casa del Portinaio has also been known as Raphael's studio, when in the early 1800s the building was mistakenly considered the former home of the Renaissance artist Raphael (1483–1520). The motif was therefore incredibly popular among painters in the 19th century, and Danish painters such as C.W. Eckersberg (1783–1853), Martinus Rørbye (1803–1848) and Jørgen Roed (1808–1888) have depicted the iconic house.

Buntzen himself painted the motif several times with minor variations, and there is thus a version at Bornholms Kunstmuseum (Inv. No. DEP-25-2000), at Thorvaldsens Museum (Inv. No. B202) and at Sorø Art Museum. The building was also called Casa Cenci. It does not exist today.

DKK 30,000–40,000 / € 4,050–5,350



891

891
PETER RAADSIG

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

Interior with two Italian women spinning yarn. A small barefooted boy warms himself by the fireplace. Signed and dated P. R. Subiaco 1842. Oil on paper laid on board. 56 x 40.

Provenance: Bruun Rasmussen Vejle auction 116, 2008 no. 418, ill. p. 162.

Peter Raadsig stayed in Rome in the period 1841-1845. Here, he especially painted folk life, as here in the present painting, where he shows an intimate scene with two Italian women who are concentrated on spinning yarn; but also the town and the surrounding landscape, see lot. no. 889. Subiaco is a picturesque mountain town located east of Rome.

DKK 30,000-40,000 / € 4,050-5,350



892

892
**JØRGEN ROED, AFTER,
19TH CENTURY**

View of La Scala Santa (The Holy Stairs) at the Monastery San Benedetto near Subiaco. Unsigned. Oil on canvas. 47 x 38 cm.

Provenance: Bruun Rasmussen auction 235, 1969 no. 27.

After the original work by Jørgen Roed. Roed painted the motif several times, and there is thus a version from 1839 at The Hirschsprung Collection (Inv. No. 500) and a version from 1857 at The Nivaagaard Collection (Inv. No. 0203NMK).

DKK 25,000-30,000 / € 3,350-4,050



893

893
**DANISH GOLDEN AGE PAINTER,
EARLY 19TH CENTURY**

Interior from Pantheon in Rome. Unsigned. Oil on canvas. 53 x 41 cm.
Exhibited: Glyptoteket, "På sporet af Jørgen Roed. Italien 1837-1841", 1991, Cat. No. 23. Ill. p. 38.

The painting was exhibited here as executed by Jørgen Roed. The exhibition was organized by Jens Peter Munk, MA in art history and i.a. author of the work "Jørgen Roed. Ungdomsarbejder", 2013, but due to stylistic and source-critical reasons, Munk cannot today vouch for the attribution to Roed.

Bruun Rasmussen would like to thank Jens Peter Munk for his assistance in cataloguing this work.

DKK 25,000-30,000 / € 3,350-4,050

894

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

Mountain landscape from Norway with a man enjoying the view. Unsigned. Oil on paper laid on canvas. 21 x 32 cm.

Exhibited: *The National Gallery of Denmark, "Caspar David Friedrich and Denmark", 1991 no. 99. Øregård Museum & Skovgaard Museum, "Martinus Rørbye. Det nære og det fjerne" (The Near and the Distant), 2014-2015 no. 12, ill. p. 106.*

Martinus Rørbye was born in Drammen and spent the first 11 years of his life in Norway before the family moved to Denmark. As an adult, he returned several times to the country to visit the family and friends he had there. The first trip took place in 1830 and lasted 2 months.

Literature: Kasper Monrad, "Caspar David Friedrich and Denmark", The National Gallery of Denmark, 1991, ill. p. 100, mentioned p. 101 and 206. Monrad writes the following about the painting: "Rørbye's paintings from the trip to Norway in 1830 are almost all indebted to Eckersberg's view of nature. That is, 'myopic' detailed studies or narrowed views. Individual paintings show that Rørbye has been familiar with Dahl's Norwegian views. But the painting of the Norwegian mountain range with a solitary figure (an artist?) standing at the foot of a pine tree sticks out in a significant way compared to the other Norwegian motifs. With the almost symmetrical structure of the image, with the strong emphasis on the pine tree and the large jump from foreground to background, the painting is very un-Danish, and it is closer to Friedrich than any other artwork that Rørbye had done up to this point. The painting cannot with certainty be identified with one of the works, which until now have been known from Rørbye's stay in Norway in 1830." (p. 206).



Martinus Rørbye
View from Holmenkollen
Private Collection

At Bruun Rasmussen auction 421, 1981 no. 253, a drawing was sold that has both compositional and motivic similarities to the present one. In this drawing, which is from Holmenkollen in Norway, a group of men take a rest on their excursion in the Norwegian mountains. Here, too, a tree dominates the motif with its central position in the foreground slightly to the left of the centre. The man just behind the tree resembles the man in the present drawing in his clothing, and it could thus be the same person.

*Provenance: Kunsthallen auction 369, 1988 no. 134.
Bruun Rasmussen auction 737, 2004 no. 2002, ill. p. 12.
DKK 300,000-400,000 / € 40,500-53,500*



894



895

895

ELIAS MEYER

b. Copenhagen 1763, d. s.p. 1809

“Taget fra Flentofte Hauge”. Two well-dressed women on a bench in the garden at the manor of Flentofte on Funen, horses in the background. Signed Meyer pinx. Oil on canvas. 58 x 72 cm.

Flentofte Manor is located in Haarby, Dreslette Parish, on Funen.

Provenance: Bruun Rasmussen auction 750, 2005 no. 1249, ill. p. 157.

DKK 40,000–50,000 / € 5,350–6,700



896

896

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Landscape with trees by a lake, summer evening. Signed with monogram. Oil on canvas laid on canvas. 26 x 33 cm.

Provenance: Kunsthallen auction 403, 1991 no. 180. The art historian Hans Edvard Nørregård-Nielsen (1945–2023).

DKK 40,000–60,000 / € 5,350–8,050

897

FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

"Udsigt fra egnen ved Søllerød med graner i forgrunden". View from the area at Søllerød with spruces in the foreground. C. 1826-28. Unsigned. Oil on paper laid on canvas. 25 x 37 cm.

Henry Tuxen's handwritten and unpublished list of more than 50 of Fritz Petzholdt's paintings in private collection, 1942-1943, no. 40.

Exhibited: Kunstforeningen, "Fritz Petzholdt 1805-1838", 1985 no. 12.

Provenance: Consul General Johan Hansen's collection no. 1509 (1931), his auctions, part IX, Winkel & Magnussen 139, 1933 no. 149.

"View from the area at Søllerød with spruces in the foreground" by Lise-Lott Barlas.

The artist has placed himself on a ridge overlooking a hilly landscape, which on the right side of the image descends towards a wide stream that cuts through a flat area. We are in the region of Søllerød, and the stream must be Mølleåen, which runs 25-30 kilometres from Furesøen on its way to its outlet in Øresund approximately halfway between the villages of Taarbæk in the south and Skodsborg in the north. Presumably it is the Swedish coast that can be seen on the far horizon.

In the middle of the foreground some young, slender spruces are growing, which have, so to speak, taken the place of honour in the painting. The spruce was not a native tree to Denmark such as ash, beech and oak, but introduced from abroad. This type of tree was therefore at the time a peculiar and interesting motif. Together with other trees and bushes on the right, the spruces form a natural fence towards the valley, while their tops unite the two halves of the painting, the landscape below and the slightly overcast sky, from which a faint sunlight penetrates through the pale blue openings in the clouds and illuminates the valley below on the right. The landscape is also characterized by dark colours, as are the spruces.

In the years 1826 to 1828 Petzholdt made about half a dozen paintings from the area at Søllerød. In 1826 the theologian Caspar Johannes Boye (1791-1853) was appointed vicar at Søllerød church, with whom Petzholdt was well acquainted. Boye had married Jonas Collin's stepdaughter, Maria Birckner, in 1818. Like her sister, Johanne Birckner, Maria was half-sister to the children Jonas Collin had with Henriette Hornemann, and there was a strong connection between the Boye family and the Collin family as well as with Petzholdt.

The painting with the spruces was exhibited at Kunstforeningen's exhibition in 1985 with the title "Parti fra Søllerød" (View at Søllerød) as no. 12. At the same exhibition in 1985 you could see two more paintings from Søllerød by Petzholdt. No. 11 was a somewhat smaller painting with the same title as no. 12: "View at Søllerød", which shows a forest floor with ferns under some trees, where only the lower part of the trunks is visible. This painting is today part of a private collection in New York and has just been exhibited at The Metropolitan Museum of Art in New York at the exhibition "Beyond the Light. Identity and Place in 19th century Danish Art" with the title "Forest Floor" Cat. No. 28.



897

The third painting, no. 13 at Kunstforeningen's exhibition was "Fire egetræer ved Søllerød" (Four Oak Trees at Søllerød). In the register of her book, "Søllerød - set med malerøjne" (Søllerød - Seen Through the Eyes of Painters) (1983), Laura Jacobsen mentions three more paintings by Petzholdt from the area at Søllerød: No. 0111 "Udsigt fra Højbjerg ved Søllerød" (View from Højbjerg near Søllerød), which was exhibited at Charlottenborg in 1828. No. 0115 "En sandgrav på Højbjerg i i Rude skov" (A Sand Pit at Højbjerg in Rude Forest), exhibited the following year at Charlottenborg, and the last no. 0149 again with the title "Ved Søllerød" (Near Søllerød) without a date, but with the measurements 34 x 42 cm. Unfortunately, the first two are without measurements, so they are not easy to identify.

When Petzholdt made this painting with the spruces, he was only 21-23 years old. It is a beautiful painting. This was also Henry Tuxen's opinion when he included it in his handwritten list of Petzholdt's works as No. 40.

Bruun Rasmussen is grateful to MA Lise-Lott Barlas for the above text about Fritz Petzholdt and the present painting.

DKK 30,000-50,000 / € 4,050-6,700



898

898
DANKVART DREYER

b. Assens 1816, d. Barløse 1852

"En gammel sømand". An old sailor. Signed and dated D. C. M. D. 1834. Oil on canvas laid on canvas. 40 x 33 cm.

Leo Swane, *A Catalogue Raisonné of the Works of Dankvart Dreyer*, 1921, no. 8.

Suzanne Ludvigsen, *A Catalogue Raisonné of the Works of Dankvart Dreyer*, 2008, no. 14.

Exhibited: Charlottenborg 1835 no. 82. Kunstforeningen, "Udstilling af Dankvart Dreyers Arbejder", 1912 no. 6. Fyns Stiftnmuseum, "Mindeudstilling for Dankvart Dreyer 1816-1852", 1952 no. 4. Kunstforeningen & Fyns Kunstmuseum, "Dankvart Dreyer 1816-1852. Malerier og tegninger", 1989 no. 11.

Literature: Karl Madsen, "Dreyer-Udstillingen", feature article in *Politiken*, 24. 11. 1912, column 4. Leo Swane, "Dankvart Dreyer 1816-1852", 1921, p. 18. Bjarne Jørnæs, "Dansk kunst 1825-1855", *Kunstforeningen* 1975, p. 62. Suzanne Ludvigsen, "Maleren Dankvart Dreyer", 2008, mentioned and ill. vol. I pp. 62-63 and vol. II p. 32.

Provenance: Inherited in the family of the artist. Bruun Rasmussen auction 801, 2009 no. 1, ill. p. 14.

The sailor's name was Jens Fisker and he was presumably working as a model at The Royal Danish Academy of Fine Arts in Copenhagen. Christen Købke (1810-1848) painted him twice, and he was presumably also painted by P. C. Skovgaard (1817-1875) (Ludvigsen, vol. II p. 32). DKK 30,000-40,000 / € 4,050-5,350



899

899
CHRISTEN KØBKE

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

Portrait of Marie Magdalene Petersen, née Hellemann, the artist's grandmother. C. 1828. Unsigned. Oil on canvas. 37 x 31 cm. Unframed.

Emil Hannover, A Catalogue Raisonné of the Works of Christen Købke, 1893. The painting is mentioned in the note to no. 9 as a repetition of this.

Mario Krohn, A Catalogue Raisonné of the Works of Christen Købke, 1915, no. 6.

Exhibited: Kunstforeningen, "Fortegnelse over Købkes Malerier", 1912 no. 6. Kunstforeningen, "Christen Købke", 1953 no. 5. The National Gallery of Denmark, "Christen Købke 1810-1848", 1996 no. 6.

Literature: Kasper Monrad, Hans Edvard Nørregård-Nielsen & Mikael Wivel, "Købke - Nærmere beset" in the exhibition catalogue "Christen Købke 1810-1848", The National Gallery of Denmark, 1996, mentioned pp. 110, 113, ill. p. 112. Hans Edvard Nørregård-Nielsen, "Christen Købke", vol. I, "Omkring Kastellet", 1996, mentioned pp. 56, 62, ill. p. 59 fig. 40.

Provenance: Councillor of State Wilhelm Petersen, Odense (1893), Wilhelm Petersen was married to Købke's sister Adolphine Augusta (1820-1880). Iron founder K. Brandt (1912, 1915), his estate auction Winkel & Magnussen 77, 1930 no. 74. Mrs Gerda Brandt (1953). Tyge Brandt.

DKK 30,000-40,000 / € 4,050-5,350



900

900

A. E. KIELDRUP

b. Haderslev 1827, d. Copenhagen 1869

A view of Sommerspiret at the Cliffs of Møn in sunlight. Signed with monogram and inscribed (in Danish) "In remembrance". Oil on canvas laid on panel. 26.5 x 37.5 cm. DKK 25,000–30,000 / € 3,350–4,050



901

J.Th. Lundbye

Winter landscape Typical of North Zealand, 1841

The Nivaagaard Collection



901

VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

Winter landscape. Signed and dated Wilh. Kyhn 1853. Oil on canvas. 50 x 68 cm.

The winter landscape in the present painting brings to mind Peter Cramer's evocative snowy landscapes with ice skaters from the 1750s, Jens Juel's winter pieces with sleigh rides from the 1790s and especially J.Th. Lundbye's "Vinterlandskab i nordsjællandsk karakter" (Winter landscape Typical of North Zealand) from 1841 in the Nivaagaard Collection (Inv. No. 0092 NMK1906-1).

DKK 40,000–60,000 / € 5,350–8,050



902

902
JØRGEN ROED

b. Ringsted 1808, d. Copenhagen 1888

"En afsked på Toldboden". A farewell at the custom house. Study. 1834. Unsigned. Oil on canvas laid on cardboard. 15 x 18 cm.

Literature: Jens Peter Munk, "Jørgen Roed. Ungdomsarbejder", 2013, pp. 70-79, ill. p. 79.

Provenance: Merchant Julius Just, his auction Winkel Et Magnussen 223, 1937 no. 172, ill. p. 13.

The present work is one of two known oil studies for "En Afsked paa Toldboden" from 1834 (66 x 82 cm, private collection), which is considered to be Jørgen Roed's breakthrough work. It was exhibited at Charlottenborg in 1835 as no. 76.

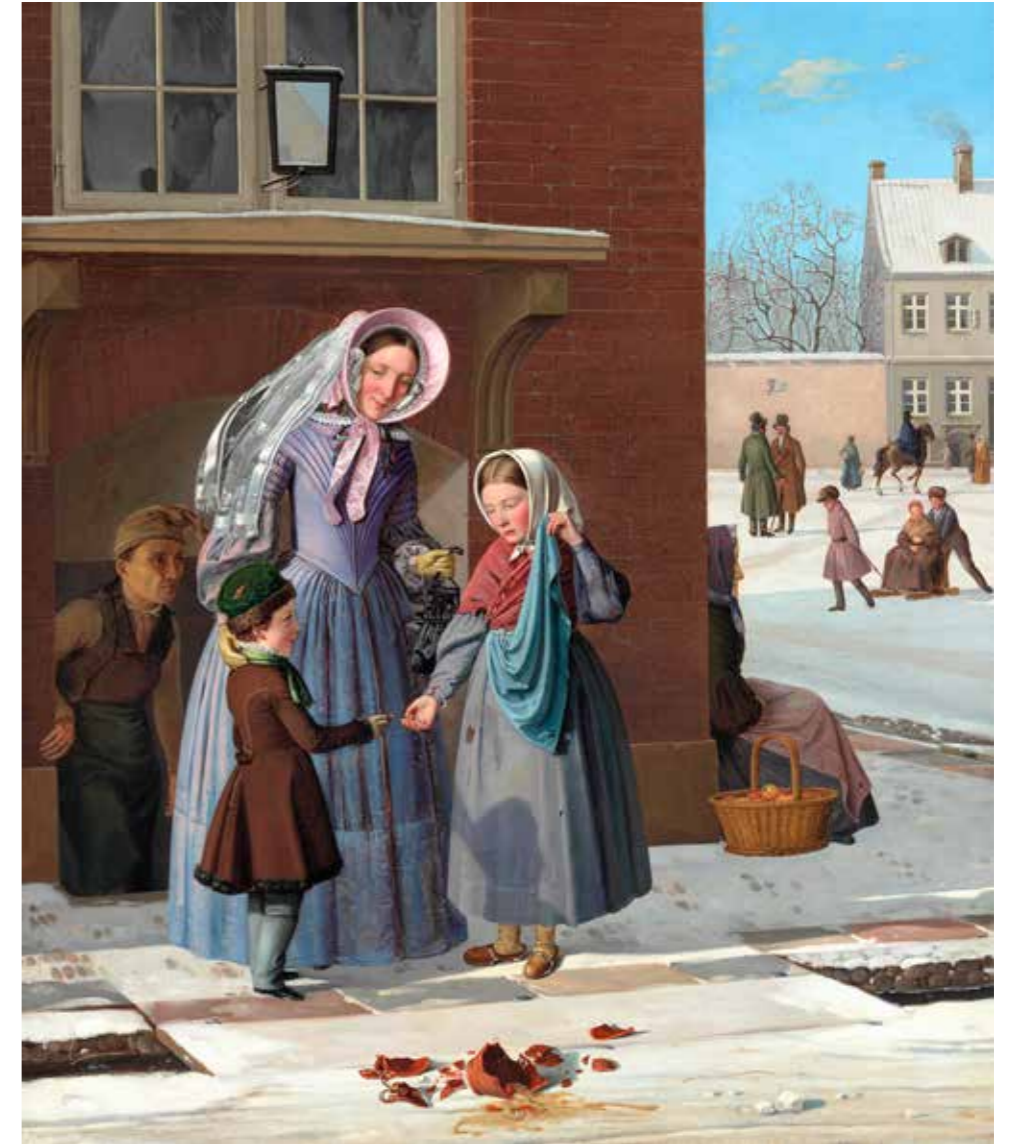
The present small study is highly similar to the final work.

A young man says goodbye to his family. He gives his father his hand in farewell, his mother and a young girl, perhaps a sister or girlfriend, stand behind. A porter carries the young man's luggage aboard. On the far left, a guard stands by his red painted sentry box.

In 1834, Kunstforeningen had invited 10 artists among others Jørgen Roed, C. W. Eckersberg, Constantin Hansen, Christian Købke and Martinus Rørbye to make a painting later to be disposed of by lottery at Kunstforeningen. Roed agreed upon the terms of Kunstforeningen and his contribution was "A farewell at the custom house".

Why did he choose such an unusually genre motif?

The custom house had a special meaning for the artists when they went on their Grand Tour abroad. Family and friends bid them a touching farewell here. "The sailing trip from Copenhagen's custom house was always the first stage of the journey south. For Roed and for his comrades, the place has thus been associated with the sadness of parting". (Jens Peter Munk, p. 72).
DKK 50,000-60,000 / € 6,700-8,050



903

903
CARL BALS GAARD

b. Copenhagen 1812, d. s.p. 1893

"Københavnsk gadescene. Vinter." A winter day in Copenhagen. A young boy gives alms to a poor weeping girl who has dropped a jug. 1840s. Unsigned. Oil on canvas. 68 x 58 cm.

Provenance: Consul General Johan Hansen's collection no. 24 (1917).

Carl Balsgaard studied at the Danish Royal Academy of Fine Arts and was a private student of C. W. Eckersberg (1783-1853). However, he developed in a different artistic direction than the one associated with the Eckersberg's school. He specialized in still lifes with fruits and flowers, and from 1842 he also worked with porcelain painting. However, Balsgaard also made several figure paintings, and, as it appears from the catalogues of the Charlottenborg Exhibitions, he exhibited a number of genre paintings in the 1840s. He was later appointed conservator for the private painting collection of Christian IX of Denmark (1818-1906) and was a teacher for Queen Louise (1817-1898) in 1864.
DKK 60,000-80,000 / € 8,050-10,500



904

904

ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

French and Danish ships off Copenhagen. Signed and dated Anton Melbye Paris 1850. Oil on paper laid on canvas. 22 x 37 cm. DKK 40,000–50,000 / € 5,350–6,700

905

ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

"Den Danske Eskadre til Ankers på Warnemünde Rhed. Deres Kgl. Højheder Kronprinsen og Kronprinsessen have forladt Dampskibet Kiel for at gå ombord i Linieskibet Christian VIII". The Danish Squadron at anchor on Warnemünde roadstead. His Royal Highness The Crown Prince and Her Royal Highness The Crown Princess have left the steamship Kiel to board the liner Christian VIII. Unsigned. Oil on canvas. 123 x 160 cm. Damborg frame with label. Exhibited: Charlottenborg 1843 no. 168.

Provenance: Commissioned from the artist by Christian VIII of Denmark (1786–1848). Frederik VII of Denmark (1808–1863), his estate auction, 7 October 1864, no. 206. Here acquired by wholesaler Salomonsen. Bruun Rasmussen auction 91, 1958 no. 168, ill. p. 13. Bought from art dealer J. Thompson in 1958.



905

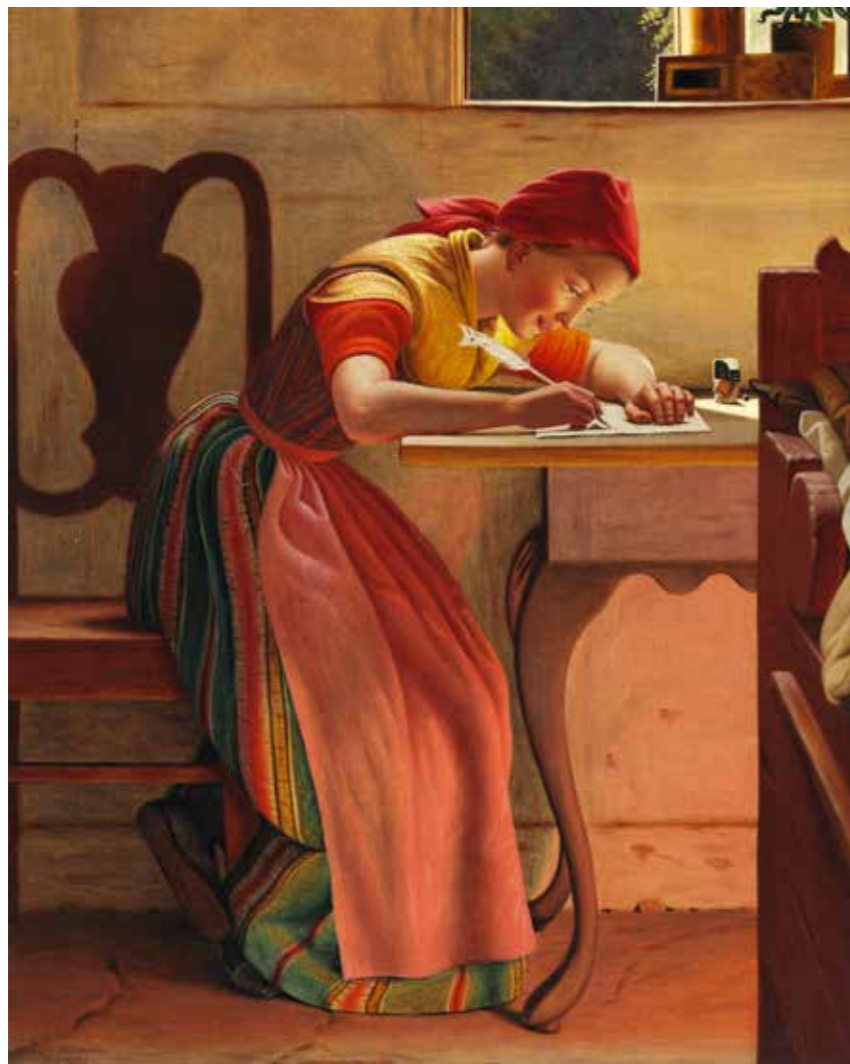
The liner Christian VIII entered the Danish Navy on 11 May 1841 and came under the command of Crown Prince Frederik (later Frederik VII) on 23 May of the same year. Crown Prince Frederik married his second wife, the German Mariane of Mecklenburg-Strelitz (1821–1876), on 10 June 1841 in Neustrelitz, Germany. The liner Christian VIII brought the Crown Prince and Crown Princess from Warnemünde to Copenhagen on 21 June 1841. When they arrived in Copenhagen the day after, it was celebrated with great festivity.

The marine painter Anton Melbye became a passenger on several of the Danish Navy's ships to depict the ships and Denmark at sea, and he was on board Christian VIII. Here he depicted, among other things, the Crown Prince couple's journey to Denmark.

The liner Christian VIII was destroyed in the Battle of Eckernförde on 5 April 1849 during the First Schleswig War.

On this auction, we also offer a drawing of the liner Christian VIII carried out by C. W. Eckersberg (1783–1853), who was Melbye's teacher in the years 1838–41 (see lot. no. 911).

DKK 200,000–300,000 / € 27,000–40,500



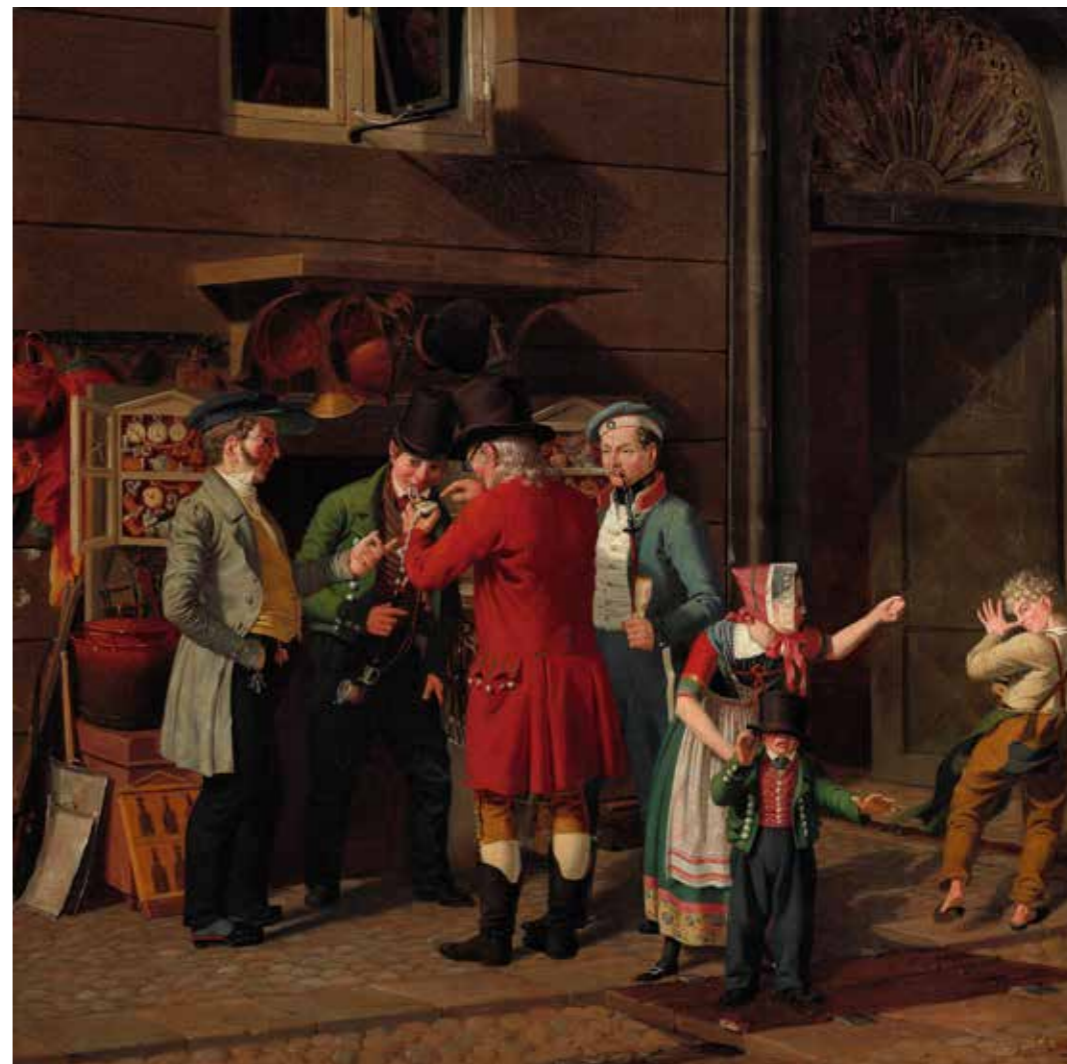
906

906
CHRISTEN DALSGAARD

b. Skive 1824, d. Sorø 1907

Interior with a young girl writing a letter. Signed and dated Chr. Dalsgaard Sorø 1875. Oil on canvas. 55 x 43 cm.

Ribe Art Museum owns a painting with a similar motif also by Dalsgaard (Inv. No. RKMm0040). DKK 30,000–40,000 / € 4,050–5,350



907

907
GUSTAV THEODOR WEGENER

b. Roskilde 1817, d. Frederiksberg 1877

"Gadescene". A street scene in Holstein where a distinguished gentleman buys a pocket watch, while a young girl threatens a street boy who has placed his hat over the head of a boy in his finery. Unsigned. Oil on canvas. 44 x 44 cm. Damborg frame with label.

Exhibited: Charlottenborg 1838 no. 321 (supplement). "Street scene" was the first painting Wegener exhibited at Charlottenborg while he was still a student.

Provenance: Bookseller C. A. Reitzel. Sold at auction in 1853 to "chamber judge" (kammerassessor) Muus. Rural dean Taaffe in Kjeldby.

DKK 30,000–40,000 / € 4,050–5,350



908

908
CARL BLOCH

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

The artist's self-portrait. Signed C. Bloch. Charcoal and black chalk on paper. Sheet size 20 x 14 cm.

This self-portrait must be from c. 1870 plus/minus a few years. Bloch is in his mid-30s. In 1868, he married Alma Trepka, and in the following ten years they had eight children. In 1865, the large painting "Prometheus Unbound" was exhibited at Charlottenborg, and it was received with great enthusiasm by everyone. It was also in 1865 that brewer J. C. Jacobsen (1811-1887) ordered 23 scenes from the life of Christ for the King's Oratory at Frederiksborg Castle - it was a large and very significant task, which took Bloch 15 years to complete. It is thus an artist at the peak of his life in both a private and artistic sense, who looks directly at us with a somewhat melancholic and doubtful gaze. The more successful Bloch became as an artist, the more he doubted himself and his own abilities.

The National Gallery of Denmark has recently held a Carl Bloch exhibition with the title "Carl Bloch - Forført" (Carl Bloch - Seduced). DKK 20,000-30,000 / € 2,700-4,050

909

LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of the painter Johan Thomas Lundbye (1818-1848). Signed and dated L. Frølich Vallø i Julen (at Christmas) 44. Pencil on paper. Sheet size 13 x 8 cm. Period frame. Provenance: Bruun Rasmussen auction 490, 1987, no. 488.

Lundbye and Frølich had a long and warm friendship. They met through their mutual friend the painter Thorald Læssøe (1816-1878) in 1838, and the next years they developed a very deep and close friendship. It was a romantic friendship - typical for the period - that consisted of profound conversations about the human existence and art and of very strong and deep feelings between the two passionate young men.

In 1840, Frølich went to Munich for further education and a long passionate and emotional correspondence between the two arose.

Lundbye to Frølich (in Danish): 22 November 1840: "My dear Lorenz! I am beginning this letter to you, whom I miss every day and long for. I cannot hide from myself and others that you were my best friend - the second finest human I have ever known. Yes only she, the lovable mother (...) only she stands in higher regard with me (...) ... " - and further 8 December 1840:

"... There are many fine people here, but none, not one that can replace you or even get close to you in my eyes. (...)." Quoted from: Lotte Thrane: "Tusmørkemesteren. 10 kapitler om Lorenz Frølich og hans tid", 2008, vol.1, p. 59 and p. 60.

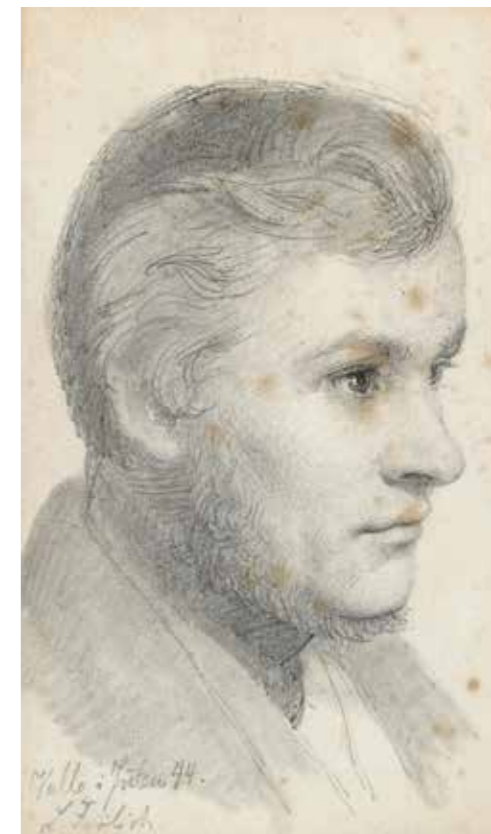
Reading Lundbye's diary from the Christmas in 1844, it appears as if he was very discouraged at the time - he writes, among other things, Christmas Day, 25 December 1844 (in Danish): "The thought makes my heart sing: that one can die - that is the goal of my wishes, and I shall see it fulfilled one day!" Later that day, he writes: "Just now I received an invitation to Vallø. Well, if there's room for me on the day coach, I'll follow Lorenz Frølich there tomorrow. Without money, without food, without desire, without life - only with my breath - a lovely Christmas guest!!!" After this very despondent comment, he writes again in the diary a few days later on New Year's Eve 1844, now with a completely different and considerably more uplifting spirit: "Journey to Vallø. After a very pleasant stay at Vallø with Councillor (Kancelliråd) Steenbergs, I have returned back to the city today. I sketched several landscapes there and made the acquaintance of a very amiable student called Steenstrup, who was my guest last night. Now comes the new year; it begins with a fervent hope, God bless me with strength and desire, that this year will be better than the previous one."

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

The present portrait is Frølich's deeply felt and sensitive portrait of the friend during their stay on Vallø during this particular period, where Lundbye's mood goes from Christmas Day's deep discouragement, melancholic thinking and focus on death to New Year's Eve's burgeoning joy, faith and hope for better times in the new year.

Half a year later, in the summer of 1845, Lundbye travelled to Italy, and the two friends never saw each other again.

DKK 40,000-60,000 / € 5,350-8,050



909

910

C. W. ECKERSBERG

b. Bläkrog near Aabenraa 1783, d. Copenhagen 1853

View from Frederiksberg Gardens in Copenhagen with the Temple of Apis and Frederiksberg Palace in the background. Signed and dated E. 29de september 1809. Pencil, drawing ink and watercolour on paper. Visible size 16.5 x 20 cm.

Provenance: Museum Curator and art historian Peter Hertz, his estate auction Bruun Rasmussen 226, 1968 no. 5, ill. p. 4.

The Temple of Apis in the Frederiksberg Gardens is a small classicist temple located on a hill northwest of Frederiksberg Palace. The temple was designed by Nicolai Abraham Abildgaard (1743-1809), who was Eckersberg's teacher at the Royal Danish Academy of Fine Arts. The temple was built in 1802-04 in connection with the conversion of the Frederiksberg Gardens from a baroque garden to an English-style romantic garden.

From Eckersberg's hand, two other drawings are known from the Frederiksberg Gardens, where the temple is included. Both can be found in the Royal Collection of Graphic Art at the National Gallery of Denmark with the title "Prospekt fra Frederiksberg have ved slottet og Apistemplet" (View from the Frederiksberg Gardens at the Palace and the Temple of Apis (Inv. No. KKSgb4235 and Inv. No. KKSgb4236).

The present drawing comes from Eckersberg's youth in Copenhagen, before he travelled to Paris in 1810 and later to Rome. During this period, he executed a large number of views of Copenhagen – a city which, at the beginning of the 19th century, was undergoing a major transformation and reconstruction, after events such as an extensive fire of 1795, and he focused especially on the parts of the city that had taken on a new look.

Peter Michael Hornung and Kasper Monrad write about Eckersberg's early depictions of Copenhagen in "C. W. Eckersberg – dansk malerkunsts fader" (C. W. Eckersberg – The Father of Danish Painting): "The Copenhageners' pride in their city was the reason why they also wanted to see it in drawings. A new popular genre: the Copenhagen view became highly fashionable, and the young Eckersberg was one of the artists who was tasked with satisfying the demand. [...] In his drawings from Copenhagen, Eckersberg stayed within the ramparts, but in the most open and airy part of the city, and the motifs could be the Church of Holmen, the Stock Exchange, the now-disappeared bank and the Chancellery. [...] Eckersberg also drew the Temple of Apis with Frederiksberg Castle in the background, the view from Langelinie towards Nyholm, a part of Kongens Nytorv (The King's New Square) with the Main Guardhouse, and a part of Langebro with the so-called Druknehus (House of the Drowned). These early city views primarily have cultural and historical value. Neatly and soberly, the selected parts illustrate the Copenhagen that was being built under Frederik the 6th. As portraits of architecture, these works point towards the far more significant views that Eckersberg would create in Rome. There was the difference, however, that in Copenhagen he worked on commission or in anticipation of additional grants. In Rome it was his own interest in monuments and views that motivated him." (Peter Michael Hornung & Kasper Monrad, "C. W. Eckersberg – dansk malerkunsts fader" (C. W. Eckersberg – The Father of Danish Painting), the publishing house Palle Fogtdal, 2005, pp. 29-31).

Décor figures that bring life to the motif, such as the couple in the foreground in the present drawing, were often included in Eckersberg's early city views. DKK 60,000–80,000 / € 8,050–10,500



910

911

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

The liner Christian VIII. Unsigned. Drawing ink and wash on paper. Sheet size 44.5 x 34.5 cm.
Inscribed on the reverse: "Linieskibet Christian d VIII. Tegning i Tusch forestillende et Orlogsskib under Letning og Afseiling af Professor C. W. Eckersberg solgt af Marinemaler Wilhelm Melbye 13 Feb. 1874. Tilhører Fru Consul C. Broberg f. Blom." (The liner Christian VIII. Drawing in tusch depicting a warship under sail by Professor C. W. Eckersberg sold by marine painter Wilhelm Melbye 13 February 1874. Belongs to Ms Consul C. Broberg née Blom).

In the 1820s, Eckersberg began to focus on seascapes, and over the years he became Denmark's most important painter of the genre, and in the 1830s and 40s it became his favourite genre. He was deeply fascinated by the sea and the ships, and in this genre, he observed his surroundings just as meticulously as ever. With his usual thorough and almost scientific methods and observations, which included a carefully kept diary of weather and wind conditions and frequent shorter and longer voyages at sea, he gained a tremendous knowledge of the technical details of the ships and how to manoeuvre them under different weather conditions, which is clearly evident in his many beautiful seascapes. "With his construction of perspective, he could improve his depiction of the ships on the sea and make the paintings more faithful to reality. He could better explain the spatiality of the surface and the movements of a ship, such as when it keeled or when the bow was lifted by the waves of the sea." (Preben Michael Hornung & Kasper Monrad, "C. W. Eckersberg – dansk malerkunsts fader" (C. W. Eckersberg – The Father of Danish Painting), the publishing house Palle Fogtdal, 2005, p. 327).

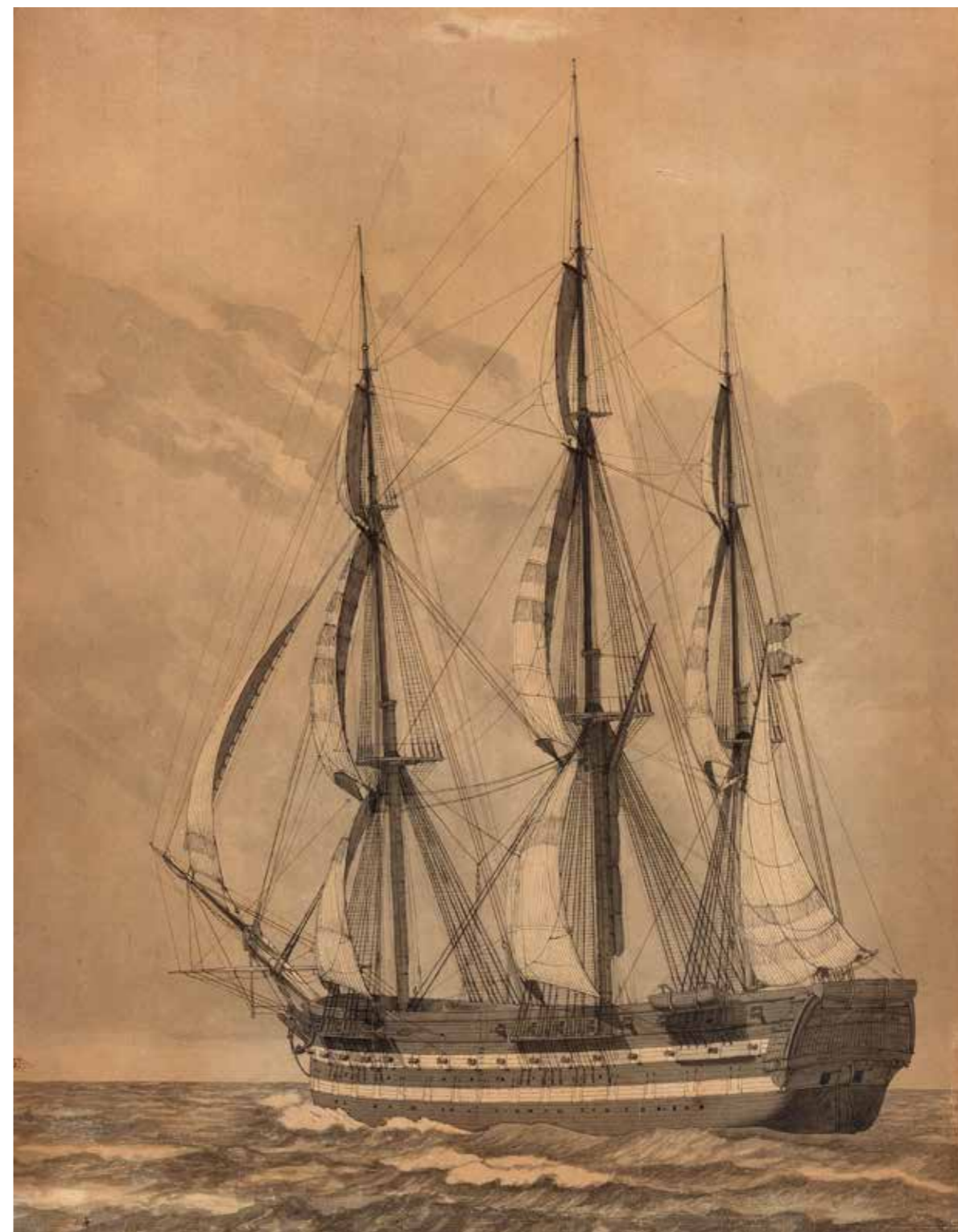
The liner Christian VIII entered the Danish Navy on 11 May 1841 and came under the command of Crown Prince Frederik (later Frederik VII) on 23 May of the same year. Eckersberg mentions the liner in his diaries i.a. 10, 11, 13, and 14 May 1841, where he sees the liner during his trips to Toldboden and Langelinie in Copenhagen.

On 21 June 1841, the liner brought Crown Prince Frederik and his wife Mariane of Mecklenburg-Strelitz (1821-1876) to Copenhagen after they had been married in Germany. When the Crown Prince couple set foot on Danish soil for the first time on 22 June, it was celebrated with great festivity. Eckersberg has described this event in his diaries as well as depicted it in the drawing "Krigsskibene salutere idet Kronprins Frederik og Gemalinde ro ind til Kjøbenhavn den 22 juni 1841. Fremstillet er briggen Allart, linieskibet Christian VIII og kovetten Flora" (The warships salute as Crown Prince Frederik and his consort row in to Copenhagen on 22 June 1841. Depicted is the brig Allart, the liner Christian VIII and the corvette Flora), The National Gallery of Denmark (Inv. No. KKS378).

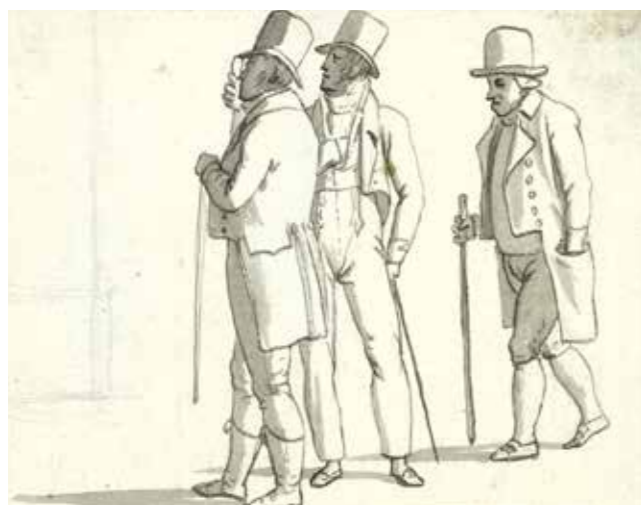
The liner Christian VIII was destroyed in the Battle of Eckernförde on 5 April 1849 during the First Schleswig War.

On the auction, we also offer a painting depicting the liner Christian VIII (see lot. no. 905), painted by Anton Melbye (1818-1875), who was a private student of Eckersberg in the years 1838-41. Melbye was on board Christian VIII and portrayed, among other things, the Crown Prince couple's journey to Copenhagen.

DKK 200,000-300,000 / € 27,000-40,500



911



912

912 *

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

Three men at an exhibition. Unsigned. Drawing ink, pencil and wash on paper. Sheet size 6.6 x 8.5 cm.

Provenance: Bruun Rasmussen auction 629, 1997 no. 607 ill. p. 160.

This small drawing is in some way related to "Figures by the Seine" from Paris 1812 (The National Gallery of Denmark Inv. No. KKS403). In the present drawing, however, there are only three men, but they too are dressed in different elegant clothes and stand in different positions; one half back, one full front out and one half front. Two of them are looking at something in the left side of the drawing - we don't know what it is, but it could be a work of art. At least it is something that can be considered under a magnifying glass, as the man on the far left does. Eckersberg has also satirically dealt with art critics in front of a work in the drawing "Art criticism. Harlequin and Pierrot in a room hung with paintings judging a picture" from the 1820s (The National Gallery of Art Inv. No. KKS6145).

DKK 40,000–50,000 / € 5,350–6,700



913

913

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Fra Valby Bakke". The view towards Copenhagen from Valby Hill. Dated d. 30 August 1822. Inscribed 'Eckersberg, fra Valby Bakke' (from Valby Hill), '28' and '514'. Drawing ink, pencil and wash on paper. Sheet size 22.8 x 32.7 cm.

Provenance: The estate auction of the late C. W. Eckersberg 1854 no. 514.

In Eckersberg's diary from August 1822, there are only two very brief entries concerning monetary transactions (so characteristic of him), and thus none about several of the drawings he is known to have executed during this month. On the 19th and 20th, he thus executed several drawn views, which have formed the basis of his large 'Panorama of the Copenhagen Roads' (The National Gallery of Denmark Inv. No. KKS 265), which is currently included in the exhibition "Beyond the Light. Identity and Place in 19th-Century Danish Art" at the J. Paul Getty Museum in Los Angeles. The sheet size of the sketches is approximately the same as in the present drawing and thus most likely originate from the same sketchbook, where Eckersberg has been occupied with depicting the characteristic profile of Copenhagen seen from a distance with its various towers, mills and cranes. Perhaps he had also considered making a panorama from the hill in Valby.

In the present drawing, the fence in the foreground mirrors the trees, houses, towers and mills of the middle and background in a shimmering, repetitive and rhythmic sequence. A figure in the foreground quietly sits and enjoys the view away from Copenhagen towards us as viewers right where two roads meet. He almost blends in with the fence, so it takes a while before we notice him - he has thus 'seen us' before we see him.

DKK 80,000–100,000 / € 10,500–13,500

914

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

View through the old lime kiln in Copenhagen with Trekroner in the background. Unsigned. Dated on the back May 1826, and inscribed No 26, 129, 206 [?] and 8931/107. Drawing ink and wash on paper. Sheet size 19.5 x 24.5 cm.

Provenance: Bruun Rasmussen auction 139, 1962 no. 263. Here wrongly described as "View through Kronborg's casemates".



The old lime kiln was just north of Copenhagen and an excursion spot for Copenhageners. The place was also a picturesque motif for many of the Danish Golden Age painters – there was beautiful nature close to the water and distinctive brick buildings for burning lime. On Eckersberg's excursions with students from the Royal Danish Academy of Fine Arts, he also brought them to the old lime kiln to train them in drawing after nature.

In contrast to Eckersberg's early city views from before he went to Paris and Rome (see catalogue no. 910), his views from Copenhagen and the surrounding area after his return are characterized by being an expression of his own great interest in and love for the life of the city, squares and architecture. It was especially squares, places and buildings close to the harbour, the water and the ships that caught his attention.

The present drawing contains many of Eckersberg's central themes: perspective, effects of light and shadow, architecture, the sea and ships, an open gate, and it also contains several traits known from his Roman views with the many ruins, vaulted spaces and arches, which we among other works know from his probably most iconic work from Rome "Udsigt gennem tre af de nordvestlige buer i Colosseums tredje stokværk" (A View Through Three Arches of the Third Storey of the Colosseum) from 1815 (The National Gallery of Denmark Inv. No. KMS3123). In contrast to the Colosseum's three arches, where the masonry forms a gentle, light, elegant almost transparent membrane when looking towards the city, the architecture and masonry in the present drawing – although it also possesses some of the rustic and weathered characteristic of the Roman ruins – is massive with an impenetrable centre of the building. It is almost like a defensive structure intended to keep people out, which is probably the reason why it was once thought to be from Kronborg's casemates. The wall is pierced by a strong vaulted opening, which in a dramatic shortening of the perspective and with sharp light and shadow effects opens up towards the light and the sea and not least Eckersberg's beloved ships, which lie on Copenhagen's anchorage ready to sail out to distant exotic destinations. There is no doubt that Eckersberg has appreciated and seen the possibilities in the lime kiln's different raw buildings and location so near to the sea.

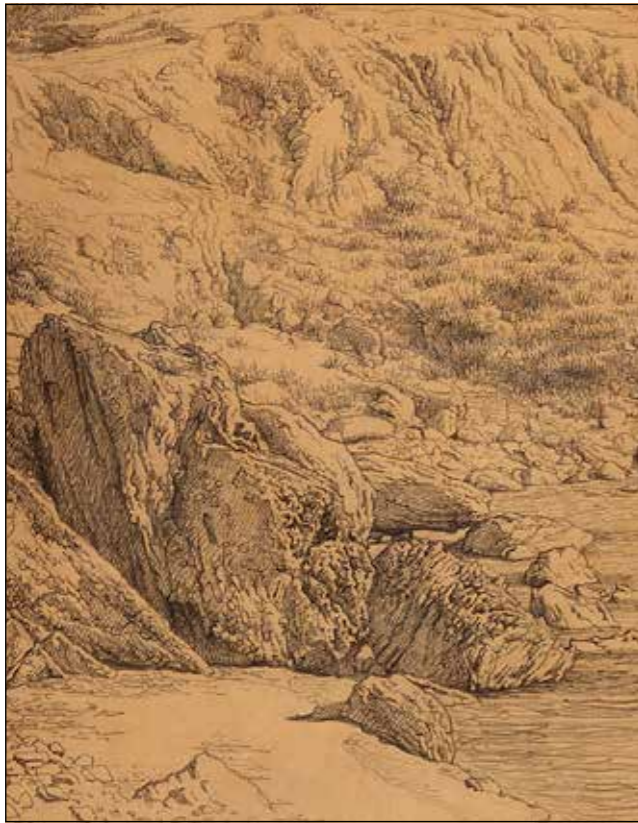
The arched opening becomes a funnel or perhaps more like a telescope, through which we as viewers look out and which on the one hand gives us a long, clear view – we can see all the way to the Trekroner sea fortress – but on the other and somewhat contradictory hand also limits our



914

view – we can only see what the telescope is focusing on, not what is happening on the sides. This is a motif Eckersberg has worked with in various contexts – including and quite literally the round telescopic view in "En Sejlads til Charlottenlund" (A Sailing Trip to Charlottenlund) from 1824 (The National Gallery of Denmark Inv. No. KMS8684). In "Udsigt gennem en dør til løbende figurer" (View Through a Door to Running Figures) from 1845 (The National Gallery of Denmark Inv. No. KMS8847) he works with the limited view through a doorway, where we see a group of people running past, but we cannot see where they are going or why they are running.

The opening, both in the form of a gate or a window, is a classic romantic symbol for the experience of standing on the threshold between an inner space and the outer world and was used by many Danish and international artists of the time, as an expression of a longing for the world outside.
DKK 100,000–150,000 / € 13,500–20,000



915

CHRISTEN KØBKE

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

View from Marina Piccola on Capri, Italy. Unsigned. Dated Neapel den 12. April 1840. Pencil on paper laid on canvas. Visible size 63.5 x 92.5 cm.

Exhibited: The National Gallery of Denmark, "Christen Købke 1810-1848", 1996, not in the catalogue.

The island of Capri had been "discovered" by artists and travellers in the early 1820s, i.a. in connection with the excavations in Pompeii and Herculaneum. A great interest in and fascination with the area around Naples and Capri grew out of this as well. A location such as the fairy-tale-like "Blue Grotto" became a popular motif for painters, and a romantic notion of the free and happy life on the shores of the Golf of Naples was established.

The Danish heir to the throne Christian Frederik (1786-1848), later VIII, and Caroline Amalie (1796-1881) visited the island in 1820, where the royal couple invited the painter Johan Christian Dahl (1788-1857) for a longer working vacation. The artists Bertel Thorvaldsen (1770-1844) and Friedrich Thøming (1802-1873) were in the area in 1828. A great interest in the place arose in Denmark, and the paintings of the area by painter Fritz Petzholdt (1805-1838) made an impression on Købke, who decided to go to Capri with Constantin Hansen (1804-1880). They spent three months on the island in the autumn of 1839.



915

During his stay on Capri, Købke carried out a large group of both drawn and painted studies of the island's coastline, which were intended to be transferred to larger canvases. The studies became inspiration for works like Købke's admission piece for the Royal Danish Academy of Fine Arts, "Parti af Capris Sydside (Marina piccola). Klart Dagslys. Stærk Søgang" (View of Capri's Southern Side (Marina piccola). Clear daylight. Rough Sea), which was sold at Bruun Rasmussen auction 727, 2003, as lot no. 1242 ill. pp. 46-49, for DKK 3.900.000.

The present drawing shows the natural harbour Marina Piccola and the mountain Monte Castiglione containing the rock cave Grotta del Castiglione. At the top, you can see the ruins of a medieval castle. On the far right, the mountain Punta Tragara and part of the cliffs I Faraglioni can also be seen. The drawing is similar to other studies done of Marina Piccola. At the National Gallery of Denmark there are, among other works, the study drawings "Parti nær Marina Piccola på Capri" (View of the Coast near Marina Piccola on Capri) (Inv. No. KKSgb2939) and "Parti af Marina Piccola på Capri" (View of Marina Piccola on Capri) (Inv. No. KKSgb2940), which are related to the present drawing.

DKK 150,000-200,000 / € 20,000-27,000



916

**916
MELCHIOR LORCK**

b. Flensburg 1527, d. Copenhagen 1588

Frederick II, King of Denmark. Bust in armour. 1582. Signed in print below left Melchior Lorichs ad uiuum delineabat Ao. 1580. Et in aere Sculpebat Ao. 1582. Engraving. Plate size 44.4 x 32 cm.

Reference: *Hollstein / German engravings, etchings and woodcuts c.1400-1700*, no. 23. Erik Fischer. Copenhagen 2009, no. 1582,1.

The Latin text can be roughly translated as follows: Melchior Lorch drew the picture (of the king) 1580. And in (the king's) honor he made a copper engraving 1582.

Melchior Lorck's known oeuvre made during his service for King Frederik II is scarce: A painted full-length portrait, a unique woodcut that seems to have meant as frontispiece for the Order of the Elephant, and the present portrait from 1582, engraved after a drawing from 1580.

In "At brande Frederik 2.: Om Melchior Lorcks kobberstik af Frederik 2. (Branding Frederik II: On the engraved portrait by Melchior Lorck), (2006), senior research curator at the National Gallery of Denmark Hanne Kolind Poulsen suggests (in Danish): "the "cranachesque" schematic and de-personalised, almost petrified, character as a kind of Merckbild, and to "be understood as Lorck's – and Frederik II's – visual strategy for branding the king as a true Lutheran monarch. Frederik's interest in such a branding was rooted in his conflict with the electorate Saxony over his support to Philip-pism against the new Lutheran orthodoxy."

Literature; Hanne Kolind Poulsen, "Branding Frederik II: On the engraved portrait by Melchior Lorck" in Renaissance-forum Vol. 2, 2006 (Nordic Journal of Renaissance Studies). DKK 40,000–60,000 / € 5,350–8,050



917

**917
ANDREA MANTEGNA, AFTER, C. 1500**

The Entombment; With Four Birds. Unsigned. Engraving on laid paper. Sheet size 44.6 x 35.9 cm.

Reference: Arthur M. Hind, *Early Italian engraving: a critical catalogue*, vol. II, 1948, 11-b. Mark Zucker, *The Illustrated Bartsch 25, Early Italian Masters*, Pollaiuolo, Fogolino, Mocetto, Mantegna, Modena m.fl., 1980, 12-a.

The subject is thought to have derived from a lost drawing by Mantegna. Three engraved versions are known: the present version; a version in the same direction but with three rather than four birds in the sky; and a reverse copy of the latter. Entombment with Four Birds has been suggested by Hind and Bartsch as the prototype for the version with the three birds. In Revisiting Mantegna, Print Quarterly, vol. 3, 2021, pp. 251–88, David Landau suggests Simone Ardizzone (active c. 1475) as the engraver of The Entombment with Four Birds.

A good, but possibly later impression. Comparable to the impression held in Saint Louis Art Museum (Inv. no. 223:2021) DKK 40,000–50,000 / € 5,350–6,700

918

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

Cupid and Psyche. C. 1809. Unsigned. Oil on canvas. 36.5 x 32 cm.

Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898, no. 71.

Exhibited: Kunstforeningen, "Udstillingen af C. W. Eckersbergs Malerier", 1895 no. 46.

Charlottenborg: "Sønderjysk Kunstudstilling", 1937 no. 78.



Nicolai Abildgaard
Cupid and Psyche embrace each other, n.d.
The Nivaagaard Collection

Literature: Emil Hannover, "Maleren C.W. Eckersberg. En studie i dansk kunsthistorie" (The Painter Christoffer Wilhelm Eckersberg. A Study in Danish Art History), 1898, mentioned p. 34, where Hannover highlights Nicolai Abildgaard's (1743-1809) influence on Eckersberg in the latter's early paintings both in terms of choice of motifs and painting style. Hannover writes the following (in Danish): "It is, among many other traits, an example of Abildgaard's influence in the works that now followed, when Eckersberg with predilection began to paint the naked human figure, in which the late master had found ample opportunity to excel with his anatomical teachings, and which at any rate he had never had to cover with the false draperies out of necessity. The subjects of these works also belonged for the most part to Abildgaard's world of ideas".

Abildgaard's influence on Eckersberg is evident when the present work is compared with "Amor og Psyke omfavner hinanden" (Cupid and Psyche embrace each other) by Abildgaard (The Nivaagaard Collection, Inv. No. 0183 NMK 2000-1).

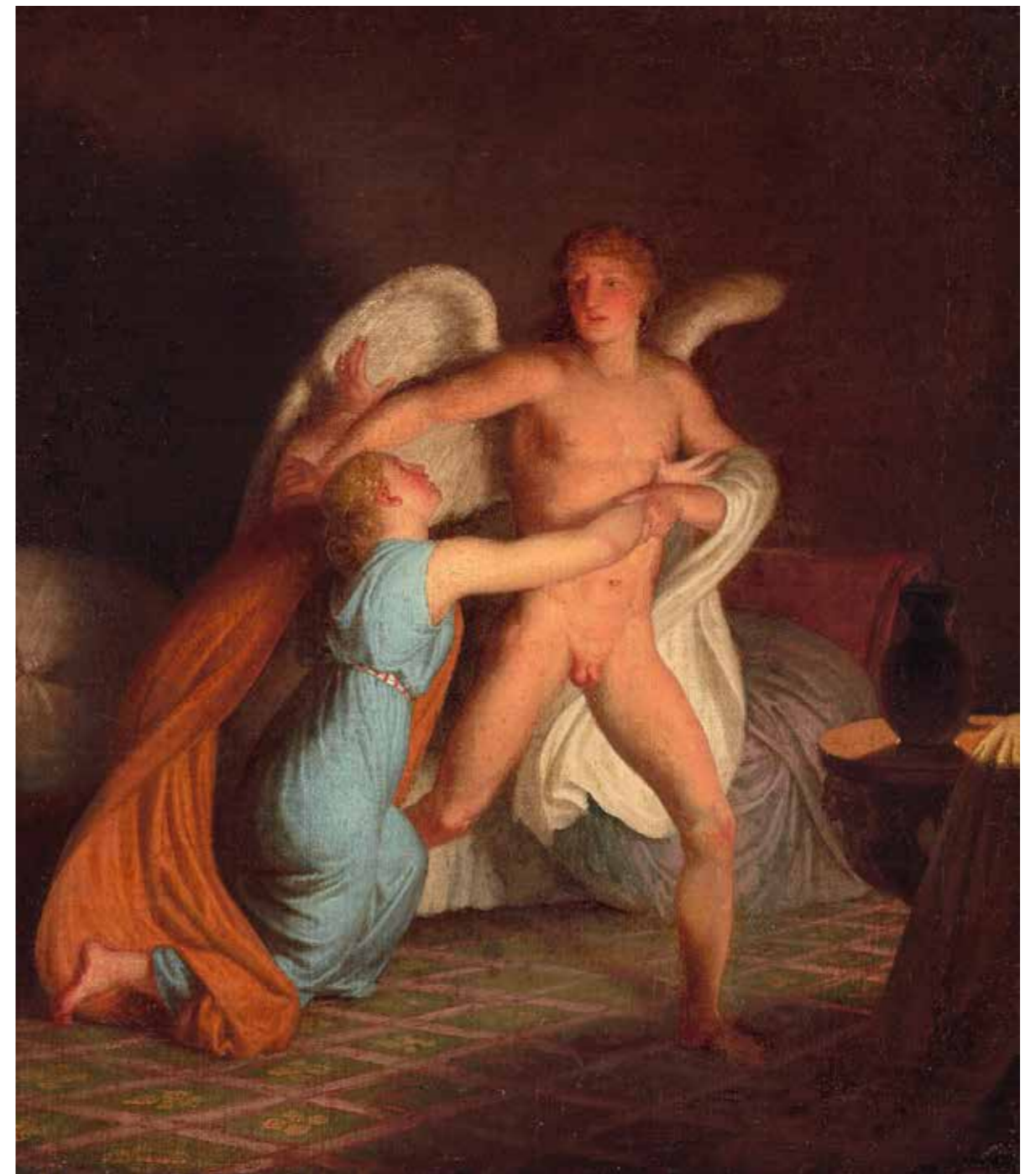
Peter Michael Hornung and Kasper Monrad, "C.W. Eckersberg - dansk malerkunsts fader" (C. W. Eckersberg - the Father of Danish Painting), the publishing house Palle Fogtdal, 2005, mentioned p. 62 and ill. p. 63.

Provenance: Art dealer C. L. Foltmar (1895). Director Holger Hirschsprung. Winkel & Magnussen auction 292, 1942 no. 8. The art historian Hans Edvard Nørregård-Nielsen (1945-2023).

The story of Cupid and Psyche was extremely popular around the year 1800. Before Eckersberg, both Nicolai Abildgaard and Bertel Thorvaldsen (1770-1844) depicted various episodes from the story. Eckersberg has here chosen the moment when Psyche - having broken her promise to Cupid not to see him - has awakened the sleeping lover with a drop of hot oil from her lamp and now wants to prevent him from escaping". Quote from the above-mentioned book p. 62.

On the international art scene, the sculptor Antonio Canova's (1757-1822) "Psyche Brought to Life by Cupid's Kiss" can be highlighted, commissioned in 1787, executed in 1793 and today located at the Louvre in Paris. The sculpture is considered a masterpiece of Neoclassical art.

DKK 200,000-250,000 / € 27,000-33,500



918



919

919
DANISH GOLDEN AGE PAINTER,
FIRST HALF OF THE 19TH CENTURY

"Den unge sømand". The young sailor. Unsigned. Oil on paper laid on card-board. 31 x 26 cm.

Inscribed on the reverse (in Danish): "Inscription on the reverse of the original paper: Christianshavn quarter 1841" and "the young sailor".

In the old days, sailors wore a gold ring in their ear. If the sailor died, according to belief, his soul would go to Hades. To get there it had to cross the Styx river of horror and terror. But the souls of the dead could not cross the river without the help of the ferryman Charon and he demanded payment (the gold earring).

DKK 25,000–30,000 / € 3,350–4,050



920

920
C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Portræt af en ung kvinde". Portrait of a young woman. 1811. Unsigned. Oil on canvas laid on panel. 41 x 35 cm.

Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898, no. 102.

Provenance: Mrs Professor A. Munch. The collection of engineer Johan Petersen, his estate auction Winkel & Magnussen 180, 1935 no. 28. Bruun Rasmussen auction 811, 2010 no. 392. The art historian Hans Edvard Nørregård-Nielsen (1945-2023).

DKK 80,000–100,000 / € 10,500–13,500



921



921

921
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 each. (2).

DKK 60,000-80,000 / € 8,050-10,500



922

922
C. F. SØRENSEN

b. Samsø 1818, d. Copenhagen 1879

"Svenske Fiskere under Varberg. Tidlig Morgen". Swedish fishermen off Varberg, Sweden. Early morning. Double signed and dated C. Frederik Sørensen 1868. Oil on canvas. 92 x 134 cm.
Mona Christensen and Jan Faye, A Catalogue Raisonné of the Works of C. F. Sørensen, 1991, no. 583.

Exhibited: Charlottenborg 1868 no. 241.

Provenance: Frederiksberg Ovenlyssal auction October 1940 no. 102 with the title "Sejlere ud for den norske kyst" (Sailing ships off the Norwegian coast), ill. p. 4. Bruun Rasmussen auction 354, 1976 no. 216, ill. p. 47. DKK 40,000–50,000 / € 5,350–6,700



923

923
C. F. SØRENSEN

b. Samsø 1818, d. Copenhagen 1879

"Havnemolen i Höganäs. Stille eftermiddag. Sjællands Kyst i baggrunden". The pier in Höganäs. Quiet afternoon. Zealand's coast in the background. Signed and dated C. Frederik Sørensen 1877. Oil on canvas. 82 x 120 cm.

Mona Christensen and Jan Faye, A Catalogue Raisonné of the Works of C. F. Sørensen, 1991, no. 866.

Exhibited: Charlottenborg 1877 no. 250.

Provenance: C. F. Sørensen's estate auction in Kunstforeningen 27 September 1880, no. 18. Bruun Rasmussen auction 486, 1986 no. 40, ill. p. 33. Bruun Rasmussen auction 647, 1998 no. 408, ill. p. 91.

Höganäs is a fishing village in Scania (Skåne), Sweden, known for its production of ceramics.

DKK 100,000–125,000 / € 13,500–17,000



924

924

I. L. JENSEN

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

A white camellia flower. Signed and dated I. L. Jensen 1833. Oil on canvas. 54 x 46 cm.

DKK 60,000–80,000 / € 8,050–10,500

925

I. L. JENSEN

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

Still life with carnation and chrysanthemum. Signed I. L. Jensen. Oil on panel. 16.5 x 22 cm.

DKK 25,000–30,000 / € 3,350–4,050



925



926

926

I. L. JENSEN

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

Bouquet of laburnum, dark purple lilacs, pink roses and a large red poppy in a basket on a tree stump. Signed and dated I. L. Jensen 1854. Oil on canvas. 72 x 92 cm.

DKK 200,000–250,000 / € 27,000–33,500



927

927
CARL BILLE

b. Copenhagen 1815, d. s.p. 1898

Sailing ships at sea. Signed Carl Bille. Oil on canvas.
32 x 50 cm. DKK 25,000–30,000 / € 3,350–4,050



928

928
VIGGO FAUERHOLDT

b. Copenhagen 1832, d. Düsseldorf 1883

The Battle of Helgoland on 9 May 1864. Signed and dated V. Fauerholdt 1864. Oil on canvas. 42 x 65 cm.
DKK 30,000–40,000 / € 4,050–5,350



929

929 ARR

OLE RING

b. Baldersbrønne 1902, d. Køge 1972

View from the harbour in Nakskov, Lolland. Signed and dated Ole Ring 1962. Oil on canvas. 79 x 105 cm.

Provenance: Bruun Rasmussen auction 373, 1977 no. 154, ill. p. 83.

DKK 30,000–40,000 / € 4,050–5,350



930

930

CARL NEUMANN

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

Fishing boats sailing into the harbour on a quiet late afternoon in sunlight. Signed and dated Carl Neumann 1890. Oil on canvas. 55 x 79 cm.

DKK 30,000–40,000 / € 4,050–5,350



931

931
VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

"Parti fra Vejle Fjord. Bygevejr." View from Vejle Fiord, Jutland. Showery weather. Signed with monogram and dated 56. Oil on canvas. 43 x 62 cm.

Exhibited: Foreningen for National Kunst, "Vilh. Kyhn. 1819-1903. Hundredaars Udstilling", 1919 no. 83.

Provenance: Merchant E. Aug. Bloch, his estate auction Copenhagen 17-18 February 1920 no. 76. Label from Winkel & Magnussen auction on 20 April (unknown year) with the above mentioned title.

DKK 30,000-40,000 / € 4,050-5,350



932

932
I. P. MØLLER

b. Fåborg 1783, d. Copenhagen 1854

"Plöen med dets Omgivelse; seet fra Landeveien i Nærheden af Riksdorf i Holsteen; tidlig Formiddagsbelysning". View of Plön with the Castle. Seen from the main road near Rixdorf in Holstein. Early morning light. Signed and dated I. P. Møller pinx. 1842. Oil on canvas. 97 x 121 cm. Bobinet frame. *Stamped on the stretcher with the crowned monogram of Christian VIII of Denmark (1786-1848).*

Exhibited: Charlottenborg 1843 no. 2.

Provenance: The collection of Christian VIII of Denmark (1843). Presumably the Queen Dowager Caroline Amalie, her estate auction at Amalienborg 1882 no. 132 with the title "Parti af en By med et Slot" (View of a city with a castle).

The castle in Plön (Schloss Plön) was built in the years 1633-36 during the Thirty Years' War. It was the seat of the dukes of Schleswig-Holstein-Plön until 1761, after which it passed to the Danish royal family. From 1840 until his death in 1848, Christian VIII used the castle as a summer residence.

DKK 40,000-50,000 / € 5,350-6,700



933

933

CARL BAAGØE

b. Copenhagen 1829, d. Snekkersten 1902

The Dutch steam screw ship Willem de Derde off the Danish sea fortress Trekroner at the entrance to Copenhagen harbour. Signed and dated C. Baagøe 1866. Oil on canvas. 38 x 61 cm.

DKK 40,000–50,000 / € 5,350–6,700

934

I. E. C. RASMUSSEN

b. Årskøbing 1841, d. The Atlantic Ocean 1893

"Sommeraften ved den Grønlandske kyst. Skibet fra Danmark er ankommet. Godthaabsfjorden." Summer evening near the Greenlandic coast. The ship from Denmark has arrived. Nuup Kangerlua (formerly Godthåbsfjorden). Signed and dated J. E. C. Rasm. 1885. Oil on canvas. 71 x 108 cm.

Provenance: Winkel & Magnussen auction 269, 1940 no. 202.

DKK 60,000–80,000 / € 8,050–10,500

935

AXEL WILHELM NORDGREN

b. Stockholm 1828, d. Düsseldorf 1888

Swedish coastal landscape with an old sailor standing on the beach looking out over the sea. Signed and dated A. Nordgren Drf. [Düsseldorf] 1859. Oil on canvas. 80 x 111 cm.

Axel Nordgren was a Swedish painter, who in 1851 went to Düsseldorf to continue his education. Here, he was taught, among others, by the painters Hans Gude (1825–1903) and Andreas Achenbach (1815–1910). Nordgren settled permanently in Düsseldorf and was considered to be Sweden's leading practitioner of the style of the Düsseldorf school.

DKK 30,000–40,000 / € 4,050–5,350



934



935



936

936

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

View over Kattegat from a balcony at Admiralgården (Brøndum Hotel's Annex), Østre Strandvej, Skagen. Double signed and dated M. A. 16. Oil on panel. 44 x 38 cm.

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

DKK 40,000-50,000 / € 5,350-6,700



937

937

I. T. HANSEN

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

Scala Contarini del Bovolo. Signed and dated J. T. Hansen 1891. Venezia. Pal. Contarini Scala Mineli. Oil on canvas. 48 x 37 cm.

Palazzo Contarini del Bovolo is a small palace in Venice. The palace dates from the 15th century and was designed by the architect Giovanni Candi. The place is best known for its exterior with the multi-arched spiral staircase called Scala Contarini del Bovolo. The architect Giorgi Spaventi is believed to be responsible for the design of the architecturally innovative staircase.

DKK 50,000-60,000 / € 6,700-8,050



938

938
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Early spring in the woods. A girl is sitting in the forest floor with a bouquet of anemones. Signed and dated P. Mønsted 1898. Oil on canvas. 32 x 46 cm.
Provenance: Bruun Rasmussen auction 522, 1989 no. 108, ill. p. 87. Bruun Rasmussen auction 896, 2020 no. 47, ill. DKK 50,000–75,000 / € 6,700–10,000



939

939
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View from Varenna, Lake Como. Early spring. Signed and dated P. Mønsted Varenna 1921. Oil on canvas. 70 x 101 cm.
DKK 75,000–100,000 / € 10,000–13,500



940

940

H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

A girl and elderly woman chatting on the street in Appenæs near Næstved. Signed H. A. Brendekilde. Inscribed on the reverse of the stretcher: "[?] i Abbednæs. H. A. B. 1916". Oil on canvas. 37 x 51 cm.

Provenance: Winkel & Magnussen auction 351, 1949 no. 42, ill. p. 19.

DKK 25,000–30,000 / € 3,350–4,050



941

941

H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

Two girls playing with dolls by blooming hollyhocks outside a thatched farmhouse. Signed and dated H. A. Brendekilde 1912. Oil on canvas. 53 x 50 cm.

DKK 100,000–125,000 / € 13,500–17,000

942

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

“En lille barbenet Fiskerpige siddende ved Hornbæk Strand. Hovedet helt i Profil fra højre Side; Haarfletning ned ned ad Ryggen. Hun har en sovende mindre Søster paa Skødet. Solskin”. A small barefooted girl sitting by Hornbæk Beach. The head completely in profile from the right side; the braid down the back. She has a sleeping little sister on her lap. Sunshine. Unsigned. Oil on canvas. 41 × 37 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer, 1923, no. 112.

Exhibited: Charlottenborg, “P. S. Krøyer 1851–1909”, 1910 no. 46.

Provenance: Shipowner C. Kraemer. Attorney General H. Plockross. Sold at auction 11 March 1919 in Malerisalen, Studenterforeningen no. 51, illustrated (no pagination). Formerly in director Einar Polander and wife's art collection. Bruun Rasmussen auction 899, 2020 no. 38. The last couple of years, the painting has been deposited and exhibited at The Hirschsprung Collection.

In 1873, Krøyer went for the first time to the fishing village Hornbæk, where the local population inspired him to paint several paintings depicting the life of the fishermen and their families, as in this small charming painting with two little sisters.

Here in Hornbæk he met his painting colleagues Bernhard Middelboe (1850–1931), Kristian Zahrtmann (1843–1917) and Holger Roed (1846–1874). Later, Frants Henningsen (1850–1908) joined them. They enjoyed socializing with bathing, walking along the beach and in the woods and they enjoyed each other's company with uplifting conversations.

In addition, time was spent collecting motifs and painting them. Among several works three distinctive paintings were made during this period: “Fra Smedien i Hornbæk” (From the smithy in Hornbæk); and “Morgen ved Hornbæk. Fiskerne kommer i Land” (Morning at Hornbæk. The fishermen come ashore) (both in the Hirschsprung Collection); and “Fiskere ved Stokken” (Fishermen on a bench) (private collection). All dated 1875.

DKK 400,000–500,000 / € 53,500–67,000



942



943

943
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen wearing a sou'wester. Signed and dated M. A. 18. Oil on panel. 42 x 32 cm. *DKK 30,000–35,000 / € 4,050–4,700*



944

944
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A young fisherman from Skagen wearing a sou'wester standing in the sunlight. Signed and dated M. A. 1900. Oil on panel. 35 x 27 cm. *DKK 30,000–35,000 / € 4,050–4,700*

945
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Three fishermen on Skagen beach in overcast weather. Signed and dated Mich. Ancher 14. Oil on canvas. 89 x 69 cm. *DKK 150,000–200,000 / € 20,000–27,000*



945



946

946
VIGGO JOHANSEN

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

View from the beach at Skagen with ships on the horizon. Signed V. J. Skagen. Oil on canvas. 42 x 58 cm. *DKK 30,000–40,000 / € 4,050–5,350*

947
HOLGER DRACHMANN

b. Copenhagen 1846, d. Hornbæk 1908

Coastal view on a stormy day. Sailing ships are going out. Signed H. Drachmann. Oil on canvas laid on canvas. 36 x 53 cm. *DKK 30,000–40,000 / € 4,050–5,350*



947



948

948
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

The lifeboat goes out to a ship in distress. Signed Carl Locher. Oil on canvas. 96 x 147 cm.

Provenance: Winkel & Magnussen auction 281, 1941 no. 179, ill. p. 31.

DKK 50,000–75,000 / € 6,700–10,000



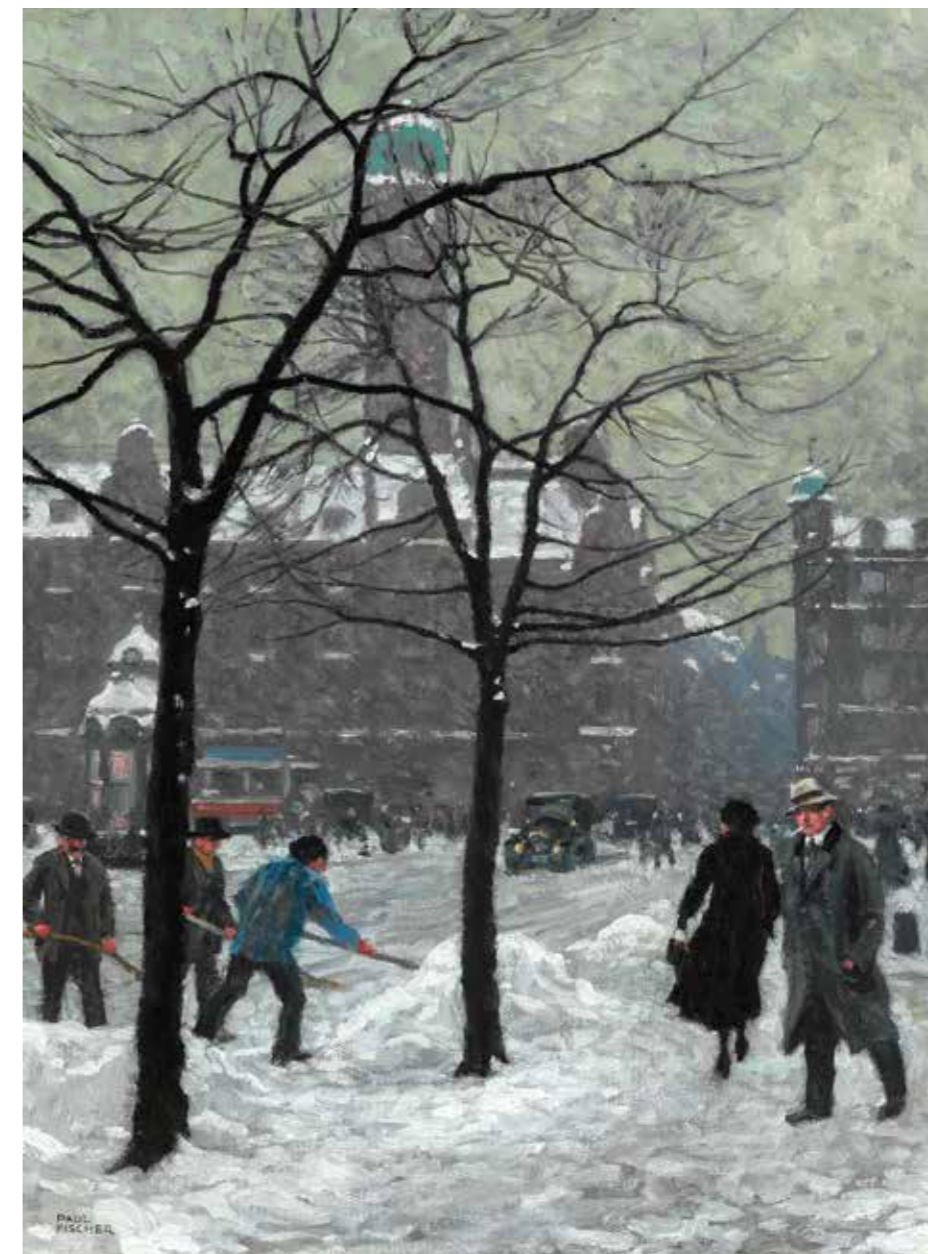
949

949
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Winter day on Torvegade, Christianshavn in Copenhagen.
Signed Paul Fischer. Oil on panel. 20 x 24.5 cm.

DKK 40,000–50,000 / € 5,350–6,700



950

950
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

View from Rådhuspladsen (City Hall Square) in winter, in the background Hotel Bristol, also known as Absalons Gaard (Absalon's House). Signed Paul Fischer. Oil on canvas. 56 x 40 cm.

Provenance: Label on the reverse from art dealer Einar Heuser, no. 2942.

Bruun Rasmussen auction 263, 1971 no. 572, ill. p. 71.

DKK 80,000–100,000 / € 10,500–13,500



951

951
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A young maid buys fish at the market on Gl. Strand in Copenhagen.
Signed and dated Paul Fischer 1919. Oil on canvas. 57 x 74 cm.

Provenance: Bruun Rasmussen auction 842, 2013 no. 30, ill. p. 44.

DKK 200,000–300,000 / € 27,000–40,500



952

952
CHRISTEN DALSGAARD

b. Skive 1824, d. Sorø 1907

Portrait of three young women. Signed and dated with dedication "Til Fru Elisabeth Blicher 18de Maj 1882 fra Chr. Dalsgaard" (To Mrs Elisabeth Blicher 18 May 1882 from Chr. Dalsgaard). Oil on canvas. 51 x 63 cm.

It is likely that the three young women in the painting represent Marie Elisabeth Glahn (1854-1937) far right (to whom the painting is dedicated) and her two sisters. Elisabeth was married in 1882 to Niels Henrik Blicher (1853-1919). The painting may have been carried out in connection with the wedding. N.H. Blicher was the son of an assistant professor at Sorø Academy, cand. theol. Peter Brøchner Blicher (1818-1874), who was a colleague of Christen Dalsgaard, who was a drawing teacher at the Academy from 1862 to 1892, where he was given the title of professor upon his departure.

In the same year, 1882, Dalsgaard also painted a self-portrait standing at the easel with the paint palette in his left hand. It was made after a photographic publication and was commissioned by the Exhibition Committee at Charlottenborg. The painting was in 1956 transferred to the Museum of National History at Frederiksborg Castle in Hillerød (Inv. No. 9051).

DKK 40,000-50,000 / € 5,350-6,700



953

953
F. C. LUND

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

The artist's self-portrait with painting brushes and palette. Signed and dated F. L. 1857. Oil on canvas laid on panel. Oval. 63 x 52 cm. Unframed.

Provenance: Bruun Rasmussen auction 410, 1980 no. 239.

DKK 25,000-30,000 / € 3,350-4,050



954

954

KNUD LARSEN

b. Vinderød 1865, d. Frederiksberg 1922

A boy paddling in the shallow water. Signed and dated Knud L. 1916. Oil on canvas. 46 x 65 cm.

"Weilbachs Dansk Kunstnerleksikon", 1996, vol. 5, p. 30 mentions Knud Larsen's sources of inspiration (in Danish): "In his Jutland landscapes one finds traces of both Hans Smidth's and Vilhelm Kyhn's colour scheme, while in the genre paintings like "Sommer. Børnene binder Kranse", he uses lighter colours and an almost impressionistic light that indicates the influence of P. S. Krøyer and Theodor Philipsen". This is also the case for this painting, where especially the influence of P. S. Krøyer (1851-1909) is obvious.

DKK 30,000-40,000 / € 4,050-5,350



955

955

L. A. RING

b. Ring 1854, d. Roskilde 1933

A man with a straw hat and a coat over his arm walking by a harvested grain field. The late 1920s. Signed L. A. Ring. Oil on canvas. 28 x 41 cm.

Provenance: Bruun Rasmussen auction 94, 1958 no. 156.

DKK 50,000-60,000 / € 6,700-8,050

956

G. F. CLEMENT

b. Frederiksberg 1867, d. Copenhagen 1933

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

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

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

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

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

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

DKK 100,000-150,000 / € 13,500-20,000



956



957

957
CARL WILHELM DANIEL ROHL-SMITH

b. Roskilde 1848, d. Copenhagen 1900

Model for The General William Tecumseh Sherman Monument in Washington D.C. Unsigned. Sculpture of patinated bronze. Approx. 92 x 75 x 57 cm.

General William Tecumseh Sherman (1820-1891) was considered one of the greatest heroes of the American Civil War. After his death in 1891, a group of Tennessee Army veterans set out to establish a monument to honour the general. 23 artists came up with their proposals for what a Sherman monument could look like, and after some major disagreements the choice settled on Rohl-Smith's proposal. The final work was not revealed until 1903, three years after Rohl-Smith's death, and was therefore completed by other artists under the direction of Rohl-Smith's widow Sara.

The equestrian statue was sculpted by Lauritz Jessen, the statues of soldiers by the Norwegian born American Sigvald Asbjornsen (1867-1954), the eight bas-relief portrait medallions by Mrs Theodore A. Ruggles, and the War and Peace groups by the Dane Stephan Sinding (1846-1922).

The Sherman monument, which today is a landmark in Washington D.C., measures 13 meters and can be seen in the park opposite the White House.

Exhibited: Washington D.C. in 1895 as part of the contest to win the final assignment. Kolding Kunstforening, "Carl Rohl-Smith (1848-1900)", 22 April - 14 May 2017.

Provenance: Gift from the artist's widow in 1915. Kolding Kunstforening April-May 2017, acquired here by the current owner's family. DKK 100,000-150,000 / € 13,500-20,000



958

VALDEMAR IRMINGER

b. Copenhagen 1850, d. Frederiksberg 1938

"En Billedhugger i sit Værksted i Rom". The sculptor Theodor Lundberg (1852-1926) in his studio in Rome. He studies a clay figure placed on a sculpture trestle from a distance. Signed and dated V. I. Roma 87. Oil on canvas. 168 x 126 cm.

H. Chr. Christensen, *A Catalogue Raisonné of the Works of Valdemar Irminger*, 1917, no. 221.

Exhibited: Charlottenborg 1887 no. 166. Raadhusudstillingen 1901 no. 711a. Foreningen for National Kunst, "Mindeudstilling for Malerne Prof. Valdemar Irminger og Axel Johansen", 1939 no. 19.



Literature: Foreningen for National Kunst, "Maleren Professor V. Irminger" in the series "Danske Kunstnere", vol. VI, Ejnar Munksgaards Forlag 1949, ill. p. 23. The painting is described at p. 22 (in Danish): "It shows the typical old Roman sculptor's studio, an interior in an old church with the vaulted ceiling and the large window with a view to the bright day, cracked dilapidated walls, where a few sketches decorate a little, a black cat is resting on an old rush mat in the foreground, and in the middle of the room, a clay figure stands on a sculpture trestle. From the window in the background, the sculptor looks critically at his work. It is the Swedish sculptor Theodor Lundberg, who became professor and director of the Royal Academy of Fine Arts in Stockholm."

Provenance: Merchant Oscar Wandel (1901, 1917), his estate auction Sagførernes Auktioner 16 February 1926, no. 37. Professor Ingeborg Irminger (1939), her estate auction Kunsthallen 260, 1963 no. 95. Bruun Rasmussen auction 446, 1983 no. 180.

Lundberg was educated at the Swedish Academy of Fine Arts 1868-1877, then studied in Paris 1882-1884 at the École des Beaux-Arts and thereafter in Rome until 1888. Among Lundberg's many works, one can be emphasized, that has been very popular in Denmark: "Bølgen og Stranden" (The Wave and the Shore), casted as a group of porcelain from Royal Copenhagen, which has adorned many Danish homes. DKK 30,000-40,000 / € 4,050-5,350



958



959

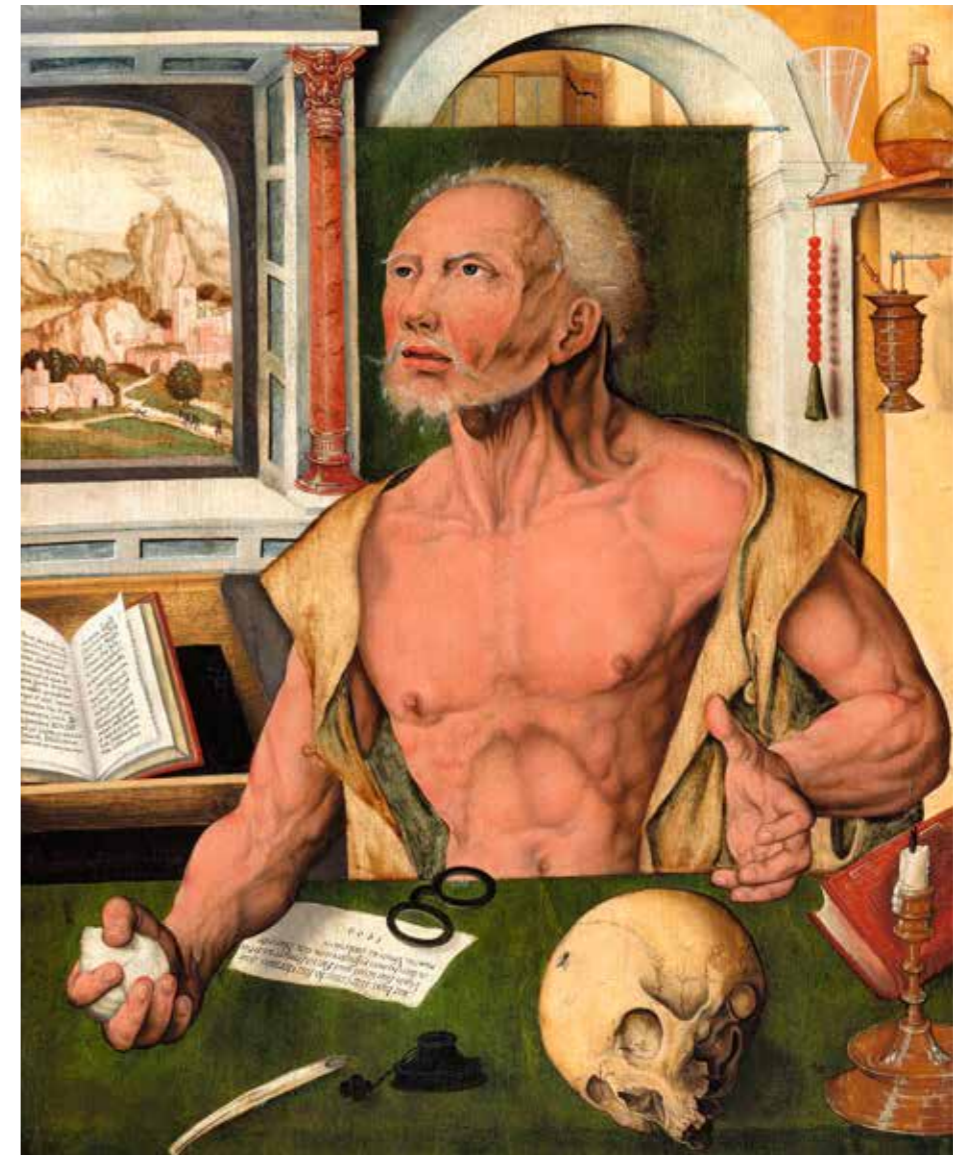
959
ARTHUR MARIE GABRIEL COMTE DU PASSAGE

b. 1838, d. 1909, French sculptor

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

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

DKK 125,000-150,000 / € 17,000-20,000



960

960
**JOOS VAN CLEVE, FOLLOWER OF,
 16TH CENTURY**

The Penitent Saint Jerome in his study. Unsigned. Oil on panel. 66 x 53.5 cm. Cassetta frame.

Provenance: Private collection, Switzerland, until 2008. Sold at Christie's New York, Sale 19740, 2021 no. 97.

DKK 60,000-80,000 / € 8,050-10,500



961

961

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Mose ved Hedehusene". A marsh at Hedehusene, North-east Zealand. Signed and dated L. A. Ring 1910. Oil on canvas. 20 x 26 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, the supplement 1922, no. 670.

Exhibited: Kunstforeningen, "Fortegnelse over arbejder 1901-1914 af L. A. Ring", 1914 no. 101.

Provenance: Professor Chr. Gram (1914, 1922).

DKK 100,000-150,000 / € 13,500-20,000



962

962^{ARR}

JOHANNES LARSEN

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

"Dønning-Gråvejrs-Kerteminde Bugt". Swells-Grey day-Kerteminde Bay. Signed with monogram and dated 1922. Oil on canvas. 95 x 127 cm.

Exhibited: Charlottenborg, "Kunstnerens retrospektive udstilling", 1929 no. 223 entitled "Dønning. Kerteminde Bugt" (Swell. Kerteminde Bay). Belonging to the artist.

On the reverse a label states, that the painting has been exhibited at the international exposition in Barcelona. At the 1929 Barcelona International Exposition it is known that Fritz Syberg exhibited a large winter scene, which is today at the Ribe Art Museum. It makes good sense that Johannes Larsen, a good friend of Syberg, also participated and exhibited the present painting, but unfortunately, there is no adequate catalogue from the exposition to back this up.

Den Frie Udstilling, "Johannes Larsen Udstilling", 1948 nr. 109.

Charlottenborg, "Vor Tids Kunst i Privat Eje", 1953 no. 183 entitled "Dønning. Gråvejrs. Kerteminde Bugt" (Swell. Grey day. Kerteminde Bay).

Provenance: Supreme Court Attorney Oskar Bondo Svane, København (1948, 1953). Thence by descent until today.

DKK 150,000-200,000 / € 20,000-27,000

963

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

A mermaid. Unsigned. Oil on canvas. 97 × 130 cm.

Literature: Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund 2018, mentioned and ill. p. 106, where the author describes the mermaid's body as 'eroticized'.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", (English/Polish text), Bosz, Polen 2020, no. 95, ill. p. 96.

Provenance: "Store Kro" in Fredensborg. Bruun Rasmussen auction 905, 2021 no. 77, ill.

Elisabeth Jerichau Baumann was one of the most productive female painters on the Danish and international art scene of the 19th century. Her large figurative motifs made her one of a kind. Elisabeth Jerichau Baumann's mermaid paintings are good examples of both her creative mind and her ability to paint figure compositions.

Today, it is still unknown how many mermaids Jerichau Baumann painted, as she exhibited several works abroad, including at the World Fair in London in 1862 and in Vienna in 1873. Two different versions can be found in Danish museums, namely a version from 1863 at Kunstmuseum Brandts in Odense (Inv. No. FKM/2239) and a version from 1873 in New Carlsberg Glyptotek in Copenhagen (Inv. No. MIN 0894).

The mermaid motif was popular in the 19th century. Both Elisabeth Jerichau Baumann's husband, the sculptor Jens Adolf Jerichau (1816–1883), and a long-time friend of the family, the fairytale writer Hans Christian Andersen (1805–1875), worked with the mermaid theme. The latter even made a short poem to Jerichau Baumann about the mermaid, after she had donated him one of her mermaid paintings as a birthday present:

"Du raader over Farvernes Pragt! Du Sjæl har i Havfruens Øjne lagt: Et Blink fra dig selv, Fra Aandens Magt! Min Tak her i fattige Ord er sagt".

"You master the splendour of colours! A soul you have placed in the mermaid's eyes: A wink from you, from the spirit's power! My gratitude here expressed in mere words."

DKK 150,000–250,000 / € 20,000–33,500



963

964

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

A woman from the Middle East wearing gold jewellery and a blue silk dress with gold embroidery. Unsigned. Oil on canvas. 82 x 62 cm. Damborg frame with label.

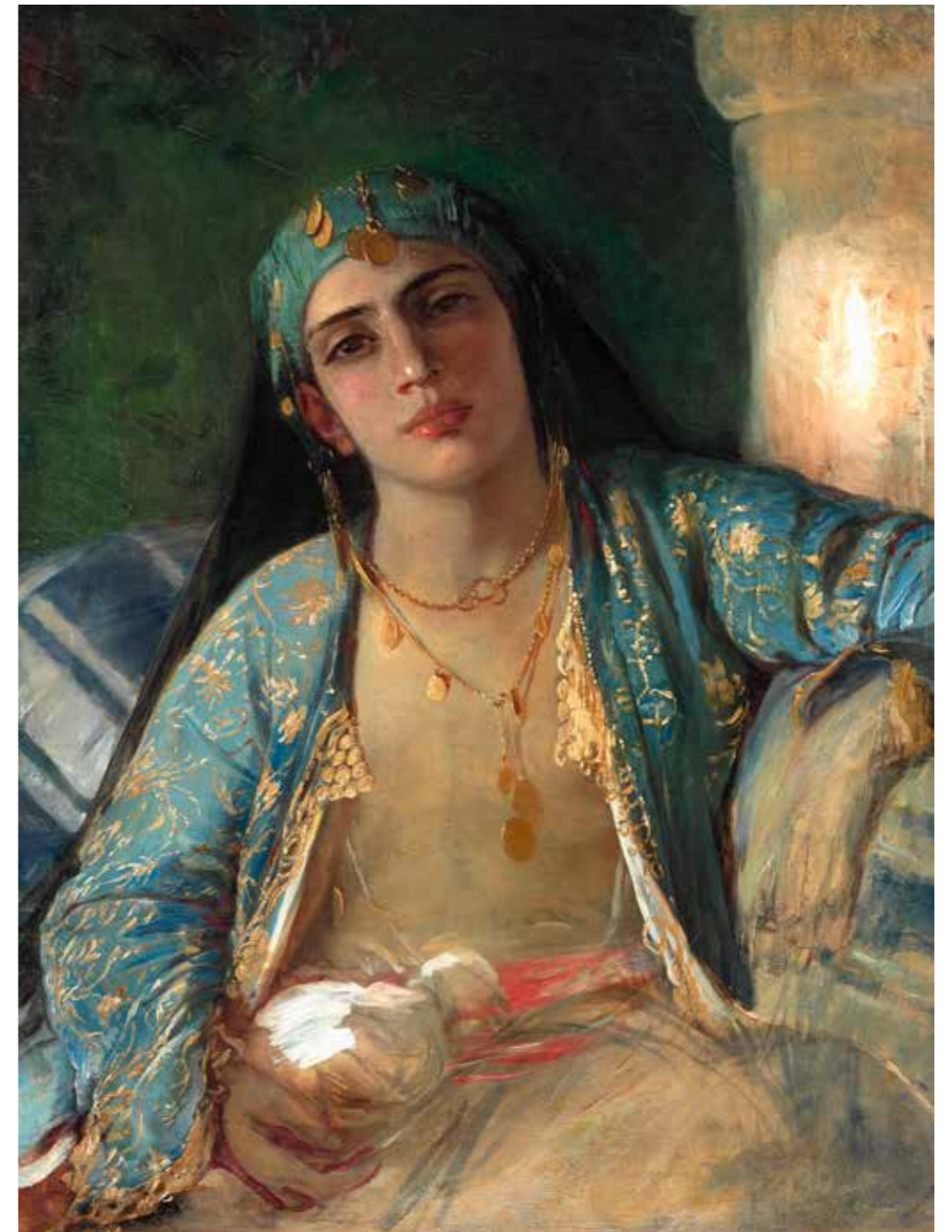
Elisabeth Jerichau Baumann went on many trips across Europe throughout her life, and she was also one of the few Danish artists in the 19th century who travelled to the Orient. During the winter of 1869-1870 she went alone to both Constantinople, Athens, Smyrna, Alexandria and Cairo, and she returned to this part of the world again in 1874-75.

Jerichau Baumann was an enterprising businesswoman who had built up a strong network both in artistic circles and among the royalty, and through her contacts at the British royal house she gained access to a harem in Constantinople as one of the first female painters ever.

During her travels, she accepted commissions and executed portraits of the Ottoman upper class, and she found inspiration for new motifs such as odalisques, water carriers, and pottery sellers, as for example the painting "En ægyptisk pottesælgerske ved Gizeh" (An Egyptian Pot Seller at Gizeh) at The National Gallery of Denmark (Inv. No. KMS8791). In this part of the world, she also created a network that made it possible for her to observe and gain an insight into what was, at the time, seen as a very mysterious and exotic world.

In 1881, she published the book "Brogede Rejsebilleder" (Motley Images of Travel), here she wrote about her experiences during the travels, life in the harem, and the people and customs she met.

Jerzy Miskowiak writes the following about Jerichau Baumann's motifs from the Orient: "European art in the 19th century was full of "armchair orientalists" – artists who made a career out of painting motifs from the Orient without actually having been there themselves. Based on travelogues and literary publications, they could paint quite convincing depictions (for the untravelled eye) of life in places such as Constantinople (present-day Istanbul). Jerichau Baumann was not content with experiencing the Orient on paper and canvas. [...] Her trips there were decisive because, together with the trip to Egypt in 1870, they gave her access to a whole new world of motifs with the mystery of harem and a sensuality which placed her in the company of the most current international art and not least an art market that hungered for motifs from the Orient." (Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible" (Elisabeth Jerichau-Baumann – the Enfant Terrible of Romantic Nationalism), Frydenlund 2018, p. 170. DKK 200,000–300,000 / € 27,000–40,500



964



965

965
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Interior with young woman at the easel. Signed and dated B. Wegmann 12 February 90. Pencil on paper. Visible size 34 x 25 cm.

The young painter is presumably the artist's sister Anna Seekamp (1846-1925), who we know also did paintings.

DKK 15,000-20,000 / € 2,000-2,700



966

966
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Interior with a woman reading. Signed and dated B. W. 14 September 88 Marienlyst. Pencil on paper. Visible size 32 x 23 cm.

Bertha Wegmann's brother-in-law restaurant owner Heinrich Seekamp acquired Marianelyst/Marienlyst at some point in the 1880s. Bertha Wegmann often stayed with her sister Anna (1846-1925) and brother-in-law Heinrich. The couple was married in 1869. The Hirschsprung Collection owns a similar drawing of "A Young Girl Crocheting at the Window" dated 16 September 16 1888. That one ill. in Gertrud Oelsner & Lene Bøgh Rønberg, "Bertha Wegmann", 2022, p. 205. The two drawings were made during a visit to her sister.

DKK 15,000-20,000 / € 2,000-2,700



967

967
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior from a living room with the artist's wife standing in sunlight by the window. Signed C. Holsøe. Oil on canvas. 65 x 54 cm.

Provenance: Bruun Rasmussen auction 743, 2005 no. 1064.

DKK 150,000-175,000 / € 20,000-23,500



968

968
KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"Selvportræt med hvidt Halstørklæde bundet i Sløjfe. Dagslys". The artist's self-portrait with a white scarf tied in a bow. Daylight. Signed with monogram and dated 1917. Oil on canvas. 26 x 22 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 770. S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 1187.

*Provenance: Draper A. C. Hedegaard (1917). Senior bank clerk O. Aagaard (1942).
DKK 25,000–30,000 / € 3,350–4,050*



969

969
KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"Marked i Civita d'Antino. Pladsen er i Baggrunden smykket med tre Buer omviklede med Guirlander. Tilhøjre i Billedets Forgrund nogle Kurve med Frugt. En Del Smaapiger staa ved dem. Tilvenstre en Pige med en sort Gris. I Mellegrund staaer en Dreng med et Trug fyldt med Tomater som han tilbyder en ældre Kone i rødt Liv. Iøvrigt er Pladsen opfyldt med Markedsgæster, mest Kvinder, nogle med Børn paa Armen."

Market in Civita d'Antino. In the background, the square is decorated with three arches wrapped in garlands. On the right in the foreground of the picture, some baskets with fruit. Some little girls are standing by them. On the left, a girl with a black pig. In the middle, a boy stands with a trough full of tomatoes, which he offers to an elderly woman in red. Moreover, the square is filled with market visitors, mostly women, some with children on their arms. Signed with monogram and dated 1893. Oil on canvas. 68 x 114 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 418.

S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 737, mentioned p. 294.

Exhibited: Den Frie Udstilling 1894 no. 93. Winkel & Magnussen March 1915 no. 75.

Provenance: Sold at the auction "Malerier og Studier af Kristian Zahrtmann", Charlottenborg 17 February 1896 no. 34 with the title "Italiensk Marked" (Italian Market). Here acquired by master baker Vilhelm Lorentzen. Auction in Københavns Kunstsalon 22 January 1913 no. 23, ill. p. 3. Winkel & Magnussen (1917). Broker L. Palsby (1942). Bruun Rasmussen auction 309, 1974 no. 30, ill. p. 47. Bruun Rasmussen auction 770, 2007 no. 103.

DKK 250,000–300,000 / € 33,500–40,500





970

970

PAINTER UNKNOWN, LATE 19TH CENTURY

The Temple of Edfu by the Nile, Egypt. Unsigned. Oil on canvas. 52 x 67 cm.

Provenance: Bruun Rasmussen auction 763, 2006 no. 2348, ill. p. 220.

DKK 25,000–30,000 / € 3,350–4,050



971

971

PAINTER UNKNOWN, 19TH CENTURY

View from a garden over the landscape of Saint Croix, U.S. Virgin Islands. Unsigned.

Oil on canvas laid on board. 90 x 147 cm.

Provenance: According to a label on the reverse, the painting previously belonged to chamberlain Oxholm at Smidstrup Castle, Vedbæk.

The Danish West Indies (Dansk Vestindien) was the name for Denmark's possessions in the Caribbean, namely the three islands of St. Thomas, St. Jan and St. Croix. They were part of Denmark from 1672 to 1917. On March 31, 1917, Denmark sold the islands to the United States. They have since then been known as the U.S. Virgin Islands.

DKK 30,000–40,000 / € 4,050–5,350



972

972
JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Den of thieves. C. 1780. Unsigned. Oil on canvas. 18 x 24 cm.

Provenance: Sold at auction Næs Ironworks lot 15, Arendal Norway.

Bruun Rasmussen auction 357, 1976 no. 207. Bruun Rasmussen auction 475, 1985 no. 26. Bruun Rasmussen auction 857, 2015 no. 102.

DKK 30,000–40,000 / € 4,050–5,350



973

973
ANTON DORPH

b. Horsens 1831, d. Copenhagen 1914

"Parti i et Fiskerleie ved Øresund". View from a fishing village at Øresund. A fisherman's boy is overlooking the sea from the roof of a pig shed. Signed and dated A. Dorph. Aug. 1858. Oil on canvas. 48 x 63 cm.

Exhibited: Charlottenborg 1859 no. 18.

Provenance: Ms Rosenørn (1859). Baron F. M. Rosenørn-Lehn, Oreby, his auction Winkel & Magnussen 90, 1931 no. 16, ill. p. 9. Engineer Johan Petersen, his estate auction Winkel & Magnussen 180, 1935 no. 22.

The motif is also depicted by Carl Bloch (1834–1890), that one sold at Bruun Rasmussen auction 912, 2023 no. 186, ill. p. 184. The two artists were friends and lived in 1858 at Snekkersten Inn and had become interested in painting the same motif, however with minor variations. The fishing gear is, among other things, positioned slightly differently around the pig house in Bloch and Dorph's versions, and where the pig in Bloch's painting sticks its head and snout out from the open hatch in the house, one can only see its back and ears in the present painting. In addition, Bloch has painted a boat behind the rushes on the right side, while Dorph has placed a pier in the same place.

Anton Dorph painted a repetition of the painting in 1864. This is owned by Flynderupgaard Museum, Helsingør, and was exhibited together with Carl Bloch's version at the exhibition "Kunstnere på Nordkysten", Hammermøllen, Hellebæk, 2004.

DKK 30,000–40,000 / € 4,050–5,350



974

974
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Winter day in Charlottenlund forest. Signed and dated P. Mønsted Charlottenlund 1927. Oil on canvas. 41 x 62 cm.

DKK 50,000–60,000 / € 6,700–8,050



975

975
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

"Posmanns" Hus i Dyrehaven. Vinterdag". Sunny winter day in The Deer Park north of Copenhagen at Posemandens hus (The Bag Man's house). Children pulling a sled through the snow. Signed and dated P. Mønsted Dyrehaven 1926. Oil on canvas. 41 x 52 cm.

"Posemandens hus" (the Bag Man's house) is located next to the entrance "Rødeport" (the Red Gate) to Jægersborg Dyrehave (The Deer Park) at Klampenborgvej north of Copenhagen.

DKK 30,000–40,000 / € 4,050–5,350



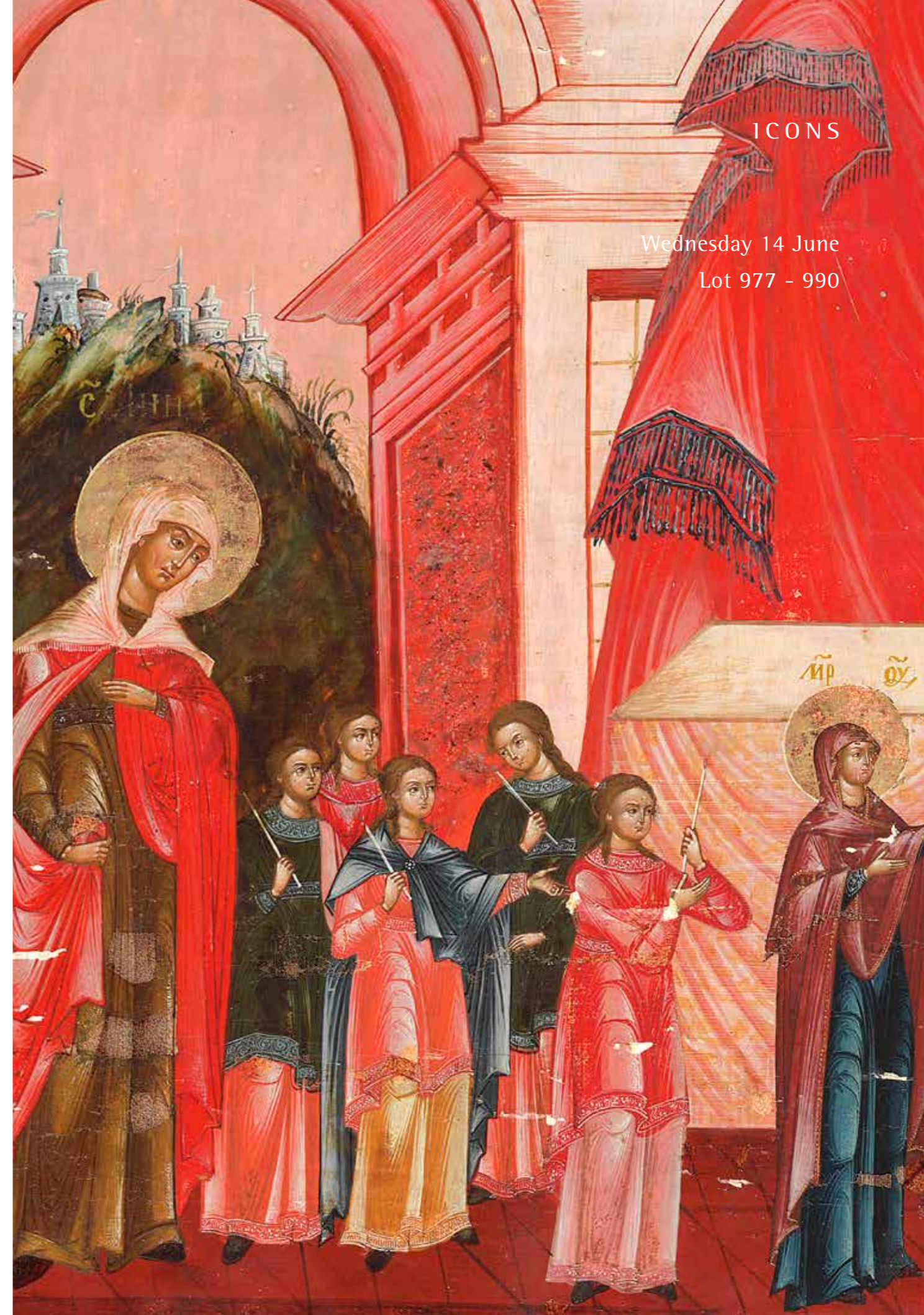
976

976
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Royal Lifeguards keep watch at Amalienborg Palace on a winter's evening. Signed Paul Fischer. Oil on canvas. 57 x 50 cm.

DKK 80,000–100,000 / € 10,500–13,500



ICONS

Wednesday 14 June

Lot 977 - 990

The Collection of Ove Andersen

Ove Andersen had a great passion for icons and the unique artform they represent. Ove Andersen was first introduced to icons shortly after the fall of the Berlin Wall in 1989, when he was one of the first Danish entrepreneurs to seize the opportunity for trade with Russia in the few years after the fall of the wall, when the country wanted to move closer to the West and sought openness.

During Ove Andersen's many journeys to the East, he met with many Russians, and through these friendships he succeeded in making contact with private icon collectors and buyers, who made it possible for him to obtain this unique group of works over a longer period of time.

Andersen began collecting the icons around 1990 and at its peak (in 2007) he owned 80 high-quality icons.

This is the second of two auctions with the collection. The first auction was held at the end of 2022.



977

977

A large Orthodox iconostasis icon depicting saint Gleb. The holy Passion-bearers Boris and Gleb were the first Russian saints glorified by the Russian and Byzantine Churches. Tempera on wooden panel with "kovcheg". Russia, c. 1800. 110 x 41 cm. Thickness of board 42 mm.

DKK 20,000 / € 2,700



978

978
A large Orthodox icon, central depiction with Sct. Nicolai surrounded by 32 sceneries from his life. Tempera on wooden panel. Russia, 18th century. 89 x 67 cm. *DKK 20,000–25,000 / € 2,700–3,350*



979

979
A large Orthodox icon depicting The Nativity of the Mother of God. Tempera on wooden panel. Russia, c. 1800. 81 x 57.5 cm. *DKK 25,000–30,000 / € 3,350–4,050*



980



982



981

980

A large Orthodox feast icon, centre depicting The Resurrection surrounded by twelve important church feasts. Tempera on wooden panel (thickness 33 mm). Russia, 18th century. 67 x 50.5 cm.

DKK 25,000–35,000 / € 3,350–4,700

981

A large Orthodox Mother of God icon "Vladimirskaia". Tempera on wooden panel. Russia, 19th century. 53.5 x 44 cm.

DKK 20,000 / € 2,700

982

A large Orthodox icon depicting "The Presentation of the Mother of God to the Temple". Tempera on wooden panel. Russia, c. 1800. 88 x 56 cm.

DKK 30,000 / € 4,050



983

983

A large Orthodox iconostasis icon depicting The transfiguration. Transfiguration, in the New Testament, the occasion upon which Jesus Christ took three of his disciples, Peter, James, and John, up on a mountain, where Moses and Elijah appeared and Jesus was transfigured, his face and clothes becoming dazzlingly bright. Tempera on wooden panel. Russia, 18th century. 117 x 79 cm. DKK 30,000–50,000 / € 4,050–6,700



984

984

A double icon depicting two important Orthodox feasts. To the left, the "Annunciation" March 25, which is the Christian celebration of the announcement by the Archangel Gabriel to the Virgin Mary that she would conceive and become the Mother of Jesus, the Son of God, marking his Incarnation. The icon of the "Annunciation" is one that presents the joy of the announcement of the coming of Christ. To the right, "The Dormition of the Mother of God", celebrated by most Christians in the world on August 15, depicting the dead Mother of God surrounded by saints, apostles and behind her Jesus Christ in Glory, holding the soul of Mary. Tempera on wooden panel with "kovcheg". Northern Russia, c. 1600. 56.5 x 70.5 cm.

The icon is made from two icons that are joined together.

DKK 80,000–100,000 / € 10,500–13,500



985

985
A large Orthodox feast icon, centre depicting The Resurrection surrounded by twelve important church feasts. Tempera on wooden panel (thickness 33 mm). Russia, 18th century. 67 x 50.5 cm.

DKK 30,000–40,000 / € 4,050–5,350

986
A large Orthodox iconostasis icon depicting the New Testament Trinity surrounded by saints. Tempera on wooden panel. Russia, c. 1700. 118 x 79 cm.

DKK 30,000–50,000 / € 4,050–6,700



986



987



988



989

987

A large Orthodox iconostasis icon, centre depicting two saints (to the left, Saint John Chrysostom, the Golden-Mouth and to the right, Saint Nikolai), above The Mother of God "Kazanskaya". Tempera on wooden panel. Russia, c. 1800. 106 x 77 cm.

DKK 20,000–30,000 / € 2,700–4,050

988

A large Orthodox Mother of God icon "Tikhvinskaya". Tempera on wooden panel. Russia, c. 1800. 90 x 67 cm.

DKK 20,000 / € 2,700

989

A large Orthodox icon, central depiction of Sct. George fighting the dragon surrounded by twelve sceneries from his life. Tempera on wooden panel. Russia, c. 1700. 70 x 55 cm.

DKK 30,000–50,000 / € 4,050–6,700



990

990

A large Orthodox Mother of God icon. Tempera on wooden panel. Late 18th century/early 19th century. 104 x 82 cm.

DKK 15,000–20,000 / € 2,000–2,700

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Michael Ancher

Sold for DKK 1.5 million



Marie Krøyer

Sold for DKK 210,000



Anna Ancher

Sold for DKK 1.1 million



P.S. Krøyer

Sold for DKK 3 million

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UNDER AUKTIONEN

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

6 BUDTYPER

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

LIVE BIDDING:

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

FORAUKTION:

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

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 I tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
- 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På de traditionelle auktioner udgør salæret 25,6 % af hammerslaget + moms af salæret, i alt 32 %. For frimærker og mønter udgørsalæret 20 % af hammerslaget + moms af salæret, i alt 25 %.
- 7.1.2 "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.
- 7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "*" eller med teksten: "Dette emne handles i fuldmoms".
- 7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

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

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

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

8 BETALINGSFRIST

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

9 BETALINGSMÅDER

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

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

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

10 MOMSFRITAGELSE, -BETALING OG -DEPONERING

- 10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.
- A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.
- B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfrigatelse og i stedet betale dansk brugtmoms/fuldmoms.
- C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfrigatelse og i stedet betale dansk brugtmoms/fuldmoms.
- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal momsen ikke deponeres. Se listen over godkendte speditorer på bruun-rasmussen.dk
- 11 **OVERSKRIDELSE AF BETALINGSFRIST**
- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:
- A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.
- B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

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

13 FORSENDELSE

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

14 EKSPORTTILLADELSE

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

når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse. Eventuelle omkostninger, der opkræves 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 INDSIGELSES- OG ANSVARSBEGRÆNSNING

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

17 PERSONDATAPOLITIK

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

18 KLAGE, TVISTLØSNING OG LOVVALG

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

Bruun Rasmussen Kunstauktioner

Rev. 08.22

CONDITIONS OF PURCHASE – LIVE AUCTIONS

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

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

BEFORE THE AUCTION

1 VALUATION OF ITEMS

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

2 DESCRIPTION OF ITEMS

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

3 PREVIEW

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

DURING THE AUCTION

4 THE ROLE OF BRK

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

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.
- 4.3 The live auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

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

6 TYPES OF BIDDING

- 6.1 Bidding options:
 - IN PERSON:**
Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.
 - COMMISSION BIDS:**
The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

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

LIVE BIDDING:

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

PRE-AUCTION:

Some live auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following live auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

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

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

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

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

8 PAYMENT DEADLINE

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

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
- A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 19.999) in the saleroom or subsequently at one of

BRK's locations. Please note that we do not accept EUR 500 banknotes.

- B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.
- C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 - Swift/BIC: DABADKKK - IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

- 10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.
- A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.
- B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- 10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

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

12 PICK-UP & COLLECTION

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

13 SHIPPING

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

14 EXPORT LICENSE

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

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

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

15 DEFECTS IN THE PURCHASED ITEMS

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

16 OBJECTIONS & LIMITATIONS OF LIABILITY

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

17 PRIVACY POLICY

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

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

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

Bruun Rasmussen Kunstauktioner

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

ADDRESSES

BRUUN RASMUSSEN AUCTIONEERS

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COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

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

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

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

INTERNET:

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

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

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

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

TELEFONBUD:

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

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

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

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

AUKTION NR AUCTION NO: **914**

Navn Name: *

Adresse Address: *

Postnr./by City: *

Land Country: * Fax:

Tel: *

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

Bank: Konto nr. Acct. No.:

Adresse Address:

Postnr./By City: Land Country:

Tel: Kontaktperson Contact:

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

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

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

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

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

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

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

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

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

Fortsættes næste side *Please turn over*



 ANTIQUES

