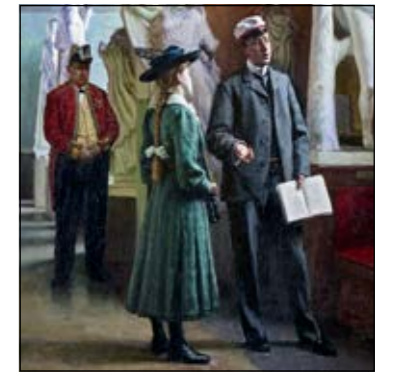


FINE ART



BRUUN RASMUSSEN
PART OF THE BONHAMS NETWORK

MALERIER OG ANTIKVITETER



LIVEAUKTION 919

Mandag 4. marts kl. 17

Tirsdag 5. marts kl. 14

EFTERSYN

Torsdag 29. februar kl. 15 - 18

Fredag 1. marts kl. 11 - 17

Lørdag 2. marts kl. 10 - 16

Søndag 3. marts kl. 10 - 16

eller efter aftale

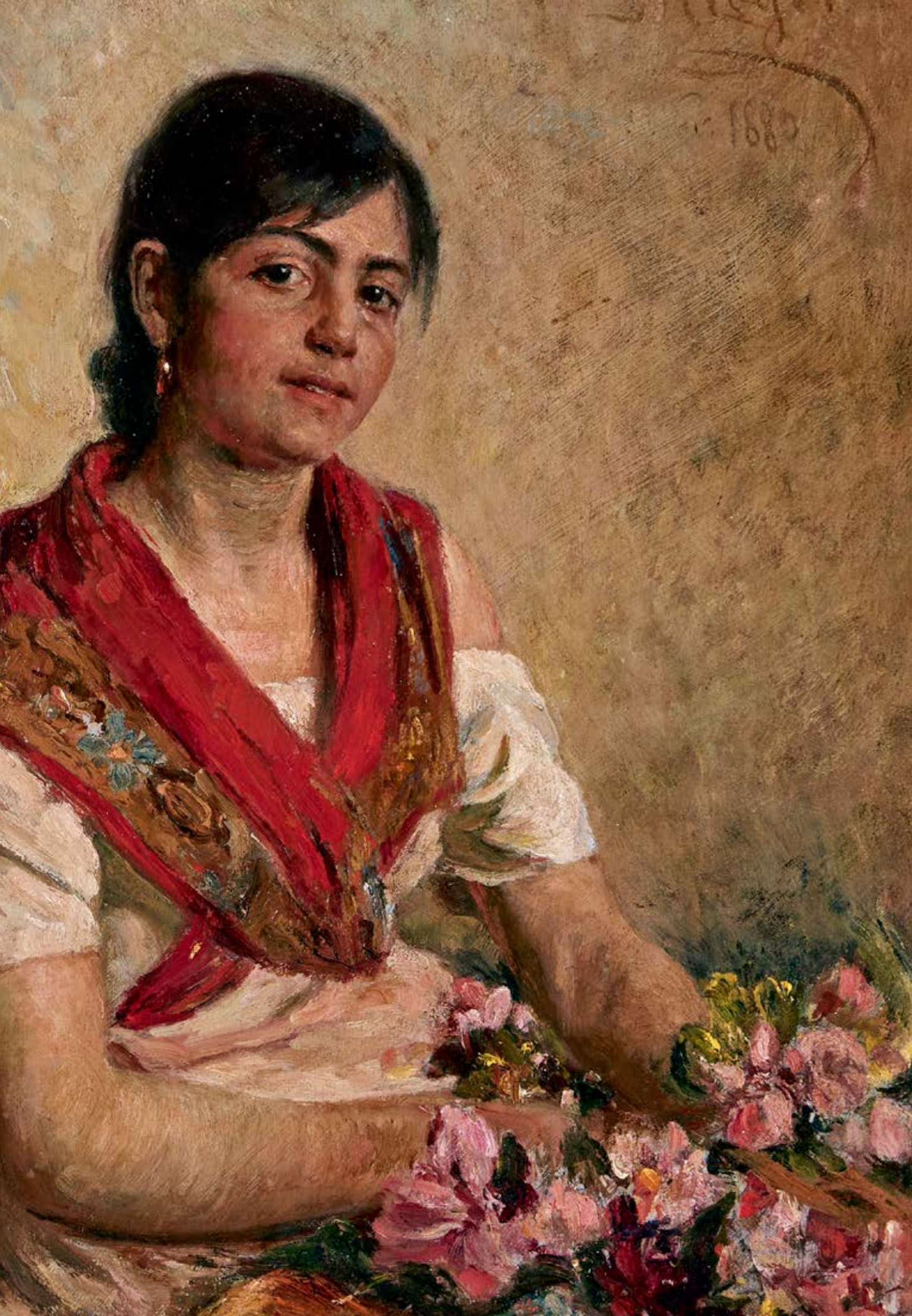
BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

Nørgaardsvej 3 · DK-2800 Lyngby · Tel +45 8818 1111

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AUKTIONSKALENDER

| | | | |
|----------------|-------------------------------------|---|-----------|
| Mandag | 4. marts | | |
| | kl. 17 | Ældre malerier | 1 - 84 |
| | kl. 19 | Kunstens kvindelige pionerer | |
| Tirsdag | 5. marts | | |
| | Kl. 14 | Ældre kunsthåndværk, møbler og tæpper | 150 - 219 |
| | Kl. 17 | Moderne malerier og tegninger | |
| Onsdag | 6. marts - The Art of Luxury | | |
| | kl. 16 | Smykker og tasker | 420 - 557 |
| | kl. 19 | Armbåndsure | 558 - 621 |
| Torsdag | 7. marts | | |
| | kl. 16 | Moderne kunsthåndværk, møbler, lamper og tæpper | |
| | kl. 20 | Italienske vine - Onlineauktion på bruun-rasmussen.dk | |

VIGTIG INFORMATION VEDR. BUDGIVNING!

Bonhams' internationale kunder kan også byde med på udvalgte af Bruun Rasmussens Liveauktioner via Bonhams' hjemmeside: bonhams.com

SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 20. MARTS

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet på Nørgaardsvej 3 i Lyngby senest onsdag den 20. marts. 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 22. marts. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. påbegyndt uge inkl. moms.



FINE ART AND ANTIQUES



LIVE AUCTION 919

Monday 4 March 5 pm

Tuesday 5 March 2 pm

PREVIEW

Thursday 29 February 3 pm - 6 pm

Friday 1 March 11 am - 5 pm

Saturday 2 March 10 am - 4 pm

Sunday 3 March 10 am - 4 pm

or by appointment

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DAYS OF SALE

| | | | |
|------------------|------------------------------------|--|-----------|
| Monday | 4 March | | |
| | 5 pm | Fine art | 1 - 84 |
| | 7 pm | Pioneering Women Artists | |
| Tuesday | 5 March | | |
| | 2 pm | Antiques - Decorative art, furniture and carpets | 150 - 219 |
| | 5 pm | Modern paintings and drawings | |
| Wednesday | 6 March - The Art of Luxury | | |
| | 4 pm | Jewellery and handbags | 420 - 557 |
| | 7 pm | Wristwatches | 558 - 621 |
| Thursday | 7 March | | |
| | 4 pm | Modern decorative art, furniture, lamps and carpets | |
| | 8 pm | Italian wines - Online Auction at bruun-rasmussen.dk | |

IMPORTANT INFORMATION ABOUT BIDDING AT THE AUCTION

Bonhams' international customers can also bid at selected Bruun Rasmussen Live Auctions via Bonhams' website: [bonhams.com](https://www.bonhams.com)

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 20 MARCH

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Nørgaardsvej 3 in Lyngby by Wednesday 20 March 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 22 March. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

Ses vi i Lyngby?

Hos Bruun Rasmussen er vi nu for alvor landet i vores nye fantastiske auktionshus i Lyngby. De seneste måneder har budt på åbningsfest, alverdens kunstevents og rundvisninger, og vi er glade for alle de muligheder, den nye bygning giver os til at skabe spændende oplevelser for vores mange gode kunder, samarbejdspartnere og venner af huset. Vi har åbent hver dag fra mandag til lørdag, og alle er velkomne til at besøge os og gå på opdagelse blandt de mange udstillede kunstgenstande. Vores udstillinger skifter flere gange om ugen, så der er hele tiden noget nyt at komme efter. Du kan også altid få en snak med en af vores kompetente specialister, der kan fortælle dig om de udstillede emner.

2024 bliver et begivenhedsrigt år, hvor omdrejningspunktet er en række stortanlagte temaauktioner, som vi afholder i samarbejde med Bonhams' globale netværk af auktionshuse. Vi lægger hårdt fra land med kunstens kvindelige pionerer og sætter derfra kursen mod skagensmalerne. Dernæst ser vi i retning af naturens kraft med fokus på Axel Salto og Georg Jensens kunsthåndværk og drager videre mod guldalderkunsten – for så vanen tro at afslutte året med et brag af en CoBrA-fest. Disse temaauktioner tiltrækker opmærksomhed fra et stort klientel af passionerede samlere fra hele verden. Vi er netop nu på udkig efter kunst og kunsthåndværk til auktionerne og står klar til at hjælpe dig lige fra vurdering til hammerslag.

Vi går nu mod lysere tider og ser frem til at folde kunsten endnu mere ud i vores nye auktionshus. Om ganske kort tid åbner vi dørene for årets første Liveauktion og indledende eftersyn. I den anledning er kunstværkerne hængt smukt op på væggene, designklassikerne kan ses så langt øjet rækker, og lysekronerne skinner om kap. Bevæger man sig op på første sal kan man opleve vores univers "The Art of Luxury" med kostbare smykker, fashionable håndtasker og elegante armbåndsure. I dagene op til auktionen byder vi også indenfor til en lang række events – det gælder fx samtidskunstneren Martin Bigum i en samtale med vores ekspert Peter Beck, ph.d. i kunsthistorie Emilie Boe Bierlich fortæller om auktionens kvindelige kunstnere, og Martin Hans Borg viser rundt blandt auktionens sølv med kongelig proveniens.

I dette katalog finder du auktionens udvalg af ældre malerier og antikviteter, hvor højdepunkterne tæller guldalderkunst af allerhøjeste kaliber med et af C.W. Eckersbergs sjældent udbudte romerske prospekter med motiv fra Capitol og et eminent selvportræt af hans elev Wilhelm Bendz, der i sin korte levetid ikke nåede at male så mange værker, og derfor er sjælden på auktionsmarkedet. Blandt de klassiske antikviteter finder man en større samling af glas fra norske Nøstetangen, en smuk Bispebolle fra Store Kongensgade Fajancebrik og finere jagtvåben fra den britiske producent Holland & Holland. Værker af kvindelige kunstnere fra 1850-1950 er en del af vores tema "Kunstens kvindelige pionerer" og præsenteres samlet i kataloget for moderne kunst og i et digitalt katalog på bruun-rasmussen.dk.

Med disse ord byder vi velkommen til årets første Liveauktion i Lyngby!

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



Will We Be Seeing You in Lyngby?

At Bruun Rasmussen, we've really found our feet at our fantastic new auction house in Lyngby. Over the past few months, the new building has seen an opening party, all manner of art events and guided tours, and we're delighted by all the opportunities it gives us to create exciting experiences for our many good customers, business partners and friends of the house. We're open every day from Monday to Saturday, and everyone is welcome to visit us and explore the array of objets d'art on display. Our exhibitions change several times a week, so there's always something new to see. You're welcome to have a chat with one of our competent specialists who can tell you about the items exhibited.

2024 promises to be an eventful year, the focal point of which will be a series of large-scale themed auctions, which we will be holding in collaboration with Bonhams' global network of auction houses. We're starting off strong with the Pioneering Women Artists and maintaining the momentum with the Skagen painters. Next, we'll be tapping into the power of nature with a focus on Axel Salto and Georg Jensen's decorative art before moving on to Golden Age art – and, true to form, rounding off the year with an almighty CoBrA party. These themed auctions attract the attention of a large number of passionate collectors from all over the world. We are currently on the lookout for art and decorative art for the auctions and are on hand to help you all the way, from valuation to the hammer falling.

We're heading towards brighter times and are looking forward to really giving art the space it deserves in our new auction house. Very shortly, we'll be opening the doors to the year's first Live Auction and preview, when the works of art will be hung beautifully on the walls, the design classics will extend as far as the eye can see, and the chandeliers will out-glisten one another. If you move up to the first floor, you can experience our "The Art of Luxury" universe, with its expensive jewellery, fashionable handbags and elegant wristwatches. In the days leading up to the auction, we will also be hosting a long list of events, such as the contemporary artist Martin Bigum in a conversation with our specialist Peter Beck, Emilie Boe Bierlich, PhD in art history, talking about the auction's female artists, and Martin Hans Borg giving a tour of the auction's silver with royal provenance.

In this catalogue, you will find the auction's selection of fine art and antiques, the highlights of which include Golden Age art of the highest calibre with one of C.W. Eckersberg's rarely-seen-at-auction Roman views with a motif from the Capitoline Hill. Also up for auction is an eminent self-portrait by his student Wilhelm Bendz, who did not manage to paint that many works in his short lifetime and who is therefore rare on the auction market. Among the classic antiques is a large collection of glass from the Norwegian Nøstetangen glassworks, a beautiful Bispebolle (mitre-shaped bowl) from Store Kongensgade Faience Manufactory and fine hunting weapons from the British manufacturer Holland & Holland. Art works by female artists from 1850–1950 are part of our "Pioneering Women Artists" theme and are presented together in the catalogue of modern art and in a digital catalogue at bruun-rasmussen.dk.

With these words, we welcome you to the first Live Auction of the year in Lyngby!

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



BESØG EFTERSYNET OG OPLEV KUNST, GUIDEDE TURE OG TALKS!

Torsdag 29. februar kl. 11-18

Kl. 15 Åbning, bobler og musik

Kl. 16 Foredrag "Kunstens kvindelige pionerer 1850-1950 – og hvor er vi i dag?"
ved ph.d. i kunsthistorie Emilie Boe Bierlich. Med udgangspunkt i auktionens værker fortæller hun om de udfordringer, som kvindelige kunstnere har stået overfor gennem tiden.

Fredag 1. marts kl. 11-17

Kl. 13 "Rundvisning i auktionshuset"
ved Bruun Rasmussens CEO Jakob Dupont

Kl. 15 Talk "Højdepunkter under hammeren – Poul Anker Bech"
ved kunstekspert Niels Boe-Hauggaard

Lørdag 2. marts kl. 10-16

Kl. 12 Talk "Højdepunkter under hammeren – kvindelige kunstnere og keramikere"
ved kunstekspertterne Sofie Normann Christensen, Kathrine Eriksen og Amalie Hansen

Kl. 14 Talk "Min kunstneriske bagage"
ved samtidskunstneren Martin Bigum. I en samtale med kunstekspert Peter Beck fortæller han om sine arbejdsprocesser og sit forhold til nogle af de danske kunstnere, han sætter højest.

Søndag 3. marts kl. 10-16

Kl. 12 Talk "Højdepunkter under hammeren – sølv med kongelig proveniens"
ved chefekspert Martin Hans Borg.

Kl. 13 "Rundvisning i auktionshuset"
ved Bruun Rasmussens CEO Jakob Dupont

Alle dage serveres friskmalet kaffe af Oliver fra Amiga Coffee



PIONEERING WOMEN ARTISTS

We're unfurling the banners of the women artists at a magnificent Live Auction and Online Auction entitled "Pioneering Women Artists" in collaboration with Bonhams' global network of auction houses.

Live Auction in Lyngby:
Monday 4 March at 7 pm

(the art works are presented in the catalogue of modern art + in the digital catalogue at bruun-rasmussen.dk)

Online Auction:
11-12 March
at bruun-rasmussen.dk

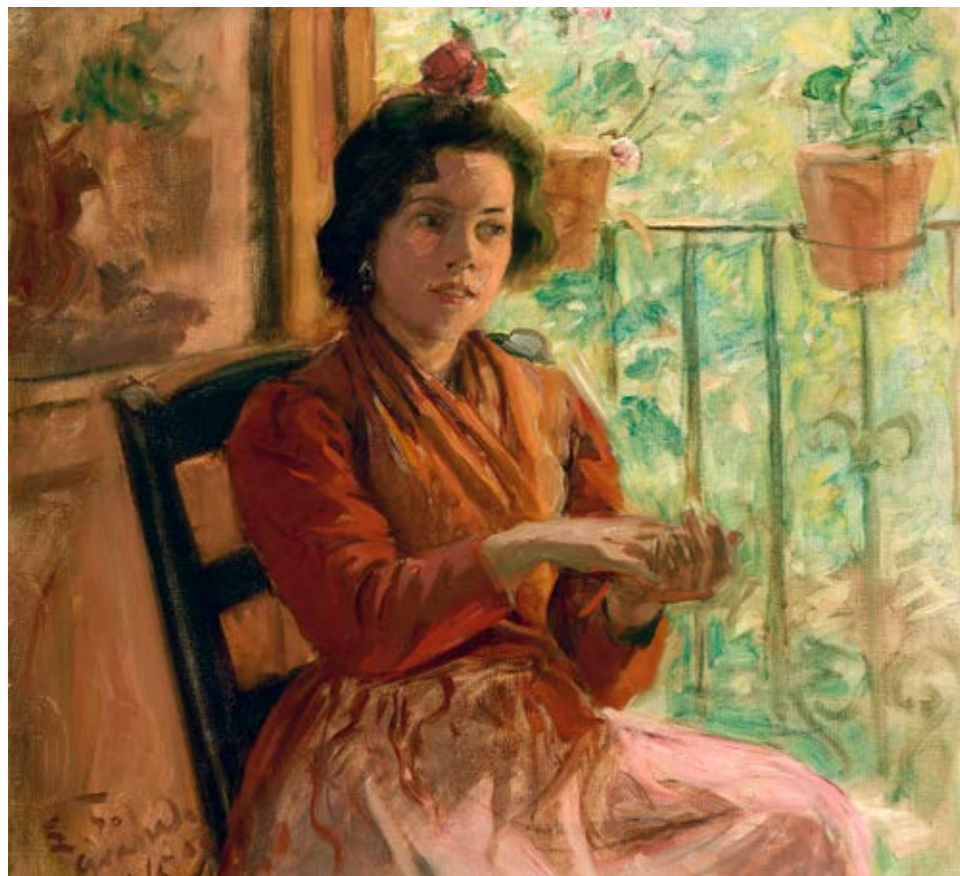


A landscape painting in an impressionistic style. The scene depicts a valley with a castle or fortified building in the center. The foreground is dominated by several pine trees with textured, green foliage. The middle ground shows rolling green hills and a small white building. The background features large, rugged mountains under a sky with soft, white clouds. The overall color palette is dominated by greens, blues, and earthy tones, with visible brushstrokes throughout.

PAINTINGS AND DRAWINGS

Monday 4 March 5 pm

Lot 1 - 84



1

1
LAURITS TUXEN

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

A young Spanish woman sitting on a balcony. Signed and dated L. T. Granada 1/5 02. Oil on canvas laid on canvas. 54 x 57 cm. In the spring of 1902, Tuxen traveled to Spain, where he painted in e.g. Madrid, Seville, Pueblo and Granada.

DKK 40,000–60,000 / € 5,350–8,050



2

2
PETER HANSEN

b. Faaborg 1868, d. s.p. 1928

Alhed Larsen (1872-1927) and Elisa Hansen (1862-1948) resting in the shade in the garden. Signed with monogram. Oil on canvas. 67 x 85 cm. Exhibited: Johannes Larsen Museet, "Alhed Larsen 150 år", 2022.

Literature: Malene Linell Ipsen & Jeppe Priess Gersbøll, "Alhed Larsen 150 år", Johannes Larsen Museet, 2022, ill. p. 94.

The painter Alhed Larsen, née Warberg, married Johannes Larsen (1867-1961) in 1898. Her childhood home Erikshåb became a gathering place for a group of painters, who later became the artist group "Fynboerne". As early as 1885, she took classes with Fritz Syberg (1862-1939). In the early 1890s, she went to Copenhagen, where she worked as a glaze painter at Den Kongelige Porcelænsfabrik (Royal Copenhagen).

Elisa Hansen, née Schoubye, married Peter Hansen in 1898. She took an active part in exhibitions and sales of her husband's paintings. DKK 30,000–40,000 / € 4,000–5,350



3

3

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Sommerlandskab med rygvendt figur, Enø". A Danish summer landscape with a back-facing figure, Enø. 1931. Unsigned. Oil on canvas. 28 x 25 cm. *The present painting will be included in the forthcoming Catalogue Raisonné as no. 1064 by art historian Gitte Ditlevsen.*

DKK 25,000–30,000 / € 3,350–4,000



4

4

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Kilden ved Mogenstrup". The Fountain near Mogenstrup. Study. 1888. Unsigned. Oil on canvas. 20 x 23 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1910, no. 138.

The present painting is a study for "Kilden ved Mogenstrup med tre portrætfigurer" (The Fountain near Mogenstrup with three portrait figures). The landscape was begun in 1888 and the three figures; Sigrid Kähler (1874–1923) and her parents Herman August Kähler (1846–1917) and Jansine E. C. Berg (1848–1901) was added in 1891.

Exhibited: Ordrupgaard, "L. A. Ring", 1984 no. 31, mentioned p. 117 and ill. p. 58.

Literature: Peter Hertz, "Maleren L. A. Ring 1854–1933", 1934, mentioned p. 235–236 as follows (in Danish): "The atmosphere has made such a big impression on him that he, contrary to custom, immediately painted a small study for the large painting. For years he wanted to add figures to the composition but three years later in 1891 the Kähler family proved to be just what he had been looking for".

Provenance: L. A. Ring's good friend, county administrator and painter Alexander Wilde (1855–1929). Victor Bekmand Strand (1898–1983). DKK 30,000–40,000 / € 4,000–5,350



5

5
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A summer day with people strolling near the Langelinie Pavilion (Langelinie Pavillon). Signed Paul Fischer. Oil on panel. 25 x 32 cm.

Paul Fischer depicted the second Langelinie Pavilion built in 1902 that was designed by architect Fritz Koch (1857-1905) and had 300 seats in the restaurant. In 1944, it was blown up by the Germans.

Provenance: Bruun Rasmussen auction 732, 2004 no. 1601.

DKK 80,000-100,000 / € 10,500-13,500

6
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

View from Christiansborg Palace Square in Copenhagen with the Palace Chapel and Gammel Strand in the background. Signed Paul Fischer. Oil on canvas. 50 x 57 cm.

Provenance: Bruun Rasmussen auction 538, 1990 no. 73, ill. p. 72.

DKK 60,000-80,000 / € 8,050-10,500

7
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

“Landeveien gennem Pompeji”. The country road through Pompeii on a sunny day. Signed and dated Paul Fischer Pompej Jan. 95. Oil on canvas. 28 x 60 cm.

Provenance: Bruun Rasmussen auction 316, 1974 no. 72, ill. p. 21.

DKK 30,000-40,000 / € 4,000-5,350



6



7



8

8
KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

“Solskinseftermiddag i Civita d’Antino. Med tre Figurer”. A sunny afternoon in Civita d’Antino. With three figures. Signed with monogram and dated 1905. Oil on canvas. 71 x 84 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 579.

S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 966, mentioned p. 567.

Provenance: Ms Emma Hørup (1917). Stockbroker P. Jørck (1942). Kunsthallen auction 429, 1993 no. 117, ill p. 7. DKK 60,000–80,000 / € 8,050–10,500

9
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

“Nannina. En napolitansk blomstersælgerske”. A Neapolitan flower seller. Study. Signed and dated P.S. Krøyer 1880. Oil on panel. 32 x 24 cm.

The present painting is a study for the painting “Nannina. En napolitansk blomstersælgerske” at The Hirschsprung Collection (Inv. No. 207).



9

Krøyer painted the present study during his long trip abroad in the years 1877–1882, when he visited the sculptor Pasquale Fosca (1852–1928) in Naples. Here, Krøyer had the opportunity to test his talent as a sculptor with Fosca as his teacher, the only instruction Krøyer ever received in this subject. The work on the study of the beautiful flower seller was part of a commission given by Heinrich Hirschsprung (1836–1908) before the departure. Krøyer was allowed to use both Fosca’s studio and his pretty model, the 16-year-old Nannina, for the assignment. The finished painting, now at The Hirschsprung Collection, became immensely popular when it was exhibited at Charlottenborg in 1881.

There was great interest at the time for motifs with beautiful young girls from the southern part of Europe surrounded by brightly coloured flowers. Earlier, Krøyer had used the motif when he painted “Two Gypsy Women” in Granada, where the young girl sits with flowers in her lap in the process of tying a bouquet; and the Spanish woman “La Frescita”, who looks at the artist with a flirtatious look with flowers in her hair and a floral shawl. Both dated 1878. We also find paintings with similar motifs by e.g. Vilhelm Rosenstand (1838–1915), Edvard Petersen (1841–1911) and Kristian Zahrtmann (1843–1917) from the same period.

Provenance: Bruun Rasmussen auction 497, 1987 no. 37, ill. p. 37. Bruun Rasmussen auction 763, 2006 no. 2057, ill. p. 67. DKK 250,000–300,000 / € 33,500–40,000



10

10
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Summer's day in a back garden in Allinge, Denmark. Signed and dated P. Mønsted Allinge 1918. Oil on canvas. 55 x 72 cm.
DKK 30,000–40,000 / € 4,000–5,350



11

12
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Summer's day in a garden in Hellebæk. A party playing croquet. Signed and dated P. Mønsted Hellebæk 1891. Oil on canvas. 25 x 42 cm.
Provenance: Bruun Rasmussen auction 272, 1971 no. 168.
DKK 30,000–40,000 / € 4,000–5,350

11^{ARR}
JOHANNES LARSEN

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

"Aprilsolskin". Sunshine in April. View from the artist's home at Møllebakken in Kerteminde. Signed with monogram and dated 1910. Oil on canvas. 52 x 79 cm.

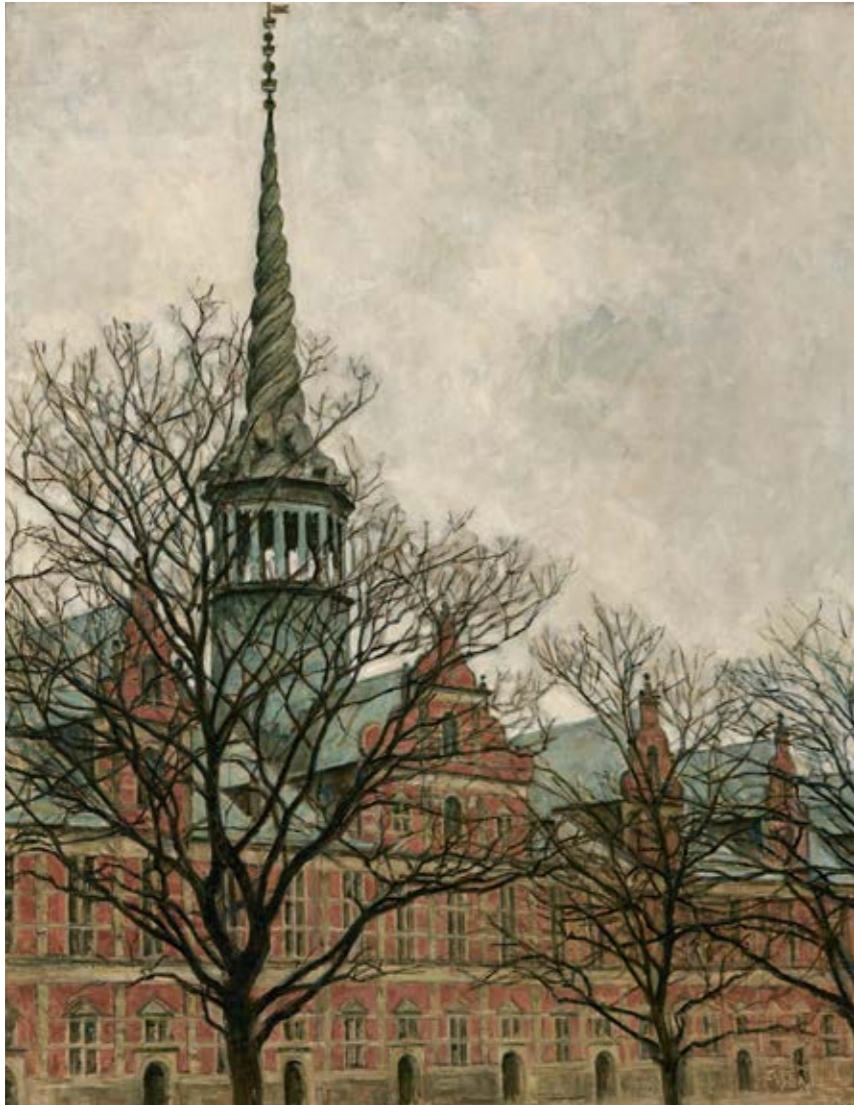
Exhibited: Charlottenborg, "Malerier og tegninger af Johannes Larsen", 1929 no. 101. Den Frie Udstilling, "Johannes Larsen Udstillingen", 1948 no. 67.

Literature: Johannes V. Jensen, "Johannes Larsen og hans billeder", Aage Marcus København, 1920, ill. p. 12. Ernst Mentze, "Johannes Larsen - Kunstnerens erindringer", Berlingske Forlag, København, 1955, ill. p. 134.

Provenance: Barrister Jens Rasmussen's widow, Odense (1929, 1948). Bruun Rasmussen auction 473, 1985 no. 173, ill. p. 85.
DKK 40,000–60,000 / € 5,350–8,050



12



13

13
SVEND HAMMERSHØI

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

View from Børsen with leafless tree crowns. Signed with monogram and dated April 43. Oil on canvas. 85 x 66 cm.

Exhibited: "Den officielle danske kunstudstilling i Oslo 1946", Oslo Kunstforening, 6 April - 5 May 1946 no. 40.

Provenance: Crome & Goldschmidt, Copenhagen. Bruun Rasmussen auction 688, 2000 no. 1782, ill. p. 258. DKK 30,000–40,000 / € 4,000–5,350



14

14
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

View from the City Hall Square in Copenhagen with the Palace Hotel in the background. Signed Paul Fischer. Oil on panel. 32 x 39 cm.

Exhibited: Øregaard Museum, "Paul Fischer på Øregaard Museum", 2003 no. 79.

Provenance: Bruun Rasmussen auction 734, 2004 no. 1574, ill. s. 77.. DKK 150,000–200,000 / € 20,000–27,000

15

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Klar Frostdag. St. Jørgensbjerg". Clear Frost Day. St. Jørgensbjerg. Signed and dated L.A. Ring 24. Oil on canvas. 33 x 49 cm.

Exhibited: Kunstforeningen, "L.A. Ring 1854–1933", 1953 no. 96.

Provenance: Engineer Johan Petersen's collection, his estate auction Winkel Et Magnussen 180, 1935 no. 105, ill. p. 30. Here acquired by the present owner's father.

Ring's wife Sigrid dies in 1923, and in his great grief Ring stops painting altogether, but resumes it again in 1924. In the present painting from 1924, he is back with full artistic strength with many of his innovative and original artistic elements present.

It is a beautiful frosty sunny day with high drifts of snow along the road. You can almost hear the snow crackling under your feet when you walk, and feel the heat from the sun's rays and see your warm breath turn into small clouds of steam. The snowy road leads us into the painting, but the eye is stopped by the trees and the house on the left and turns to the right behind another house, with a distinctive black diagonal roof and a yellow gable and green picket fence in front. Next to the house, a large white gable towers up and completely stops our further view, like a strange naked cool geometric shape. Through shifts and contrasts between the near and the far, plane and space, light and shadow and clear colours: black, white, green, blue and yellow, Ring creates his very own visual dynamics. "He does not create cubism, but looks cubistically at the reality that is in front of him and creates on the canvas something that looks like abstraction, but is not. It is reality, artistic reality, intertwined into abstraction." (p. 249).

This is among other things how Henrik Wivel in "Det glasklare hjerte. En biograf om L. A. Ring" from 2020, describes (in Danish) Ring's relationship with Cubism, and how he was inspired by Japanese art, Cubism, and modernity in general, and how this is particularly expressed in his works from his time at Sankt Jørgensbjerg.

This can be seen very clearly in the present painting.

DKK 150,000–200,000 / € 20,000–27,000



15



16

16
VILHELM HAMMERSHØI

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

Landscape. Haraldskær near Vejle. Ca. 1882-83. Unsigned. Watercolour on paper laid on paper. Sheet size 7.7 x 16 cm.

Exhibited: Ordrupgaard, "Vilhelm Hammershøi - En retrospektiv udstilling", 1981 no. 5. Illustrated in the catalogue p. 39 and described p. 162 as follows (in Danish): "The artist painted some of his first landscape studies with his maternal uncle, William Rentzmann, who owned Haraldskær paper factory near Vejle. According to Svend Hammershøi's inscription - see below - the watercolour should have been executed approx. 1880-82, but Bramsen (1918) dates a couple of painted landscapes from this area to 1883. It is also known from letters that the artist was in Jutland in 1882. Inscription on the backing: Painted by Vilhelm Hammershøi / Haraldskær near Vejle. ca. 1880-82 / Svend Hammershøi". The backing, mentioned in the catalogue, no longer exists.

Provenance: Art dealer Chr. Larsen, his auction Kunsthallen 219, 1957 no. 225.

DKK 25,000-30,000 / € 3,350-4,000



17

17
JULIUS PAULSEN

b. Odense 1860, d. Copenhagen 1940

"Måneopgang". Moonrise. Presumably from Langelinie. Signed J. P. Oil on cardboard. 38 x 46 cm.

Exhibited: Große Berliner Kunstausstellung 1900 no. 991.

Provenance: Merchant Louis Cordosa, his auction 7-8 December 1914 no. 38.

DKK 25,000-30,000 / € 3,350-4,000



18

18
G. F. CLEMENT

b. Frederiksberg 1867, d. Copenhagen 1933

Portrait of the painter Carl Frydensberg (1872-1944). 1894. Signed Clement. Oil on canvas. 48 x 41 cm. *Exhibited: Den Frie 1895 no. 3 entitled "Portræt af en ung Maler" (Portrait of a Young Painter).*

Provenance: Director Hansen (1895).

Clement and his friend and colleague Carl Frydensberg were Symbolist painters, and both were part of the circle of Danish Nabis, together with Ludvig Find (1869-1945) and Mogens Ballin (1871-1914). Through their friendship and artistic community, they joined and cultivated the syntheticism and anti-naturalistic artistic ideals of the French Les Nabis.

In 1893, Carl Frydensberg traveled to Germany and Italy with e.g. L.A. Ring (1854-1933) and Vilhelm (1864-1916) and Ida Hammershøi (1869-1949) as traveling companions, and later that year Clement also traveled to Italy. Frydensberg and Clement stayed here in 1893-94, and a letter from Frydensberg on 4 December 1893 shows that he is about to start a portrait of Clement. The present painting, which is dated 1894 in the exhibition catalogue from Den Frie, presumably also dates from the stay in Italy.

The present painting has erroneously been registered by Poul Vad as being made by Vilhelm Hammershøi (Poul Vad, "Hammershøi. Work and Life", 1988, pp. 26 and 451). DKK 40,000-50,000 / € 5,350-6,700

VILHELM HAMMERSHØI

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

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

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

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

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

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

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

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

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

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

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



19

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

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

DKK 300,000-350,000 / € 40,000-47,000



20

20
L. A. RING

b. Ring 1854, d. Roskilde 1933

View from Sankt Jørgensbjerg towards Roskilde Fjord. Signed and dated L.A. Ring 1924. Oil on canvas. 25 x 39 cm.

Provenance: Bruun Rasmussen auction 233, 1969 no. 41, ill. p. 25.

Provenance: Art dealer Chr. Larsen. DKK 30,000–40,000 / € 4,000–5,350



21

21

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Paa Kirkegaarden". At the cemetery. An old woman sitting at the cemetery in Fløng. Study. Signed and dated L.A. Ring 03. Oil on canvas laid on canvas. 21 x 28 cm. H. Chr. Christensen, *A Catalogue Raisonné of the Works of L.A. Ring*, 1910, no. 512.

The present painting is a study for the painting "På kirkegården i Fløng" (At the cemetery in Fløng) from 1904, which is located at the National Gallery of Denmark (Inv. No. KMS1941).

Literature: Cai M. Woel, "L. A. Ring", 1937 ill. p. 71. "Kunst i Privateje", 1944, vol. I, ill. p. 190 and described p. 191 as follows (in Danish): "[...] the small preparatory work for the National Gallery's large representation of the old woman at the cemetery [...] provides an interesting piece of information. It was originally intended that the grave in front of the old woman should be filled with flowers, as the sketch here shows. But on the advice of a good friend, Ring removed these flowers and put the large, inexorable iron cross in their place."

Provenance: Harald Holm (1910). The collection of Emil Bang, his auctions Winkel & Magnussen 161, 1934 no. 307, ill. p. 39. The collection of Engineer H. Claudius, his estate auction Winkel & Magnussen 377, 1953 no. 52, ill. p. 7. The collection of director Hans Tobiesen, his auctions, part III, Winkel & Magnussen 388, 1954 no. 92, ill. p. 43. Bruun Rasmussen auction 640, 1997 no. 225, ill. p. 68. DKK 40,000–50,000 / € 5,350–6,700

22

L. A. RING

b. Ring 1854, d. Roskilde 1933

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

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

Exhibited: Charlottenborg 1899, no. 342.

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

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

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

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

DKK 300,000–350,000 / € 40,000–47,000



22



23

23
PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

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

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

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

DKK 100,000–150,000 / € 13,500–20,000



24

24
L. A. RING

b. Ring 1854, d. Roskilde 1933

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

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

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

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

The motif of 'The sick girl' is an independent genre within the art of painting in the latter half of the 19th century, and it was the theme of the exhibition "ENGLENS KYS. Syge piger i nordisk kunst" (The kiss of the angel. Sick girls in Nordic art) at Skagen's Art Museums and the Hirschsprung Collection in 2021. DKK 100,000–150,000 / € 13,500–20,000



25

25
PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

"En Skjærmysel". A quarrel. Interior from a living room with two girls who have had a quarrel. Signed and dated Peter Ilsted 1890. Oil on canvas. 72 x 66 cm.

Exhibited: Charlottenborg 1890 no. 204.

Provenance: Bruun Rasmussen auction 763, 2006 no. 2052.

DKK 60,000–80,000 / € 8,050–10,500

26
SOPHUS VERMEHREN

b. Copenhagen 1866, d. Frederiksberg 1950

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

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

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

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



26

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

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

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

DKK 150,000–200,000 / € 20,000–27,000



27



28

**27
CARL HOLSØE**

b. Aarhus 1863, d. Asserbo 1935

Interior with a woman reading the newspaper at the coffee table. Signed C. H. Oil on canvas laid on canvas. 43 x 39 cm.

Provenance: Bruun Rasmussen auction 647, 1998 no. 545, ill. p. 122.

DKK 60,000–80,000 / € 8,050–10,500

**28
CARL HOLSØE**

b. Aarhus 1863, d. Asserbo 1935

Interior from a corner of a living room with paintings on the walls and a vase, dish, and flowers on the chest of drawers. Signed C. Holsøe. Oil on canvas. 38 x 32 cm.

DKK 30,000–40,000 / € 4,000–5,350



29

**29
CARL HOLSØE**

b. Aarhus 1863, d. Asserbo 1935

Interior from a corner of the living room with a mother breastfeeding her child. In the window niche a large monstera plant. On the back wall several paintings and a chest of drawers with a silver plate, a small sculpture and a bonbonnière. Signed C. Holsøe. Oil on canvas. 100 x 87 cm.

DKK 100,000–150,000 / € 13,500–20,000



30

30
VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

View from Hindsgavl towards Fænø and the coast of Jutland. Signed with monogram and dated 1870–78. Oil on canvas. 135 x 190 cm. Period frame richly decorated with oak leaves.
Provenance: Bruun Rasmussen auction 1532, 2015 no. 25. Auktionshuset 27 May 2016.

The following information on a label on the reverse of the frame (in Danish): "Farewell gift for naval officer August Garde by his appointment as governor of the Danish West Indies. Purchased at auction about 1920 by Doctor of Medicine Erik Garde who with his wife Elizabeth in 1970 gave it to their daughter Kirsten and her husband Henrik Gamst-Pedersen".

DKK 50,000–60,000 / € 6,700–8,050



31
HARALD SLOTT-MØLLER

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

"I Arkadien". In Arcadia. Signed and dated Harald Slott-Møller 1892. Oil on canvas. 143 x 178 cm. Richly carved gilt wooden frame, presumably made by the artist.

Exhibited: Den Frie Udstilling 1892 no. 103. Internationalen Kunst-Ausstellung 1892 im Kgl. Glaspalaste, München 1892, no. 1623.

DKK 150,000–200,000 / € 20,000–27,000



32

32
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A winter day in the forest. Presumably from Dyrehaven (The Deer Park). Signed and dated P. Mønsted 1914. Oil on canvas. 50 x 72 cm.

Provenance: Bruun Rasmussen auction 280, 1972 no. 307.
DKK 40,000–60,000 / € 5,350–8,050

33
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

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

DKK 40,000–50,000 / € 5,350–6,700



33



34

34
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View from a forest with a stream. Signed and dated P. Mønsted. Oil on canvas. 53 x 79 cm.

DKK 50,000–60,000 / € 6,700–8,050

35
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

"Oliven- og blomstrende ferskentræer ved Gardasøen, Torbole". Olive trees and blooming peach trees by Lake Garda, Italy. Signed and dated P. Mønsted Torbole 1909. Oil on canvas. 36 x 59 cm.

DKK 40,000–50,000 / € 5,350–6,700



35



36

36
FREDERIK SØDRING

b. Aalborg 1809, d. Hellerup 1862

View of a mountainous landscape with an old birch tree in the foreground. Signed F. Sødring. Oil on canvas. 30 x 30 cm.

Provenance: The collection of Consul General Johan Hansen no. 735 (1917), no. 1637 (1927), no. 1817 (1931), his auctions, part VIII, Winkel & Magnussen 137, 1933 no. 177.

DKK 50,000–75,000 / € 6,700–10,000



37

37
FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

Italian mountain landscape with a large rock in the foreground. Unsigned. Inscribed on the back 'Fr. Petzholdt', and 'tilhører [belongs to] G. Collin'. Oil on paper laid on cardboard. 19.5 x 20.5 cm.

The painting will be included in the forthcoming catalogue raisonné of Fritz Petzholdt's works by MA Lise-Lott Barlas.

Provenance: Gottlieb Collin. His granddaughter Ulla Glad. Bruun Rasmussen auction 494, 1987 no. 837.

Like trees, stones and rocks were also one of Petzholdt's favorite motifs, and the motif with the large rock in the foreground points towards Petzholdt's depiction of "Musestenen på Vemmetofte strand" (The Mouse Stone at Vemmetofte strand) (Sorø Art Museum Inv. No. VKS-00-0013), which is one of the few works that can be dated with certainty to his short stay in Denmark in 1837.

The two eldest sons of Jonas Collin (1776–1861) Gottlieb Collin (1806–1885) and Edvard Collin (1808–1886) were both very good friends of Petzholdt, and he often visited the Collin family' in Norgesgade in Copenhagen and he corresponded with both brothers when he was in Italy. In 1833 Gottlieb Collin married Petzholdt's sister Augusta (1801–1865).

It is Gottlieb Collin's distinctive handwriting that can be seen on the back. On the back of a more recent frame it is written that the work 'belongs to Ulla Glad'. Ulla Glad (1870–1916) was Gottlieb Collin's granddaughter.

Bruun Rasmussen thanks MA Lise-Lott Barlas for assisting with the cataloguing of the present painting.

DKK 30,000–40,000 / € 4,000–5,350



38

38
JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Ved Arno, udenfor Cascine, t. v. en Pige med en Kurv paa Hovedet". Landscape near Arno, on the outskirts of Cascine, on the left a girl carrying a basket on her head. Unsigned. Oil on canvas laid on canvas. 24 x 32 cm.

Karl Madsen, A Catalogue Raisonné of the Works of J. Th. Lundbye, 1949, no. 210.

Literature: Karl Madsen, "Johan Thomas Lundbye 1818-1848", 1949. The illustration p. 227 is a similar landscape from 1846, without the female figure (K. M. 209). Karl Madsen describes this work as a study for the present painting (K. M. 210).

Provenance: J. D. C. Hornemann. Factory owner G. A. Falck. Mrs Fanny Falck. Mrs Jenny Bang. Miss A. Falck. Merchant Andersen. Winkel & Magnussen auction 336, 1947 no. 191, reproduced p. 7. Bruun Rasmussen auction 410, 1980 no. 74, reproduced p. 33.

Auktionshuset, Hørsholm, 2018 no. 118.

In Lundbye's travel diary from 16 april 1846, he mentions the Florentine landscape depicted in the painting: "I have walked this path along the Arno on the way to Cascine on countless occasions, a beautiful road, lush trees with delightful nightingales in plenty. Here in Florence, every day is a festive day" (Johan Thomas Lundbye's travel journals "Kilder til Dansk Kunsthistorie" (ktdk.dk), (Primary Sources in Danish Art History) by MA and PhD in art history Jesper Svenningsen and published by the The New Carlsberg Foundation).

DKK 60,000–80,000 / € 8,050–10,500



39

39
ANDERS LUNDE

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

View of the Tiber with the Ponte Rotto and the Isola Tiberina with the monastery of S. Bartolomeo. Signed A. Lunde Rome. Oil on canvas. 36 x 54 cm.

Provenance: The collection of Consul General Johan Hansen no. 1064 (1927), no. 1158 (1931), his auctions, part X, Winkel & Magnussen 143, 1933 no. 114, ill. p. 13. Winkel & Magnussen auction 275, 1941 no. 162, ill. p. 55. Winkel & Magnussen auction 354, 1949 no. 169, ill. p. 13. DKK 60,000–80,000 / € 8,050–10,500



40

40

C. W. ECKERSBERG

b. Bläkrog near Aabenraa 1783, d. Copenhagen 1853

"Den nordøstlige side af Capitol". The Northeast Side of the Capitoline Hill in Rome. 1813-1816. Unsigned. Oil on canvas. 32 x 48 cm.

On Saturday 3 July 1813, Eckersberg arrives in Rome, where he stays for the next 3 years. His Roman views from this period would eventually become some of his most popular and sought-after works. "Instead of completely executing his paintings - including landscapes - indoors in his studio as he did before, he now switched to putting the last phase of the work out into the open at the very location where the subject was observed. That step, Eckersberg here took, was nothing less than an innovation in Danish art. [...]" "Quite concretely, Eckersberg prepared his work in the following way: He first made a detailed drawing of the composition in situ in front of the subject. He transferred this drawing to a canvas at home in his studio, where he also did the underpainting. He then returned to the subject and finished the painting." (Hornung and Monrad pp. 136 and 137).



View from the Capitoline Hill Towards Monte Lavo (Photo: The National Gallery of Denmark)

Because of this innovative working method, Eckersberg is considered to be one of the forerunners of the plein air painting of Impressionism.

Today it is known that Eckersberg varied his working method more. Many of the Roman views are, as described above, completed in situ in front of the subject, others are begun in front of the subject and completed in the studio and others are completely executed in the studio.

Hornung and Monrad specifically write about this painting:

"It was done on the other side of the church, where he was able to stand in the shade and thus be protected from the hot afternoon sun. The time chosen is relatively late in the day, and the colours are not as warm as in the morning painting; this is felt everywhere in the work, but especially the light touch of purple tones in the evening clouds catches the eye. The light is absolutely crucial in the picture - as in most of Eckersberg's other views from Rome. He made the clear, carefully defined light one of his characteristics. This was unfamiliar to many of his contemporaries and puzzled several. [...] The painting of the view from the Capitoline Hill stands out for its precise depiction of the late afternoon light. The finely sensed registration of its effect on the individual parts of the subject gives it a special status among the Roman views." (p. 148).

The present painting is one of the few of Eckersberg's Roman views that is still in private ownership.

Emil Hannover's *Catalogue Raisonné of the Works of C. W. Eckersberg*, 1898, no. 191. Hannover writes at the end of his cataloguing of no. 191: "A drawing of the right part of this picture belongs to the Misses Eckersberg".

This drawing is at the National Gallery of Denmark (Inv. No. KKS13809, verso) - see photo.

Exhibited: Kunstforeningen, "Fortegnelse over en Samling Malerier, Tegninger og Kobbere", 1828 no. 152. Kunstforeningen, "Udstillingen af C. W. Eckersbergs Malerier", 1895 no. 103. The National Gallery of Denmark, "Mit bedste Kunstværk", 1941 no. 39. Thorvaldsen's Museum, "Eckersberg i Rom 1813-1816", 1983 no. 38, mentioned and ill. p. 109.



Here the motif is described as follows:

"The staircase in the foreground belongs to the Franciscan monastery behind S. Maria in Aracoeli. The portico with the heraldic lilies of Pope Paolo III still exists, but the monastery was among the buildings demolished in 1886 during the construction of the monument to Vittorio Emanuele. The medieval building on the far right of the picture is Nicolo V's tower at the Senatorial Palace, and the column in front, which bears a cross, was placed in memory of an earthquake that left Rome almost unscathed in 1703. Behind the wall, Eckersberg has let his gaze wander over the Roman Forum with the churches SS. Luca e Marino and S. Francesca Romana, across the Palatine Hill to the distant Monte Cavo in the Alban Mountains."

Literature: "C. W. Eckersbergs dagbøger 1810-1837", published and commented by Villads Villadsen, 2009, mentioned p. 1208. Eckersberg writes 21st of April:

"Merchant Gerson came this afternoon and bought a View from Rome "View from Aracoeli over Campvacino to the Albaner Mountains" and therefore brought 80 Rbd." Ph. Weilbach, "Maleren Eckersbergs levned og værker", 1872, mentioned p. 222. Peter Michael Hornung and Kasper Monrad: *C. W. Eckersberg - dansk malerkunst fader*, 2005, mentioned pp. 148-149, ill. p. 149.

Illustrated: Emil Hannover "Maleren C. W. Eckersberg", 1898, p.107. "Små Kunstbøger" no. 16, 1921, p.16. Carl V. Petersen "Kunst i Danmark, Ny række IV, 1932: Italien i dansk malerkunst, Eckersberg og hans kreds", ill. no. 4. "Et hundrede billeder fra "Mit bedste Kunstværk"", 1941 plate 51.

Provenance: Acquired directly from the artist in 1851 by merchant Nicolai Gerson (1802-1865) (mentioned in Eckersberg's diary, see above). His brother-in-law, Master of Laws Carl Ludwig Bull (1872), sold his auction 1880 no. 4. Here acquired by merchant Emil le Maire (1895, 1898). His daughter, Maria Groothoff, born le Maire, Sæbygaard (1932, 1941). Her daughter Ellen Dons, born Groothoff. Sold 1943 to art dealer Poul Buus. Sold from his estate to shipbroker Hjalmar Bruhn (1881-1959), his widow, their auction Bruun Rasmussen auction 123, 1960 no. 2, ill. p. 7. Bruun Rasmussen auction 671, 1999 no. 218, ill. p. 28 and on the cover of the catalogue. Here acquired by the present owner for hammerprice DKK 2.050.000.

DKK 3,000,000-4,000,000 / € 400,000-535,000



41

41
FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

"Nogle Piletræer ved Kalkbrænderiet". Some willows near the lime kiln. Unsigned. Dated on the back September 1825. Oil on cardboard. 18 x 20.5 cm.

The painting will be included in the forthcoming catalogue raisonné of Fritz Petzholdt's works by MA Lise-Lott Barlas.

Provenance: The collection Consul General Johan Hansen no. 1473 (1931), his auctions, part VI, Winkel & Magnussen 131, 1933 no. 150. Bruun Rasmussen auction 474, 1985 no. 378. Bruun Rasmussen auction 497, 1987 no. 404.

Petzholdt began in 1825 as a private pupil with C. W. Eckersberg (1783-1853).

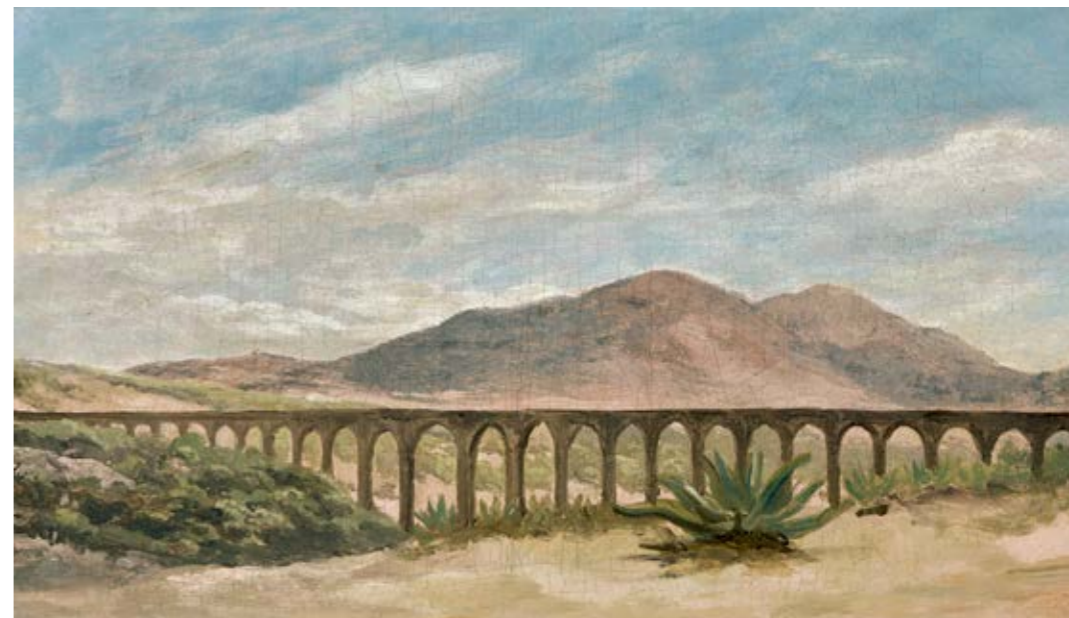
The old lime kiln was placed just north of Copenhagen and was a picturesque motif for many of the Danish Golden Age painters – here was beautiful nature close to the sea and distinctive brick buildings for burning lime. It therefore became a favorite excursion destination for many of the students at 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.

Trees became a main motif for Petzholdt. As Lise-Lott Barlas writes in another catalogue text for one of Petzholdt's works previously sold at auction at Bruun Rasmussen, where she also briefly mentions the present work:

"As a landscape painter, Petzholdt managed to draw and paint many trees of different species depending on where he was. The trees were basically his main motif. For example, as a 20-year-old he painted one of his first landscape paintings of some willow trees at Kalkbrænderiet (the lime kiln) north of Copenhagen, later oak trees in Klampenborg, and in 1827 a group of beech trees from Charlottenlund."

Bruun Rasmussen thanks MA Lise-Lott Barlas for assisting with the cataloguing of the present painting.

DKK 20,000–25,000 / € 2,700–3,350



42

42
FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

"Akvædukt i den romerske Campagne". Aqueduct in the Roman Campagna. Unsigned. On the back inscribed F. Petzholdt. Oil on paper laid on canvas. 19 x 34 cm.

The painting will be included in the forthcoming catalogue raisonné of Fritz Petzholdt's works by MA Lise-Lott Barlas.

Henry Tuxen's unpublished inventory, 1942-1943, of Fritz Petzholdt's paintings in private collection no. 11.

Exhibited: Kunstforeningen (The Art Association), "Fritz Petzholdt 1805-1838", 1985 no. 47.

Literature: Erik Drigsdahl "Fritz Petzholdt 1805-1838", Kunstforeningen 1985, mentioned p. 30. Here it says about the present painting (in Danish): "It seems as if the infinity of the aqueduct has dictated this unusually wide panoramic format. Perhaps it is this painting Hans Christian Andersen is thinking of when he describes the Roman campagna in "The Improviser": "Always we saw Soracte over the aqueduct"."

Soracte / Monte Soratte is a mountain ridge with a very distinctive profile situated in the Tiber Valley in the Roman Campagna north of Rome.

Provenance: Bruun Rasmussen auction 739, 2005 no. 1422.

DKK 30,000–40,000 / € 4,000–5,350



43
C. W. ECKERSBERG

b. Bläkrog near Aabenraa 1783, d. Copenhagen 1853

View from Sanderumgaard's garden in front of the main building. Unsigned. C. 1806. Oil on canvas. 45 x 61 cm.

Repetition of No. 16 in Emil Hannover's Catalogue Raisonné of the Works of C. W. Eckersberg, 1898. Eckersberg made several repetitions of the Sanderumgaard views. Thus Hannover has registered two repetitions (no. 21 and 22) of no. 20 "Cottage in Sanderumgaard's garden".

Literature: "Kunst i Privateje", 1945, vol. III, mentioned and ill. p. 201.

Peter Michael Hornung & Kasper Monrad: "C. W. Eckersberg - dansk malerkunst fader", 2005, mentioned and ill. p. 68. Anne Christensen, "Sanderumgaards Romantiske Have - set med Eckersbergs og andre kunstneres øjne o. 1800 ", 2010, mentioned and ill. p. 98.

Provenance: Merchant Valerius Ragoczy, Rungsted (1945).



43

In 1806, Eckersberg was a guest of chamberlain Johan von Bülow (1751-1828) at Sanderumgaard on Funen. At the end of the 18th century, Bülow had laid out a large romantic garden based on the English model and, with an early eye on Eckersberg's talent, had commissioned him to paint a series of views that showed the garden's most idyllic scenarios. At this early stage in Eckersberg's artistic life, he had largely only dealt with history and figure painting, and the Sanderumgaard views are thus some of Eckersberg's earliest landscape depictions.

Peter Michael Hornung & Kasper Monrad write about the present painting in the aforementioned book about Eckersberg:

"In one of the paintings, "View from Sanderumgaard's garden in front of the main building", the gentleman himself appears with a small spade in his hand, accompanied by his dog. He always had the spade with him when he walked around the park and made suggestions for improvements. At the other side of the lake is a small mound with an urn. Such urns were a traditional feature in the gardens of the time, but in this case it had a very special meaning, as it was a memorial to von Bülow's late daughter Julie." (p. 68). DKK 300,000-500,000 / € 40,000-67,000



44

44
CHRISTIAN ZACHO

b. Grenaa 1843, d. Hellerup 1913

View from Møns Klint (the Cliffs of Møn) with "Sommerspiret". Signed and dated C. Z. 74. Oil on canvas. 37 x 59 cm.

The cliffs of Møn are a very special natural phenomenon. Artists and scientists visited the place in the 19th century and continue to do so today. This is a rare Danish landscape that recalls some of the greatness seen in Norway and in the Alps. Painters in the 19th century were attracted by the impressive white cliffs.

"Sommerspiret", with a height of 102 meters, was a remarkable lime peak at Møn's Cliff until it collapsed during a large landslip in January 1988.

DKK 25,000–30,000 / € 3,350–4,000

45
GEORG EMIL LIBERT

b. Copenhagen 1820, d. s.p. 1908

"Parti af Stevns Klint". View from the Cliffs of Stevns. Signed and dated G.E.L. 56. Oil on canvas. 35 x 47 cm. Like the Cliffs of Møn, the Cliffs of Stevns was also a favorite motif for the painters of the Danish Golden Age.

DKK 40,000–50,000 / € 5,350–6,700



45



46

46
I. P. MØLLER

b. Faaborg 1783, d. Copenhagen 1854

A painter in the dunes at Harboøre, Jutland. Unsigned. Oil on canvas. 28 x 33 cm.

Inscribed on the stretcher "Harboøre 1840". According to exhibition catalogues from Charlottenborg's Spring Exhibitions and the list of the artist's estate auction, it was in the 1850s that I. P. Møller executed and exhibited works from the west coast of Jutland and Harboøre.

Provenance: The collection of Consul General Johan Hansen no. 528 (1917), no. 1220 (1927), no. 1332 (1931), his auctions Winkel & Magnussen 127, part IV, 1933 no. 141. Bruun Rasmussen auction 914, 2023 no. 888.

DKK 25,000–30,000 / € 3,350–4,000

47

WILHELM BENDZ

b. Odense 1804, d. Vicenza 1832

The painter's self-portrait in white shirt and blue collar, blue waistcoat, and jacket with gold buttons. Signed and dated V:BENDZ 13/10 1826. Oil on canvas. 47 x 38 cm.

Exhibited: The Hirschsprung Collection, "Wilhelm Bendz - Et ungt kunstnerliv 1804-1832" (Wilhelm Bendz - A young artist's life 1804-1832), 1996 no. 2, ill. p. 58.

Literature: Ejner Johansson, "Wilhelm Bendz", 1995, mentioned and ill. pp. 36-39.

Klaus P. Mortensen, "Wilhelm Bendz", Dansk Klassikerkunst, 2001, mentioned and ill. p. 4.

Wilhelm Bendz was born in Odense. His father Lauritz Martin Bendz (1751-1824) had been a county judge, later councillor, and several times mayor of Odense. Wilhelm's three brothers were clever at school, whereas Wilhelm had to repeat a class several times, in return he got an 'ug' (A) in calligraphy.

The family decided to send him to Copenhagen so that he could be trained as an architect. Leading professors were C.F. Hansen (1756-1845) and G.F. Hetch (1788-1864). However, this was not what Wilhelm wanted, instead he began painting in the Royal Danish Academy of Fine Art's preparatory class in 1820. In 1822, he became a student of C.W. Eckersberg (1783-1853) and thus he came to belong to the first generation of Eckersberg's students. He received the large silver medal in 1825. Unfortunately, he failed in winning the large gold medal.

Eckersberg mentions in his diary 13 May 1822 (in Danish): "Bends began to paint here".

Prince Christian Frederik (VIII) visited Eckersberg's studio in November 1823 and notes (in Danish): "visited Prof. Eckersberg ... his students Martens and Blunck and Bendz for portraits promise a lot." ("Kong Christian VIII's Dagbøger og Optegnelser". (King Christian VIII's Diaries and Records), Cph., 1976, p. 105).

Hans Ditlev Christian Martens (1795-1864) og Ditlev Blunck (1798-1854) were two of Bendz' fellow students.

Bendz was 22 years old in 1826 when he painted this endearing self-portrait, in which he is dressed in his best clothes. Klaus Mortensen writes very significantly about the portrait: "It is a picture of a self-aware, but neither self-sufficient nor self-absorbed young painter. A deeply committed, curious person with an open mind, eager to learn".

1826 was also the year in which Bendz exhibited for the first time at Charlottenborg. He got his breakthrough with two sold portraits of three exhibited. These are: "Modelskolen på Kunstakademiet" (Life class at the Royal Danish Academy of Fine Arts) (The National Gallery of Denmark, Inv. No. KMS54) and "En ung kunstner (Ditlev Blunck) betragter en skitse i et spejl" (A young artist (Ditlev Blunck) looks at a sketch in a mirror) (The National Gallery of Denmark, Inv. No. KMS280) (see photo). The third presented "Maleren Christian Holm" (The painter Christian Holm). That one today at the Museum of National History at Frederiksborg Castle (Inv. No. A. 2754).



47

At the beginning of the 19th century, it became common for the middle classes to have themselves portrayed and they often preferred a simple, traditional and natural portrait in the style of the present self-portrait. When it came to the various artists portraying each other, the so-called artist portraits, there was an opportunity to experiment and work more freely with the subject, as is precisely the case with the portraits of Blunck and Holm.

After unsuccessfully trying to acquire the sought-after gold medal, which released the money for the great educational trip abroad, Bendz obtained a travel grant from the Usus Publicos Foundation in 1830 to be able to go abroad and improve his skills.

The journey began in June 1831 and the goal was to reach Rome. The trip included Hamburg Berlin, Dresden, Nuremberg and Munich, where he stayed for a whole year.

Unfortunately, he never reached Rome. Bendz came with his traveling companion Ditlev Blunck (1798-1854) to Vicenza in November 1833. Here, he became seriously ill and died on 14 November with Blunck by his side.



A Young Artist (Ditlev Blunck) looks at a sketch in a mirror
(Photo: The National Gallery of Denmark)



The Waagepetersen Family Portrait
(Photo: The National Gallery of Denmark)

Therefore, not many works from his hand exist. Another artist's portrait by Bendz can be mentioned depicting "En billedhugger (Christen Christensen) arbejder efter levende model i sit atelier" (A sculptor (Christen Christensen 1806-1845) works from a live model in his studio) (The National Gallery of Denmark, Inv. no. KMS62). A number of portraits, i.a. of the Bendz family. "Det raffenbergiske familiebillede" (The Raffenberg family portrait) (The National Gallery of Denmark, Inv. No. KMS7594) and "Det waagepeterske familiebillede" (The Waagepetersen family portrait) (The National Gallery of Denmark) (Inv. No. KM8003), dated 1830 (see photo). That one sold at Bruun Rasmussen auction 640, 1997, no. 109, for DKK 2.6 million.

In Munich, he painted the large, well-composed painting "Kunstnere i Finks kaffehus i München" (Artists in Fink's coffee house in Munich), dated 1832 with the dimensions 94.8 x 136.6 cm, today at The Thorvaldsen Museum (Inv. No. B 197). On the way to Rome, he painted several smaller nature studies e.g. from the village Ramsau near Berchtesgaden in Bayern.

Provenance: The Hirschsprung Collection. The self-portrait was in 1919 deposited outside the collection. The painting left the collection 15/6 1942 by board decision by Director of the museum Eigil H. Bränniche (1906-1995) and was acquired by descendants of the artist's family. Thence by descent until today.
DKK 800,000-1,000,000 / € 105,000-135,000



48

48
ALBERT KÜCHLER

b. Copenhagen 1803, d. Rome 1886

Portrait of a young woman with a green bow in her hair. Unsigned. Inscribed on the reverse Albert Küchler 1838. Oil on paper laid on canvas. 39 x 32 cm.

Provenance: Museumsbygningens Kunstauktioner 7 June 2004 no. 23. DKK 20,000-25,000 / € 2,700-3,350



49

49
C. A. JENSEN

b. Bredsted near Husum 1792, d. Copenhagen 1870

Portrait of chancellor Hans Schmidt seated in a black coat with fur collar and colourful waistcoat, large ring on his left hand. Signed and dated C. A. Jensen 1839. Oil on canvas. 37 x 21 cm.

DKK 30,000-40,000 / € 4,000-5,350



50

50
CARL DAHL

b. Fåborg 1812, d. Frederiksberg 1865

The steamboat Geiser and a canon boat in Alssund off Sønderborg Castle during the battle near Sundevad in 1848. Unsigned. Oil on canvas. 78 x 109 cm. *Literature: R. Steen Steensen, "Flåden gennem 450 aar", 1961. The battle discussed pp. 121-122 and the painting ill. p. 123.*

DKK 30,000-40,000 / € 4,000-5,350



51

51
ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

"Endeel forskellige Coffardieskibe, krydsende i stiv Kuling til den i Baggrunden liggende Helsingöers Rhed". A number of different Coffardie ships (merchant ships), crossing in a stiff gale to the roadstead of Helsingör in the background. Signed and dated Anton Melbye Kjøbenhavn Januar (?) 1843. Oil on canvas. 106 x 151 cm.

Exhibited: Charlottenborg 1843 no. 170. Melbye was awarded the Neuhausen Prize for the painting by the Royal Danish Academy of Fine Arts.

Provenance: Bought by Kunstforeningen (The Danish Art Society) and was disposed of by lottery at Kunstforeningen 1843, here won by a Chamberlain Holstein in Flensburg (?). According to the brass plate on the frame: Given in 1934 to director Ole Sundø "In memory of a quarter of a century in the Egmont H. Petersen Company. Appointed by the Foundation's Board".

Coffardie ship is a merchant ship.

DKK 80,000-100,000 / € 10,500-13,500



52

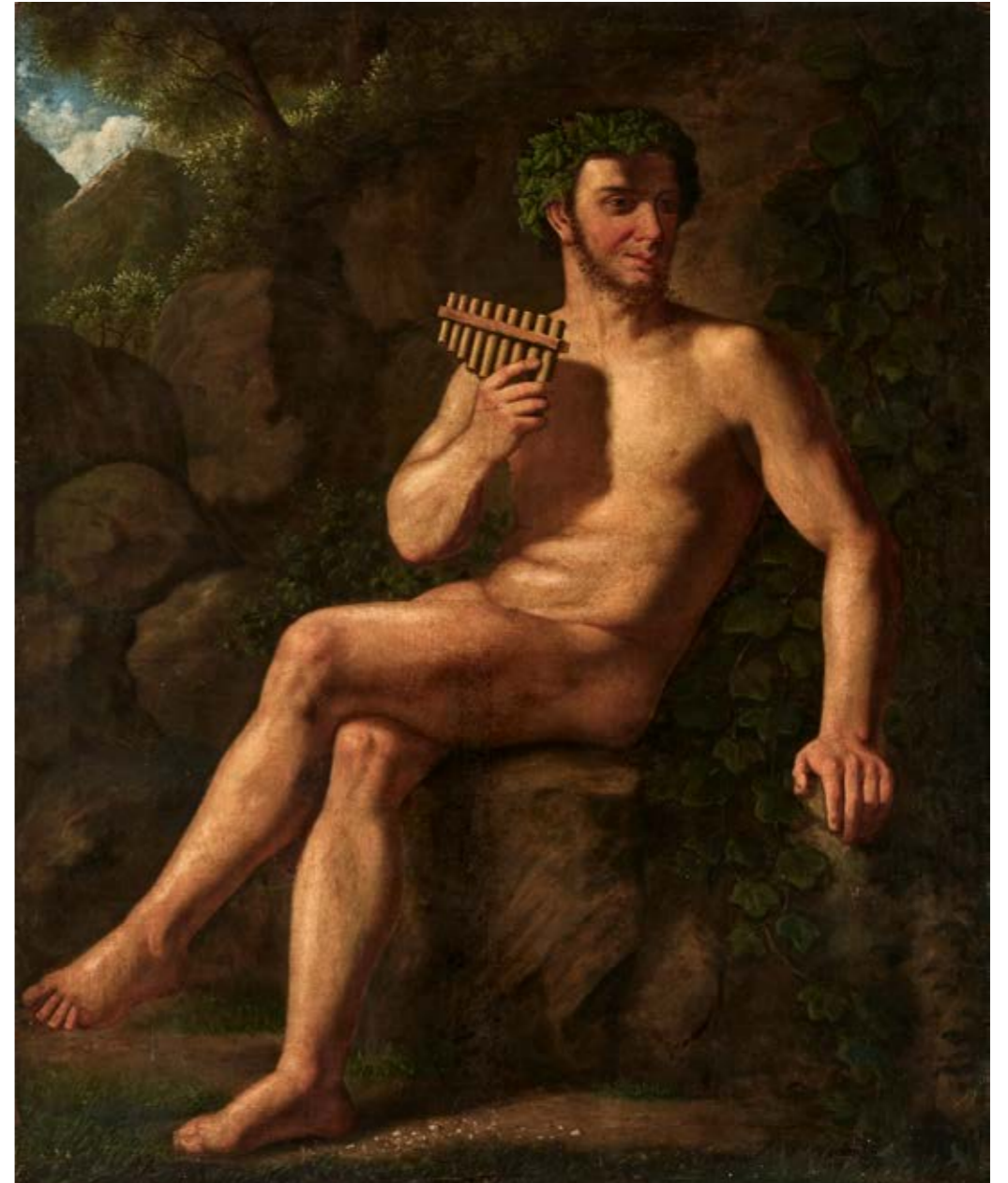
**52
EMILIAN SCHOOL, C. 1700**

"Vanitas". A woman with an apple, jewellery and a hand-mirror. Unsigned. Oil on canvas. 81 x 64.5 cm. Unframed.

DKK 25,000–30,000 / € 3,350–4,000

**53
DANISH GOLDEN AGE PAINTER,
EARLY 19TH CENTURY**

"En Faun". A Faun. 1825. Unsigned. Oil on canvas. 125 x 104 cm. Unframed. *From 1823 until the 1840s, the Royal Danish Academy of Fine Arts in Copenhagen held an annual competition in painting from living models. In 1825, five painters participated: Martinus Rørbye (1803–1848), Ditlev Blunck (1798–1854), Troels Lund (1802–1867), Louis Aumont (1805–1879) and Ephraim Gumpert (c. 1800–1837). Rørbye suggested that the model should pose as a faun and Blunck ended up winning the competition. Blunck's friend Wilhelm Bendz (1804–1832) must have been fond of the subject because he chose to paint a smaller version of the motif without entering the competition, now at The National Gallery of Denmark (Inv. No. KMS3492).*



53

The paintings from the model painting competitions are extremely rare today, because they, in the early 19th century, were neither regarded as salable nor worth preserving. Only very few examples have therefore been preserved and usually only from the winning artists. This example from the 1825 competition is therefore an important testimony. The painter must be one of the five mentioned, of which only Blunck's, Lund's and Aumont's competition pieces are mentioned in early 19th century sources. DKK 30,000–40,000 / € 4,000–5,350



54

54
PAINTER UNKNOWN, 18TH CENTURY
 Two noble children with a tame bird. Unsigned. Oil on canvas.
 97 x 135 cm.
Provenance: Bruun Rasmussen auction 446, 1983 no. 24, ill. p. 19.
 DKK 30,000–40,000 / € 4,000–5,350



55

55
DANISH PAINTER, 18TH CENTURY
 Portrait of Count Christian Ditlev Reventlow (1735-1759) in yellow
 jacket and armour. Unsigned. Oil on canvas. 73 x 58 cm. Period
 frame.
*Exhibited: Charlottenborg, "Fem hundrede aars danske portrætter",
 1961 no. 61, ill. p. 63. Here as ascribed to Johan Hörner (1711-1763).*

*On the back of the canvas the following information: Dom: Christianus
 Ditl. comes in Reventlau. nat: die 1 Nov. 1735. denat die 10 Dec. 1759.
 variolis Hauniæ.
 He died aged 24 of smallpox (variola).*
 DKK 25,000–30,000 / € 3,350–4,000



56

56
GIOVANNI MARTINELLI, AFTER, 17TH CENTURY

b. Montevarchi 1610, d. Florens 1659

An allegory of music. Unsigned. Oil on canvas. 77 x 63 cm.

The present painting is related to Martinellis original which is in Galleria Corsini, Florence.

DKK 25,000–30,000 / € 3,350–4,000



57

57
JACOB D'AGAR

b. Charenton near Paris 1642, d. Copenhagen 1715

Portrait of Queen Louise of Mecklenburg-Güstrow (1667-1721), married to King Frederick IV of Denmark (1671-1730), wearing a red robe with ermine trimming. Unsigned. Oil on canvas. Oval. 44 x 35 cm. Original gilt frame carved with flowers and foliage.

Provenance: Bukowskis, 24 November 1993 no. 215.

DKK 40,000–50,000 / € 5,350–6,700



58

58
JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Anna Joachima Danneskiold-Laurvigen, née Ahlefeldt (1717-1795), in a brown silk dress, white bonnet and white fichu. She was married in 1744 to Count and officer Frederik Danneskiold-Laurvigen (1717-1762). Unsigned. Oil on canvas. Oval. 68 x 55 cm. Original frame.

See Ellen Poulsen's Catalogue Raisonné of Jens Juel's works no. 529. The present painting is probably a preparatory work for this painting, which shows the portrayed almost in full figure sitting by a window.

Fichu is a scarf of light fabric to cover the neckline; a triangular scarf.

DKK 25,000–30,000 / € 3,350–4,000



59

59
GENOESE SCHOOL, C. 1700

A lying dog with game. Unsigned. Oil on canvas laid on canvas. 80 x 84 cm.

DKK 20,000–25,000 / € 2,700–3,350



60

60
JACOB FABRIS, ATTRIBUTED TO

b. Venice c. 1689, d. Copenhagen 1761

View of Copenhagen with Christian IV's stock exchange and Christiansborg Castle. The Royal Guard parades on the square. C. 1760. Unsigned. Oil on canvas. 74 x 123 cm.

Provenance: Bruun Rasmussen auction 513 "Christian IV på Auktion", 1988 no. 27, ill p. 15. Here listed as "Probably executed for the residence of the English ambassador to Denmark c. 1760". *DKK 30,000–40,000 / € 4,000–5,350*

61

GERMAN PAINTER, 17TH CENTURY

WIDEKIND Z4, Prince of Saxony, Count of Wettin standing in a palace interior in front of a black curtain wearing armour with coat of arms with leaping white horse and red cloak. In hand a raised sword. To his left a landscape with reclining man holding a family tree with coat of arms in his hand. Below frieze with tent camp and in the background castle and mountains.

WILKE III, Prince of Saxony, founder of Westphalia standing in a palace interior wearing armour, black trousers adorned with golden seashells (knee caps) and black long boots. Right arm is raised with a sword in hand. Through an opening, palatial architecture and a column can be seen. In the opening, a man is about to kill another man. Below frieze with a war scene with two armies clashing and, in the background, a burning city.

SWARDIKE 4, Prince of Saxony standing in a doorway in armour and red cloak a belt with a dagger. He is holding a cross in his right hand and a sword in his left hand. To his left a burning city. Below frieze with field camp, a group of soldiers with a red flag with black leaping horse, a group of soldiers with a golden flag with three blue lions surrounded by red hearts and a soldier being killed.

ANCERICH 2, King of Saxony standing in a palace interior at a table wearing full war armour with sword in hand and a helmet with feathers. In the background a rocky landscape. Below, frieze with a view of Valenz (Valencia) and horsemen with lances.

FRIEDERICH Z5, Prince of Saxony standing by a column wearing a red suit. Belt bag in red with white leaping horse. A city in the background. Below frieze with warriors and a man begging for mercy.

HARDERICH I, Prince of Saxony standing in front of a black drapery. In his right hand a halberd and in his left hand a flag/shield with a black leaping horse on a red background. To his right a city and a reclining man holding a family tree with princely names. Below frieze where Harderich receives a group of warriors bringing a green branch as a sign of peaceful intentions?

SIEGHART Z0, Prince of Saxony standing in front of a red drapery wearing armour and blue cloak. Feathered helmet. Sword in hand. At his feet flowers, e.g. Pentecost lily and tulip. To his left fighting warriors, a church and burning buildings. Below frieze with battle scene.

DIETGRAM Z6, Prince of Saxony standing by architecture wearing armour, red fur-lined cloak with the white rampart Saxon horse. To his left ships. Below frieze with warriors on horseback by the sea.

SIVARD 6, Prince of Saxony standing by a balustrade wearing a robe edged with ermine. Black hat decorated with flowers and feathers. In his hand he holds a sceptre, at his foot a crown. Below frieze with interior with distinguished people around a well-laid table. Gunmen attacking.



61

All unsigned. Oil on canvas. 125 x 66 cm. (9).

The names of the princes of Saxony are written under each of the paintings for identification.

The Saxon coat of arms includes a leaping horse and to this day the horse is part of the coat of arms of Lower Saxony and Westphalia.

Literature: A of series of 56 engravings of legendary rulers of Saxony, Meissen, and Thuringia from 70 BC to the late seventeenth century, all taken from Sigmund von Birken's Chur- und Fürstlicher Sächsischer Helden-Saal (1677).

Provenance: Formerly a Danish manor.

DKK 200,000–300,000 / € 27,000–40,000



61



61



61



61



61



61



61



61



62

62
ANTWERP SCHOOL, C. 1660

Still life with a lemon, peaches, shrimps and grapes on a partly-draped table. Unsigned. Oil on panel. 28 x 23 cm.

A painting with almost the same composition is in the collection of The National Museum of Banat, Timișoara, Romania. That one attributed to G. van Deynum (active Antwerp c. 1650s).

*Provenance: Presumably purchased by Benjamin Wolff (1790-1866). Thence by family descent.
 DKK 25,000-30,000 / € 3,350-4,000*

63
I. L. JENSEN

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

Still life with grapes, melon and peaches. Signed I.L. Jensen. Oil on panel. 68 x 54 cm.

Provenance: Bruun Rasmussen auction 623, 1996 no. 96, ill. p. 47.

DKK 50,000-75,000 / € 6,700-10,000

64
PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

Still life with three onions. Unsigned. Oil on canvas. 34 x 41 cm.

Provenance: Bruun Rasmussen auction 49, 1954 no. 85. DKK 50,000-60,000 / € 6,700-8,050



63



64



65

65
JACOB LEVECQ, CIRCLE OF, 17TH CENTURY

Portrait of a gentleman standing by a table with a globe. Unsigned. Oil on canvas.
 100 x 82 cm. DKK 30,000–40,000 / € 4,000–5,350



66

66
KAREL VAN MANDER III

b. Delft 1609, d. Copenhagen 1670

"Skaanske Grethe". Grethe of Scania in a black regional costume with large buckles, white shirt and scarf. To the left inscribed "Skaanske Grethe temp: and crowned F3ii and C5i". Inscribed on the stretcher No 77. Carl v. Mandern pinx. Unsigned. Oil on canvas. 78 x 61 cm. Period frame.

Provenance: Terkel Klevenfeldt (1710-1777), his sale 1777. Here purchased by Count Christian Frederik Holstein (1735-1799), Ledreborg.

DKK 30,000–40,000 / € 4,000–5,350

67

C. A. LORENTZEN

b. Sønderborg 1746, d. Copenhagen 1828

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

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

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

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

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

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

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

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

C. A. Lorentzen has executed another motif, which also deals with an event in the valley of Herthe, which is located near Lejre, with the title "Gudinden Herthes udtog af Leire skov i Herthedalen i Siælland" (The goddess Herthe leaving Leire forest in Herthedalen in Siælland). C.A. Lorentzen had many talents. He painted portraits, genre paintings, both with popular and literary points, battle scenes, national history from all ages, such as the present paintings, the present time, such as the scenes from "Slaget på Rheden" (The Battle of Copenhagen) and paintings from his journeys abroad, e.g. from a trip to Norway in 1792 paid for by the Crown Prince Frederik (VI). Provenance: Formerly on a Danish manor. DKK 75,000–100,000 / € 10,000–13,500



67



67



67



67



67

LAURITS TUXEN

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

"Christian IX og Dronning Louise med familie i havesalen på Fredensborg 1883". Christian IX and Queen Louise with family in the garden room at Fredensborg Palace 1883. Study/repetition. Unsigned. Oil on canvas. 66 x 95 cm.

The present work is either a sketch for the final large painting "Christian IX og Dronning Louise med familie i havesalen på Fredensborg 1883", which Tuxen worked on in the years 1883 to 1886 and which measures 440 x 670 cm. This work hangs at Christiansborg Castle (Lise Svanholm, *A Catalogue Raisonné of the Works of Laurits Tuxen*, 1990, no. 275). Or it is a repetition of the sketch for the above mentioned final painting (The Museum of National History at Frederiksborg Castle, Inv. No. 6818, and Lise Svanholm, *A Catalogue Raisonné of the Works of Laurits Tuxen*, 1990, no. 242).

All the many years Tuxen worked on the large painting tells something about the difficult and protracted process it has been to create such a large figure composition with so many important people. For three years, he was constantly on the move between St. Petersburg, Gmunden, London and Copenhagen to make detailed studies of all the portrayed, and this is the painting by Tuxen from which most sketches, studies etc. are preserved.

Tuxen had very early in the process laid out the overall composition - as seen in the present work - after he had attended a Royal banquet at Fredensborg Palace where he had settled on the right setting and the correct placement of the many princes and their families.

Christian IX became known as the father-in-law of all of Europe, as three of his children, in addition to Crown Prince Frederik (later Frederik VIII), were placed on European thrones: Empress Dagmar (1847-1928) was married to Alexander III (1845-1894), Tsar of Russia; Princess Alexandra (1844-1925) was married to the Prince of Wales, the later Edward VII (1841-1910); and Prince William (1845-1913) was appointed King of Greece in 1863 under the name George I. It was very important that the mutual ranking between all these royal persons was strictly observed in the overall composition (see photo with overview of who is who).

"Christian IX og Dronning Louise med familie i havesalen på Fredensborg" was Tuxen's debut as a painter of princes, and it was going to be decisive for his further career as an artist.

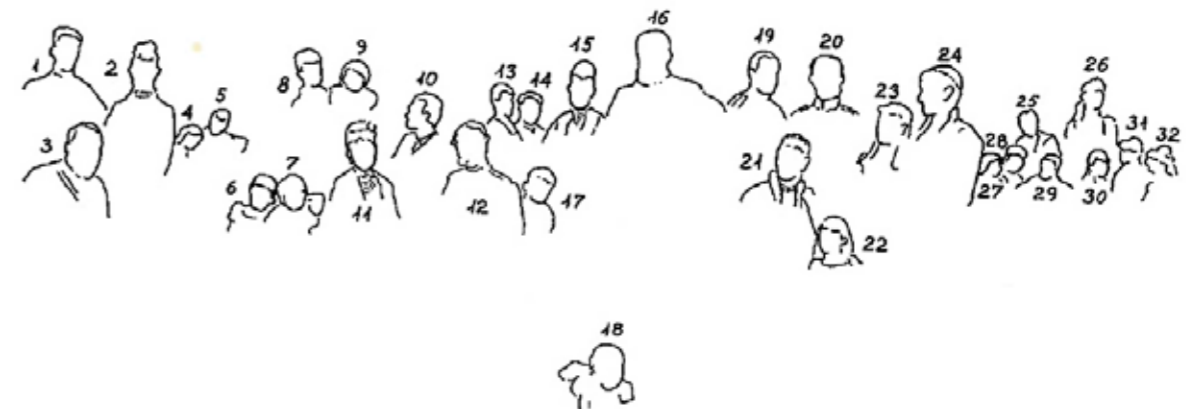
As Tuxen himself puts it just after he received the assignment for the painting: "I have to think of what Bonnat once said when I expressed to him my doubts about which direction I should take - "aah, that will be decided by chance - when I had painted Thiers's portrait, I got so many orders that I couldn't handle them all." ("Laurits Tuxen. En malers arbejde gennem tredsindstve aar fortalt af ham selv", 1928, p. 104).

Leon Bonnat (1833-1922) was Tuxen's teacher in Paris and the above quotation testifies that, in the same way as Bonnat's portrait of President Adolph Thiers from 1877 (Louvre, Inv. No. 20374) became decisive for his future as a portrait painter, Tuxen's Fredensborg painting became crucial for his future artistic career. Later, other great princely compositions followed, e.g. "The Family of Queen Victoria in 1887" (The Royal Collection, London, Inv. No. RCIN 400500); "The Marriage of Nicholas II, Tsar of Russia, 26th November 1894" (The Royal Collection, London, Inv. No. RCIN 404465); "Tsar Nicholas II's coronation in the Uspenski Cathedral in Moscow" (The Hermitage Museum, St. Petersburg); and "The Marriage of Princess Maud of Wales, 22 July 1896" (The Royal Collection, London, Inv. No. RCIN 404464).

Bruun Rasmussen would like to thank writer and MA in art history Lise Svanholm for confirming the attribution to Laurits Tuxen. DKK 150,000-200,000 / € 20,000-27,000



68



- | | | |
|---|--|------------------------------------|
| 1. Albert Victor, Prince of Wales | 12. Christian IX, King of Denmark | 22. Thyra, Princess of Denmark |
| 2. Alexandra, Princess of Wales | 13. Christian (X), Prince of Denmark | 23. Alexandra, Princess of Greece |
| 3. Edward (VII), Prince of Wales | 14. Nicolai (II), Grand Duke of Russia | 24. Olga, Queen of Greece |
| 4. Ingeborg, Princess of Denmark | 15. Dagmar, Empress of Russia | 25. Carl, Prince of Denmark |
| 5. Harald, Prince of Denmark | 16. Alexander III, Tsar of Russia | 26. Victoria, Princess of Wales |
| 6. Georg, Prince of Cumberland | 17. Michael, Grand Duke of Russia | 27. Marie, Princess of Greece |
| 7. Marie Louise, Princess of Cumberland | 18. Olga Alexandrovna, Grand Duchess of Russia | 28. Louise, Duchess of Wales |
| 8. Thyra, Duchess of Cumberland | 19. Frederik (VIII), Crown Prince of Denmark | 29. Georg, Grand Duke of Russia |
| 9. Alix, Princess of Cumberland | 20. Georg I, King of Greece | 30. Maud, Princess of Denmark |
| 10. Valdemar, Prince of Denmark | 21. Louise, Crown Princess of Denmark | 31. Xenia, Grand Duchess of Russia |
| 11. Louise, Queen of Denmark | | 32. Louise, Princess of Denmark |



69

69

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Udsigt mod Bozen og Schlern. Schloss Valentin". View towards Bolzano and Schlern. St. Valentine Castle. Signed and dated S. Krøyer Schloss Valentino 1901. Oil on panel. 33 x 65 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer, 1923, no. 704.

Exhibited: Kunstforeningen, "P.S. Krøyer 1851–1909", 1910 no. 299, belonging to the estate of P.S. Krøyer.

Kunstforeningen, "P.S. Krøyer", 1980 no. 68.

The Hirschsprung Collection & The Art Museums of Skagen, "Krøyer i internationalt lys", 2011–12 no. 131.

Literature: Marianne Saabye (ed.), "Krøyer i internationalt lys", The Hirschsprung Collection & The Art Museums of Skagen, 2011, ill. p. 312. Saabye writes the following (in Danish): "In the autumn of 1901, the Krøyer family arrived in Eppan in Tyrol, where they settled at St. Valentine Castle. Here on the edge of the Alps with a view of the mountains and the prolific valley landscape, Krøyer painted a number of smaller studies, including the small view towards Bolzano with the castle Schloss Freudenstein (Cat. No. 131) [the present painting]. In the period after Krøyer's illness in 1900, they had repeatedly stayed in this area, where the climate was pleasant. Krøyer was well and the desire to work had returned." (p. 313).

Provenance: The estate auction of P.S. Krøyer 1910 no. 185, acquired by Dr. med. Einar Bränniche for DKK 1210. Bruun Rasmussen auction 763, 2006 no. 2066, ill. 74. The collection of Louis Nielsen (2011–12).

DKK 150,000–200,000 / € 20,000–27,000



70

70

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Aftenlandskab ved det antikke teater i Taormina med udsigt over Ætna og Golfen". Evening landscape by the antique theatre in Taormina with a view of Etna and the Golf. Signed and dated S. Krøyer Taormina 1901. Oil on panel. 32 x 42 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 695.

The present painting is one among several in which the ancient theatre in Taormina is included. As early as in February 1901, Marie and P.S. Krøyer went to Sicily, where they met Heinrich (1836–1910) and Pauline Hirschsprung (1845–1912). During their stay, Krøyer received word that he had been granted a Civil List pension of DKK 3,000 per year. Good news, because the Krøyer family spent a lot of money. Later that year, Marie and P.S. Krøyer went to Norway, where Krøyer executed his renowned portrait of author and playwright Bjørnstjerne Bjørnson (1832–1910). Marie went on a spa stay in Larvik. In Norway, Krøyer's 50th birthday was also celebrated with, among others, Holger Drachmann (1846–1908) and Agnes Slott-Møller (1862–1937).

Provenance: Banker Paul Hagemann (1923). Bruun Rasmussen auction 688, 2000 no. 1448, ill. p. 123. DKK 250,000–300,000 / € 33,500–40,000



71

71
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen smoking a pipe. Signed and dated Michael Ancher Skagen 86. Oil on canvas. 47 x 38 cm.

Remains of an exhibition label on the stretcher.

Provenance: Bruun Rasmussen auction 26, 1951 no. 2, ill. p. 97. Bruun Rasmussen auction 899, 2020 no. 104, ill. p 140.

DKK 40,000–60,000 / € 5,350–8,050



72

72
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A Skagen fisherman wearing a sou'wester standing by the sea on an overcast day. Signed M. A. Oil on canvas. 56 x 49 cm.

DKK 50,000–60,000 / € 6,700–8,050



73

73
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

Small fishing boats approaching a larger ship off the coast of Skagen. Signed Carl Locher. Oil on canvas. 82 x 137 cm.

Provenance: Bruun Rasmussen Vejle auction 108, 2006 no. 14.

DKK 40,000–50,000 / € 5,350–6,700



74

74
LAURITS HOLST

b. Bogense 1848, d. Bournemouth 1934

View from a mountainous coast with large waves crashing on the rocks. Signed and dated L. Holst 88. Oil on canvas. 84 x 141 cm.

The motif is presumably from England, where Holst lived for many years.

DKK 30,000–40,000 / € 4,000–5,350

75
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

Seaweed collectors on Hornbæk beach. Signed and dated Carl Locher 86. Oil on canvas. 87 x 127.

DKK 50,000–60,000 / € 6,700–8,050



75



76

76
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"En smedsvend. Hel figur, set fra ryggen, noget fra højre side. Han står med hammer ved ambolten". A blacksmith. Full-length, seen from the back, somewhat from the right side. He stands with a hammer by the anvil. Study. Hornbæk. Signed and dated S.K. 73. Oil on canvas. 43 x 26 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 98. The painting is a study for no. 128 in the Catalogue Raisonné entitled "Fra Smedien i Hornbæk" (From the smithy in Hornbæk) from 1875 with the measurement 91 x 119 cm in The Hirschsprung Collection (Inv. No. 224).

Exhibited: Charlottenborg, "Maleren P. S. Krøyer", 1905 no. 20. The Nivaagaard Collection, "Kunstnerkolonierne Hornbæk og Arild", 2023, mentioned pp. 39-40 and ill. p. 40.

Provenance: Hanne Heyman, her auction 1917 no. 20, ill. p. 21, sold for DKK 2930 to wholesaler B. Stilling Andersen, his auction 1921 no. 22, sold to manufacturer Johannes Neye.

In 1873, Krøyer spent his first summer in Hornbæk, where he painted small beach and aerial studies and genre paintings. In addition, he had two major projects running outdoors and indoors. That meant he wasn't dependent on the weather. In good weather, Krøyer worked on "Fiskere ved Stokken i Hornbæk" (A gathering of fishermen on the beach) from 1875 with the measurement 109 x 153 cm (private collection). On rainy days he went indoors and worked on "Fra Smedien in Hornbæk". DKK 75,000–100,000 / € 10,000–13,500



77

77
P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"En Hornbækfisker. Hel Figur staaende i en Baad i en foroverbøjet Stilling, ifærd med at hale i en Vaadline". A fisherman from Hornbæk. Full figure standing in a boat in a forward bent position, hauling in a line. Signed and dated S.K. 76. Oil on canvas laid on canvas. 49 x 35 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 155. The present painting is a study for the painting "Hornbækfiskere paa Sildefangst. Tidlig Morgen" (Fishermen from Hornbæk fishing for herring. Early morning) from 1877, this one no. 157 in H. Chr. Christensen's catalogue raisonné.

Udstillet: Charlottenborg, "Fortegnelse over malerier, studier, tegninger m.m. af P.S. Krøyer", 1905 no. 34. Kunstforeningen, "P.S. Krøyer 1851-1909", Charlottenborg, 1910 no. 62.

Provenance: Manufacturer, Consul Christian Loehr (1910, 1923). Bruun Rasmussen auction 450, 1983 no. 151, ill. p. 45. DKK 250,000 / € 33,500



78

78
LAURITS TUXEN

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

Sunset over a beach. Presumably Skagen. Signed with monogram and dated 1/9 04. Oil on canvas. 39 x 62 cm.

On the reverse a French stamp.

DKK 30,000–40,000 / € 4,000–5,350



79

79
CHRISTIAN KROHG

b. Vestre Aker 1852, d. Oslo 1925

Study of a bathing woman carrying a child, presumably from Rügen, Germany. Unsigned. Oil on cardboard. 41 x 33 cm.
Christian Krohg visited Rügen from June to October 1893.

DKK 30,000–40,000 / € 4,000–5,350



80

80
PETER TOM-PETERSEN

b. Thisted 1861, d. Årskøbing 1926

View from Nyhavn in Copenhagen on a sunny day. Signed Tom Petersen. Oil on canvas. 59 x 77 cm.

Provenance: Bruun Rasmussen auction 617, 1995 no. 24, ill. p. 21.

The view is painted from Nyhavnsbroen (the Nyhavn Bridge) towards Kongens Nytorv. DKK 25,000–30,000 / € 3,350–4,000



81

81
ERIK HENNINGSEN

b. Copenhagen 1855, d. s.p. 1930

A police officer and a delivery man on Kongens Nytorv in Copenhagen at evening time. In the background Nyhavn. Signed with monogram and dated 1885. Oil on canvas. 48 x 68 cm.

Provenance: Bruun Rasmussen auction 634, 1997 no. 402, ill. p. 109.

DKK 40,000–50,000 / € 5,350–6,700



82

82
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A winter day at Nytorv with the columns outside Domhuset (Copenhagen City Court). In the background the Cathedral. Winter. Signed Paul Fischer. Oil on canvas. 33 x 40 cm. DKK 40,000–60,000 / € 5,350–8,050



83

83
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A winter day at Vesterbrogade with women in conversation in front of Bergenholz Kunsthandel (art gallery) in Centralpavillonen. On the left Axelborg and in the background The Palace Hotel. Signed Paul Fischer. Oil on canvas. 74 x 57 cm. *Centralpavillonen was demolished in 1917 and now the iconic SAS Radisson hotel is located on the site.*

Provenance: Bruun Rasmussen auction 727, 2003 no. 1298, ill. p. 99. DKK 200,000–250,000 / € 27,000–33,500



84

84

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Winter day at Nyboder. Snow is removed in Suensonsgade.

Signed Paul Fischer. Oil on canvas. 50 x 57 cm.

DKK 80,000–100,000 / € 10,500–13,500

Selected

– Collector's Choice

Online Auction:
25 March from 6:30 pm

Preview:
12 – 25 March



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The Art of Luxury

Wednesday 6 March 4 pm



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PART OF THE BONHAMS NETWORK

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- Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.
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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 rammene af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:

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

LIVE BIDDING:

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

FORAUKTION:

Visse Liveauktioner indledes med en Onlineauktion. De højeste bud på Onlineauktionen danner udgangspunktet på den efterfølgende Liveauktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 1 tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
 - Købersalær: Hammerslaget tillægges et salær til BRK. På Liveauktioner udgør salæret 25,6% af hammerslaget + moms af salæret, i alt 32%. For frimærker og mønter udgør salæret 20% af hammerslaget + moms af salæret, i alt 25%.
 - "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.
 - 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 "A" eller med teksten: "Dette emne handles i fuldmoms".
 - 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: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRTAGELSE, -BETALING OG -DEPONERING

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

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

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

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

10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovpligtigt vis. Foretages eksporten af en af BRK godkendt speditør, skal momsen ikke deponeres. Se listen over godkendte speditører 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. 02.24

CONDITIONS OF PURCHASE – LIVE AUCTIONS

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

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

BEFORE THE AUCTION

1 VALUATION OF ITEMS

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

2 DESCRIPTION OF ITEMS

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

3 PREVIEW

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

DURING THE AUCTION

4 THE ROLE OF BRK

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

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

5 BIDDING

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

6 TYPES OF BIDDING

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

TELEPHONE BID:

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

LIVE BIDDING:

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

PRE-AUCTION:

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

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

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

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

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

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

8 PAYMENT DEADLINE

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

9 PAYMENT METHODS

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

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

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

10 VAT EXEMPTION, PAYMENT & DEPOSIT

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

11 OVERDUE PAYMENTS

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

12 PICK-UP & COLLECTION

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

13 SHIPPING

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

14 EXPORT LICENSE

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

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

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

15 DEFECTS IN THE PURCHASED ITEMS

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

16 OBJECTIONS & LIMITATIONS OF LIABILITY

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

17 PRIVACY POLICY

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

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

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

Bruun Rasmussen 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

BRUUN RASMUSSEN AUCTIONEERS

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COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

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

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

Hvis Deres oplysninger ikke er tilstrækkelige, kan Bruun Rasmussen undlade at byde for Dem, ligesom Bruun Rasmussen ikke kan gøres ansvarlig for fejl ved 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: **919**

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% |
|-------------------------|----------------------------|--------------------|-----|------|------|
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BRUUN RASMUSSEN KUNSTAUKTIONER A/S

Nørgaardsvej 3, 2800 Kongens Lyngby · Tel +45 8818 1111 · Fax +45 8818 1112 · bids@bruun-rasmussen.dk · bruun-rasmussen.dk



 ANTIQUES

