

FINE ART + ANTIQUES



BRUUN RASMUSSEN
PART OF THE BONHAMS NETWORK

MALERIER OG ANTIKVITETER



TRADITIONEL AUKTION 915

Mandag 18. september kl. 18

Tirsdag 19. september kl. 14

EFTERSYN

Torsdag 14. september kl. 15 - 18

Fredag 15. september kl. 10 - 17

Lørdag 16. september kl. 10 - 16

Søndag 17. september kl. 11 - 16

eller efter aftale



BRUUN RASMUSSEN

KUNSTAUKTIONER

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AUKTIONSKALENDER

Mandag	18. september - Fine Art	
	kl. 18	Malerier og tegninger 1 - 76
	kl. 20	Nordisk lys - kunstnerkolonien på Skagen 101 - 149
Tirsdag	19. september - Antiques	
	kl. 14	Kunsthåndværk, møbler og tæpper 150 - 251
Tirsdag	19. september - The Art of Luxury	
	kl. 16	Smykker og tasker
	kl. 19	Armbåndsure
Onsdag	20. september - Modern Art	
	kl. 18	Malerier og skulpturer Grafik
Torsdag	21. september - Design	
	kl. 16	Kunsthåndværk Møbler, lamper og tæpper
	kl. 20	Netauktion på bruun-rasmussen.dk - Bourgogne

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 4. OKTOBER

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest onsdag den 4. oktober. I modsat fald bliver de transporteret til Bruun Rasmussens lager på Paul Bergsøes Vej 16 i Glostrup for købers regning og risiko, hvor de kan afhentes fra fredag den 6. oktober. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



FINE ART AND ANTIQUES



LIVE AUCTION 915

Monday 18 September 6 pm

Tuesday 19 September 2 pm

PREVIEW

Thursday 14 September 3 pm - 6 pm

Friday 15 September 10 am - 5 pm

Saturday 16 September 10 am - 4 pm

Sunday 17 September 11 am - 4 pm

or by appointment



BRUUN RASMUSSEN
AUCTIONEERS

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DAYS OF SALE

Monday	18 September - Fine Art	
	6 pm	Paintings and drawings 1 - 76
	8 pm	Northern Light - the Artists' Colony at Skagen 101 - 149
Tuesday	19 September - Antiques	
	2 pm	Decorative art, furniture and carpets 150 - 251
Tuesday	19 September - The Art of Luxury	
	4 pm	Jewellery and handbags
	7 pm	Wristwatches
Wednesday	20 September - Modern Art	
	6 pm	Paintings and sculptures Prints
Thursday	21 September - Design	
	4 pm	Decorative art Furniture, lamps and carpets
	8 pm	Online Auction at bruun-rasmussen.dk - Burgundy

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 4 OCTOBER

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Bredgade 33 by Wednesday 4 October at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here, they can be picked up from Friday 6 October. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

Velkommen til den sidste auktion i Bredgade!

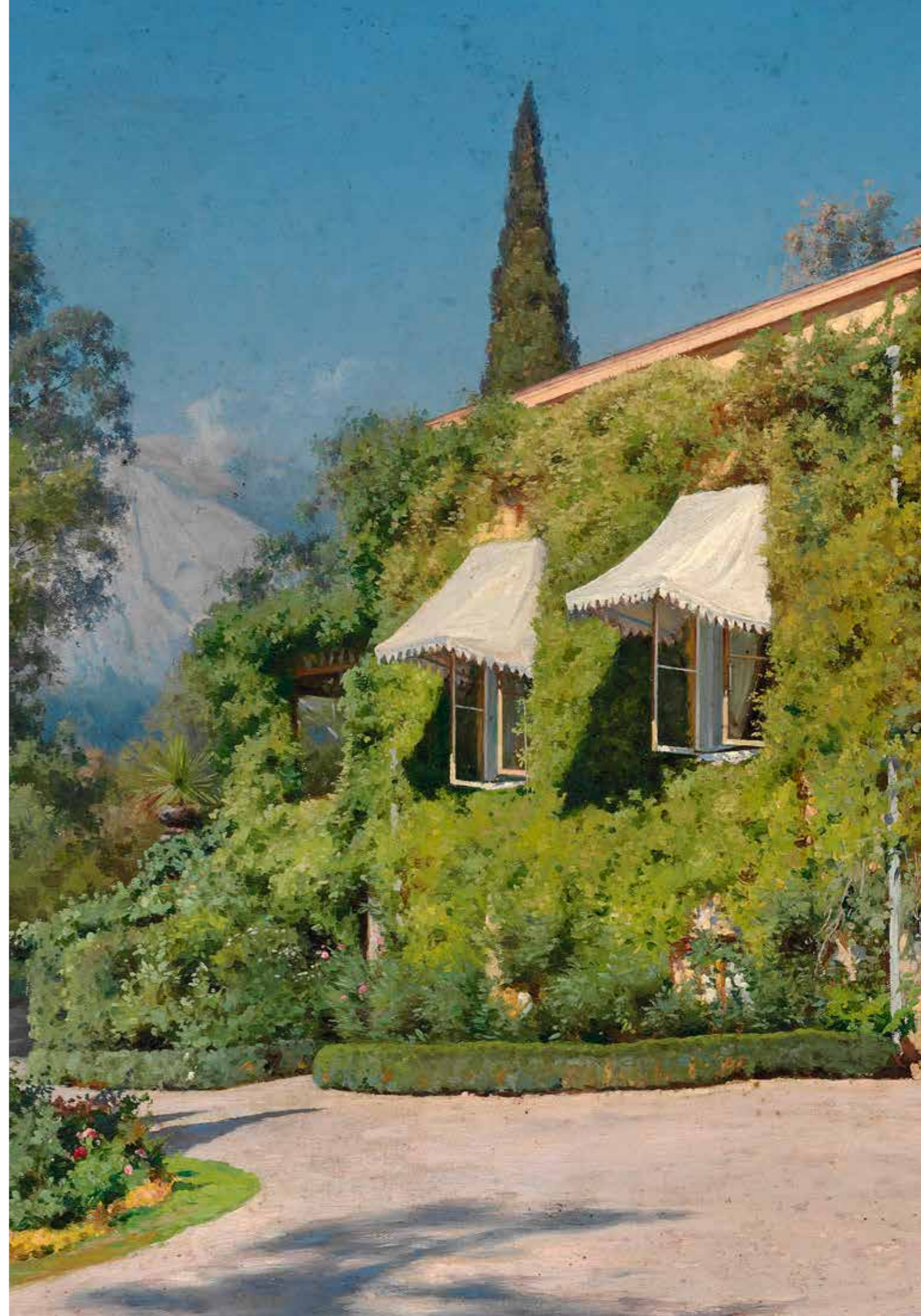
Hos Bruun Rasmussen går tradition og fornyelse hånd i hånd, og nu er det blevet tid til, at vi holder den allersidste auktion i Bredgade. Bygningen har dannet ramme om vores Traditionelle Auktioner siden grundlæggelsen af Bruun Rasmussen i 1948, og her i de historiske lokaler har nogle af de mest imponerende kunstværker og samlinger gennem tiden været under hammeren. Vi ved, at det bliver et vemodigt farvel for vores kære kunder, der er kommet i auktionshuset i årtier – og for os, der som en del af Bruun Rasmussens stab har haft fornøjelsen af at følge auktionerne på nært hold år efter år. For mange er lige netop dette sted i hjertet af København forbundet med eventyrlige rejser ind i kunstens verden under eftersynene og magien under de ofte heftige budkrige i den smukke, gamle auktionssal.

Vores virksomhed er midt i en rivende udvikling, og fornyelsen er en del af vores DNA. Som en vigtig spiller på det internationale auktionsmarked er det afgørende for os at følge med tiden. Vi har længe været på udkig efter et nyt domicil, hvor vi kan samle vores auktioner, fagområder og ekspertise under ét og samme tag i københavnsområdet. Det har vi fundet på Nørgaardsvej 3 i Lyngby i en stor, moderne bygning med højt til loftet, der skaber det rette rum for udfoldelse og giver os mulighed for nye aktiviteter. Derfor har vi valgt at sige farvel til Bredgade, men vi tager naturligvis ånden og kulturen herfra med til Lyngby. Vores mål er til stadighed at være tilgængelige, udbyde den mest eftertragtede kunst, dele ud af vores viden og formidle de gode fortællinger, der er knyttet til de mange genstande, som vi hver dag har mellem hænderne. Vi ønsker at give enhver besøgende de bedste oplevelser i vores nye levende auktions- og kulturhus og glæder os til at åbne dørene i Lyngby i begyndelsen af oktober for spændende udstillinger, foredrag og et brag af en åbningsfest.

Forinden står en anden vigtig begivenhed for døren, nemlig den sidste auktion i Bredgade. Og hvad er mere naturligt end at tage afsked og hylde ånden i Bredgade med nogle af de kunstnere, der har været vores faste gæster gennem 75 år? Det gælder selvfølgelig de malere, der i slutningen af 1800-tallet samlede sig på Danmarks nordligste punkt og dannede den berømte kunstnerkoloni. Auktionens mange skagensværker er samlet i særkataloget "Nordisk lys – kunstnerkolonien på Skagen". I alt har vi til auktionen udgivet fem auktionskataloger, og i nærværende katalog finder du den ældre kunst og antikviteterne. Højdepunktet her er et af Vilhelm Hammershøis sidste værker, hvor vi kommer sjældent tæt på den rygvendte hustru Ida i færd med at sætte sit hår. Blandt antikviteterne findes Dronning Louises forgyldte sølvbæger fra begyndelsen af 1700-tallet og som kronen på værket den store prismekrone, der har været fast inventar og kastet lys og glans over de mange store øjeblikke i auktionssalen i Bredgade lige siden begyndelsen for 75 år siden.

Vi glæder os til at se dig en sidste gang i Bredgade – og byde velkommen i Lyngby til oktober!

Jakob Dupont, administrerende direktør og Kasper Nielsen, vurderings- og salgsdirektør



Welcome to the Last Auction at Bredgade!

At Bruun Rasmussen, tradition and renewal go hand in hand, and the time has now come for us to hold the very last auction in the premises at Bredgade. The building has provided the setting for our Live Auctions since the founding of Bruun Rasmussen in 1948, and some of the most impressive works of art and collections have gone under the hammer in these historic premises over the years. We know that it will be a wistful farewell for our dear customers who have been coming to the auction house for decades – as it will be for those of us who have had the pleasure of following the auctions closely, year after year, as members of Bruun Rasmussen's staff. For many people, this venue in the heart of Copenhagen will forever be associated with adventurous forays into the world of art during the previews and the magical atmosphere that arises during the often fierce bidding wars in the beautiful, old auction room.

Our company is in the midst of rapid development, and renewal is part of our DNA. As a major player in the international auction market, it is crucial for us to keep up with the times. We have long been on the lookout for new premises in the Copenhagen area where we can gather our auctions, specialist fields and expertise under one roof. And we have found this at Nørsgaardsvej 3 in Lyngby, in a large, modern building with high ceilings, which gives us the space we need to spread our wings, and paves the way for new activities. So, we have chosen to say goodbye to Bredgade, but it goes without saying that we will be taking the spirit and culture with us to Lyngby. Our goal is to always be accessible, to offer the most sought-after art, to share our knowledge and to tell the great stories behind the multitude of items that we hold in our hands every day. It is our wish to give every visitor the best of experiences in our vibrant, new auction and culture house, and we look forward to opening the doors in Lyngby for exciting exhibitions, talks and a grand opening party at the beginning of October.

However, another important event is coming up before that – the last auction at Bredgade! And what better way to say goodbye and pay tribute to the spirit of Bredgade than with some of the artists who have been our regular guests for 75 years? We are, of course, referring to the painters who, at the end of the 19th century, settled at Denmark's northernmost point and formed the famous artist colony. The many Skagen works up for auction are gathered in the special catalogue "Northern Light – The Artists' Colony at Skagen". We have published five auction catalogues for the auction, and this catalogue is where you will find the fine art and antiques. The highlight is one of Vilhelm Hammershøi's last works, where we get unusually close to his wife Ida, her back turned towards us as she sets her hair. Among the antiques are Queen Louise's gilded silver beaker from the early 1700s and, as the crowning glory, the large chandelier which has been a permanent fixture at Bredgade and has cast its light over the many wonderful moments in the auction room since the very beginning, 75 years ago.

We look forward to seeing you at Bredgade one last time – and welcoming you to Lyngby in October!

Jakob Dupont, CEO and Kasper Nielsen, Director of Valuation and Sales



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BLIV KLOGERE PÅ KUNSTEN!

Paneldebat: Lørdag 16. september kl. 11-12

"Nyt lys på skagensmalerne"

Et stærkt hold af kunstfaglige profiler sætter nye perspektiver på kunstnerkolonien og dens betydning for dansk kunst. Omdrejningspunktet er Marie Krøyer og Anna Ancher.

Paneldeltagere:

Museumsdirektør Gertrud Oelsner fra Den Hirschsprungske Samling, museumsinspektør Mette Bøgh Jensen fra Skagens Kunstmuseer, kritiker og forfatter Lilian Munk Røsing og kunstekspert Julie Arendse Voss fra Bruun Rasmussen

Moderator:

Kunsthistoriker og kulturformidler Peter Kær.

Gallery Talk: Søndag 17. september kl. 14-14.30

"Gerda Wegener – Blikkets magt"

Kunstekspert Kathrine Eriksen fortæller om Gerda Wegeners kunst med udgangspunkt i en stor dansk privatsamling. Den gribende fortælling om kunstnerægteparret er efterhånden alment kendt, godt hjulpet på vej af Hollywood-filmen "The Danish Girl". I sjældne tilfælde overgår virkeligheden dog fiktionen. Den sande historie om Gerda Wegener og Einar Wegener/Lili Elbe handler ikke alene om kærlighed og kunst, men også om styrke og mod, og deres skæbne foregriber mange moderne køns- og seksualpolitiske problemstillinger.

PAINTINGS AND DRAWINGS

Monday 18 September 6 pm

Lot 1 - 76





1

1

I. L. JENSEN

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

Red and pink roses. Signed and dated I. L. Jensen
1842. Oil on panel. 24 x 31 cm.

DKK 25,000–30,000 / € 3,350–4,050

2

I. L. JENSEN

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

Pink roses. Signed I. L. Jensen. Oil on cardboard.
28 x 36 cm.

DKK 25,000–30,000 / € 3,350–4,050



2



3

3

ANDREAS HUNÆUS

b. Kolding 1814, d. Copenhagen 1866

"En Bondepige pynter sig for at gaae til Kirke". A peasant girl dresses up to go to church. Signed and dated A. Hunæus 1863. Oil on canvas. 44 x 35 cm.
Exhibited: Charlottenborg 1863 no. 83. Raadhusudstillingen af Dansk Kunst til 1890, Copenhagen, 1901 no. 703.

Provenance: Manager Carl Will (1901).

DKK 25,000–30,000 / € 3,350–4,050



4

4

CARL BILLE

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

A French man-of-war in high seas. Signed Carl Bille.
Oil on canvas. 81 x 125 cm.

DKK 40,000–50,000 / € 5,350–6,700



5

5

EMANUEL LARSEN

b. Copenhagen 1823, d. s.p. 1859

"Amerikansk fregat i Marseilles havn". An American frigate in the harbour of Marseille, France. Signed and dated Emanuel Larsen 1853. Oil on paper laid on canvas. 42 x 32 cm.

Emanuel Larsen travelled in England, France, Belgium and the Netherlands in the years 1852 to 1854. He stayed mainly in the south of France on the Mediterranean around Marseille, where the present painting is from.

Provenance: Consul General Johan Hansen's collection no. 930 (1927).

DKK 25,000–30,000 / € 3,350–4,050



6

6
HOLGER DRACHMANN

b. Copenhagen 1846, d. Hornbæk 1908

View of Lombardbrücke (Lombard Bridge) in Hamburg. Signed and dated Holger Drachmann 1892. Oil on canvas. 22 x 29 cm.

Provenance: Bruun Rasmussen auction 608, 1995 no. 262, ill. p. 97, here as Pont Neuf in Paris. Holger Drachmann lived in Hamburg in the 1890s.

DKK 25,000–30,000 / € 3,350–4,050

7
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

View from a harbour with smokestacks in the background. Signed B. W. 19. Aug. Oil on canvas laid on cardboard. 47 x 65 cm.

Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926. It is presumably no. 145a, 145b or 145c in the catalogue, which are all listed as "Ved havnen" (By the harbour) under the year 1892.

DKK 40,000–50,000 / € 5,350–6,700

8
VILHELM ARNESEN

b. Flensburg 1865, d. Copenhagen 1948

View from the harbour of Copenhagen. Signed and dated V. Arnesen 95. Oil on canvas. 29 x 45 cm.

Provenance: Bruun Rasmussen auction 236, 1969 no. 37. Bruun Rasmussen auction 242, 1969 no. 12.

DKK 25,000–30,000 / € 3,350–4,050



7



8



9

9
HARALD SLOTT-MØLLER

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

Clear day by the water with two seagulls on a rock. Signed Harald Slott-Møller. Oil on canvas. Oval 43 x 73 cm.

Provenance: Bruun Rasmussen auction 510, 1988 no. 428.

DKK 25,000–30,000 / € 3,350–4,050

10
HARALD SLOTT-MØLLER

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

Moonlight over the sea near a coast. Signed Harald Slott-Møller. Oil on canvas. Oval 43 x 73 cm.

Provenance: Bruun Rasmussen auction 510, 1988 no. 428, ill. p. 132.

DKK 25,000–30,000 / € 3,350–4,050

11
HARALD SLOTT-MØLLER

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

Sunset over the sea. Signed Harald Slott-Møller. Oil on canvas. Oval. 43 x 73 cm.

Provenance: Bruun Rasmussen auction 510, 1988 no. 428.

DKK 25,000–30,000 / € 3,350–4,050



10



11



12

12
MALTHE ENGELSTED

b. Nivå 1852, d. Fakse Ladeplads 1930

Interior with a young Italian boy fixing an umbrella. Signed and dated M. E. Rom 1888. Oil on canvas. 39 x 51 cm.

DKK 25,000–30,000 / € 3,350–4,050



13

13
AXEL HELSTED

b. Copenhagen 1847, d. s.p. 1907

"Paris' Dom". The Judgement of Paris. Signed and dated Axel Helsted 1885. Oil on canvas. 57 x 82 cm.

Exhibited: Charlottenborg 1885 no. 175.

Kunstforeningen, "Fortegnelse over arbejder af Axel Helsted", 1907 no. 72.

Provenance: Bookseller Hegel (1907).

DKK 40,000–60,000 / € 5,350–8,050



14

14
EMIL BÆRENTZEN

b. Copenhagen 1799, d. s.p. 1868

Portrait of Natalie Clotilde Septima Ryge (1819-1895) in a white dress with wide long ribbon around the waist, standing in the red drawing room by a table. One hand rests on a book, the other holds a necklace. Signed on the stretcher Bærentzen. Oil on canvas. 118 x 88 cm. Damborg frame with a label.

She was married twice, in 1842 to Frederik Christian Josphe Ludvig Ahlefeldt-Laurvigen (1809-1841) and later to Valdemar Count Holck (1818-1900).

DKK 30,000-40,000 / € 4,050-5,350



15

15
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

A young woman in a traditional costume. Signed and dated Elisabeth Jerichau 1851. Oil on canvas. 79 x 64 cm. Richly carved and gilded period frame.

The young woman's dress is probably from the Hedebo region or simply the Heath, which is the triangular area between Copenhagen, Roskilde and Køge.

DKK 60,000-80,000 / € 8,050-10,500

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Læsende dame ved tebordet (Hanna Lucia Bauck)". Reading woman at the tea table (Hanna Lucia Bauck). 1899. Signed B. Wegmann. Oil on canvas. 96 x 100 cm.

Exhibited: Den Frie Udstilling, "Bertha Wegmanns separatudstilling", 1911 no. 92 entitled "Dame ved Tebordet" (Woman at the tea table).

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



Literature: Gertrud Oelsner and Lene Bøgh Rønberg (ed), "Bertha Wegmann", 2022, ill. p. 38 and ill. p. 192. The photo on p. 192 is from the exhibition in 1911, where the present painting hangs in the middle on the right wall. (See photo).

Provenance: Given as a present in the 1920s to the current owner's grandmother. The grandmother was also a pianist like Hanna Lucia Bauck.

Hanna Lucia's sister, the Swedish painter Jeanna Bauck (1840-1926), was the connecting link between Bertha Wegmann and the Swedish pianist Hanna Lucia Bauck (1845-1926).

Jeanna and Bertha met in Munich in 1871, where they had both gone to study. Munich at this time had many exhibition opportunities and a thriving art market. Women could not enter the Academy of Fine Arts in Munich either, but the academy's teachers taught the many female artists privately. The two women became very close and lifelong friends. They lived together, shared a studio and they travelled together to Paris many times, where they among other places studied at the Académie Trélat, a private academy for women, and exhibited at the Salon de Paris.

Both Bertha Wegmann and Jeanna Bauck have portrayed Hanna Lucia Bauck several times.

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



CHRISTINE KITTY LANGE KIELLAND

b. Stavanger 1843, d. Oslo 1914

Interior with two women, one sitting by the window and one reading on the couch. Double signed Kitty L. Kielland. Oil on canvas. 46 x 59 cm.

Kitty Kielland was born in Stavanger, Norway, and grew up in a wealthy and cultured family. She became interested in painting and drawing late on, and it was not until she was 30 years old that she travelled abroad to study art.



In the years 1873-75, she lived in Karlsruhe in Germany, where she was a student of landscape painter Hans Gude (1825-1903), who trained her in Realism and plein air painting. In the years 1875-78, she lived in Munich, where she became part of a community of Norwegian artists, who had settled in the city. Among others, she met the painters Harriet Backer (1845-1932) and Eilif Peterssen (1852-1928), with whom she formed a lifelong friendship.

In 1879, she travelled to France, and together with Harriet Backer she settled in Paris as one of the first Norwegian artists. She lived here in the years 1879-89 – for most of the period together with Backer, with whom she also shared a studio. Both remained unmarried their whole life and devoted themselves fully to their art. In the 1880s, the Parisian Café de la Régence was a gathering point for Scandinavian artists and intellectuals, and here Kielland met i.a. Michael (1849-1927) and Anna Ancher (1859-1935), and in 1889, Anna Ancher painted a portrait of Kielland, which today can be found at The Art Museums of Skagen (Inv. No. HAF7). In 1888, she had also met Marie Krøyer (1867-1940) in Paris.

It was in Paris that she really made her breakthrough as an artist. In 1879, she exhibited at the Salon for the first time – two landscapes from Jæren in Norway – and until 1883 she was represented at the Salon with both Norwegian and French landscapes. For a short period of time, she studied with the landscape painter Léon Pelouse (1838-1891), which influenced her to further develop her plein air painting and to paint with freer and more vibrating brush strokes.

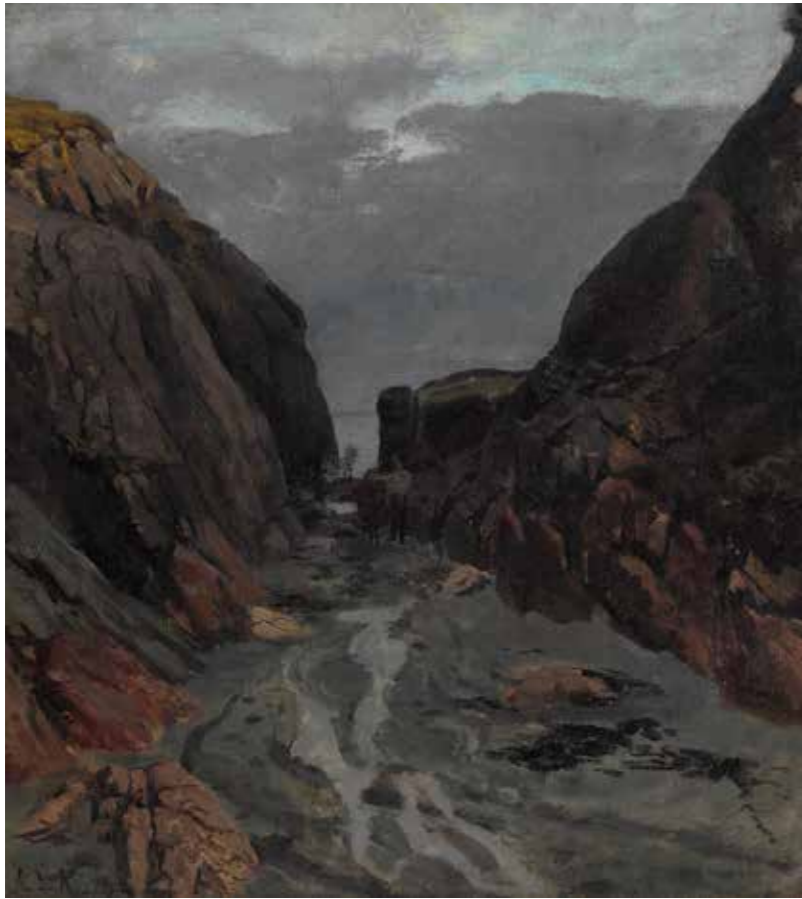
Although Kitty Kielland also painted interiors, e.g. from the apartment and studio in Paris, she was primarily known as a landscape painter, and she is today considered one of the most significant and first Norwegian female landscape painters. She executed several motifs from her home region of Rogaland in Norway, and she has become particularly known for depicting the nature of the Jæren area, which became one of her favorite motifs.

Kielland was strongly involved in the women's movement in Norway, and she eagerly participated in the contemporary debates about women's rights. In 1884, she was one of the founders of the Norwegian Association for Women's Rights.

DKK 150,000–200,000 / € 20,000–27,000



17



18

18
CHRISTINE KITTY LANGE KIELLAND

b. Stavanger 1843, d. Oslo 1914

Road through a rocky landscape in Oгна, Jæren, Norway. Signed and dated K. L. K. 79. Oil on canvas laid on board. 38 x 35 cm.
Kielland executed several motifs from her home region of Rogaland in Norway, and she has become particularly known for depicting the nature of the Jæren area, which became one of her favorite motifs.

DKK 30,000–40,000 / € 4,050–5,350



19

19
KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"Per aspera ad astra. Malt efter en Gipsfigur i Lys fra en Lampe med rød skærm. Figuren er modelleret af Johan Gudmundsen-Holmgren og forestiller en staaende Dreng med Blikket vendt opad, holdende en Bog ind mod Brystet. Baggrunden er en dyb blaa Himmel belyst af Karlvognen". Per aspera ad astra. Painted after a plaster figure in the light of a red lampshade. The figure is modeled by Johan Gudmundsen-Holmgren and depicts a boy with his gaze turned upwards, standing and holding a book to his chest. The background is a deep blue sky illuminated by the Big Dipper. 1913. Unsigned. Oil on canvas. 59 x 49.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 694.

S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 1088.

Provenance: The estate auction of Kristian Zahrtmann at Charlottenborg 1917 no. 28. Here acquired by manufacturer J. W. Reves. F. C. Boldsen (1942).

Per aspera ad astra is a Latin phrase meaning "through hardships to the stars".

DKK 50,000–60,000 / € 6,700–8,050



20

20

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Udsigt over Møllevang, Frederiksværk. Bakket Landskab i skiftende Belysning. I Forgrunden stærk Skygge". View of Møllevang, Frederiksværk. Hilly landscape in changing light. In the foreground strong shadow. Signed and dated L.A. Ring 98. Oil on canvas. 30 x 35 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 395.

Provenance: Barrister (overretssagfører) Victor Fischer. His name is on an old label on the stretcher.

DKK 40,000–60,000 / € 5,350–8,050



21

21

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Vinterlandskab efter stærkt Snefald. Baldersbrønde. I Forgrunden Gadekæret. I Baggrunden Bygninger med Træer foran". Winter landscape after heavy snowfall, Baldersbrønde. Signed and dated L.A. Ring 1904. Oil on canvas. 30 x 40 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 521.

Provenance: Architect I. Therschilsen. Not his auction Winkel & Magnussen 1937.

DKK 40,000–60,000 / € 5,350–8,050

VILHELM HAMMERSHØI

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

"Morgen-Toilette". Morning toilette. 1914. Unsigned. Oil on canvas. 87 x 73 cm.

Alfred Bramsen, *A Catalogue Raisonné of the Works of Vilhelm Hammershøi* "Vilhelm Hammershøi. Kunstneren og hans værk", 1918, no. 375: "Morgen-Toilette. Forarbejde til Nr. 374. Mindre udført. Her findes ingen Fajance-Skaal." (Morning Toilette. Study for No. 374. Less finished. Here is no faience bowl).

Susanne Meyer-Abich, *A Catalogue Raisonné of the Works of Vilhelm Hammershøi in "Vilhelm Hammershøi: Das Malerische Werk"*, 1995, no. 373.

Literature: Annette Rosenvold Hvidt and Gertrud Oelsner, "Vilhelm Hammershøi, på sporet af det åbne billede", 2018, mentioned p. 480 and ill. p. 478.

Provenance: The artist's estate auction 1916 no. 10. The artist's wife Ida Hammershøi (1918). Bruun Rasmussen auction 18, 1951 no. 64. Bruun Rasmussen auction 801, 2009 no. 103, ill. p. 104.

In the section entitled "Morgentollette: en ny begyndelse" (Morning toilette: a new beginning) (pp. 310 – 314) of the book "Hammershøi. Værk og liv" (1990) (Hammershøi. Works and life), Poul Vad describes how he sees the work "Morgentollette" as an expression of a new artistic beginning for Hammershøi – an artistic breakthrough in his works in the form of, for example, a break with the plane-parallel spaces so characteristic of his works up to this point, in favour of greater intimacy and plasticity.

"In 1914, with Ida as his model, Hammershøi embarked on a large figure painting that he would never complete. It pointed to rich, new possibilities in his art, but as it remained unfinished and had no successors, it would become the work that rounded it all off, the endpoint of the development that began with the portrait of his sister in 1885 – after a 180-degree turn." [...] "If we compare it with the portrait of his sister from 1885, they seem to correspond to each other point by point – as opposites:

- back-facing versus forward-facing
- displacement to the left versus displacement to the right
- white, short-sleeved blouse with an open neckline revealing a broad upper body versus a black, long-sleeved, high-necked dress on a body that narrows upwards towards the head
- increasing movement in the body and strong, raised, active arms and hands versus decreasing movement and delicate, passive, nervous arms and hands
- active, physical activity in all dimensions of the room: width, height, depth, versus passive vegetative "inactivity." (p. 310). (see painting "Portrait of a young girl")

"The hand raised to the head in the process of fixing the hair had previously captivated Hammershøi as a plastic motif." [...] "Only now has he felt equipped to take it up as a central motif in a large format – adding a new dimension to both his portrayal of women and his painterly universe in the process. Instead of a static figure



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



22

and the distance-creating, frontally perceived, plane-parallel space, here we have a figure displaced depth-wise, performing two movements at once and expanding the plane with her energy. Hammershøi had never painted like this before. The sensuality and intimacy in his portrayal of women, which in the early pictures was associated with almost total immobility – both because the woman was motionless and because she was bound visually to the plane-parallel layout – has here a far more direct, less abstract character. Indeed, in the subject herself – the not yet fully dressed woman setting her hair – there is a new intimacy to Hammershøi's art. It is as if Hammershøi, who had painted Ida's neck between the neckline of the dress and the base of her upswept hair with such fascination, has crossed a line to capture the moment when she shyly lifts her hair away from her neck with her hand as if exposed." (p. 311).

Hammershøi died in 1915 and did not therefore further these interesting new artistic explorations.

(Please note that the painting that Vad analyses is no. 374 in Bramsen's catalogue raisonné. Nos. 374 and 375 (the present painting) closely resemble each other in motif, composition and style, and no. 375 is also described as a preliminary work for no. 374. Both works are entitled *Morgen-Toilette*, and both are possibly incomplete – very sketchy at any rate – and so many of the deeply interesting considerations that Poul Vad makes about no. 374 in the catalogue also apply to the present painting.)

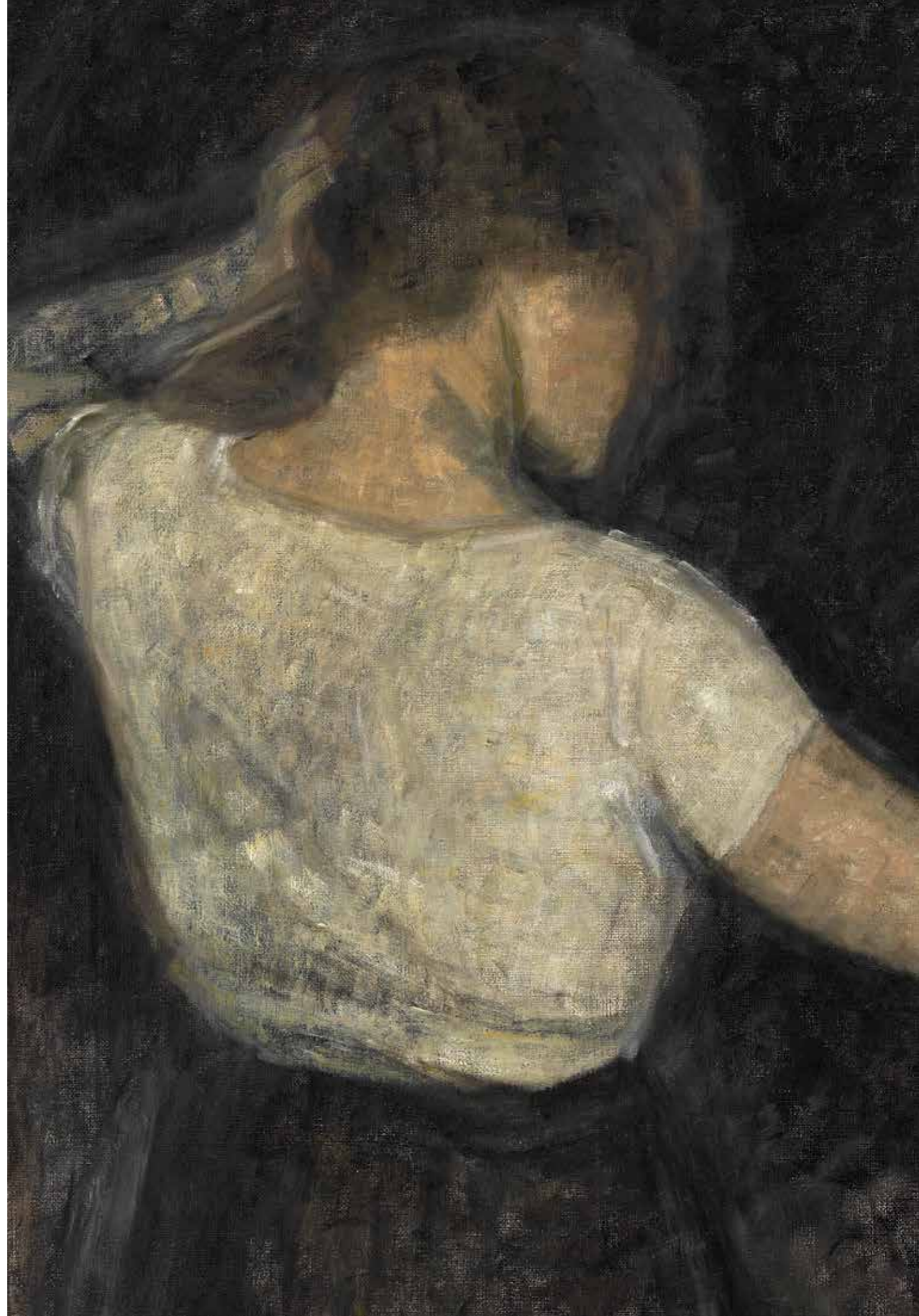
In "Vilhelm Hammershøi, på sporet af det åbne billede" (*Vilhelm Hammershøi: On the Trail of the Open Picture*), Rosenvold Hvidt and Oelsner describe this very motif – the woman with her back turned towards us, which is so characteristic of Hammershøi – and they describe the motif's close connection to the photography of his day, which fascinated Hammershøi and which he made significant use of in his works and as part of the artistic process.

"Like the photographers Félix Nadar (1820–1910), Onésipe Aguado de las Marismas (1830–1893) and many other visual artists of his day, Hammershøi was interested in motifs depicting necks and figures with their backs turned. The motifs often have an enigmatic quality to them because we can get so close without being able to see the figure's face. And apparently without the figure seeing us. Neck motifs are particularly desire-oriented in a photograph because they involve the awareness of the photographer who can take the picture while the model cannot see what is going on. Hammershøi transfers this intense photographic situation to his painting..." [...]

"The neck is said to be the unconscious of the face, but in a way, pictures like these decline any psychoanalytical interpretation. They exist in a crossfield between reality and artificiality. The artificiality exists throughout the constructed staging: it is clear that the artists have decided how the models should pose and turn their backs. These are not random snapshots, but still, as beholders, we often go along with the idea because it is seductive and exciting to look at the subject from this angle." (p. 144).

In this work, the intimate relationship between painter/beholder and model is emphasised by the fact that we are witnessing something as private as a woman's morning toilette.

DKK 1,500,000–2,000,000 / € 200,000–270,000



23

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 Syntheticism, 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 Syntheticism 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 60,000-80,000 / € 8,050-10,500



23



24

24
IOSIF EVSTAFEVICH KRACHKOVSKI

b. Warsaw 1854, d. Italia 1914

Summer day at a country house at Ai-Todor, the Crimea. Signed and dated I. Krachkovski Ai-Todor 1896 (in Cyrillic). Inscribed on the stretcher "The Red Living Room" (in Cyrillic). Oil on canvas. 74 x 51 cm.

Provenance: The Danish electrician and wholesaler, Ove Viborg-Larsen (1896-1963) and his wife, Irina (Irma) Christine Ottilie, née Vladimirovna Furman (Riga 1899-1947). Ole Viborg-Larsen was stationed as an electrician for the Great Northern Telegraph Company in the 1920s in St. Petersburg, where they lived. The couple visited several of the communist government's auctions, where effects from the pa-laces of the Russian Imperial family were sold. Here, the couple acquired, among other things, this painting, which they brought with them to Denmark, when they moved back in the 1930s.

Irina Viborg-Larsen's sister, Lucia Johanna Vladimirovna Furman (St. Petersburg 1903-1984), lived in St. Petersburg with her daughter, Lucia (the younger), who was born in St. Petersburg 1945. After Irina Viborg-Larsen's death, Ove Viborg-Larsen got his sister-in-law and niece to Denmark in 1956, and the same year he married the sister in Copenhagen and considering the niece Lucia as his daughter. Mother and daughter became Danish citizens in 1959. Lucia (the younger) later was married Aakesen and lives today on Amager. She inherited a Russian tableware from her uncle and mother.

DKK 150,000-200,000 / € 20,000-27,000

25
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View from the park at Sophienholm, Kongens Lyngby. Signed and dated P. Mønsted 1934. Oil on canvas. 51 x 71 cm.

Sophienholm is an exhibition space on the country estate Sophienholm in Kongens Lyngby, North Zealand.

DKK 40,000-50,000 / € 5,350-6,700



25



26

26
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A monk reading in a sunlit convent garden, Amalfi. Signed and dated P. Mønsted Convento St. Antoniani. Amalfi. 1925. Oil on canvas. 51 x 71 cm.

DKK 60,000-80,000 / € 8,050-10,500



27

27
JULIUS EXNER

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

Young girl from Fanø looking out over the sea. Sign. I.E. 1900. Oil on canvas. 22 x 30 cm.
DKK 25,000–30,000 / € 3,350–4,050



28

28
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior from a corner of the living room with a chest of drawers with silver stands and a bouquet of pink roses. Signed C. Holsøe. Oil on panel. 44 x 61 cm.
Provenance: Bruun Rasmussen auction 479, 1985 no. 139.
DKK 40,000–50,000 / € 5,350–6,700

29
THEODOR PHILIPSEN

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

"Et vadested". At a midstream with cattle. C. 1901. Unsigned. Oil on canvas. 61 x 76 cm.
Vibeke Skov, *A Catalogue Raisonné of the Works of Theodor Philipsen*, 1992, no. 487.

Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), *A Catalogue Raisonné of the Works of Theodor Philipsen*, 2016, no. 685.

Exhibited: Den Frie Udstilling 1902 no. 191. DKK 30,000–40,000 / € 4,050–5,350



29



30

30
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Winter day in Nyhavn, seen from Nyhavn Bridge. Signed and dated Paul Fischer 1924. Oil on canvas. 65.5 x 90.5 cm.

Literature: Arne Bruun Rasmussen, "Eftersyn 1978-1983", part 3, ill. p. 108.

Steffen Linvald, "Paul Fischer - københavnerens maler", 1984, ill. p. 79 and presumably mentioned on p. 127 as "Nyhavn" in a list of Paul Fischer's paintings that he photographed and kept in private albums.

Provenance: Bruun Rasmussen auction 427, 1981 no. 67, ill. p. 31. Private Danish collection.

Paul Fischer has here depicted a cold and grey winter day with folk life in Nyhavn. The horse-drawn carriage with "Kold og Koks" (Coal and Coke) is on its way over the Nyhavn Bridge in the slush with fuel for the many Copenhageners homes. Smoke rises from the chimneys of the houses in Nyhavn. In the center of the painting stands an elegant lady with a fur jacket and a bell hat pulled down tightly around her ears, she is holding an umbrella in her hand. On the right a policeman is looking at the scenery.

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

GEORG ACHEN

b. Frederikssund 1860, d. Frederiksberg 1912

The writer couple Erik and Amalie Skram by the desk. C. 1890. Unsigned. On the reverse inscribed G. Achen. Oil on canvas laid on cardboard. 20 x 29 cm.

The Danish Erik (1847–1923) and the Norwegian Amalie (née Alver, 1846–1905) Skram were both writers in the time of the modern breakthrough, and they were married in the years 1884–1899.

While Erik went more or less into oblivion in posterity, Amalie has been emphasised as the modern breakthrough's most significant female writer, who through her writings, among other things, challenged the bourgeois family and criticized the prevailing sexual morality of the time and its oppression of women.

Georg Achen and his wife Ane Cathrine became very close friends with Erik and Amalie Skram. In 1890, Achen planned to paint a double portrait of Erik and Amalie, and in the summer of that year, the Skram couple lived with the Achen family in their summer cottage in Hornbæk, where Achen made sketches of them. He tackled the double portrait in earnest in the autumn, when they were all back home in Copenhagen. But the painting was never realized. Erik and Amalie found it difficult to find time to model, and Achen destroyed his preliminary work. In a letter to them both from about January 1891, Achen writes (in Danish): "Today I cut my picture of you in pieces straight through the heads so now you are murdered in beauty – The reason that is told to everyone is that I was dissatisfied with the picture – different light – too difficult task etc – what we come up with – but the real reason is Amalie's letter this morning, it is perhaps my fault that I have hidden from you and from everyone, by the way, even Ane Kathrine, that I have suffered endlessly this summer and now these few days I have been working on the picture, because there was still fuss on your part with the posing, I had to go and pry and beg for the sessions; I am not angry with you at all. You must not misunderstand it; but when Amalie suggested in her letter that she should only come twice a week [...] then I went straight up and cut the picture away from me – it was a great great relief for me, but I think it was necessary because otherwise I would have become sick from agitation in the coming endless hours of waiting." (cited from Janet Garton, "Det maa være Trolddom ved det, Menneskene kalder kunst" in Årbog / Museum Østjylland, 2017, pp. 132–133).

From Achen's hand, there exists a portrait of Erik Skram dated 90 and a portrait of Amalie Skram, which Achen painted approx. 1890. Both are close-ups in a larger format of Erik and Amalie, respectively, from the same scene as in the present painting. These were sold at Bruun Rasmussen auction 42, 2004 no. 2016 (Amalie) and no. 2018 (Erik). These two and the present painting must be assumed to be studies for the actual double portrait.

The present painting is probably the only painting that exists today of the Skram couple together executed by Georg Achen. DKK 25,000–30,000 / € 3,350–4,050



31



32

32

H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

Springtime. The first anemones. Signed and dated H. A. Brendekilde 86. Oil on canvas. 56 x 75 cm.

Literature: Gertrud Hvidberg-Hansen, "Brendekildes billedverden-stemming og skæbne", 2001, pp. 52–56, quotes from the book below.

H. A. Brendekilde produces a section of nature. The motif appears as a closed "forest space". "Trunks, branches and foliage are cropped at the edge of the image, so that the forest is not reproduced as a larger whole under the sky and clouds... Brendekilde paints a close up of the forest floor, the lower part of the tree trunks and individual branches. These elements stand out as the most important of the picture, together with the individual human figures". The flowers in the foreground stand distinct, "but as the eye wanders towards the background, the sharpness disappears abruptly, and the landscape takes on a panoramic, distant character". The young girl in the process of picking anemones stands as a kind of "triangle" that fills the middle field of the picture and absorbs the attention.

DKK 200,000–250,000 / € 27,000–33,500



33

33
DANKVART DREYER

b. Assens 1816, d. Barløse 1852

"Jysk hedelandskab; optrækkende uvejr". Landscape with heather; gathering storm, Jutland. C. 1840. Unsigned. Oil on canvas. 26 x 38 cm.

Suzanne Ludvigsen, A Catalogue Raisonné of the Works of Dankvart Dreyer, 2008, no. 83, ill. p. 53.

Exhibited: Kunstforeningen and Fyns Kunstmuseum, "Dankvart Dreyer 1816-1852 - Malerier og tegninger", 1989, not in the catalogue.

The Skovgaard Museum, "Udsigt til Guldalderen", 2006 (no catalogue number).

Fyns Kunstmuseum and The Hirschsprung Collection, "Naturfortrolighed. Dankvart Dreyer 1816-1852", 2006-2007 no. 9.

Literature: Palle Kousgaard, "Mennesker og landskab", 2007 p. 72.

Provenance: The collection of chamberlain Bornemann. DKK 25,000-30,000 / € 3,350-4,050

34
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

"Fra Hornbæk Strand". View from Hornbæk beach. Signed and dated Carl Locher 84. Oil on canvas. 33 x 50 cm.

Provenance: Bruun Rasmussen auction 600, 1994 no. 425, ill. p. 167. DKK 30,000 / € 4,050



34



35

35
OSCAR BJÖRCK

b. Stockholm 1860, d. s.p. 1929

View of a landscape with forests and valleys. Signed Oscar Björck. Oil on canvas. 59 x 89 cm. *DKK 30,000 / € 4,050*



36

36
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Two women in light summer dresses drinking coffee. Signed with monogram and dated 1917. Oil on cardboard. 35 x 27 cm.

Provenance: Bruun Rasmussen auction 573, 1992 no. 215, ill. p. 133. DKK 40,000–50,000 / € 5,350–6,700

37
ANTHONORE CHRISTENSEN

b. Copenhagen 1849, d. Usserød 1926

Still life with chestnut branches. Signed with monogram and dated 1872 and indistinctly inscribed. Oil on canvas laid on cardboard. 40 x 54 cm.

DKK 30,000–40,000 / € 4,050–5,350



37



38

38
FRITZ SYBERG

b. Faaborg 1862, d. Kerteminde 1939

"Sommereftermiddag" (Marie i haven). Summer afternoon. The artist's second wife Marie Syberg (1865–1934) sitting in the garden. Signed with monogram and dated 1918–34. Oil on canvas. 142 x 172 cm.

Exhibited: Den Frie Udstilling 1935 no. 220.

Provenance: Sculptor Hans Syberg (1895–1979), son of Anna and Fritz Syberg. Bruun Rasmussen auction 736, 2004 no. 531, ill. p. 256. DKK 30,000–40,000 / € 4,050–5,350



39

39
CARL BØGH

b. Copenhagen 1827, d. s.p. 1893

View of the manor Gammel Estrup. Signed and dated Carl Bøgh Gl. Estrup 185(9)? Oil on canvas laid on canvas. 39 x 61 cm.

At Bruun Rasmussen auction 812, 2010 no. 82, another motif from Gl. Estrup was sold. That one dated 1859.

Gl. Estrup has since 1930 been the Danish Manor & Estate Museum, and today it also houses The Green Museum, a museum for hunting, forests, agriculture, and food.

DKK 25,000–30,000 / € 3,350–4,050

40
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View from Sorgenfri with children by a forest path on a spring day. Signed and dated P. Mønsted Sorgenfri 1929. Oil on canvas. 41 x 62 cm.

DKK 40,000–50,000 / € 5,350–6,700

41
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A woman in prayer by a roadside crucifix in a mountain landscape near Innsbruck, Austria. Signed and dated P. Mønsted Innsbrück 1906. Oil on canvas. 36 x 60 cm.

DKK 25,000–30,000 / € 3,350–4,050



40



41



42

42
J. E. C. RASMUSSEN

b. Æroskøbing 1841, d. The Atlantic Ocean 1893

Evening sky over a viking ship on calm seas near the Greenlandic coast. Signed and dated J. E. C. Rasm. 1881. Oil on canvas. 35 x 52 cm.

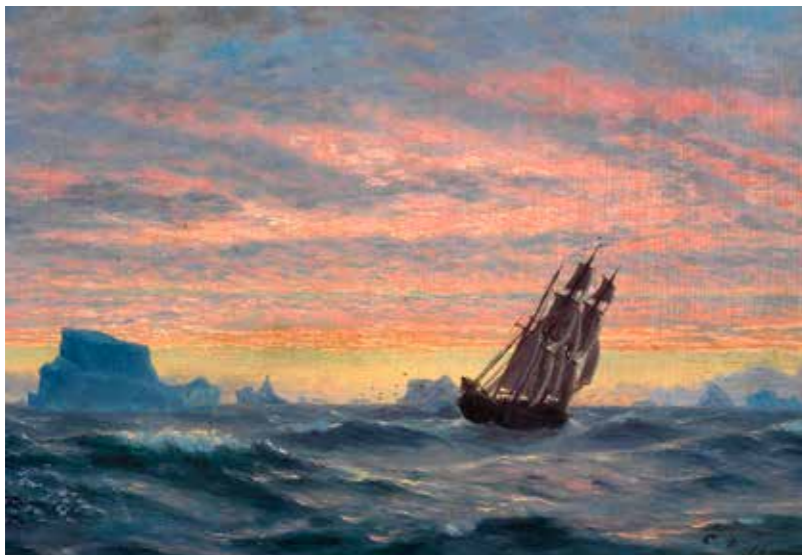
DKK 30,000–40,000 / € 4,050–5,350

43
J. E. C. RASMUSSEN

b. Æroskøbing 1841, d. The Atlantic Ocean 1893

A ship at sea near the Greenlandic coast at sunset. Signed and dated C. R. 1876. Oil on panel. 15 x 22 cm.

DKK 25,000–30,000 / € 3,350–4,050



43



44

44
EMANUEL LARSEN

b. Copenhagen 1823, d. s.p. 1859

"Parti af Faxe Fjord på Island. Aftenbelysning". Faxe Bay, Iceland. Evening light. Signed and dated E.L. 1846. Oil on canvas. 60 x 90 cm. Period frame with corner ornamentation.

Exhibited: Charlottenborg 1846 no. 123. Bought by Kunstforeningen (The Danish Art Society) and was disposed of by lottery at Kunstforeningen, here won by Justice (justitsråd) Driefer.

Emanuel Larsen travelled by warship to the Faroe Islands and Iceland in 1845. He painted several paintings on the trip.

Faxe Bay or Faxaflói is a bay in southwest Iceland. The name Faxe refers to a man from one of the first Norse boat trips to the island.

Emanuel Larsen is mentioned in Weilbach's Kunstnerlexikon vol. 4, 1996 p. 507 (in Danish): "His speciality was marine painting, which he cultivated in continuation of the principles set off by C.W. Eckersberg. There is the same clear account of the detail as in the master teacher's painting, but Larsen added more lively movement and a romantic touch to the genre, which was alien to Eckersberg's art". The present painting is a clear example of that.

DKK 50,000–75,000 / € 6,700–10,000



45

45

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

"Udsigt over Genfersøen fra Bonnets terrasse, i mellemgrunden Geneve, i baggrunden Mont Blanc." View of Lake Geneva seen from Bonnet's terrace, in the middle distance Geneva, in the background Mont Blanc. Unsigned. Oil on canvas. 40 x 49 cm.

A repetition by the painter's own hand of no. 200 in Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel, 1991, that one dated c. 1779 and in the National Gallery of Denmark (Inv. No. 6220).

Provenance: Mayor Carl Lehmann (1858-1933), Copenhagen. He gave it as a gift to his godson, the current owner's great-grandfather.

Charles Bonnet (1720-1793) was a Swiss naturalist and philosopher and a good friend of Jens Juel during his stay in Switzerland. Bonnet brought together a very small group of Danish artists in his country house - in addition to Juel, among others engraver Clemens (1749-1831), enamel painter Hans Heinrich Plötz (1747-1830) and painter Simon Malcho (1745-1793).

Charles Bonnet commissioned a portrait by Jens Juel when he had been appointed honorary member of The Royal Danish Academy of Fine Arts at Charlottenborg, where the portrait can be seen today.

DKK 125,000-150,000 / € 17,000-20,000



46

46

C. W. ECKERSBERG

b. Bläkrog near Aabenraa 1783, d. Copenhagen 1853

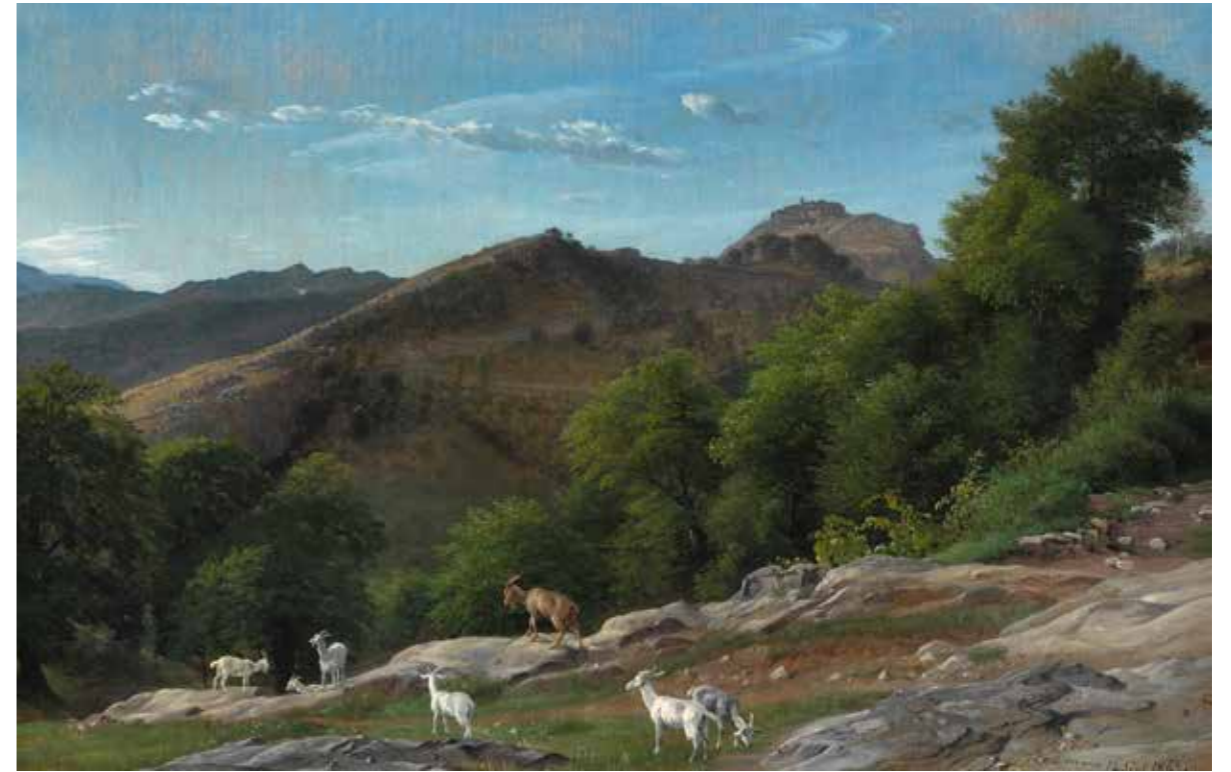
Landscape with a milkmaid knitting. C. 1809. Unsigned. Oil on canvas. 34 x 24 cm.

Philip Weilbach, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1872, p. 209, entitled "Landskab, i hvis Forgrund en Bondekone gaar og strikker. Tidligt Ungdomsarbejde" (Landscape, in the foreground of which a peasant's wife is walking and knitting. Early work from his youth) listed under "Nogle Billeder, som sandsynligvis ere malede før 1808, men i al Fald før 1810, skjønt Tiden ikke kan bestemmes nærmere" (Some pictures which were probably painted before 1808, but in any case before 1810, although the time cannot be determined more precisely).

Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898, no. 75.

Provenance: Hans Henrik Frost (1766–1825), his estate auction 29 March 1826 no. 41. Doctor Thorgeir Bekker, Nakskov (1898). The collection of Consul General Johan Hansen no. 318 (1927), nr. 324 (1931), his auction part VII, Winkel & Magnussen 135, 1933 no. 34. Acquired here by merchant C. A. Lauritzen. Bruun Rasmussen auction 600, 1994 no. 151, ill. p. 104.

The present painting is an oil sketch for C. W. Eckersberg's painting "Landskab med strikkende malkepige" (Landscape with a milkmaid knitting), which is located at Museum Sønderjylland – Kunstmuseet Brundlund Slot (Inv. No. 70). DKK 50,000–60,000 / € 6,700–8,050



47

47

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

"Italiensk Landskab. Udsigt fra Bjergene ved Olevano mod Civitella. Eftermiddag i September". Italian landscape. View from the mountains at Olevano towards Civitella. Afternoon in September. Unsigned. Dated Olevano 12. Sept. 1869. Oil on canvas. 40 x 61 cm.

Provenance: P.C. Skovgaard's estate auction, part 2, 1876 no. 46 entitled "I Sabinerbjergene, fra Olevano op mod Civitella" (In the Sabine Mountains, from Olevano up towards Civitella). The measurements are reversed.

Provenance: Bruun Rasmussen auction 39, 1953 no. 74.

The present painting relates to a larger painting with the same motif in the collection of The Ny Carlsberg Glyptotek (Inv. No. MIN 0946), which is dated 1870 and which was exhibited at Charlottenborg 1870 as no. 246.

DKK 50,000–75,000 / € 6,700–10,000



48

48
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Huslig scene i Cervara". Domestic scene in Cervara. A woman with a distaff and a little girl, tying a bow. Unsigned. Dated Cervara 1836. Oil on paper laid on canvas. 42 x 30 cm.

Thorvaldsen, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. 142.

Exhibited: Charlottenborg 1849 no. 16. Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 229.

Provenance: Martinus Rørbye's widow Rose Frederikke Rørbye, née Schjøtt 1810-1859 (1849).

According to Rørbye's travel journal, he travels from Subiaco on 24 October 1836 via a beautiful but very uncomfortable road to Cervara, which he describes as "... well known by all painters for the beautiful and peculiar costumes that are found here." On 3 November 1836, he is relieved to be leaving Cervara again. (The painter Martinus Rørbye's travel journals 1834-1837, transcript of the original manuscript by Georg Nygaard).

In this study two "beautiful and peculiar costumes" from Cervara can be seen.

DKK 50,000-60,000 / € 6,700-8,050



49

49
JØRGEN SONNE

b. Birkerød 1801, d. Copenhagen 1890

"Romerske ryttere iler hjemad for at udgå et optrækkende uvejr". Roman horsemen rushing home to escape a coming storm. In the background ancient ruins. Signed J. Sonne. Oil on canvas. 47 x 64 cm. Period frame.

Jørgen Sonne painted this motif for the first time in 1836 (Thorvaldsens Museum, A Catalogue Raisonné of the Works of Jørgen Sonne, 1989, no. 46).

He repeated it several times as there was demand for the charming motif. The Nivaagard collection owns a repetition from 1872 (Thorvaldsens Museum, A Catalogue Raisonné of the Works of Jørgen Sonne, 1989, no. 187).

DKK 40,000-60,000 / € 5,350-8,050



50

50
C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

A brig at sea. On the reverse pencil sketches of various sailing ships. Unsigned. Drawing ink, pencil and wash on paper. Visible size 37 x 30.5 cm.

On the reverse to the left a pencil sketch of a yacht and to the right of it two brigs under full sail.

DKK 60,000–80,000 / € 8,050–10,500

51
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 Tush 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 ink 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 marines, and in the 1830s and 40s it became his favourite genre. He was deeply fascinated by the sea and the ships, and also here he observed the subject 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



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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 (1848–1851).
DKK 100,000–150,000 / € 13,500–20,000

C. W. ECKERSBERG

b. Blåkrug 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 north-west 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 40,000–50,000 / € 5,350–6,700



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53
C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

From the garden of Sanderumgaard. Verso a sketch of "The Origin of Drawing". 1806. Unsigned. Inscribed with an 'S' for Sanderumgaard. Drawing ink, pencil and wash on paper. Sheet size 24 x 19 cm.

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

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

Verso an early sketch for the painting "The Origin of Drawing" from 1811 (Hannover no. 103, Kunstmuseum Brandts). DKK 20,000–25,000 / € 2,700–3,350



54

54
MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

View from the Crypt in the Monastery of San Benedetto in Subiaco. 1836. Unsigned. Incised in drawing ink: Subiaco. Drawing ink, pencil and wash on paper. Sheet size 25 x 36.5 cm.

During Rørbye's Grand Tour from 1834–1837, he makes it to both Italy, Greece and Turkey, and on 26 August, he arrives in the Italian town of Subiaco together with the German engraver and landscape painter Georg Heinrich Busse (1810–1868). With only a few breaks, Rørbye stays in Subiaco until 24 October, and it is from this period that one of Rørbye's most famous and well-known works "Den læsende Abate" (Young Clergyman Reading) (The Art Institute, Chicago, Inv. No. 2013.56) dates.

The day after Rørbye's arrival on 27 August, he visits the two monasteries Santa Scholastica and San Benedetto, and already here he contemplates how well the San Benedetto monastery is suited as a motif for a painting, and he makes a couple of drawings while there. The present drawing is very likely one of these drawings.

In September, Rørbye makes a very detailed study in oil from the crypt church, where he has stood a little more to the left of the stairs compared to the perspective in this

drawing (see photo). That work sold at Bruun Rasmussen auction 911, 2022 no. 119, and acquired by Ribe Kunstmuseum for DKK 420,000. DKK 25,000–30,000 / € 3,350–4,050



MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

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, 20b and 8931/107. Drawing ink and wash on paper. Sheet size 19.5 x 24.5 cm.



Provenance: The artist's estate auction 1849, listed under (in Danish): V. Original drawings by Rørbye, 1. Zealand, Møn and Samsø, c. views of and by buildings, No. 20b. Bruun Rasmussen auction 139, 1962 no. 263. Here wrongly described as executed by C. W. Eckersberg and as "View through Kronborg's casemates".

The old lime kiln was placed just north of Copenhagen and was a picturesque motif for many of the Danish Golden Age painters – here was beautiful nature close to the sea and distinctive brick buildings for burning lime. It therefore became a favorite excursion destination for many of the students at the art academy, who precisely here in the early 1820s on their own initiative, inspired by the artistic circles around Europe, began to go on joint excursions to Copenhagen and the surrounding area to paint and draw under the open sky directly after nature.

C. W. Eckersberg (1783–1853) describes in his diary the summer 1825 how he also began making excursions with his students to Copenhagen and the surrounding area to train them in drawing after nature. He also brought them to the old lime kiln.

The present drawing contains many of the central themes and motifs of the Danish Golden Age painters: perspective, effects of light and shadow, architecture, the sea and ships and the open gate / window.

The main part of the drawing consists of a massive and impenetrable centre of a 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, the sea and the ships, which lie on Copenhagen's anchorage ready to sail out to distant exotic destinations. There is no doubt that Rørbye has appreciated and seen the possibilities in the lime kiln's different 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 view – we can only see what the telescope is focusing on, not what is happening on the sides.

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 / 'the near and the far' and was used by many Danish and international artists of the time, as an expression of a longing for the world outside.

One of Rørbye's best-known works "View from the artist's window" c. 1825 has precisely the open window facing the harbour as a motif (the National Gallery of Denmark Inv. No. KMS7452).

DKK 60,000–80,000 / € 8,050–10,500



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**56
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 ære 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 Philippism against the new Lutheran orthodoxy."

Literature; Hanne Kolind Poulsen, "Branding Frederik II: On the engraved portrait by Melchior Lorck" in Renæssance-forum Vol. 2, 2006 (Nordic Journal of Renaissance Studies). DKK 30,000–35,000 / € 4,050–4,700



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**57
P. C. SKOVGAARD**

b. Ringsted 1817, d. Copenhagen 1875

A pair of portraits of castle steward (slotsforvalter) Geert Sørensen Güllich (1793-1872) and his wife Margrethe, née Flindt (1804-1881). Him signed with monogram and dated Frederiksborg Slot den 21de October 1841. Her signed with monogram and dated den 22de September 1842. Drawing ink on paper. Visible size 26.5 x 18.5 cm each. (2)

Geert Sørensen Güllich was castle steward at Frederiksborg Castle from 1836 until the extensive fire of the castle in 1859.

Exhibited: The Skovgaard Museum "Den private P. C. Skovgaard", 2017.

Provenance: Bruun Rasmussen auction 566, 1991 no. 395, ill. p. 43. DKK 30,000–40,000 / € 4,050–5,350



58

58
ERIK PAUELSEN

b. Bygom 1749, d. Copenhagen 1790

“Badende Nympfe”. Bathing Nymph. Signed and dated E. Paulsen f. 1787. Oil on canvas. 37 x 30 cm. Gilded Empire frame.

Exhibited: Kunstforeningen's Erik Pauelsen exhibition 1920. Kunstforeningen, "The Barnekow Collection", 1921, no. 55.

Provenance: Else Sophie Barnekow (1809-1899). The composer Professor Chr. Barnekow (1837-1913). Bruun Rasmussen auction 647, 1998 no. 558, ill. p. 125.

DKK 25,000-30,000 / € 3,350-4,050

59
**C. W. ECKERSBERG, SCHOOL OF,
FIRST HALF OF 19TH CENTURY**

“Narcissus”. Motif from Ovid's Metamorphoses. Third song, verse 341-510. Unsigned. Oil on canvas. 46 x 57 cm.

Provenance: P. Baltzer Christensen. Winkel & Magnussen auction 274, 1940 no. 44, ill. p. 47 (here sold as C. W. Eckersberg, Hannover no. 162). Acquired here by Mrs Bruno Kuba.

The present painting is a copy after the painting "Narcissus" by C. W. Eckersberg from 1815 (private collection). It was a common occurrence that students of Eckersberg copied their master's works, and there are several well-made examples of these in existence.

DKK 25,000-30,000 / € 3,350-4,050



59

60
CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

Study of a young nude girl. Unsigned. Oil on paper laid on panel. 20.5 x 23 cm.

Provenance: Bruun Rasmussen auction 486, 1986 no. 51.

DKK 30,000-40,000 / € 4,050-5,350



60



61

61
ERIK PAUELSEN

b. Bygom 1749, d. Copenhagen 1790

A young woman with a poodle. Indistinctly signed on the reverse of the canvas. Oil on canvas. 79 x 60 cm. Period frame.

Provenance: Bruun Rasmussen auction 627, 1996 no. 43, ill. p. 33.

DKK 30,000–40,000 / € 4,050–5,350



62

62
ERIK PAUELSEN

b. Bygom 1749, d. Copenhagen 1790

Portrait of the actress Christiane Perbøl, née Schultz (1759–1811), married to Conference Council (konferensråd) Niels Perbøl (1742–1824), wearing a white dress with blue ribbons and with a pink rose in her hair, sitting with a fan next to a table with a basket of flowers. Signed and dated E. Paulsen Pinx 1787. Oil on canvas. 78 x 63 cm. Louis XVI frame.

Provenance: Bruun Rasmussen auction 441, 1982 no. 222, ill. front page. Bruun Rasmussen auction 446, 1983 no. 38, ill. DKK 40,000–50,000 / € 5,350–6,700

63

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Lovise Henriette Hersleb Malling, née Beck (1760-1831) in a cream colored dress with frills, large hat with veil on top, short curly lightly powdered hair and large brown eyes. In the background trees. C. 1790. Unsigned. Oil on canvas. Oval. 70 x 54 cm. Damborg frame with label.

Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel, 1991, no. 575, ill. p. 363. According to Ellen Poulsen, Jens Juel has painted another similar portrait of Lovise Malling.

Literature: Thyge Christian Fønss-Lundberg and Anna Schram Vejlbj, "Jens Juel. En europæisk mester", 2021, ill. p. 325 and mentioned p. 316 (in Danish): "And finally there are the quiet, almost poetic portraits of the Crown Prince and Mrs. Malling (...). Juel's true mastery as a portraitist was this ability to depict the many stages of human life through objective registration rather than subjective interpretation".

Provenance: Knabstrup, where two of her daughters married landowner Willars Knudsen Lunn. Cathrine Louise died in childbirth in 1801, the other daughter Henriette Caroline Eleonore died in 1872. The painting hung in Knabstrup until the great-grandson Ove Lunn inherited it, his stepson Vøgg Lunn sold it to the current owner's father, who descended from Villars Lunn. The painting has thus always been in the same family's possession, and the painting has never been for sale.

Lovise Henriette Hersleb Malling was married the first time to assessor Jacob Hersleb (d.1785); married second time in 1787 to Iver Malling (1744-1806), cabinet secretary to Crown Prince Frederik (1763-1805).

DKK 150,000-200,000 / € 20,000-27,000



63

I. L. JENSEN

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

Still life with daisies, cornflowers, hollyhocks, rowan berries, poppies and a fruit basket with grapes, blackberries and peaches, and butterflies. Signed and dated I. L. Jensen 1848. Oil on canvas. 102 x 78 cm. Damborg frame with label.

Provenance: Editor Edvard Meyer's auction October 1852 no. 26 with the following description (in Danish): "Flowers and Fruits, highly excellent. (Genuine Gilded Frame)". Uppsala Auktionskammara, 28 May 2004, no. 91. Private collection.

At the Royal Danish Academy of Fine Arts, I. L. Jensen studied under C. W. Eckersberg (1783-1853) and the flower painter C. D. Fritzsch (1765-1841). In 1821, he decided to devote himself to the flower painting and went to Paris to study under the two Flemish brothers Gérard (1746-1822) and Cornelis van Spaendonck (1756-1840). After returning to Denmark, he was employed at the Royal Danish Porcelain Factory, where he among other things decorated porcelain plates and large ornamental vases for the Royal Family.

I. L. Jensen became the leading flower painter in Denmark, and he had a large crowd of especially female students. His production ranges from flower pieces to fruit pieces, or a mixture of both, as in the present painting, to flowerpots, to wildflowers and simple flower studies. He painted both wild and cultivated flowers as close to reality as possible. The present painting is a fine example of how masterfully I. L. Jensen could reproduce all types of flowers to make them appear like in nature, for example the small blue cornflowers or the colourful hollyhocks behind the lavish basket, which abounds with fresh fruits.

DKK 400,000-500,000 / € 53,500-67,000





65

65
JENS JUEL, OR HIS WORKSHOP

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Catharine Hedevig Fabritius De Tengnagel (1768–1850). First time married to Lars von Benzon in 1790, second time to Carl Frederik Fabritius de Tengnagel in 1803. Portrayed with the coat of arms of Fabritius de Tengnagel. Unsigned. Oil on canvas. Oval. 35 x 27 cm. Period frame.

Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel, 1991, no. 589 shows a similar portrait of the person portrayed and she mentions that there exist several smaller repetitions. The present painting could be one of these.

Provenance: Bruun Rasmussen auction 1, 1948 no. 70, ill. p. 76. Bruun Rasmussen auction 35, 1952 no. 339. Bruun Rasmussen auction 301, 1973 no. 122.

DKK 40,000–50,000 / € 5,350–6,700



66

66
ENGLISH SCHOOL, 18TH CENTURY

Portrait of a noble lady as Diana, the goddess of wild animals and the hunt. Unsigned. Oil on canvas. 127 x 102 cm.

DKK 30,000–40,000 / € 4,050–5,350



67



67



68

67
PAINTER UNKNOWN, LATE 17TH CENTURY
A pair of portraits of a married couple. He in brown jacket, large white bow and blue sash. Large curly wig. She in a brown dress embroidered with red and white flowers, gold chains around her neck. Curly wig and lace head dress. Unsigned. Oil on canvas. 85 x 68 cm each. (2).
DKK 30,000–40,000 / € 4,050–5,350

68
ERIK PAUELSEN
b. Bygom 1749, d. Copenhagen 1790
A little boy in a green velour dress. He holds a hat adorned with feathers in his hand. Unsigned. Oil on canvas. 78 x 64 cm.
DKK 25,000–30,000 / € 3,350–4,050



69

**69
DANISH PAINTER, 18TH CENTURY**

Trompe l'oeil with a dead hare, almanac and a powder horn. 1741. Unsigned. Oil on canvas. 80 x 68 cm.

The almanac from 1741, which is opened on the title page with a woodcut of Rundetårn (the Round Tower), was published by the University of Copenhagen.

On the reverse a lacquer seal.

DKK 30,000–40,000 / € 4,050–5,350

**70
GERMAN SCHOOL, C. 1500 OR LATER**

Jesus in Gethsemane. Jesus struggles in prayer in Gethsemane while the disciples fall asleep. (Matthew 26: 36–46). Unsigned. Tempera and gold leaf on pine, gold ground. 145 x 60 cm.

Probably part of an altarpiece.

DKK 30,000–40,000 / € 4,050–5,350



70

71

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 100,000-150,000 / € 13,500-20,000



71

*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."*



72



72

72
DANISH PAINTER, 18TH CENTURY

Chief of War Commissioner (overkrigskommissær) Frederik Jørgen von Fønns (1760-1798) in a red coat, yellow waistcoat and white shirt with ruff and his wife Antonette Elisabet Dorothea née Ring (1776-1816) in an olive green dress, white shawl and white bow in hair adorned with pink roses. They married 1791. Unsigned. Oil on canvas laid on panel. Oval. 62 x 44 each. Period frames. (2).

Chief of War Commissioner von Fønns was born on Gjessingholm (Løvenholm) near Randers. He followed the military path and in 1892 became Chief of War Commissioner.

DKK 25,000-30,000 / € 3,350-4,050



73

73
PETER WICHMANN,
ATTRIBUTED TO

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

Portrait of a noble family. The father in a red coat. The mother in a green dress edged with frills and on her head a dormeuse. The three daughters are in almost identical pink dresses, hair up with flowers. The son in a red jacket. C. 1770. Unsigned. Oil on canvas. 114 x 127 cm. Louis XVI frame.

A dormeuse kept the high-up hair in order. It was originally for use at night, but as hair styles became taller and more elaborate it became more common to use it during the day for more informal occasions. This also applies to the royals, where Jens Juel in 1769 paints Queen Caroline Mathilde with dormeuse, today at the National Gallery of Denmark (Inv. No. KMS3764).

On the back of the canvas information about the names of the family portrayed and the name of the painter, unfortunately almost illegible:

- 1: Jan Par...
- 2: E... Margrete
- 3: Christine Christine(?)
- 4: Johanne Margrete Jansen?
- 5: A... Marie Jansen
- 6: Jan Jansen

and presumably Wichmann.

DKK 30,000-40,000 / € 4,050-5,350

74

GEORG MATHIAS FUCHS

b. Vienna 1719, d. Copenhagen 1797

Portrait of Rear Admiral (kontreadmiral) Jacob Arenfeldt (1723–1788) dressed in armor and his son Jacob (1755–1820) in a blue dress with his father's helmet in his hands. On the ground war attributes and the family's coat of arms with a white double eagle on a red background. In the background a sailing ship at sea. Unsigned. Oil on canvas. 79 x 51 cm. Rococo frame.



Only 9 years old, Jacob Arenfeldt entered the Naval Academy as a cadet in 1732 and was appointed second lieutenant in 1743. After passing through the intermediate ranks (first lieutenant 1749, captain lieutenant 1755 and captain 1759), he was appointed as commander captain in 1771, as superintendent in Søndenfeldt Norway and later as superintendent in Christianssand Stift and head of enrollment at the same place. Arenfeldt, who had been promoted to commander in 1777, was appointed rear admiral in 1783 and in this capacity had his last command in 1788, as in that year he became commander of the Norwegian flotilla under the command of Prince Carl of Hesse. He died the same year.

The son followed in his father's footsteps and joined the navy. Already 7 years old, he did his first military tour as a volunteer cadet, later joined the Naval Academy and

was appointed second lieutenant in 1773. After being promoted to first lieutenant in 1781, he became captain lieutenant 3 years later. Arenfeldt, who in 1796 had advanced to captain, was in the spring of 1801, when the threatening prospect of war caused the defense line to be laid out head and neck for the capital's defense against an English attack from the sea side, appointed commander of the ship of the line Holsten and took part on board in this ship in the memorable battle of Copenhagen Red on 2 April 1801. The following year, he was appointed commanding captain and in 1815 rear admiral. He died in 1820.

DKK 50,000–75,000 / € 6,700–10,000



74



75

**75
FLEMISH SCHOOL, 17TH CENTURY**

Putti making music and dancing. Unsigned. Oil on copper. 36 x 29 cm.
The motif is derived from a composition by Jan Brueghel (1568-1625) and versions by Hans Rottenhammer (1564-1625) and Hendrick van Balen (1575-1632) are known as well.

*Provenance: Bruun Rasmussen auction 488, 1986 no. 149, ill. p. 79.
 DKK 30,000-40,000 / € 4,050-5,350*

**76
FRENCH PAINTER, C. 1750**

Two young women with seductive looks. One rests her head on a pillow. She has a pink rose in her hair. The other with a large pearl earring holds a shepherd's staff in her hand. Unsigned. Oil on canvas. 44 x 37 cm each. (2).
 DKK 30,000-40,000 / € 4,050-5,350



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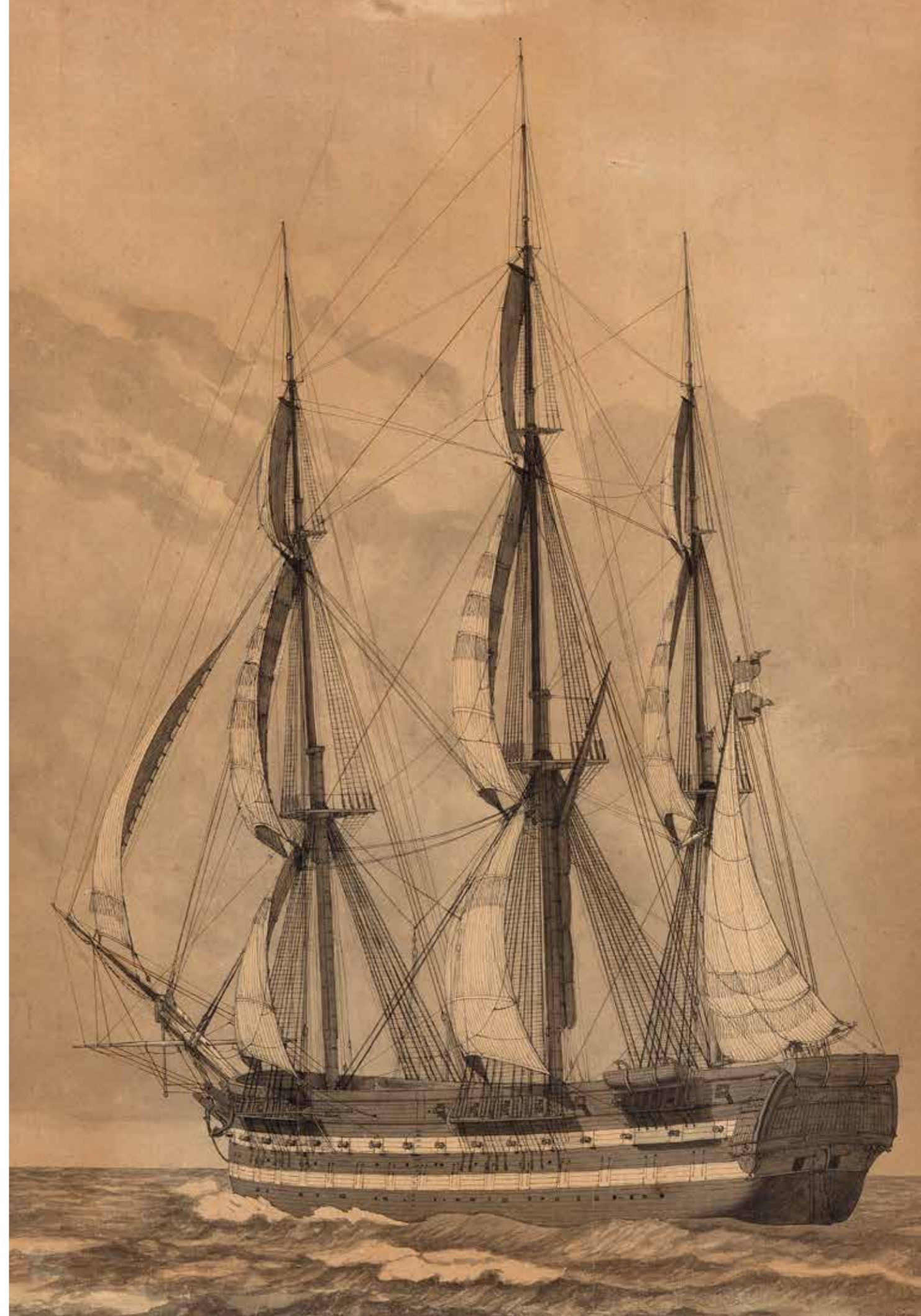
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Disse købsvilkår udgør Bruun Rasmussen Kunstauktioner A/S' ("BRK") købsvilkår for traditionelle auktioner og er gældende fra 1. februar 2017. BRK kan til enhver tid ændre købsvilkårene.

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

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

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

2 BESKRIVELSE AF GENSTANDE

2.1 Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.

2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.

2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.

2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk

3 EFTERSYN

3.1 Udbudte genstande udstilles op til auktionen i et show-room hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvise sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.

3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK's bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK'S ROLLE

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

5 BUDGIVNING

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

6 BUDTYPER

6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:

Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:

Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:

I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

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

FORAUKTION:

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

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

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

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

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

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

8 BETALINGSFRIST

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

9 BETALINGSMÅDER

9.1 Betaling kan ske på følgende måder:

A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 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: DABADKDK · IBAN: DK4130004310970638.

10 MOMSFRTAGELSE, -BETALING OG -DEPONERING

10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

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

11 OVERSKRIDELSE AF BETALINGSFRIST

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

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

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

11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betaales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

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

13 FORSENDELSE

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

14 EKSPORTTILLADELSE

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

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

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

15 MANGLER VED KØBTE GENSTANDE

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

16 INDSIGELSE- OG ANSVARSBEGRÆNSNING

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

17 PERSONDATAPOLITIK

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

18 KLAGE, TVISTLØSNING OG LOVVALG

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

Bruun Rasmussen Kunstauktioner

Rev. 06.23

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 25,60% of the hammer price + VAT of the fee, 32% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "***", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

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

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

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

8 PAYMENT DEADLINE

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

9 PAYMENT METHODS

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

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

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

10 VAT EXEMPTION, PAYMENT & DEPOSIT

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

11 OVERDUE PAYMENTS

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

12 PICK-UP & COLLECTION

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

13 SHIPPING

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

14 EXPORT LICENSE

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

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

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

15 DEFECTS IN THE PURCHASED ITEMS

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

16 OBJECTIONS & LIMITATIONS OF LIABILITY

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

17 PRIVACY POLICY

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

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

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

Bruun Rasmussen Auctioneers

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

ADDRESSES

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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 budgivning.

INTERNET:

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

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

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

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

TELEFONBUD:

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

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

COMMISSION BIDS

KOMMISSIONSBUD

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

Must be submitted no later than 24 hours prior to the start of the auction.

AUKTION NR AUCTION NO: **915**

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*

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 ANTIQUES

