

FINE ART + ANTIQUES



**BRUUN RASMUSSEN**  
PART OF THE BONHAMS NETWORK

# MALERIER OG ANTIKVITETER



## LIVEAUKTION 917

Onsdag 6. december kl. 14

## EFTERSYN

Onsdag 29. november kl. 15 - 18

Torsdag 30. november kl. 11 - 18

Fredag 1. december kl. 11 - 18

Lørdag 2. december kl. 10 - 15

eller efter aftale

## **BRUUN RASMUSSEN**

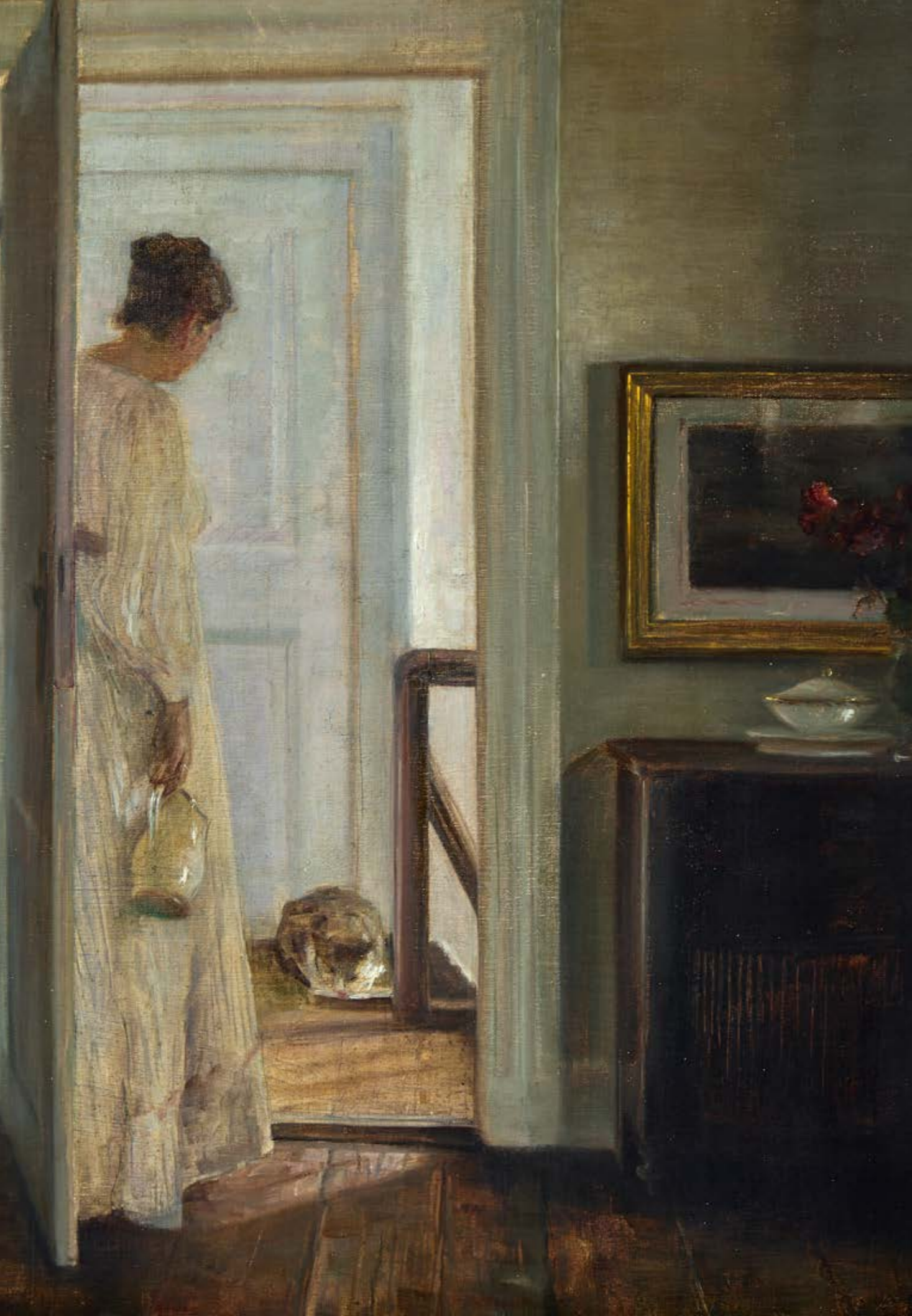
PART OF THE BONHAMS NETWORK

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

[info@bruun-rasmussen.dk](mailto:info@bruun-rasmussen.dk) · [bruun-rasmussen.com](http://bruun-rasmussen.com)







## AUKTIONSKALENDER

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<b>Tirsdag</b>	<b>5. december - Modern Art</b>		
	kl. 16	Malerier og skulpturer Grafik	
	kl. 19	CoBrA	
<b>Onsdag</b>	<b>6. december - Antiques</b>		
	kl. 14	Asiatisk	401 - 428
	Kl. 15	Kunsthåndværk, møbler og tæpper	429 - 517
	Kl. 19	Malerier og tegninger	518 - 611
<b>Torsdag</b>	<b>7. december - Design</b>		
	kl. 16	Kunsthåndværk Møbler, lamper og tæpper	
	kl. 20	Onlineauktion på <a href="http://bruun-rasmussen.dk">bruun-rasmussen.dk</a> - Bordeaux	
<b>Mandag</b>	<b>11. december - The Art of Luxury</b>		
	kl. 15	Smykker og tasker	
	kl. 19	Armbåndsure	

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### VIGTIG INFORMATION VEDR. BUDGIVNING!

Bonhams' internationale kunder kan også byde med på Bruun Rasmussens aktuelle Liveauktion via Bonhams' hjemmeside: [bonhams.com](http://bonhams.com)

### SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 20. DECEMBER

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





## FINE ART AND ANTIQUES



### LIVE AUCTION 917

Wednesday 6 December 2 pm

### PREVIEW

Wednesday 29 November 3 pm - 6 pm

Thursday 30 November 11 am - 6 pm

Friday 1 December 11 am - 6 pm

Saturday 2 December 10 am - 3 pm

or by appointment

## BRUUN RASMUSSEN

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[info@bruun-rasmussen.dk](mailto:info@bruun-rasmussen.dk) · [bruun-rasmussen.com](http://bruun-rasmussen.com)





## SPECIALISTS IN FINE ART AND ANTIQUES



*Head of Department of 19th Century and Old Master Paintings*

Julie Arendse Voss  
+45 8818 1123  
jav@bruun-rasmussen.dk



*19th Century and Old Master Paintings*

Birte Stokholm  
+45 8818 1122  
bst@bruun-rasmussen.dk



*19th Century and Old Master Paintings*

Søren K. Holmstrup  
+45 8818 1127  
skh@bruun-rasmussen.dk



*19th Century and Old Master Paintings*

Sofie Normann Christensen  
+45 8818 1125  
snc@bruun-rasmussen.dk



*Head of Department of Decorative Art, Furniture and Carpets*

Ralph Lexner  
+45 8818 1161  
rl@bruun-rasmussen.dk



*Antiquities and Decorative Arts*

Alexandra Nilsson  
+45 8818 1164  
ani@bruun-rasmussen.dk



*Decorative arts*

Line Hjorth Langkjær  
+45 8818 1166  
lla@bruun-rasmussen.dk



*Decorative arts*

Torben Friis Møller  
+45 8818 1165  
tfm@bruun-rasmussen.dk



*Decorative arts*

Martin Hans Borg  
+45 8818 1128  
mhb@bruun-rasmussen.dk



*Carpets*

Henrik Schleppegrel  
+45 8818 1145  
hsc@bruun-rasmussen.dk



*Furniture, bronzes and clocks*

Anders Fredsted  
+45 8818 1142  
afr@bruun-rasmussen.dk



*Director of Valuations and Sales*

Kasper Nielsen  
+45 8818 1121  
kn@bruun-rasmussen.dk



*Representative France + Belgium*

Ditte Herborg Krogh  
+33 6 6185 4564  
dhk@bruun-rasmussen.dk



*Director, Head of Department of 19th Century Paintings - Bonhams*

Charles O'Brian  
+44 20 7468 8360  
Charles.Obrien@bonhams.com



*Global Head of Chinese Ceramics & Works of Art - Bonhams*

Asaph Hyman  
+44 20 7468 5888  
Asaph.Hyman@bonhams.com

## DAYS OF SALE

<b>Tuesday</b>	<b>5 December - Modern Art</b>		
	4 pm	Paintings and sculptures Prints	
	7 pm	CoBrA	
<b>Wednesday</b>	<b>6 December - Antiques</b>		
	2 pm	Asian decorative art	401 - 428
	3 pm	Decorative art, furniture and carpets	429 - 517
	7 pm	Paintings and drawings	518 - 611
<b>Thursday</b>	<b>7 December - Design</b>		
	4 pm	Decorative art Furniture, lamps and carpets	
	8 pm	Online auction at bruun-rasmussen.dk - Bordeaux	
<b>Monday</b>	<b>11 December - The Art of Luxury</b>		
	3 pm	Jewellery and handbags	
	7 pm	Wristwatches	

### IMPORTANT INFORMATION ABOUT BIDDING AT THE AUCTION

Bonhams' international customers can also bid at Bruun Rasmussen's current Live Auction via Bonhams' website: [bonhams.com](http://bonhams.com)

### DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 20 DECEMBER

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 December 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 December. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.



## Velkommen til Liveauktion i Lyngby!

2023 har været forandringernes år hos Bruun Rasmussen. Den 2. oktober åbnede vi dørene til vores nye hovedkontor på Nørgaardsvej 3 i Lyngby til en begivenhedsrig uge med besøg af Lyngbys borgmester Sofia Osmani, rundvisninger, særudstillinger, kunstforedrag og et brag af en fest fredag med skønne danske sange af Sankt Annæ Pigeor, taler, drinks og musik. Ingen af os havde drømt om, hvilken succes ugen blev – flere end 6.000 kunder, samarbejdspartnere, venner af huset og nye naboer kom forbi. Vi vil gerne benytte lejligheden til at sige mange tak til alle jer, der var med til at fejre åbningen af vores nye auktionshus!

Nu er tiden inde til at afslutte året med en storslået Liveauktion, hvor vi for første gang på den nye lokation i Lyngby svinger hammeren over et væld af kunstværker, enestående designmøbler, sjældne antikviteter, diamantsmykker, klassiske håndtasker og armbåndsure fra førende brands. Auktionen forløber over fire dage midt i det store udstillingslokale, hvor hele udvalget i ugen op til auktionen vil blive udstillet. Vi glæder os til at byde alle velkommen til årets sidste Liveauktion og indledende eftersyn hos Bruun Rasmussen. Hvis man ikke har mulighed for at deltage personligt i auktionen, er det som altid muligt at byde med via livebidding, telefon eller kommissionsbud.

En af dagene er dedikeret til auktionen "CoBrA – stærke stemmer i efterkrigstidens Europa", hvor vi for anden gang i samarbejde med Bonhams' globale netværk af auktionshuse markerer en af de mest banebrydende kunstretninger i det 20. århundrede. Det er nu 75 år siden, at gruppen af progressive kunstnere stiftede CoBrA på Café Notre Dame i Paris, og på auktionen præsenterer vi en lang række mesterværker af gruppens velkendte navne som Asger Jorn, Pierre Alechinsky, Corneille, Karel Appel, Christian Dotremont og Sonja Ferlov Mancoba. Alle værkerne er præsenteret i et særligt CoBrA-katalog, som kan bestilles på [bruun-rasmussen.dk](http://bruun-rasmussen.dk) eller købes i vores receptioner.

I dette katalog finder du auktionens udvalg af kunst, møbler og kunsthåndværk fra før år 1900. Et særligt fokus her er temaet "Hammershøi og hans venner", hvor vi med Vilhelm Hammershøis interiør fra 1888 og fire tegninger kaster lys over denne danske mastodont samt en række kunstnere fra hans omgangskreds, fx Peter Ilsted, Carl Holsøe og L.A. Ring. Vi præsenterer også to enestående værker af P.S. Krøyer – det ene er et mytologisk motiv helt tilbage fra hans tid i Paris i 1879, det andet et studie til et af hans mest berømte værker "Sankt Hans-blus på Skagen strand" med en skildring af det celebre par Marie Krøyer og Hugo Alfvén. Blandt kunsthåndværkets højdepunkter ses en sjælden lyseblå version af Pietro Krohns "Hejrestellet" tegnet for Bing og Grøndahl i 1888 og ikke mindst smukke sølvkandelabre og vandkarafler, der har tilhørt Kong Christian IX af Danmark.

Vi glæder os til at byde indenfor i det nye auktionshus til udstilling og auktion!

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





## Welcome to Live Auction in Lyngby!

2023 has been a year of change for Bruun Rasmussen. On 2 October, we opened the doors to our new head office at Nørgaardsvej 3 in Lyngby for an eventful week which included a visit from the mayor of Lyngby, Sofia Osmani, guided tours, special exhibitions, art talks and a fabulously festive Friday with beautiful Danish songs performed by Copenhagen Girls' Choir (Sankt Annæ), speeches, drinks and music. None of us could have imagined just what a success the week would be – with more than 6,000 customers, business partners, friends of the house and new neighbours popping in. We'd like to take this opportunity to say a big thank you to all of you who helped celebrate the opening of our new auction house!

The time has now come to round off the year with a magnificent Live Auction, where, for the first time at our new location in Lyngby, we'll be swinging the hammer over a multitude of works of art, unique designer furniture, rare antiques, diamond jewellery, classic handbags and wristwatches from leading brands. The auction takes place over four days in the middle of the large exhibition room, where the entire selection will be exhibited in the week leading up to the auction. We look forward to welcoming everyone to the last Live Auction of the year – and the Preview before it – at Bruun Rasmussen. If you're unable to attend the auction in person, it is, as always, possible to bid via live bidding, the phone, or to submit a commission bid.

One of the days is dedicated to the "CoBrA – Strong Voices in Post-war Europe" Auction, where, for the second time in collaboration with Bonhams' global network of auction houses, we'll be celebrating one of the most pioneering art movements of the 20th century. It is now 75 years since the group of progressive artists founded CoBrA at Café Notre Dame in Paris, and at the auction we'll be presenting a large number of masterpieces by the group's well-known names such as Asger Jorn, Pierre Alechinsky, Corneille, Karel Appel, Christian Dotremont and Sonja Ferlov Mancoba. All the works are presented in a special CoBrA catalogue, which can be ordered at [bruun-rasmussen.dk](http://bruun-rasmussen.dk) or purchased in our receptions.

In this catalogue, you'll find the auction's selection of art, furniture and decorative art from before 1900. The catalogue places a special focus on the theme "Hammershøi and his friends", and with Vilhelm Hammershøi's interior from 1888 and four drawings, we shed light on this Danish giant as well as a number of artists from the same circle, including Peter Ilsted, Carl Holsøe and L.A. Ring. We also present two exceptional works by P.S. Krøyer – one is a mythological motif from his time in Paris right back in 1879, the other a study for one of his most famous works "Sankt Hans-blus på Skagen strand" (Midsummer Eve Bonfire on Skagen Beach), depicting the famous couple Marie Krøyer and Hugo Alfvén. Among the decorative art highlights are a rare, light blue version of Pietro Krohn's "Hejrestellet" (Heron service), which he designed for Bing and Grøndal in 1888, and not least beautiful silver candelabra and water carafes once owned by King Christian IX of Denmark.

We look forward to welcoming you inside the new auction house for the exhibition and auction!

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





# Kom til eftersyn, guidede ture og "gallery talks"!

## Onsdag 29. november 15 - 18

Kl. 15 Eftersynet åbner

Kl. 16 "Højdepunkter under hammeren" – en guidet tur i eftersynet med fokus på ældre og moderne kunst ved vores eksperter Sofie Normann Christensen og Kristina Ulfvik.

## Torsdag 30. november 11 - 18

Kaffevojn

Kl. 14 "Højdepunkter under hammeren" – en guidet tur i eftersynet med fokus på ældre og moderne kunst ved vores eksperter Julie Arendse Voss og Kathrine Eriksen.

Kl. 15 Gallery talk – CoBrA's 75-års jubilæum ved ekspert Niels Raben i dialog med Jacob Thage, tidligere direktør på Museum Jorn.

Kl. 16 Live-musik og bobler

## Fredag 1. december 11 - 18

Kaffevojn

Kl. 14 "Højdepunkter under hammeren" – en guidet tur i eftersynet med fokus på ure og smykker ved vores eksperter Frederik Plum og Daniel Foldschack.

Kl. 15 Gallery talk – CoBrA's 75-års jubilæum ved ekspert Niels Raben.

Kl. 16 "Kærs Kunstkalendar" – Peter Kær præsenterer årets kunstkalendar, der er skabt i samarbejde med Statens Museum for Kunst.

## Lørdag 2. december 10 - 15

Kaffevojn

Kl. 12 Gallery talk – Kongelige sølvgenstande og Pietro Krohns "Hejrestellet" ved ekspert Martin Hans Borg.

Kl. 13 "Højdepunkter under hammeren" – en guidet tur i eftersynet med fokus på design ved ekspert Peter Kjeldgaard.

NB! Alle talks og ture begynder i "Speakers Corner" i udstillingsområdet.



ASIAN DECORATIVE ART

Wednesday 6 December 2 pm

Lot 401 - 428

东方艺术品

星期三, 12月6日, 2点

目录第401 - 428号







401

401

A Chinese armorial enamelled porcelain dish decorated with the Mackays coat of arms. Qianlong c. 1740. Diam. 38 cm.

*Provenance: Danish private collection.*

*Literature: David Sanctuary Howard, Chinese Armorial Porcelain, London 1974, p. 285*

DKK 10,000–15,000 / € 1,350–2,000

乾隆粉彩纹章盘，约1740年。直径38厘米。

来历：丹麦私人收藏

估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)

402

A Chinese famille rose tureen painted with numerous flowers, gilt finial moulded like a fruit and gilt chain-design to the rim of the cover, Qianlong 1736–1795. H. 24 cm Diam. 31 cm.

*Provenance: Danish private collection.*

DKK 10,000–15,000 / € 1,350–2,000

粉彩花卉纹盖罐，乾隆1736-1795。高24厘米，直径31厘米。

来历：丹麦私人收藏。

估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)



402



403

403

A Chinese enamelled and gilt porcelain armorial basin with coat of arms for Wheatley of Echingfield, Sussex; rim painted with blooming prunus in grisaille and gold. Qianlong c. 1740. Diam. 39 cm.

*Provenance: Danish private collection.*

*Literature: David Sanctuary Howard, Chinese Armorial Porcelain, London 1974, p. 394*

DKK 10,000–15,000 / € 1,350–2,000

粉彩描金纹章纹盆，约乾隆1740年。直径39厘米。

来历：丹麦私人收藏。

估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)

404

An archaistic bronze Fang Ding censer cast with stylized taotie masks and design, hardwood base and cover with carved jade finial. Ming 1368–1644. H. 21/28 cm. L. 23.5 cm. Weight 4735 gr.

*Provenance: Danish private collection.*

DKK 15,000 / € 2,000

饕餮图纹鼎式炉，配玉钮木盖。明1368-1644，高21/28厘米，长23.5厘米，重4735克。

来历：丹麦私人收藏。

估价：15.000 丹麦克朗 (2.000欧元)



404



405

A Chinese blue and white baluster vase painted with deer in an extensive landscape, cloud formations and cranes. Neck with a band of ruyi design, base with double circles in underglaze blue, Kangxi 1662-1722. H. 34 cm.

*Provenance: Danish private collection*

DKK 20,000–30,000 / € 2,700–4,000

青花松鹿纹罐，清康熙1662-1722。高34厘米。

来历：丹麦私人收藏。

估价：20.000-30.000 丹麦克朗 (2.700-4.000欧元)

406

A Chinese blue and white jar and cover painted with a garden exterior in which playing boys and their attendants amidst blooming prunes, cliffs and plantains. Base with concentric circles, Kangxi 1662-1722. H. incl. the cover 24 cm.

*Provenance: Danish private collection.*

DKK 15,000–20,000 / € 2,000–2,700

青花贵妇婴戏图纹罐，康熙1662-1722。高(含盖)24厘米。

来历：丹麦私人收藏。

估价：15.000-20.000 丹麦克朗 (2.000-2.700欧元)



405



406

407

A large carved cinnabar lacquer box and cover. The domed cover incised in the central medallion with a detailed scene of two ladies in a garden exterior encircled by a lotus-scroll band and a key-fret border and lappets with four panels depicting playing boys. The sides with four panels each with sportive scenes. Jiaqing. Diam. 33.5 cm.

*Provenance: Danish private collection*

DKK 50,000–75,000 / € 6,700–10,000

剔红人物风景图纹大捧盒，嘉庆时期。直径33.5厘米。

来历：丹麦私人收藏。

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

408

A Chinese bronze tripod incense burner with profiled rim. Marked Xuande, but 18th century. Weight 1102 g. Diam. c. 13 cm.

*Provenance: Danish private collection.*

DKK 10,000–15,000 / € 1,350–2,000

铜鬲式炉，18世纪。直径约13厘米，重1102克。

来历：丹麦私人收藏。

估价：10.000-15.000 丹麦克朗 (1.350-2.000欧元)



408



407





409

**409**

A Chinese fresco fragment depicting two Daoist Immortals. Ming 1368-1644. 69 x 31 cm. Framed.  
Provenance: Danish private collection.

Back panel: Label from The Berkeley Galleries. 20, Davies Street, London W.1.

A 'certificate' issued by former seller Galerie Tvede. Ny Adelgade 6, Copenhagen, dated 'The Horse House 1/23 1970'.

The former owner stating to have shown the piece to an expert of Sotheby's in 1990 as an authentic Chinese fragment. DKK 20,000-30,000 / € 2,700-4,000

道教人物壁画残片，明代1368-1644。尺幅69x31厘米，配镜框。

来历：丹麦私人收藏。

背面有伦敦Berkeley Galleries (20, Davies street. London W1)商标并有卖方Valerie tvede 签发的证书，日期为1/23 1970。

原持有人1990年曾向苏富比出示。

估价: 20.000-30.000 丹麦克朗 (2.700-4.000欧元)



410

**410**

A Chinese gilt copper alloy figure of Amitayus, he is seated in dhyanasana on a square, pierced throne, hands in a meditative position, wearing a flowing robe, jewellery and an elaborate crown. Remains of blue and red colour on hair and crown. Front with inscription Made in the year Gengyin (1770) with respect. Not sealed base. Qianlong 1736-1795. Weight 831 g. H. 18.5 cm.

Provenance: Danish private collection.

DKK 20,000-30,000 / € 2,700-4,000

铜鎏金无量寿佛像，乾隆1736-1795年。高18.5厘米，重831克。

来历：丹麦私人收藏。

估价: 20.000-30.000 丹麦克朗 (2.700-4.000欧元)

**411**

A carved wood figure with pigment of Guanyin standing on a cloud with the hair swept up in an elaborate chignon secured by a crown accommodating an attendant.

The right hand in apana mudra and her left arm holding a loop of drapery, clad in a thin dhoti and adorned with elaborate jewellery. China, Liao style. C. 1900. H. 160 cm.

Provenance: Lawyer Erling Koefoed, Copenhagen Denmark

DKK 30,000-40,000 / € 4,000-5,350

木雕观音立像，约1900年。高160厘米。

来历：丹麦Erling Koefoed 私人收藏。

估价: 30.000-40.000 丹麦克朗 (4.000-5.350欧元)



411



412

A Chinese gilt silver box and cover with enamelled marine fauna and seaweed in relief, cover with inserted a carved jade ruyi plaque depicting an exterior scene of scholars and attendants. Late Qing. H. 6 cm W. 10 cm D. 9 cm.

*Provenance: Danish private collection.*

DKK 40,000–60,000 / € 5,350–8,050

珐琅嵌白玉水族图胭脂盒，晚清。高6厘米，宽10厘米，厚9厘米。

来历：丹麦私人收藏。

估价：40.000-60.000 丹麦克朗 (5.350-8.050欧元)



412



413

A shallow Chinese celadon-glazed porcelain washer, base with seal mark of Qianlong, late Qing/early Republic. Diam. 24 cm.

*Provenance: Danish private collection.*

DKK 20,000–30,000 / € 2,700–4,000

粉青釉笔洗，晚清民国时期。直径24厘米。

来历：丹麦私人收藏。

估价：20.000-30.000 丹麦克朗 (2.700-4.000欧元)



413



414

414

A Chinese limestone Buddhist stele carved from a single block of stone with Buddha seated in the center on a lotus throne with his right hand in varada mudra, flanked by six acolytes seated on lotus stems backed by halos; integrated base of rectangular form with only partly legible inscription. Tang Dynasty 618-907. Weight 7600 g. H. 31.5 cm W. 22 cm D. 15 cm.

*Provenance: Estate after Director Henrik V. Jacobsen, East Asiatic Company. Arne Bruun Rasmussen Auctioneers 139 lot 567 February 1962.*

*Henrik Valdemar Jacobsen served as the Consul of Denmark in Harbin, China 1919-1930. He was in Harbin in 1911 with the Danish East Asiatic Company, 宝隆洋行, and was then appointed its manager, North East China, from 1917-1930, developing the East Asiatic Company's trade in soy beans. On his return to Copenhagen, Denmark, he served as Managing Director of the East Asiatic Company from 1932-1952. DKK 100,000–150,000 / € 13,500–20,000*

石灰岩佛教题材雕像，唐代618-907年。高31.5厘米，宽22厘米，厚15厘米，重7600克。

来历：Henrik Valdemar Jacobsen 1919-1930 在中国哈尔滨任丹麦总领事。

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



415

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

Provenance: Danish private collection. DKK 75,000-100,000 / € 10,000-13,500

黄花梨交椅，19世纪。高112厘米，宽73厘米，深74厘米。

来历：丹麦私人收藏。

估价：75.000-100.000丹麦克朗 (10.000-13.500欧元)



415



416

416

A Chinese mirror black-glazed bottle vase, tianqiuping. Guangxu (1875-1908) six-character mark and of the period. H. 23 cm.

Provenance: Danish private collection.

DKK 10,000 / € 1,350

黑釉天球瓶，光绪1875-1908。高23厘米。

来历：丹麦私人收藏。

估价：10.000丹麦克朗 (1.350欧元)

417

A Chinese porcelain vase, decorated in colours with village and mountains in snow landscape. Marked Jingdezhen. C. 1975. H. 64 cm.

Provenance: Danish private collection.

DKK 30,000-40,000 / € 4,000-5,350

中国景德镇雪景山水大赏瓶，约1975年。高64厘米。

来历：丹麦私人收藏。

估价：30.000-40.000丹麦克朗 (4.000-5.350欧元)



417





418

**418**  
A Chinese export silver coffee and tea set, Luenwo stamped marks comprising a coffeepot pearshaped and embossed with dragons among cloud formations chasing the glowing pearl. A curved dragon handle and finial cast as a dragon head. H. 21 cm. Further, a matching teapot, sugar bowl and creamer together with a tray of rectangular form with faux bamboo handles 33 x 44 (54) cm. Shanghai late Qing c. 1900. Weight 4208 g. (5)  
DKK 30,000-40,000 / € 4,000-5,350

一套中国出口银茶具，带款识，共五件。约晚清1900年，重4208克。  
(5) 估价: 30.000-40.000 丹麦克朗 (4.000-5.350欧元)



419

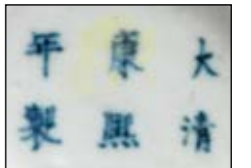
**419**  
An iron-red and gilt 'two-dragon' gilt-trimmed dish painted with two five-clawed dragons with protruding eyes chasing a gilt flaming pearl against scrolling clouds and flames, the base with Guangxu six-character mark in underglaze red and of period. Diam. 34.5 cm.  
*Provenance: Danish private collection.*  
DKK 30,000-40,000 / € 4,000-5,350

光绪款识矾红描金双龙戏珠大盘，清晚期。直径34.5厘米。  
来历：丹麦私人收藏。  
估价: 30.000-40.000 丹麦克朗 (4.000-5.350欧元)



420

**420**  
A pair of Chinese peachbloom-glazed porcelain brushwashers with darker speckles, compressed globular form, base white with Kangxi six-character mark in underglaze blue, late Qing c. 1900. Diam. 9.5 cm. (2)  
*Provenance: Danish private collection.*  
DKK 20,000-30,000 / € 2,700-4,000



一对豇豆红釉洗，晚清约1900年。直径9.5厘米（一对）  
来历：丹麦私人收藏。  
估价: 20.000-30.000 丹麦克朗 (2.700-4.000欧元)



421

A Chinese dark blue silk robe, collar and borders richly embroidered with figures in garden sceneries, back of sleeves embroidered with partly stitched knots on broad beige border. Late Qing, c. 1900. L. c. 100 cm.

*Provenance: Danish private collection.*

*DKK 15,000–20,000 / € 2,000–2,700*

清代石青地绣花如意云肩女褂，约1900年。长约100厘米。

来历：丹麦私人收藏。

估价：15.000-20.000 丹麦克朗 (2.000-2.700欧元)



421



422

422

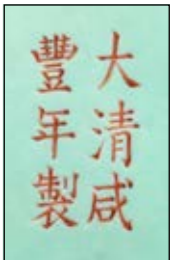
A famille rose dish decorated with floral design on turquoise ground. The interior brightly enamelled with a central roundel enclosing flowers on a blue ground, a similar band at the mouth, the exterior with a lotus flower head meander on a maroon ground. Xianfeng six-character mark (1850-1861) and of the period. Diam. 29 cm.

*Provenance: Danish private collection.*

*DKK 30,000 / € 4,000*

蓝底粉彩花卉纹盘，咸丰1850-1861。直径29厘米。  
来历：丹麦私人收藏。

估价：30.000丹麦克朗 (4.000欧元)



423

A Chinese two-part famille rose vase and bowl of gourd-shape, decorated in enamel colours on turquoise ground, two gilt bowed handles. Qianlong seal mark, Republic 1912-1949. H. 21 cm.

*Provenance: Danish private collection.*

*DKK 20,000–25,000 / € 2,700–3,350*

民国时期景泰蓝乾隆款葫芦形双耳瓶，高21厘米。  
来历：丹麦私人收藏。

估价：20.000-25.000 丹麦克朗 (2.700-3.350欧元)



423



424

A Sino-Thai pierced gilt silver betel box, finely decorated with the four plants known as The Four Noble Ones: plum, orchid, bamboo and chrysanthemum representing both the four seasons and Chinese virtuous values. Marked Tan Yue He. Second half of 19th century. Weight 900 g. Diam. 18.5 cm. H. 9.5 cm.

*Provenance: According a note in the box: Astrid (called Adda) Neergaard (1890-1976), daughter of H.N. Andersen, founder of the East Asiatic Company (Det Østasiatiske Kompagni - ØK). Adda was born and grew up in Thailand.*

*Tan Yue He was a workshop with silversmiths originally from China and is known to have produced silver items for the Siamese royal court.*

*We would like to thank Dr. Adrien von Ferscht for identification of the silver mark.*

*DKK 20,000-30,000 / € 2,700-4,000*

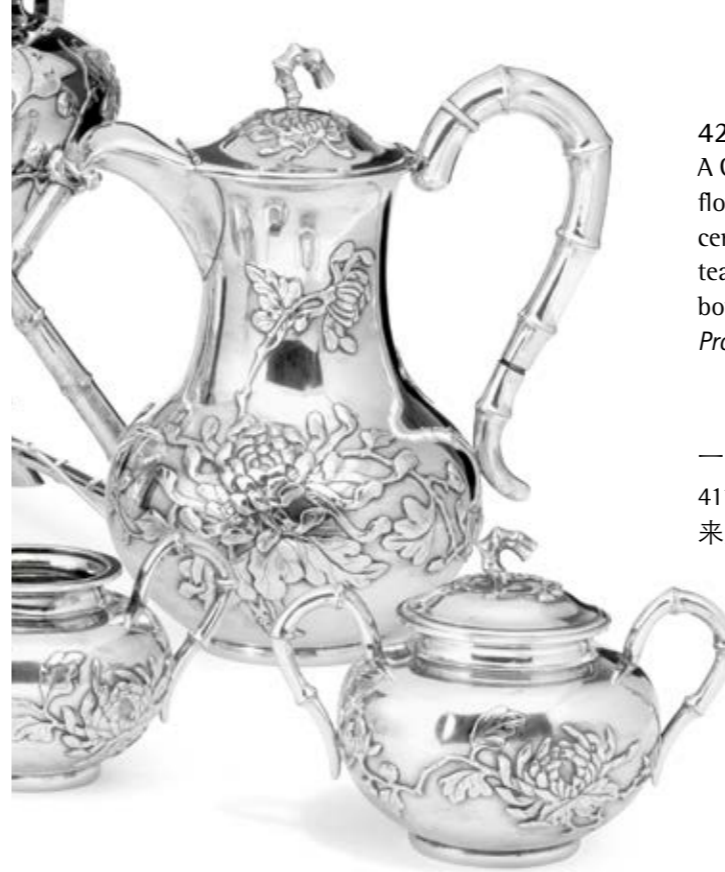
泰国镂空雕镀银盖盒，19世纪上半页。高9.5厘米，直径18.5厘米，重900克。

来历：丹麦私人收藏。

估价：20.000-30.000 丹麦克朗 (2.700-4.000欧元)



424



425

A Chinese export silver tea and coffee service embossed with flowers and foliage, Hung Chong & Co. Shanghai early 20th century. Comprising a coffee pot H. 21 cm, a hot milk jug, a teapot, a swing kettle, sugarbowl and creamer and a bisquit bowl Diam. 14.5 cm. Weight 4113 g. (7)

*Provenance: Danish private collection.*

*DKK 20,000-30,000 / € 2,700-4,000*

一套中国出口银咖啡茶具，带款识。约20世纪初，重4113克。(7件)

来历：丹麦私人收藏。

估价：20.000-30.000 丹麦克朗 (2.700-4.000欧元)



425



426

426

A large late 19th/early 20th century Burmese/Shan silver offering bowl or basin with flattened rim embossed with 'floral and crane' design, interior with leaf-scrolls and the well occupied by a crane in a roundel surrounded by crane and floral design. Exterior with four cartouche-like pierced silver emblems; on a low retracted footrim. Unmarked. Weight 3839 g. H. 14.5 cm Diam. 41 cm.

*Provenance: Ambassador Sternberg's Asian art collection. Stationed in Myanmar, Thailand and Cambodia in the period 2006-2011 Sternberg had a lifelong passion for Asian art. The bowl/basin was acquired in 2009. The bowl/basin was an heirloom from a Sawbwa (hereditary ruler) from a minor chieftdom close to Hopong, Shan state, Myanmar. Used in connection with face washing ceremonies of Buddha statues in the family shrine and local temples at special occasions.*

*DKK 50,000-75,000 / € 6,700-10,000*



427

An Ayutthaya Buddha of patinated bronze, dressed in a simple robe, he stands with parallel legs, left arm along his side, the right lifted. Mounted. Thailand, 16th-17th century. H. 67 cm.

*Provenance: Danish private collection*

*DKK 25,000-30,000 / € 3,350-4,000*

铜泰佛，16-17世纪，高67厘米。

来历：丹麦私人收藏。

估价：25.000-30.000 丹麦克朗 (3.350-4.000欧元)

428

A Korean blue and white bottle vase decorated with a Dragon chasing a flaming pearl. Joseon Dynasty, 19th century. H. 25 cm.

*Provenance: Danish private collection.*

*DKK 15,000-20,000 / € 2,000-2,700*

朝鲜青花龙纹瓶，19世纪。高25厘米。

来历：丹麦私人收藏。

估价：15.000-20.000 丹麦克朗 (2.000-2.700欧元)



427



428



DECORATIVE ART,  
FURNITURE AND CARPETS

Wednesday 6 December 3 pm  
Lot 429 - 517







429

429

A large Italian Renaissance bronze mortar with two horizontal twisted handles ending in animal masks, the body richly decorated in horizontal friezes with leaf ornaments, coat of arms, putti, mascarons, garlands and rosettes. Inscription: MICHI . LABOR . FECIT . ANNI . DOMINE . MDXXIV. (This work was created for me in the year of the Lord 1524). 16th century H. 30 cm. Diam. 35 cm.

DKK 200,000 / € 27,000



430

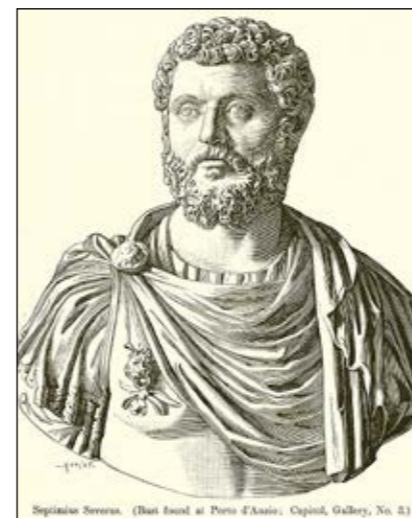
430

An Italian Cararra and Siena marble portrait bust of the Emperor Septimius Severus (145 – 211). Probably Roman mid-18th century, after the Antique. H. 88 cm. W. 70 cm. D. 48 cm.

*Provenance: The bust was former in the private collection of the Norwegian art historian, archaeologist and royal curator of Norway, Harry Per Fett, b. 1875 – d. 1962.*

*The bust is a faithful replica of the antique model, the present bust exhibits an astonishing refinement of carving, particularly in the virtuosorendering of the hair, and the delicate handling of facial features. Its quality indicates the authorship of a highly skilled marble carver who may have been engaged in the restoration of antiquities in Rome. A similar level of technical accomplishment can be observed, for example, in the work of Bartolomeo Cavaceppi (1716-1799).*

DKK 150,000–200,000 / € 20,000–27,000



Septimius Severus. (Bust found at Porto d'Anzio; Capitol, Gallery, No. 8.)





431

431

A large French or English gilt bronze mounted, ebony veneered and brass marquetry vitrine cupboard in the style of André Charles Boulle (1642 - 1732). The profiled top above an egg-and-dart border centred by satyr mask above a pair of doors with facet cut glass enclosing adjustable shelves, flanked by cut off corners adorned with pillars and busts of strong men, the sides with panels centred by female masks, the lower part with each side and a pair of doors centred with satyr masks, above a shaped apron base on six toupie feet. C. 1860. H. 204 cm. W. 165 cm. D. 53 cm.

*Provenance: The cabinet has been in an Icelandic family for three generations. DKK 150,000-175,000 / € 20,000-23,500*



432



432

A Danish Baroque silver chalice, gilt interior and upper exterior rim, octagonal-shaped stem with a button and four rhombuses engraved INRI, circular dome-profiled base. Matching silver Baroque patene with profiled edge, gilt center and rim, engraved with a Greek cross. Maker Bendix Aagesen Lund, Copenhagen 1706. Weight 206 g. H. 14 cm. Diam. 9.2 cm. (2)

*The front of the chalice and the outer bottom of the patene are engraved with the coat of arms of the Stockfleth family, the year 1735, and a noble crowned monogram. This is presumably for parish magistrate, landowner and supreme court assessor Christian Stockfleth to Brahesholm Manor (1715-1750). In addition, he was appointed court junker and assessor in the Danish Court of Justice in 1735. DKK 12,000-15,000 / € 1,600-2,000*



433

433

A large 18th century Bohemian glass beaker of tapering form, richly engraved with a hunting scene, huntsmen and hounds chasing a buck in the woods, a castle on a cliff side shown in the background. H. 17 cm. Diam. 13.5 cm.

*DKK 10,000-12,000 / € 1,350-1,600*





434

434

A rare articulated skeleton of a large bison (*Bison* sp.) presumably from the Late Pleistocene, c. 130,000 to c. 10,000 BCE. The skeleton is a composite, and the originality of the connection or origin of the bones is therefore not guaranteed. Non-original parts may be included. H. 194 cm. L. 282 cm. Horn spread 118 cm. *It is believed that this skeleton is a steppe bison, which is an extinct species in the bison genus that lived in the steppe regions of Eurasia and North America during the Pleistocene Epoch. It became extinct at the end of the most recent ice age and was replaced by its relatives the European bison in Europe and the American bison in North America. Fossils from Denmark are known both from the Eemian interglacial period and the last ice age, the Weichsel Glacial period. This skeleton is not believed to be from Denmark, probably from Alaska or Canada.* DKK 200,000–300,000 / € 27,000–40,000



435

A small Swedish free standing Öland stone top table, the lower part of blue painted wood, front with drawer and cabriole legs. 19th century. H. 75 cm. W. 74 cm. D. 50 cm.

DKK 20,000–25,000 / € 2,700–3,350



435

436

A north German Schleswig renaissance chest of painted oak, richly carved with angels, cherubs, hermes and ornamentation. Later inscription and year 1701. 17th century. Restored. H. 82 cm. W. 140 cm. D. 65 cm. DKK 30,000 / € 4,000



436



437

JOHAN ÅKERBLAD

b. Stockholm 1728, d. 1799

A pair of Swedish mirrors in gilt metal frames, the mirror glass engraved with stars and flowers, each with one curved brass candle holder. Stamped with crowned 'IA' and Stockholms hall stamp. Mid-18th century. H. 48 cm. W. 14 cm. (2) Johan Åkerblad was active in Stockholm 1751- 1780. Åkerblad had in these years a very large production of mirrors and wall lights of exceptional high quality. DKK 25,000–30,000 / € 3,350–4,000



437



438

438

A Swedish Öland stone top table, the lower part of partly painted oak with square baluster shaped legs joined by stretcher, front with a later small drawer. Partly 18th-19th century. H. 75 cm. L. 169 cm. W. 82 cm.

DKK 30,000–40,000 / € 4,000–5,350





439

439  
A Danish Rococo silver coffee pot, of oval spiral-fluted pear-shaped form, embossed and chased body, cast and engraved bird finial, domed and lobed base, curved and black-painted wood handle. Maker Sivert Thorsteinsson, Copenhagen 1778. Weight 938 g. H. 29 cm.

*DKK 15,000–20,000 / € 2,000–2,700*



440

440  
A miniature Augsburg Regence silver coffee pot, gilt interior, of fluted baluster shape, pull off cover. Later wooden handle. Maker Esaias Busch III, Augsburg 1732-1733, assay scape. Weight 151 g. H. 9 cm.

*DKK 10,000 / € 1,350*



441

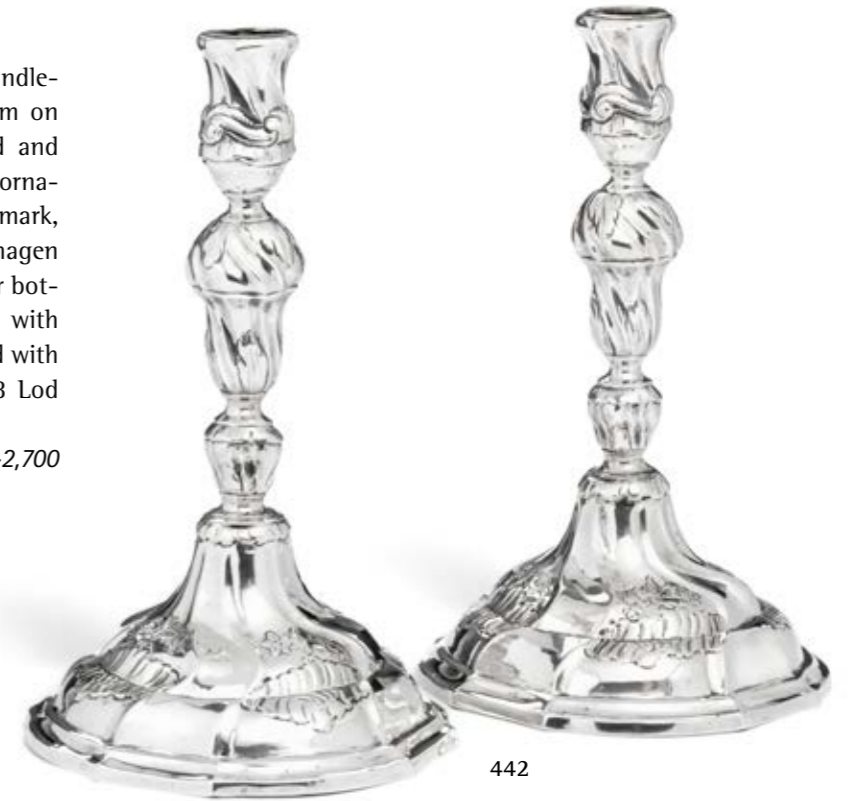
441  
A small Danish Rococo silver coffee pot, of oval baluster form, chased with rocailles and shells, spout in the form of fabulous creature, raised on three cast leaf supports, curved black painted wood handle. Maker Johan Henrik Røschke, Copenhagen 175? Weight 458 g. H. 20.5 cm.

*DKK 10,000–15,000 / € 1,350–2,000*

442

A pair of Danish Rococo silver candlesticks, of spiral-fluted baluster form on circular dome-curved base, chased and embossed with rocailles and shell ornamentation. Apparently no maker's mark, assayer Christian Fabritius, Copenhagen 1749-1787. Both pricked in interior bottom with owners' initials "M. B." with "E. M. B." and "C. D. S." One pricked with weight for the pair "Parret: W: 48 Lod 1 qv." Weight 720 g. H. 21 cm. (2)

*DKK 15,000–20,000 / € 2,000–2,700*



442



443

443

A Dutch Rococo silver hot-water jug, of oval spiral-fluted pear-shaped form, embossed and chased lid and body with shells, spout and switch casted and chased as two fabulous fish, raised on three lobed and foliated supports, black painted wood finial and curved handle. Maker Paulus van Beugen, 's-Hertogenbosch 1777. Weight 1,006 g. H. 30.5 cm.

*DKK 12,000–15,000 / € 1,600–2,000*





444



444

A Norwegian silver peg tankard, of cylindrical form, lid embossed with masks between foliage and rope bands, centering engraved strapwork and a sheep, crowned and standing lion with ball thumb-piece, scroll handle with two applied masks, body with five cartouches chased, embossed and engraved with foliage, birds, grapes and female masks on pricked ground, raised on three gadrooned ball supports. With owners' names and years; on the lid engraved: "Johan Bruland Engel M. Bruland 1822"; in the bottom, pricked (in Danish): "Et familiestykke til Ditleff N: Bruland og Hansine Bruland fra Oluf Bruland 12 Marts 1863" (A family piece to Ditleff N: Bruland and Hansine Bruland from Oluf Bruland 12 March 1863), engraved (in Danish): "Jean og Nica Bruland", "Ditlef og Astrid Bruland". Maker Jørgen Jørgensen Egelsdorf the Elder, Bergen 1705-1751. Weight 1,323 g. H. 25 cm.

*Provenance: Ropemaker Johan Bruland (b. Bremanger 1776, d. Bergen 1867) and his second wife, Engel Marie Bruland, née Beyer (b. Bergen 1771, d. Sandviken 1822); their son, accountant Oluf Johan Bruland (b. Sandviken 1817, d. Bergen 1891); his younger half-brother, ropemaker Ditleff Nicolai Bruland (b. Bergen 1833, d. Sandviken 1912) and his wife Hansine Bruland, née Lund (b. Alstahaug 1838, d. c. 1910); their son and daughter-in-law, veterinarian Jean Bruland (b. Bergen 1869, d. Denmark 1955) and his wife, Johanna Nicolaya ("Nica") Bruland, née Boye (b. Bergen 1873, d. Denmark 1936); their son and daughter-in-law, forwarding agent Ditlef Bruland (b. Stange 1902, d. Denmark 2002) and his wife, Astrid Bruland, née Daugaard (b. Denmark 1905, d. Denmark 2002). Thence by descent to their grandson until today. DKK 200,000-300,000 / € 27,000-40,000*



*The Bruland family nicknamed the Norwegian silver peg tankard "Ole". Here a part of the family is photographed in their home in Sandviken near Bergen around 1900. In the middle on the table stands "Ole" and to the right sits Ditleff N. Bruland (1833-1912) and to the left his wife, Hansine Bruland. In the back, one of the couple's sons, Jacob Fredrik Bruland and his second wife, Ragna Bruland, née Næss. (Private ownership).*







445

445  
A Shirvan rug, Caucasus. A rare small size multi colored blossom design on a blue field with small animal motifs and botchs. 19th century. 127 x 118 cm.  
*Literature: Similar. Ex. Doris Eder, 1990. "Orientteppiche", P. 254-255. Pl. 253-255. DKK 25,000 / € 3,350*



447  
**MICHAEL BIRD**

Clockmakers company from 1682- 1713

An English George II longcase clock, movement with gilt brass dial and openwork corner ornaments, chapter ring with black Roman numerals signed 'Mich Bird London', the dial with later mounted arch showing plaque marked 'Michael Bird London'. C. 1700. The early Rococo walnut marquetry case, richly inlaid with birds, figures and ornamentation in colored wood, marked with owner's name and dated "Anno Samuel Krouse 1763". H. 215 cm. W. 54 cm. D. 34 cm.

*Provenance: Ålholm castle, Lolland. The Raben-Levetzau family and inherited through generations. DKK 40,000-50,000 / € 5,350-6,700*



447



446

446  
A Louis XV giltwood console with later marble top above a serpentine pierced frieze on scrolled legs joined by a pierced rocaile stretcher on inward scrolled feet, the whole carved with rocaile, scrolls, guilloche and acanthus. France, mid-18th century. H. 84 cm. W. 113 cm. D. 46 cm.  
*Provenance: Avening Court, Gloucestershire. DKK 20,000-25,000 / € 2,700-3,350*



448

A Swedish Rococo mirror in a gildwood frame, carved with openwork rocailles and ornamentation, faceted two-part mirror glass. Mid-18th century. H. 135 cm. W. 58 cm.

DKK 30,000–40,000 / € 4,000–5,350



448

449

**CHRISTIAN JACOB PREISLER**

b. Dresden 1712, d. Copenhagen 1779, attributed

A Danish Rococo walnut parquetry commode, curved sides and front with three drawers, gilt bronze handles and key-plates, later giltwood feet. Mid-18th century. H. 86 cm. W. 89 cm. D. 51 cm.

*The cabinetmaker Christian Jakob Preisler, 1712–1779, grew up in Dresden, Germany. He belonged to the Preisler family, which also includes the famous copper engraver J.M. Preisler. In 1733 Christian Jakob Preisler arrived in Copenhagen, where he was granted Danish citizenship in 1738.*

*He is believed to have supplied a few pieces of furniture to the royal court, but seems to have worked predominantly for private clients also as a carpenter.*

*An interior at Ledreborg Castle from 1751 has excellent carpentry by his hand. In 1771 he did the carpentry work on the dining room that was redesigned by C.F. Harsdorff at Frederiksberg Castle.*

*Preisler became a wealthy man and owned a house in Magstræde, Copenhagen from 1775 and a property at Frederiksberg, the so-called 'Snedkergård'. DKK 50,000 / € 6,700*



449



450



450

A Rörstrand faience table top-tray decorated in sepia with Karlberg Palace, the edge decorated with flower heads in diamond pattern. Reverse and front signed J.F. Örn. About 1780. Set on a later table of painted elm and pine, carved apron on cabriole legs, Rococo style. 19th century. H. 80 cm. L. 88 cm. W. 59 cm.

*Jacob Frederik Örn born in Stockholm and faience painter at the Rörstrand Manufactory. His parents were the faience painter Jacob Örn and his wife Helene Preutz. DKK 60,000 / € 8,050*







451

451  
A double dated and signed Kuba runner, Caucasus. The central field contains an all over "Avshan" design on a blue field with stylized peacocks, rosettes, animal motifs surrounded by classical cufic main border. 1341=1922. 481 x 133 cm. DKK 20,000 / € 2,700



452

452  
A Karabagh Kelly, Caucasus. A classical all over multi colored blossom design on a blue field with small bird motifs. 19th century. 585 x 174 cm. DKK 20,000 / € 2,700

453  
A Sewan Kasak rug, Caucasus. Design depicting a stylized empty field shield pattern. 1890-1910. 166 x 133 cm. DKK 20,000 / € 2,700



453



454

454  
**FRANÇOIS MONDON**

b. 1694, d. 1770

A Régence rosewood parquetry commode of serpentine bombé shape, with a curved Bois De Violette marble top, above two short and two long drawers, on splayde feet, the whole mounted with gilt bronze rocaille and foliage mounts. Stamped MONDON. France, c. 1740. H. 90 cm. W. 148 cm. D. 71 cm.

DKK 50,000-60,000 / € 6,700-8,050





455

**JEAN - BAPTISTE -  
CLAUDE SÉNE**

b. 1747, d. 1803

A pair of Louis XVI armchairs, dark stained wood, probably previously painted, each with oval backs and curved armrests. Stamped 'C.SENE'. France, late 18th century. (2)

*Jean-Baptiste-Claude Sené, 1748-1803, became a master menuisier at the age of twenty-one, continuing the family precedent set by his father and grandfather. He created furniture for the French royal family, notably a bed made for Marie Antoinette. After the French Revolution, Sené worked as an administrator for the new republican government, a position that allowed him to continue making furniture unlike most of his competitors.*

*Literature: Anne Forray-carlier, Le Mobilier du Musée Carnavalet, Editions Fatou, p. 196-197.*

DKK 40,000 / € 5,350



456

A set of five Italian Louis XVI giltwood and polychrome decorated mirrors, each with a foliate frame surmounted by an urn hung with swags and a bearded mask to the apron. Late 18th century. H. 84 cm. W. 43 cm.

*Provenance: Christie's, South Kensington, 24 February 2009. Lot 306, 309 & 310.*

DKK 200,000-225,000 / € 27,000-30,000



456



455





457

A pair of English George III silver-gilt candlesticks, after a design by Matthew Boulton, casted and chased as four-sided tapering stems with lion masks, drapery swags and animal paws on dome-circular and profiled bases with laurel borders. Maker Benjamin Laver, London 1787. Later detachable four-light candelabra tops with scrolling foliage branches, casted and chased with garlands, bows, leaf vines and lion masks, centered around a draped vase, laurel border drip-pans. Maker Paul Storr, London 1835. Weight 8,845 gr. H. 33 cm./58 cm. (4)

*Literature: Nicholas Goodison, "Ormolu: The work of Matthew Boulton", New York 1974.*

*DKK 500,000-600,000 / € 67,000-80,500*

457





458

458

"The Banqueting Service for the Grand Peterhof Palace". A remarkable large Russian porcelain dinner service, including several serving pieces, comprising 57 parts in total, painted with coloured floral motifs on white ground, gilt rim with blue cartouches. The Imperial Porcelain Factory in St. Petersburg: Nine parts marked in underglaze blue Cyrillic H I for Tsar Nicholas I of Russia (1825-1855), four parts marked in underglaze green A III for Tsar Alexander III of Russia (1881-1894), 43 parts marked in underglaze green Cyrillic H II for Tsar Nicholas II of Russia (1894-1917). Finally, one part Kornilov Brothers Porcelain Factory in St. Petersburg (1861-1884). (57)

Comprising:

- twenty-one more deep dinner plates (diam. 25 cm.)
- three more flat dinner plates (diam. 25.3 cm.)
- twelve deep soup plates (diam. 25 cm.)
- eleven lunch plates (diam. 23 cm.)
- a pair of oval serving dishes (L. 45 cm.)
- a pair of circular serving dishes (diam. 37.5 cm.)
- a large tazza (H. 25 cm., diam. 34.5 cm.)

- a minor tazza (H. 15 cm., diam. 23.5 cm.)
- an oval bowl on low base (L. 31.5 cm.)
- a circular bowl (diam. 24.5 cm.)
- a Kornilov sauce terrine with lid and saucer (H. 17.5 cm., L. 21.5 cm.)
- furthermore a high base (the large bowl missing) included (H. 18 cm.)

"The Banqueting Service for the Grand Peterhof Palace" was commissioned during the reign of Tsar Nicholas I of Russia. The service was inspired by a mid-18th century French Sèvres service, which was given to King Christian VII of Denmark in 1768 from King Louis XV of France. The service supplemented during the latter part of the 19th century and up until the early 20th century. The Grand Peterhof Palace, built in the early 18th century for Tsar Peter the Great, is situated outside St. Petersburg by the Gulf of Finland.

Provenance: The Danish electrician and wholesaler, Ove Viborg-Larsen (b. Nyborg 1896, d. Sundby 1963) and his wife, Irina (Irma) Christine Ottilie Viborg-Larsen, née Vladimirovna Furman (b. Riga 1899, d. Copenhagen 1947).



459

Ove Viborg-Larsen was stationed as an electrician for the Great Northern Telegraph Company in the 1920s in Skt. Petersburg, where the couple lived. Ove and Irina Viborg-Larsen visited several of the communist government's auctions, where items from the palaces of the Imperial Russian family were sold. Here, the couple acquired this dinnerware, which they brought with them to Denmark when they moved back to Ove Viborg-Larsen's birthplace in the 1930s.

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

DKK 125,000-150,000 / € 17,000-20,000

459

A pair of French Empire gilt bronze candlesticks, round tapered stems with satyr masks and rosettes, three-sided bases with concave sides adorned with griffins and leaf ornamentation. Paris, early 19th century. H. 30 cm. (2)

DKK 50,000-60,000 / € 6,700-8,050





460

**460**  
A pair of English George III sterling silver candlesticks, of Neoclassical form, stem in the shape of a Corinthian capital with stylized acanthus leaves on fluted column, square and stair-shaped base with lion masks and gadroon borders. Maker Ebenezer Coker, London 1769. Filled. H. 33.5 cm. (2)  
DKK 20,000–25,000 / € 2,700–3,350



461

**461**  
A pair of Danish Louis XVI silver candlesticks, baluster shaped stem on circular and dome-profiled four-sided plinth, embossed with flower garlands, medallions and beaded border. Maker Sivert Thorsteinsson, Copenhagen 1785. Weight 556 g. H. 18 cm. (2)  
DKK 20,000 / € 2,700



462

**462**  
An English George II sterling silver tea pot, engraved and chased with rocailles and flower garlands, body later engraved with a coat of arms, wickered handle, pierced tripod stand with burner, raised on three lobed and foliated supports. Maker Francis Crump, London 1757. Weight c. 2,012 g. H. incl. stand 37.5 cm. DKK 20,000 / € 2,700



463

**463**  
An English George III musical clock in mahogany case, gilt brass dial with openwork corner ornaments, silvered chapter ring with Roman and Arabic numerals, the movement with a painted moon phase, calendar disposal, striking movement with eight bells and one large hour striking bell. Centred plaque signed 'Sam. Tones, Bath'. Late 18th century. H. 56 cm. W. 37 cm. D. 25 cm.  
DKK 20,000–25,000 / € 2,700–3,350





464

464  
An Isfahan carpet, Persia. Classical medallion design on an ivory field. C. 1940-1950. 426 x 320 cm.  
DKK 20,000 / € 2,700



465

465  
A Malayir rug, Persia. Design with hooked central medallion on an ivory field with linked flowers and foliage executed in a soft color palette. First half 20th century. 203 x 133 cm. DKK 25,000 / € 3,350



466

466  
A Heriz carpet, North West Persia. Large stylized medallion design with entwined branched and foliage. C. 1910. 442 x 295 cm.  
DKK 120,000 / € 16,000





467



467  
**PETER GREEN**

b. Liverpool 1706, d. Åbenrå 1795

A Danish longcase clock in walnut case, gilt brass dial with openwork gilt bronze corner ornaments, silvered chapter ring adorned with black Roman and Arabic numerals, the movement with painted moon phase, minute dial and calendar disposal. South Jutland, second half of the 18th century. H. 238 cm. W. 55 cm. D. 29 cm.

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

DKK 25,000–30,000 / € 3,350–4,000



468

468

Eight porcelain figurines in overglaze colours and gold of Norwegian peasants which The Royal Danish Porcelain Factory shortly before 1800 manufactured as versions of the sculpture group King Frederik V earlier had ordered in carved sandstone for the garden of Fredensborg Castle. H. 25–28 cms. (8)

Comprising:

*Bride of Fanøe, County of Bergen*

*Groom of Fanøe, County of Bergen*

*Man of Waasse, County of Bergen*

*Man of Ethne, County of Bergen*

*Woman of Kind, County of Bergen*

*Woman of Strinden, County of Trondheim*

*Groom of Winge, County of Kristianssand*

*Man of eggers, County of Akershus*

The sculpture group in the garden of Fredensborg Castle comprises 60 Norwegian and 10 of the Faroe Islands peasants and fishermen. They were carried out by Gotfried Grund after originals by the Norwegian Jørgen Christensen Garnaas's carved bone figures.

DKK 100,000–150,000 / € 13,500–20,000







469

469  
A Gustavian giltwood console with top of Öland stone, border carved with hop leaves on blue painted background, round fluted legs. Late 18th century. H. 81 cm. W. 94 cm. D. 48 cm.  
DKK 30,000–40,000 / € 4,000–5,350



471

471  
A Swedish Late Gustavian giltwood and painted console, white marble top, fluted tapered legs. Stockholm, late 18th century. H. 77 cm. W. 84 cm. D. 42 cm.  
DKK 20,000–30,000 / € 2,700–4,000



470

470  
A large Gustavian giltwood sofa with ornamental carvings and borders, covered in yellow striped silk, standing on eight round fluted legs. Stockholm, late 18th century. H. 105 cm. L. 200 cm. D. 65 cm.  
DKK 20,000 / € 2,700





472

472  
"Flora Danica" 12 porcelain side plates decorated in colours and gold with flowers. 3551. Royal Copenhagen. Diam. 17 cm. (12) DKK 20,000 / € 2,700



474

473  
"Flora Danica" 12 porcelain pastry plates decorated in colours and gold with flowers. 3573. Royal Copenhagen. Diam. 19.5 cm. (12) DKK 20,000 / € 2,700

474  
"Flora Danica" 12 porcelain dinner plates decorated in colours and gold with flowers. 3549. Royal Copenhagen. Diam. 25.5 cm. (12) DKK 30,000 / € 4,000

475  
"Flora Danica" 12 porcelain bouillon cups and saucers, decorated in colours and gold with flowers, handles in the shape of twisted twigs. 3612. Royal Copenhagen. (12) DKK 40,000 / € 5,350



473



475





476

**476**  
**LORENZ NIELSEN**

b. 1739, d. 1821

A Danish Louis XVI mahogany and giltwood mirror. Late 18th century. H. 157 cm. W. 58 cm.

*The cabinetmaker Lorenz Nielsen from Aabenraa was born in 1739 and established as master 1774. He died in 1821 and was among the most skilled and original cabinet-makers in the Danish interpretation of the neoclassical style in the period 1775–1800.*

*DKK 20,000–25,000 / € 2,700–3,350*

**477**

A small Danish Louis XVI giltwood and beech settee, medallion shaped back, the apron carved with festoons and rosettes, tapering fluted legs. Southern Jutland, late 18th century. L. 104 cm.

*Provenance: The collection of baron Ebbe Wedell-Wedellsborg (b.1932– d.2005).*

*DKK 20,000 / € 2,700*



477



478

**478**

"Fauna Danica" eight porcelain dinner plates and an oval serving dish decorated in colours and gold with fish and shell fish. 3549 and 3520. Royal Copenhagen. Diam. 25.5 cm. L. 46 cm. (9)

*DKK 30,000 / € 4,000*





479

**479**  
 A pair of Gustavian painted stools, curved seats above carved border and rosettes, fluted legs joined by stretchers. Sweden, late 18th century. (2)  
*DKK 25,000–30,000 / € 3,350–4,000*



480

**480**  
 A Gustavian giltwood console, white marble top above frieze of imitated porphyry. Stockholm, late 18th century. H. 82 cm. W. 90 cm. D. 46 cm.  
*DKK 25,000 / € 3,350*

**481**  
 A Gustavian giltwood console with 'demi lune' top of Öland stone, above carved border of rosettes, openwork garlands, curved legs joined by stretchers adorned by a classic urn flanked by leaves. Stockholm, late 18th century. H. 80 cm. W. 98 cm. D. 50 cm.  
*DKK 50,000 / € 6,700*



481



482

A very fine Empire gilt and patinated bronze Pendule "Aux jeunes porteuses noires", movement of eight day duration, housed in a superb case attributed to bronze caster Louis-Isidore Choiselat (1784-1853). The sculpture featuring two exceptional figures carrying a bale of cotton surmounted by a chained musician monkey holding cane sticks in his hand. The figures, each with enamel eyes, hoop earrings and feather dress. The stretcher rests on the shoulders of the figures. The clock base has a broad horizontal band showing sculpted decorations. The clock is raised upon six feet. The white enamel dial with signature 'Autray a Paris' (Claude Autray, master in 1784 ), Roman numerals, gilt-steel Directoire style hands for the hours and minutes. An eight day movement with anchor escapement, silk thread suspension, with outside count wheel. Paris, c. 1815. H. 45 cm. W. 34 cm. D. 10.5 cm.

*This sculpture represents the great European interest and enthusiasm for life in the overseas parts of the world in the late 18th century, in particular through travelogues and novels aroused.*  
DKK 200,000–250,000 / € 27,000–33,500



482





483

483  
A Kuba kilim, Caucasus. Centre design of linked hooked medallions surrounded by hour-glass main border and minor border of hooked stepped cruciform designs. Early 20th century. 220 x 410 cm. DKK 18,000 / € 2,400



484

484  
A Shirvan rug, Caucasus. Design of classical elongated octagon-rectangle medallion surrounded by wine glass and oak leaf main border. 19th century. 252 x 110 cm.  
*Literature: Similar. Ex. Doris Eder, 1990. "Orient-teppiche", P. 268-171, Pl. 276-283.*  
DKK 20,000 / € 2,700

485  
A pair of Empire gilt bronze candlesticks, each with a cylindrical stem terminating in finely chased leaves, on a circular base. C. 1815. H. 30 cm. (2) DKK 25,000 / € 3,350



485



486

486  
A pair of French Louis Philippe candlesticks of gilt and patinated bronze, converted into table lamps with new sockets and wiring. First half of the 19th century. H. 46 cm. (2)  
DKK 25,000-30,000 / € 3,350-4,000

487  
A pair of Empire gilt bronze candlesticks, each with round fluted stem and flowers, round arched base. France, early 19th century. H. 32 cm. (2) DKK 30,000 / € 4,000



487



488

A large Empire mantel clock, after model by Claude Michallon (b. 1752- d. 1799), patinated and gilt bronze, Rouge Griotte marble, adorned with Cupid and Psyche, white enamel dial signed 'Le Sieur à Paris' (active in the Rue de Verrerie, 1806-1820), the movement stamped 'LESIEUR'. Paris, c. 1810-1815. H. 80 cm. W. 56 cm. D. 28 cm.

*Litteratur: Ottomeyer-Pröschel, Vergoldete Bronzen, München 1986, part 1, compare mantel clock page 350, fig. 5.7.1.*

*Similar clock at the Hôtel de la Marine in Paris. (See photo).*

*The figure of Cupid and Psyche was inspired by the famous statue known as the "Capitolian Kiss", which is a Roman copy of the Greek sculpture from c. 200 BC.*

*According to the tale of Cupid and Psyche by the Roman writer Apuleius, the king daughter Psyche was so beautiful that Venus herself became envious and Cupid fell in love with her, but forbade her to see his face. After countless intricacies and suffering, the two were finally united, and she was taken to the God world, where they were offered a wedding.*

*DKK 60,000-80,000 / € 8,050-10,500*



488





489

489

A pair of large French Empire gilt bronze wall lights, each with three candle holders. Early 19th century. H. 37 cm. W. 37 cm. D. 26 cm. (2)

*Provenance: The wall lights were bought in Russia around 1930 and inherited through the family to this day.*

*DKK 30,000–40,000 / € 4,000–5,350*



490

490

A Russian Neoclassical rhodonite and nephrite tripod stand with gilt bronze mountings, urn-shaped top with a circular beading frame, terminating in a lower leaf finial, three pilaster legs topped by capital rosettes, linked by a ring with a border à la Greque, on paw feet and round base. In the manner of the Imperial Lapidary Factory in Ekaterinburg, c. 1840–1850. H. 35 cm. Diam. 15 cm./13 cm.

*The tripod stand is after a drawing by Ivan Halberg (1779–1863). One identical tripod stand is owned by The Metropolitan Museum of Art, accession no.: 2019.283.50. Two larger models are owned by The Hermitage Museum, and the design drawing for the form, dated 1852 and signed "Galberg" (presumably Cyrillic), is in the Russian State Archives of the Academy of Arts.*

*DKK 20,000–30,000 / € 2,700–4,000*

491

CLAUDE GALLE, ATTRIBUTED

b. 1759, d. 1815

"Le Réconciliation". An Empire gilt and patinated table clock, the central scene consists of an embracing couple in antique clothing, presumably Orpheus and Eurydice in Hades, standing in front of a niche with white enamel chapter ring. Signed 'Sicard Bernard'. Paris, early 19th century. H. 60 cm. W. 40 cm. D. 19 cm. *With a difference from the base of the clock, an almost identical example of the model by Galle is illustrated in Hans Ottomeyer and Peter Pröschel, Vergoldete Bronzen, Munich, vol. 1, 1986, fig. 5.13.11. DKK 100,000–150,000 / € 13,500–20,000*



491



492

A French Empire mahogany and brass inlay book cupboard, front with a pair of glassed doors enclosing adjustable shelves. Early 19th century. H. 200 cm. W. 115 cm. D. 32 cm.

DKK 20,000 / € 2,700



492



493

493

A French late empire mahogany guéridon with round white marble top, three legs in the shape of carved lion monopodier on a tripod concave base. Early 19th century. H. 75 cm. Diam. 82 cm.

DKK 20,000–25,000 / € 2,700–3,350



494

494

A pair of large French late Empire black patinated candelabra, each comprised of Hellenistic winged figures of goddesses of victories with arms upraised and supporting floral wreaths from which candle holders, marble rectangular base with wreaths and figures in relief. First half of the 19th century. H. 95 cm. (2)

Similar candelabra were designed by Charles Percier (1764–1838) for the boudoir of Empress Josephine at the Château de Saint-Cloud, where they were identified in the 1805 and 1807 inventories. Percier's original drawing of his candelabra (entitled *Pieces of furniture in a "boudoir"*) is in the Metropolitan Museum's collection. DKK 50,000–60,000 / € 6,700–8,050





495

495  
A French Empire style mahogany and gilt bronze mounted partners desk with gilt tooled green leather top. One drawer labeled "Garrigou & Cie, 90 Boulevard Diderot, PARIS". C. 1900. H. 75 cm. L. 200 cm. W. 90 cm. *DKK 40,000–60,000 / € 5,350–8,050*

496  
A French Empire style mahogany and gilt bronze mounted centertable. C. 1900. H. 78 cm. W. 129 cm. D. 66 cm. *DKK 20,000 / € 2,700*



496



497

497  
A Tabriz carpet, Persia. Classical 17th century Isfahan "Polonaise" medallion design. Second quarter 20th century. 170 x 270 cm. *DKK 20,000 / € 2,700*





498

**498**  
A pair of French gilt and patinated bronze candelabra in the manner of Claude Michael Clodion (1738–1814), modelled with figures and each with four branches and red marble bases. Indistinctly stamp on the base under the figure. Late 19th century. H. 56 cm. (2)

*DKK 30,000–40,000 / € 4,000–5,350*

**499**  
A large Louis XV style gilt bronze table clock, richly adorned with floral scrolling leaf design and cherubs, white enamel dial. Signed by clock-maker Dehemant. France, 19th century. H. 60 cm. D. 58 cm. D. 27 cm.

*DKK 40,000 / € 5,350*



499



500

**500**  
A pair of Louis XV style gilt bronze and porcelain candelabra each with a porcelain figure of a crane surmounted by three gilt bronze branches mounted with porcelain flowers decorated in colours. France, second half of the 19th century. H. 82 cm. (2)

*DKK 40,000–50,000 / € 5,350–6,700*





501

501

A full silk Qum carpet, Persia. A classical hunting scenery on an ivory field. C. 640.000 kn. pr. sqm. Sign. Iran Qum Rezai. 21st century. 291 x 198 cm. DKK 30,000 / € 4,000



502

502

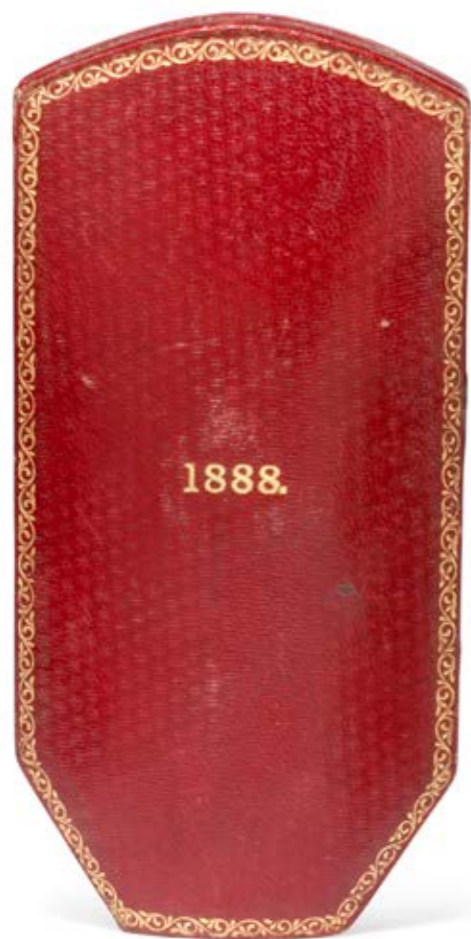
A Kerman pictorial rug "The proud warrior", depiction of Abdul Hussein Mirza with beaten soldier in the back. Dated 1313=1895. 192 x 136 cm. Literature: Similar ex. The carpet museum/Golestan palace in Teheran, pictured in Erwin Gans-Reudin, 1984. "Der Persische teppich", P. 440.

Prince Abdol Hossein was born to Prince Nosrat Dowleh Firouz in 1857 through his wife Hajieh Homa Khanoum. According to custom, Abdol Hossein was educated at home by private tutors, studying such traditional subjects as poetry, literature, mathematics, Arabic language, and religion, along with perhaps a smattering of modern science. Since 1878, he continued his education at the Austrian Military Academy in

Tehran, where he distinguished himself as a soldier and strategist. He also showed himself to be an enthusiastic builder of bridges and roads, with a very keen interest in new Western sciences and social improvements. By 1882, following his time in the academy, he reached the rank of colonel, and in 1884 joined his brother Abd al-Hamid Naser al-Dowleh, then governor of Kerman, to train the local army. The following year he was re-assigned to Tabriz, the capital of Iranian Azarbaijan, to become a member of the court of the Crown Prince Mozzafar al-Din Mirza and to serve as his treasurer. He also became the Commander of the Qarasuran Corps (Gendarmerie and Security Administration of Tabriz), and reorganized the Shaqaqi regiment.

DKK 25,000 / € 3,350





503

503

A Danish Amager silver-gilt vinaigrette "hovedvandsæg", heart shaped body with filigree-work, the hinged cover with crowned oval medallion in which owners' initials and year BZB NJB 1888, flanked by two angels, the reverse with memorial, the lower body set with a medallion on back and front, balmhide with two standing lions on the base, in this a Danish Frederik VI 1-dime anno 1809, hinged bottom lid engraved with name and year Emmy 1955. Maker Edvard Fredrik Knoblich, Copenhagen 1841-1864. Weight 120 g. H. 12.2 cm. In a fitted red leather and gold printed case with initials and year BZB NJB 1888, lined with burgundy red velvet and white silk. (3)

*The set of initials stand for Bertel Zibrandtsen (1864-1921) and his wife, Niel Peter Isbrandtsen (1867-1954),*

*Nordre Dragørvej 54 in Store Magleby on Amager. They were married on 29 November 1888 in Store Magleby Church, and this vinaigrette was a gift for their wedding. Due to the maker's dating from before 1888, it was, as usual, an heirloom and presumably a gift from the parents of the bride or groom. On this occasion they had changed the upper medallion and ordered a new case.*

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

*Provenance: Bertel Zibrandtsen's and Niel Peter Isbrandtsen's family until today.*

*DKK 15,000-20,000 / € 2,000-2,700*



504

504

A collection of Norwegian regional costume parts with jewelry a.o.:

A Norwegian silver-gilt bridal crown, composed of seven hinged and pierced identical sections, each chased with the crowned monogram of King Christian VII of Denmark, flanked by standing lions between cherubs crowned by roosters and playing pan flutes, richly set with red glass paste, hanging bowls and engraved leaves, mounted with an inner top ring. Maker Jacob Christian Ravn, Bergen 1847. Weight 652 g. H. 14 cm. Diam. 17.5 cm./29 cm.

Norwegian bridal clothing: Underband, breast cloth and belt, sewn of red wool and blue velvet with among other golden and green silk ribbons, adorned with embossed round and square silver and silver-gilt buckles, set with red glass paste, filigree, Danish 18th century coins and hanging bowls. 19th century. L. underband c. 25 cm. excl. straps. H. breast cloth 41 cm. L. belt 68 cm.

A Norwegian silver-gilt ring, chased and engraved with geometric patterns and six hanging bowls. Maker Hans Jørgen Blydt/Blytt, Bergen 1812. Weight 7 g. Size c. 56.



The collection is gathered in a wooden box with fittings, hinged lid and owner's name with year "M. P. Madsen 1875". H. 39 cm. (6)

*Provenance: Danish private ownership.*

*DKK 50,000-75,000 / € 6,700-10,000*





505

*King Christian IX and Queen Louise of Denmark in the early 1880s. They were then already well-known as "the in-laws of Europe". (Private ownership).*



**505**  
"Rosenborg" - a Royal Danish monumental and rare set of four matching silver candelabra, comprising a major five-light pair and a minor four-light pair, eight-sided nozzles with circular-profiled and fluted drip-pans, curved arms, on baluster and fluted stems with buttons on dome-profiled and circular-fluted bases, embossed with rocailles and

shell ornamentation, engraved with the private, crowned and mirrored monogram for King Christian IX of Denmark, later engraved with the noble crowned monogram for Princess Dagmar of Denmark and her husband, Chamberlain Jørgen Castenskiold. A. Michelsen, purveyor to the Royal Danish Court, Copenhagen 1882. Weight in total 10,182 g. H. 48 cm. and 40 cm. (4)

*Wedding photograph of Princess Dagmar of Denmark and Jørgen Castenskiold, Fredensborg Palace 23 November 1922. (Private ownership).*



*Provenance: King Christian IX (1818-1906) and Queen Louise of Denmark (1817-1898); their son and daughter-in-law, King Frederik VIII (1843-1912) and Queen Lovisa of Denmark (1851-1926); their daughter and son-in-law, Princess Dagmar of Denmark (1890-1961) and Chamberlain Jørgen Castenskiold (1873-1978), Kongstedlund Manor; their nephew and his wife, Hereditary Prince Knud (1900-1976) and*

*Hereditary Princess Caroline-Mathilde of Denmark (1912-1995); sold from the estate to private Danish ownership and from here acquired by present Danish owner in 2011.*

*King Christian IX and Queen Louise of Denmark were married in 1842, and the dating of the four candelabra may possibly refer to their forty-year wedding anniversary. DKK 300,000-400,000 / € 40,000-53,500*





506

506

A seven-piece silver-gilt travel cutlery, of historic form with decorations in Renaissance and Rococo style, comprising a two-tine fork, sword-shaped knife, table spoon, marrow spoon, tea spoon, tea strainer and coffee spoon, embossed and chased with cherubs, rocailles, shell motifs, cloven hoofs and stylized foliage. A. Michelsen, Copenhagen 1855. Original leather, wood and velvet case enclosed. (8)

*Provenance: Norwegian private ownership and inherited from the owner's paternal grandmother. She informed her family that the travel cutlery was a gift from Louise Christine Countess of Danner (1815-1874) to her husband, King Frederik VII of Denmark (1808-1863). The couple were married in 1850, and the dating of the travel cutlery may possibly refer to their five-year wedding anniversary.*

*A. Michelsen was licensed in Copenhagen in 1841 and became purveyor to the Royal Danish Court in 1848. The special design of the exclusive travel cutlery by exactly him supports the presumed provenance.*

DKK 10,000-15,000 / € 1,350-2,000

King Frederik VII of Denmark and Countess Louise of Danner photographed around 1860. (Private ownership).



King Christian IX and Queen Louise of Denmark photographed at their golden wedding, 26 May 1892. (Private ownership).



507



508

Prince Gustav of Denmark with two of his sisters, Princess Dagmar of Denmark (to the left) and Princess Thyra (to the right), around 1910. (Private ownership).



507

A pair of Royal tall glass jugs, of tapering form and grooved design with curved handles, sterling silver top with hook-shaped lid opener, engraved with the private, crowned and mirrored monogram for King Christian IX of Denmark. Heath & Middleton, Birmingham 1892-1893, retailed by Thornhill, Bond Street in London. Bottom scratched Rd. 176642. H. 39 cm. (2) *Provenance: King Christian IX (1818-1906) and Queen Louise of Denmark (1817-1898); their son and daughter-in-law, King Frederik VIII (1843-1912) and Queen Lovisa of Denmark (1851-1926); their son and daughter-in-law, King Christian X (1870-1947) and Queen Alexandrine of Denmark (1879-1912); their son and daughter-in-law, Hereditary Prince Knud (1900-1976) and Hereditary Princess Caroline-Mathilde of Denmark (1912-1995); sold from the estate to private Danish ownership and from here acquired by present Danish owner in 2011.*

*King Christian IX and Queen Louise of Denmark were married in 1842, and the dating of the two jugs may possibly refer to their golden wedding.*

DKK 30,000-40,000 / € 4,000-5,350

508

"King's Pattern" - a remarkable large Royal Danish dinner silver cutlery for 36 persons, comprising 36 forks, 36 knives and 36 spoons, of curved and profiled form, casted with seashells and stylized foliage, knife fronts plus fork and spoon backs engraved with the Royal crowned and mirrored monogram for Prince Gustav of Denmark. A. Michelsen, purveyor to the Royal Danish Court, Copenhagen 1918. Weight 5,628 g., excl. knives with silver handles and metal blades. L. 21.5 cm., 25.5 cm. and 22 cm. (108) *Provenance: Prince Gustav of Denmark (1887-1944); his nephew with wife, Hereditary Prince Knud (1900-1976) and Hereditary Princess Caroline-Mathilde of Denmark (1912-1995); sold from the estate to private Danish ownership and from here acquired by present Danish owner in 2011.*

*Prince Gustav of Denmark was son of King Frederik VIII of Denmark and a younger brother of King Christian X of Denmark. He remained unmarried and lived at Egelund Castle in Northern Zealand.*

DKK 50,000-60,000 / € 6,700-8,050





509

509  
A Chinese Art Deco carpet. Design of entwined branch and colorful flowers, vases and arrangements. First half 20th century. 343 x 273 cm.  
DKK 40,000 / € 5,350



510

510  
A signed Chinese Art Deco carpet. Open design with hanging flower pots, summer-birds and entwined branches. Signed: Dun Ji. Early 20th century. 349 x 274 cm.  
Press mark at pile from table. DKK 30,000 / € 4,000



511

### THE IMPERIAL GLASS FACTORY

An important and large Russian clear glass jardinière, of rectangular form with slightly concave sides, rounded corners and cantilevered, slightly convex ends, richly cut with Renaissance style scrolling flowers and foliage, sides with the Imperial Russian double-headed eagle. Scratched with the mitre crowned Cyrillic H II 1912 for Tsar Nicholas II of Russia (1894-1917). The Imperial Glass Factory in St. Petersburg. H. 15.5 cm. L. 69 cm. W. 15.5 cm. *The decoration of the vase is historical inspired by Russian motifs of the 17th century, which was very popular in Russia in the late 19th century and early 20th century. This includes the floral decoration but also the symbols as the old form of the Russian double-headed eagle.*

*Similar decoration on a pair of vases in the Hillwood Museum Collection in Washington (inventory no. 23.128.1 and 23.128.2). These were designed by Piotr Ivanovich Krasnovskii and carved by Grigori Omrokov.*

Provenance: Private collection

DKK 80,000–100,000 / € 10,500–13,500



511

512

A monumental Russian icon of the Prophet Elijah's Fiery Ascent to Heaven. 17th–18th century. 108 x 88 cm.

DKK 40,000–50,000 / € 5,350–6,700



512



513

513

A Russian icon with depiction of the Resurrection of Jesus Christ. Tempera on wooden panel. 18th century. 50 x 44 cm.

DKK 25,000–30,000 / € 3,350–4,000





514

**514  
PIETRO KROHN**

b. København 1840, d. s.p. 1905

"Pale Heron Pattern" a vast dinner porcelain service decorated in light blue and gilding. Bing & Grøndahl 1895-1898 and 1902-1914. (72)

Comprising:

12 lunch plates Diam. 21 cms.

24 dinner plates Diam. 24 cms.

12 deep dessert plates Diam. 22 cms.

12 deep dinner plates Diam. 24 cms.

1 compotier Diam. 14 cms.

3 oval dishes L. 36, 46 and 51 cms.

2 round dishes Diam. 44 and 32 cms.

1 salad bowl Diam. 26 cms.

2 oval dishes L. 28 cms.

1 pitcher H. 24 cms.

1 cabaret dish L. 31.5 cms.

1 vase moulded with herons H. 25.5 cms.

Pietro Krohn created the design for the World Exhibition in Paris in 1889 in the trend of Japonism which was at its peak, inspired by a Japanese scroll depicting herons.

The first design was decorated in a dark blue color and gild.

DKK 300,000-400,000 / € 40,000-53,500





515

**515**  
 "Rosenborg" - a pair of sterling silver two-light candelabra, turned baluster stems on circular dome-fluted bases, engraved with rocailles and foliage, detachable top with scrolling foliate branches centered around a flower bouquet. Branches apparently unmarked. Maker A. Michelsen, Copenhagen 1952. Weight 2,019 g. H. 21.5/31 cm. (2)  
 DKK 15,000 / € 2,000



516

**516**  
 A set of twelve Danish sterling silver plates with gadrooned border. Maker A. Michelsen, Copenhagen 1950s. Weight 6,200 g. Diam. 27.5 cm. (12)  
 DKK 30,000 / € 4,000



517

**517**  
 A pair of Danish Rococo revival five-light silver candelabra, scrolling foliate arms, three-sided spiral-fluted baluster shaped stem on circular-curved base, overall casted, engraved, chased and embossed with stylized foliage, rocailles and shell ornamentation. Detachable top for one candle. Base rim engraved with monogram and date CJB 1874 - 3. October - 1899. Maker Ole Christian Collin, Copenhagen 1898. Weight 3,919 g. H. 49 cm. (4)  
*Provenance: Candidate of politics, chamberlain and court master of the hunt Carl Adolphe Rothe Bech (1847-1920), Valbygaard Manor near Sorø, and his wife, Josepha Bech, née del Carm Prom (1851-1911). They were married on 3 October 1874 in Copenhagen, and this pair of candelabra, also engraved with their common monogram, was a gift for their silver wedding. Thence by their great-grandchild until today.*  
 DKK 30,000 / € 4,000



# Selected

Furniture, Clocks & Carpets



Online Auction:  
18 December from 6 pm

Preview:  
5 December – 18 December



PAINTINGS AND DRAWINGS

Wednesday 6 December 7 pm

Lot 518 - 611







518

518

**CILIUS ANDERSEN**

b. Odense 1865, d. Frederiksberg 1913

Meta Resen Steenstrup née Kjeldsen (1878-1962) sitting in the shadow under the linden tree in the garden of Valstedgaard. Signed and dated Cilius A. Valstedgaard 94. Oil on cardboard. 35 x 27 cm.

*Meta Elise Margrethe Kjeldsen grew up in the estate Valstedgaard in Valsted, Northern Jutland, which no longer exists today. In 1898, she married the painter Johannes Resen Steenstrup (1868-1921).*

*DKK 25,000-30,000 / € 3,350-4,000*



519

519

**AUGUST FISCHER**

b. Copenhagen 1854, d. s.p. 1921

"Fra Mentona". Summer day at the coast at Menton with two elegant ladies with a red parasol. Signed and dated Aug. Fischer 85. Oil on canvas. 46 x 38 cm.

*Exhibited: Charlottenborg 1885 no. 108.*

*August Fischer is particularly known for his many cityscapes from, among others, Rome and Verona in Italy and from German cities such as Hamburg and Nuremberg, where his paintings today are a kind of historical documentation of how both cities looked before they were more or less destroyed during the Second World War.*

*The present painting shows a completely different side of his talent, depicting the beautiful French countryside around the Mediterranean town of Menton in southeastern France near the Italian border. Two elegant women dressed in the highest fashion of the time are out on a stroll and one of them has been captured by the beautiful wild flowers along the path and has spontaneously laid down her open parasol to be able to pick them.*

*From the beginning of the 1880s, August Fischer was often traveling in Italy and, like here, made detours to France.*

*DKK 25,000-35,000 / € 3,350-4,700*





520

520

**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

"Morgen". Morning. Interior with the painter's wife Musse at the morning toilette. Signed with monogram. Oil on board. 34 x 27 cm.

*DKK 30,000–40,000 / € 4,000–5,350*



521

521

**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

An elegant woman standing in the tram. Signed with monogram. Oil on board. 29 x 21 cm.

*DKK 30,000–40,000 / € 4,000–5,350*





522

522

**I. T. HANSEN**

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

View from Casa di Marco Lucrezio, the House of Marco Lucrezio, in Pompeii. Signed and dated I. T. Hansen 1906. C. Lucrezio. Oil on canvas. 18 x 23 cm. DKK 30,000–40,000 / € 4,000–5,350



523

523

**L. A. RING**

b. Ring 1854, d. Roskilde 1933

"Marksti ved Karrebæksminde. Udsigt over fjorden". A footpath at Karrebæksminde. View of the fjord. The path led from Sigrd and L.A. Ring's first home in Karrebæksminde down to the beach in Vesterhave. Signed and dated L.A. Ring 97. Oil on canvas. 26 x 32 cm. *H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 366.*

*Provenance: Elisabeth Søgaard, who received it as a birthday present in 1897.*

DKK 60,000–80,000 / € 8,050–10,500





524

524

**H. A. BRENDEKILDE**

b. Brændekilde 1857, d. Jyllinge 1942

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

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

*H.A. Brendekilde produces a section of nature. The motif appears as a closed "forest space". "Trunks, branches and foliage are cropped at the edge of the image, so that the forest is not reproduced as a larger whole under the sky and clouds... Brendekilde paints a close up of the forest floor, the lower part of the tree trunks and individual branches. These elements stand out as the most important of the picture, together with the individual human figures".*

*The flowers in the foreground stand distinct, "but as the eye wanders towards the background, the sharpness disappears abruptly, and the landscape takes on a panoramic, distant character". The young girl in the process of picking anemones stands as a kind of "triangle" that fills the middle field of the picture and absorbs the attention.*

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





525

525

**JØRGEN ROED**

b. Ringsted 1808, d. Copenhagen 1888

View from Monte Solaro, Capri. 1838. Unsigned. Oil on paper laid on cardboard. 18.5 x 35 cm.

*Exhibited: Charlottenborg, "Udstilling af dansk Kunst fra Italien", 1909, no. 303 entitled "Studie fra Ischia" (Study from Ischia).*

*Literature: Jens Peter Munk, "Landskabet og arkitekturen" in the exhibition catalogue "På sporet af Jørgen Roed. Italien 1837–1841", Ny Carlsberg Glyptotek 1991, note 17. Jens Peter Munk, "Jørgen Roed. Ungdomsarbejder" 2013, mentioned p. 260 and note 969.*

*Provenance: The artist's estate auction, 11–12 March 1895, no. 1.54, here entitled "Udsigt fra Ischia. Studie" (View from Ischia. Study), here acquired by professor, dr. med. Alexander Haslund (1844–1906); his widow, Ingeborg Haslund, née Hein (1855–1910).*

*In the summer of 1838, Roed and Constantin Hansen (1804–1880) made a week-long trip in the vicinity of Naples. After ten productive days in Paestum, the tour moved on to Amalfi and Sorrento, before ending with a four-day stay in Capri. From the entire last half of the trip, only a single drawing from Roed's hand has so far been known, since this oil study has been wrongly regarded as a view from Ischia since his estate auction in 1895. However, the study correctly shows the tip of the Sorrento peninsula seen from Monte Solaro on Capri and it must therefore have been painted in the days 16–20 June 1838.*

*DKK 25,000–30,000 / € 3,350–4,000*

526

**THORVALD NISS**

b. Assens 1842, d. Frederiksberg 1905

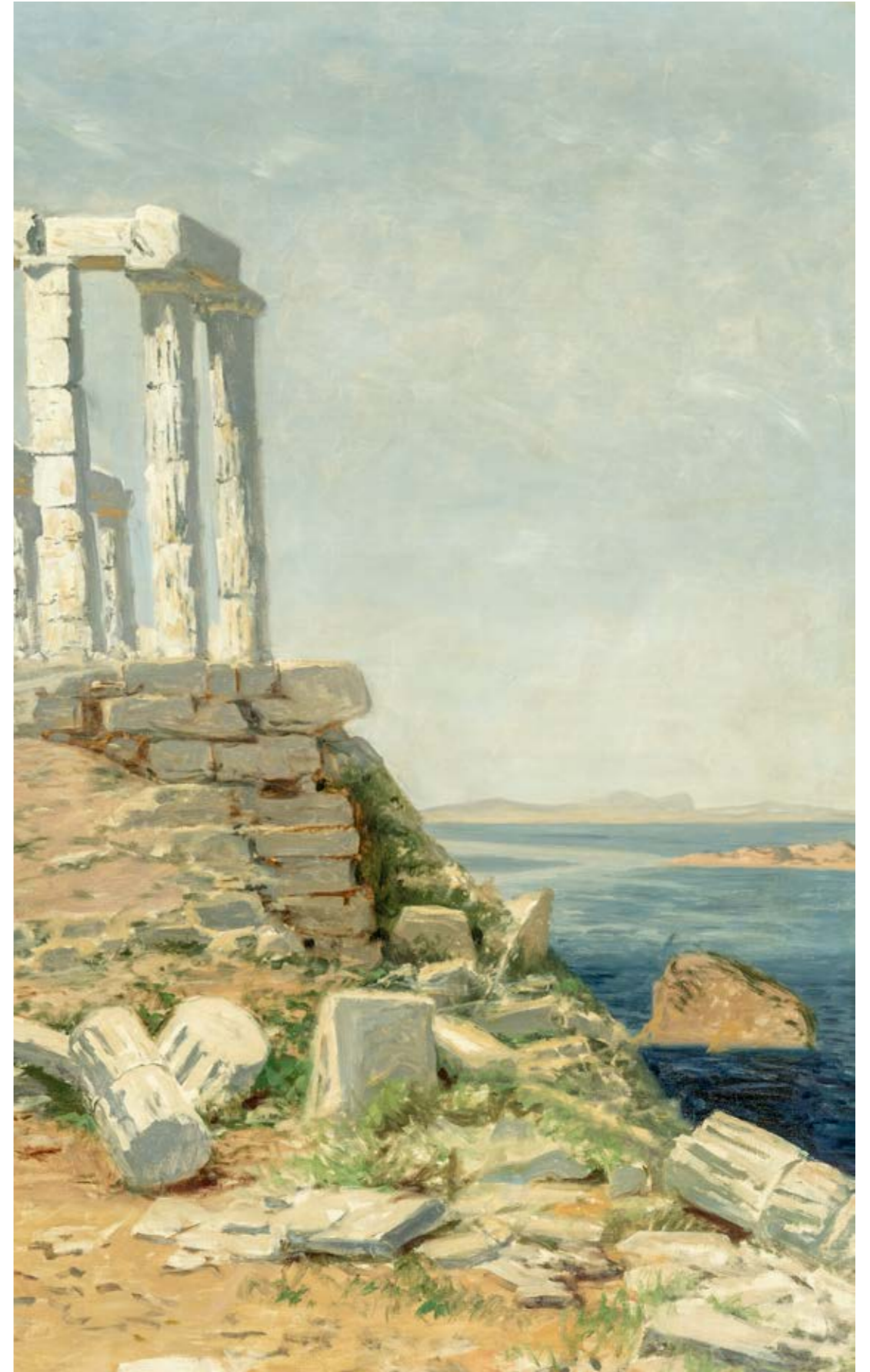
The ruins of Cap Sounion in Greece. Signed with monogram. Oil on canvas. 175 x 110 cm.

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

*Thorvald Niss visited Italy and Greece in 1885–86 and again in 1892.*

*Cape Sounion is the headland at the southernmost tip of the Attica peninsula, 8 kilometers south of the city of Lavrio and 69.5 km southeast of Athens in the Athenian Riviera.*

*DKK 30,000–40,000 / € 4,000–5,350*



526





527

**527**  
**CARL LOCHER**

b. Flensburg 1851, d. Skagen 1915

“Nyborg. Dronningens Fødselsdag”. Danish warships are saluting on the Queen's birthday outside Nyborg town, Denmark. Signed and dated Carl Locher 94 and inscribed (in Danish) 'Nyborg. The Queen's birthday'. Oil on canvas. 42 x 58 cm. *The Queen mentioned on the present painting is Queen Louise (1817–1898), who was married to King Christian IX of Denmark. Her birthday was September 7.*

*Provenance: Bruun Rasmussen auction 708, 2007 no. 605. Bruun Rasmussen auction 721, 2003 no. 1356, ill. p. 143. DKK 30,000–40,000 / € 4,000–5,350*



528

**528**  
**CHRISTIAN BLACHE**

b. Aarhus 1838, d. Copenhagen 1920

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

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

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

*DKK 50,000–75,000 / € 6,700–10,000*





529

529

**P. C. SKOVGAARD**

b. Ringsted 1817, d. Copenhagen 1875

View from Møns Klint (the cliff of Møn). Study. Unsigned. Oil on paper laid on canvas. 37 x 55 cm.

*Skovgaard visited Møns Klint (the cliff of Møn) for the first time in 1841 and from then on the cliffs and the surrounding landscape became a long lasting love for him. He often returned to the area and rendered the cliffs both in smaller works like here and in works of more impressive size as in "Parti fra Møns Klint" from 1852, measuring 126 x 190 cm, which was acquired by Fuglsang Kunstmuseum at Bruun Rasmussen in 2008.*

DKK 60,000–80,000 / € 8,050–10,500

530

**EMANUEL LARSEN**

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

Numerous ships off Helsingør harbour. Unsigned. Oil on canvas. 59 x 89 cm.

*Exhibited: The Nivaagaard Collection, "Himmel og Hav" (Sky and Sea), 1986.*

DKK 60,000–80,000 / € 8,050–10,500

531

**C. F. SØRENSEN**

b. Samsø 1818, d. Copenhagen 1879

Danish ships in rough seas. Signed and dated C. Frederik Sørensen 1877. Oil on canvas.

64 x 95 cm.

DKK 40,000–50,000 / € 5,350–6,700



530



531





532

532

## THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

"Kong Georgs Villa paa Korfu". King George's Villa on Corfu. The villa is also called Mon Repos. Later inscribed with monogram. Oil on canvas. 40 x 61 cm.

*The White Villa was built in 1828–1831 as the summer residence of the British High Commissioner to the United States of the Ionian Islands, Frederick Adam (1784–1853), and his second wife. However, they had to leave the villa soon after, already in 1832, when Adam was sent off to serve in India. The villa was then only rarely used as a residence for the later British governors. In 1833, it was set up as an art school, while the park was opened to the public in 1834.*

*After Corfu became part of the Kingdom of Greece in 1864, the villa was given as a gift to King George I of Greece (1845–1913) as a summer residence. He named it Mon Repos (French: my retreat). The Greek royal family used the villa as a residence until King Constantine II (1940–2023) and Queen Anne Marie (1946–) left the country and went into exile in 1967. The main building is today used as an archaeological museum.*

*Kunsten Museum of Modern Art Aalborg owns a painting from Corfu painted by Læssøe dated 1876 (Inv. No. 147). The present painting is presumable from the same period.*

*Provenance: First section of Thorald Læssøe's estate auction 1878 no. 13. No. 12 in the sale was also painted during Læssøe's stay on the island, that one with the title "Bugt på Korfu med to Klostre. I Forgrunden Olietræer" (Bay on Corfu with two monasteries. In the foreground oil trees).*

DKK 30,000–40,000 / € 4,000–5,350



533

533

## I. P. MØLLER

b. Faaborg 1783, d. Copenhagen 1854

View of Bagsværd Lake with Marienborg in the background, in the foreground a woman is milking a cow. Unsigned. Oil on canvas. 39 x 50. Period frame.

*Marienborg was built as a summer residence for naval officer and director of the Asiatic Company, Olfert Fasvier Fischer (1700–1761), in 1745. The name originates from 1795, when the owner's wife, Marie Lindencrone, had the place named after her.*

*In 1934, Supreme Court attorney (højesteretssagfører) and founder of the David Collection C. L. David (1878–1960) bought the property. In 1960, the buildings, area and household goods were bequeathed to the state, which took over Marienborg on 1 January 1962.*

*Today Marienborg is available to the Prime Minister as a residence and for representative purposes.*

DKK 30,000–35,000 / € 4,000–4,700





534

534  
**CONSTANTIN HANSEN**

b. Rome 1804, d. Frederiksberg 1880

"En Kildegrotte. Italiensk Landskab". A cave with a spring. Italian landscape. From Capri. 1838. Signed C. H. Oil on paper laid on canvas. 35 x 25 cm.  
*Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen, 1901, no. 137.*

*Constantin Hansen used the grotto as a background in the painting "Fiskerdreng fra Capri bærende på en vandkrukke, i baggrunden klippegrotte med kilde" (Boy from Capri carrying a water jug, in the background rock grotto with spring), dated 1839. That one Emil Hannover no. 185.*

*Provenance: The estate auction of the late Constantin Hansen, 1880 no. 3. Consul's wife (konsulinde) J. Schierbeck, Helsingør (1901). Bruun Rasmussen auction 906, 2009 no. 7, ill. p. 15. DKK 100,000–150,000 / € 13,500–20,000*



535

535  
**MARTINUS RØRBYE**

b. Drammen 1803, d. Copenhagen 1848

"En tiggermunk". A mendicant friar. Signed with monogram and dated Rom 1834. Oil on paper laid on canvas. 41 x 32 cm.

*The painting is painted on the 28 November 1834, where Rørbye writes very briefly in his diary that he in the morning has painted an old hermit. Rørbye mentions the painting again on 30 November 1834, where he writes (in Danish) that he "went to Borgo St. Angelo, where I visited the old hermit that I had painted."*

*(Martinus Rørbye's travel journals in "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).*

*Thorvaldsen, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. 89.*

*Exhibited: Kunstforeningen 1838. Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 57. The Nivaagaard Collection & Ribe Art Museum, "Martinus Rørbye. Det nære og det fjerne. Under sydlige himmelstrøg", 2014–2015, cat. no. 3, ill. p. 241 in the exhibition catalogue.*

*Provenance: The artist's estate auction 1849 no. 18 (here described as 'A Roman hermit. Rome' and wrongly dated 1832), here acquired by Gottlieb Collin (1806–1885) on behalf of Kunstforeningen. Won by lottery at Kunstforeningen by General War Commissioner Peter Saabye (1784–1859) in 1850, his auction 20 December 1858 no. 12 (bought-in), his auction 30 January 1860 no. 270. Widow L. Rasmussen, Holte (1905). Merchant Louis Cordosa, his auction at Charlottenborg, 7–8 December 1914 no. 51, ill. p. 7. Bank director Ove Ringberg, his auction, Winkel & Magnussen auction 24, 1924 no. 651, here acquired by Commissioner Bruun. Bruun Rasmussen auction 418, 1980 no. 138, ill. p. 59. Bruun Rasmussen auction 763, 2006 no. 2062. The collection of Louis Nielsen (2014–2015).*

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





536

536

**C. W. ECKERSBERG**

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

A Danish ship of the line at sea. Unsigned. Inscribed "Eckersberg (fra hans Auction [...])" (Eckersberg. From his auction [...]). Drawing ink and wash on paper laid on paper. Sheet size c. 31.5 x 49.5 cm.

At Eckersberg's estate auctions in 1854 and 1855, several drawings depicting ships of the line were sold. DKK 50,000–75,000 / € 6,700–10,000

537

**C. W. ECKERSBERG**

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

The ship of the line Christian VIII. Unsigned. Drawing ink and wash on paper. Sheet size 44.5 x 34.5 cm.

Inscribed on the reverse: "Linieskibet Christian d VIII. Tegning i Tush forestillende et Orlogsskib under Letning og Afseiling af Professor C. W. Eckersberg solgt af Marinemaler Wilhelm Melbye 13 Feb. 1874. Tilhører Fru Consul C. Broberg f. Blom." (The ship of the line Christian VIII. Drawing in ink depicting a warship under sail by Professor C. W. Eckersberg sold by marine painter Wilhelm Melbye 13 February 1874. Belongs to Ms Consul C. Broberg née Blom).



537

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

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

The ship of the line Christian VIII was destroyed in the Battle of Eckernförde on 5 April 1849 during the First Schleswig War (1848–1851). DKK 50,000–60,000 / € 6,700–8,050





538

538

**JØRGEN SONNE**

b. Birkerød 1801, d. Copenhagen 1890

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

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

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

*DKK 30,000–40,000 / € 4,000–5,350*

539

**I. L. JENSEN**

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

Still life with a basket full of pink, red and white roses. Signed I.L. Jensen. Oil on panel. 39 x 51 cm.

*DKK 60,000–80,000 / € 8,050–10,500*

540

**I. L. JENSEN**

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

A thrush (drossel) perched on a Rowan branch (rønnebærgren). Signed and dated I.L. Jensen 1856. Oil on panel. 23.5 x 31.5 cm.

*Provenance: Bruun Rasmussen auction 905, 2021 no. 121.*

*DKK 25,000–30,000 / € 3,350–4,000*



539



540



## Vilhelm Hammershøi and Friends



Vilhelm Hammershøi (1864–1916) is one of Denmark’s most internationally recognized artists, and his enigmatic and poetic, grey-toned interiors are some of the most sought after works in the world.

### The Formative Years

Hammershøi showed great artistic talent from an early age and began drawing lessons with Niels Christian Kierkegaard (1806–1882) when he was 8 years old. He later received private tuition from artists such as Vilhelm Kyhn (1819–1903) and Holger Grønvold (1850–1923), and at the age of 14, he was admitted into the Royal Danish Academy of Fine Arts in Copenhagen, where he studied from 1879–84. Hammershøi developed his unique expression early on, and when he studied under Peder Severin Krøyer (1851–1909) at Kunsternes Frie Studieskoler (The Free School of Study for Artists) in Copenhagen in the period from 1883–85 (see cat. no. 558), Krøyer noticed – and was surprised by – his style: “I have a student who paints quite peculiarly. I do not understand him, believe that he will become significant, am trying not to influence him.”

### The Colours

Hammershøi’s motif universe is mainly focused on interiors, landscapes and portraits of his close friends and family, and he is known for his muted colour palette, which at first glance consists only of shades of grey, black, and white. However, recent research shows that the artist used a rich palette of colours in all manner of shades.

### The Interiors

Hammershøi is best known for his interiors, and he managed like none other to paint enigmatic and atmospheric rooms where time seems to stand still. The homes he shared with his wife Ida (1869–1949) formed the setting for many of his motifs, and he depicted the sparsely furnished living rooms again and again. Ida was often his model, dressed in black, her back turned, deep in thought and unapproachable to the viewer. His interiors are never direct representations of

his surroundings, but a subjective interpretation of the space, always staged by Hammershøi himself. There is usually an overriding absence of action in his works, but a special timeless, metaphysical atmosphere that points towards something more spiritual. The auction features one of Hammershøi’s earliest interior paintings, see cat. no. 555.

### Symbolism

With his poetic and evocative interiors, he provides a quiet, enigmatic insight into the innermost being of man, and together with an artist such as Laurits Andersen Ring (1854–1933), who also worked with a symbolically emphasized realism, he stands as one of the most central figures in Danish symbolism around the turn of the century.

### The Friends

While Hammershøi probably stands as the greatest exponent of interior painting of the time, many other artists also embraced the genre. Turning one’s personal surroundings into artistic motifs became a trend at the end of the 19th century, and from the 1880s in particular, interest in depicting the private sphere – the home, family and the artist’s own everyday life – grew. This came at a time when modern, hectic city life was advancing, and as a counterbalance several artists sought motifs away from the public sphere to concentrate instead on the controlled tranquility within the four walls of the home. They included Peter Ilsted (1861–1933) and Carl Holsøe (1863–1935), who were part of Hammershøi’s inner circle, and artists such as Viggo Johansen (1851–1935) (cat. no. 551), Julius Paulsen (cat. no. 553), and Cilius Andersen (1865–1913). In several of these artists’ works, we are invited inside and given an intimate insight into bourgeois family life and the traditional gender roles that unfolded around the turn of the century. The works typically depict women, isolated and engaged in everyday chores, as in cat. no. 544, a light-filled interior by Cilius Andersen, where we get right up close to a young woman performing her morning toilette.

Hammershøi had a great influence on Ilsted and Holsøe, who also concentrated on painting “quiet rooms”, see for example cat. no. 561, an interior by Carl Holsøe with the characteristic female figure with her back turned. The friendship between Hammershøi and Holsøe was formed while studying under Krøyer at Kunsternes Frie Studieskoler in the 1880s, and the two painters, whose motifs bear definite similarities, undoubtedly influenced one another. In Holsøe’s paintings, however, we do not see the same symbolic undertones, but a more prosaic focus on the beauty of the home.

Ilsted and Hammershøi met at the Academy in the late 1870s and became close friends. In 1891, Hammershøi married Ilsted’s sister Ida, further strengthening the close bond between the two artists. Inspired by Hammershøi, Ilsted moved away from depictions of everyday life to simpler, poetic interiors.

### The Light

Hammershøi has been called a master of light, due, among other things, to his preoccupation with the play between light and dark, and his ability to capture the inflow of light. His treatment of light also inspired Ilsted and Holsøe, who assigned it a central role in their works. See for example cat. no. 550, Interior with sunlight through the window by Peter Ilsted, where he has captured the sun’s rays on the wall in the middle of the painting, making them almost completely physical with pastose brushstrokes.





541

541

### PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

A portrait of Vilhelm Hammershøi. 1900. Opus 44. Unsigned. Etching laid on paper. Sheet size c. 21 x 16.5 cm.

*Peter Ilsted and Vilhelm Hammershøi met each other at the Royal Danish Academy of Fine Arts in the late 1870s and became close friends. Under the influence of Hammershøi, the quiet interior focusing on a person or woman with the back turned often became a central motif for Ilsted. In 1891, Hammershøi married Ilsted's sister Ida and the close ties between the two artists grew even closer. Ilsted was also one of the close friends who acted as pallbearers at Hammershøi's funeral in 1916.*

*Pensive and with graveness Hammershøi looks diagonally down to the right with slightly heavy, semi-closed eyes. He is immaculately dressed, has a well-groomed beard, but also long, unruly hair that sticks to all sides. It is a contemplative artist who is portrayed here. Slightly confined and introverted. Several known photographs from the time, portrays Hammershøi in a similar way. A self-conscious artist at the peak of his career. In 1900, he has his first solo exhibition at Kunstforeningen (The Art Society) in Copenhagen. DKK 20,000–25,000 / € 2,700–3,350*



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### CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with the artist's wife reading at a round table upon which is a silver dish and a bouquet of hollyhocks. Signed C. Holsøe. Oil on canvas. 57 x 48 cm.

DKK 100,000–125,000 / € 13,500–17,000





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**543**  
**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

The artist's wife Dagny Fischer (1867–1920) seals a letter in the home on Filippavej. Signed (in Danish) From Poul Fischer April 91 and with dedication "Viggo Langer". Oil on canvas laid on canvas. 39 x 49 cm.

*Paul Fischer lived on several addresses in Copenhagen throughout his life – Filippavej no. 8 being one of them. "His first home on Filippavej 8 was, according to the preferences of the time, cosy and middle-class, but not very grand, with a living room decorated in the Victorian style filled with walnut furniture [...]" (Steffen Lindvald, "Paul Fischer – københavnerens maler", 1984 pp. 61–62, in Danish). The description fits the interior of the present painting perfectly.*

*Provenance: Bruun Rasmussen auction 821, 2011 no. 18, ill. p. 28. Fontaine's Auction Gallery, auction June 13 2020 no. 311.*

*Fischer's first name originally was Poul, but inspired by his travels to France, where he went for the first time in 1891, he changed it to the more French-like Paul.*

*The dedication is to the landscape painter Viggo Langer (1860–1942).*

*DKK 40,000–50,000 / € 5,350–6,700*



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**544**  
**CILIUS ANDERSEN**

b. Odense 1865, d. Frederiksberg 1913

Morning toilette. Interior with a young woman standing in front of a mirror by the window, with sunlight streaming into the room through the light curtains. Her light summer dress is placed on a chair. Unsigned. Oil on canvas. 105 x 83 cm.

*Provenance: Bruun Rasmussen auction 291, 1973 no. 4.*

*DKK 100,000–125,000 / € 13,500–17,000*





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**PETER ILSTED**

b. Sakskøbing 1861, d. Copenhagen 1933

"Tilfældige gæster". Casual guests. The young daughter of the house serves drinks to her father and two elegant young gentlemen.

Signed and dated P. Ilsted 1887. Oil on canvas. 69 x 92 cm.

Exhibited: Charlottenborg 1888 no. 137.

Provenance: Bruun Rasmussen auction 712, 2002 no. 1452, ill. p. 42.

DKK 100,000–150,000 / € 13,500–20,000



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**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 200,000–300,000 / € 27,000–40,000





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**L. A. RING**

b. Ring 1854, d. Roskilde 1933

“Den unge kvinde og efteråret”. The Young Woman and the Autumn. Sankt Jørgensbjerg, Roskilde. Signed and dated L. A. Ring 1927 . Oil on canvas. 58x78 cm.

*Exhibited: Charlottenborg 1928 no. 419, ill. in the catalogue. Here entitled “Efteraar” (Autumn). Charlottenborg, “Mindeudstillingen for L. A. Ring”, 1933 no. 209. Here entitled “Efteraar. Dame der ser ud af et Vindue” (Autumn. Woman looking out of a window). Ribe Kunstmuseum, Fuglsang Kunstmuseum, Øregaard Museum, “L. A. Ring. Årstiderne”, 2023, mentioned and ill. p. 91.*

*Literature: Peter Hertz, “Maleren L. A. Ring 1854–1933”, 1934, ill. p. 406 and mentioned pp. 407–408. Carl M. Woel, “L. A. Ring. Et levnedstids”, 1937, mentioned p. 36. Henrik Wivel, “L. A. Ring”, 1997, mentioned p. 59. Henrik Wivel, “L. A. Ring. Det glasklare hjerte”, 2020, ill. p. 274 and mentioned pp. 273–274.*

*Provenance: Merchant J. H. Melchior (1933).*

*When L.A. Ring's wife, Sigrid, died in 1923, the artist completely stopped painting. But after a few years, he was forced to resume work for financial reasons. The paintings created after this hiatus are characterized by melancholy and contemplativeness, especially in the compositions with figures. Three paintings of figures made in the years 1925, 1926 and 1927, including the present painting, are examples of Ring's reflections on the various stages of human life and the transition from life to death. These works belong to Ring's so-called “threshold motifs”, which show a solitary figure looking out through an open or closed door or window.*

*The earliest painting of the three, “In the Doorway. Ole Ring”, shows the artist's son Ole at wintertime, who with a lost look in his eyes gazes out of a doorway at the bare trees. However, the future and brighter times lie ahead for the young man, who himself is still only in the spring of his life. In the second work, “Spring and the Old Man”, which was sold at auction at Bruun Rasmussen, the young man is replaced by an older*



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*gentleman. From the same half-open door in the cellar at Uglebjerget, with a view of Roskilde Cathedral, the old man looks out at the spring with the newly sprouted trees. Unlike the young man, however, the joys of spring are not for the older gentleman, who in the autumn of his life considers a bygone time of which he is no longer a part of.*

*In the present painting, “The Young Woman and the Autumn”, which is the third of the late threshold motifs, a woman is sitting in the living room at Uglebjerget and looks out over Roskilde Fjord. “With her head propped up against her hand, serious and contemplative, she lets her gaze search beyond the fjord towards the distance, where the light is fading, the shadows are growing – it has become the shortest autumn day heralding the coming of winter” (Hertz, “The Painter L.A. Ring”, p. 408). In this painting, it is as if the woman reflects on her own existence, which is currently framed by youth, but which at some point will turn into autumn – and eventually winter.*

*Especially the last two paintings invite the viewer to both compare and juxtapose. Where the old man looks at spring, of which he is no longer a part, the young woman looks at autumn, which she will at some point become a part of.*

*“In his last years, where L.A. Ring felt himself standing at the crucial threshold of his life, where further movement was no longer possible, he could not remain completely free of a certain sentimentality on behalf of life and impending death. Two paintings of Spring and the Old Man. Sankt Jørgensbjerg. Roskilde from 1926 and The Young Woman and the Autumn from 1927 create a melancholic resignation in the faces of the two people depicted. Both are indoors, but with the characteristic look of longing at the world they no longer seem to be a part of.” (Wivel, “L. A. Ring”, p. 59).*

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





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**PETER ILSTED**

b. Sakskøbing 1861, d. Copenhagen 1933

"Et Fad med Kager". Still life with a plate of cakes, a bottle and a wine glass. Signed with monogram and dated 3. Septbr 1911. Oil on panel. 26 x 20 cm.

Exhibited: Charlottenborg 1912 no. 247.

DKK 25,000–30,000 / € 3,350–4,000

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**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).



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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 80,000–100,000 / € 10,500–13,500





550  
**PETER ILSTED**

b. Sakskøbing 1861, d. Copenhagen 1933

Interior with sunlight through the window and a young girl reading a letter. Signed with monogram and dated 1908. Oil on canvas. 53 x 53 cm.

*Exhibited: In 1909, Peter Ilsted exhibited three works at Charlottenborg, all with the title "Interior". In 1910, two with the title "Interior" as well as "Sunshine in the old living room" and "Sunshine interior". All titles could correspond to the present painting.*

*Connaught Brown, "Northern Spirit II", London, 1987.*

*Peter Ilsted and Vilhelm Hammershøi (1864–1916) met at the Academy in the late 1870s and became close friends. In 1891, Hammershøi married Ilsted's sister Ida Ilsted (1869–1949) and the close ties between the two artists were thus further strengthened. In artistic terms, Ilsted was strongly influenced by Hammershøi's interior art.*

*With great thoroughness, Ilsted painted a long series of depictions of the quiet living rooms, in which the atmosphere is mainly created by the play of light on the furniture and wall surfaces of the interior. Occasionally a woman or little girl is seen in the room, who is usually the artist's wife or one of his daughters, as in the present painting.*

*Weilbach, "Dansk kunstnerleksikon", 1995 p. 478 writes the following about Ilsted's paintings (in Danish): "The realistic rendering of the interiors is characterized by a cultured bourgeois taste. The description of the play of light over the walls and mahogany furniture is undramatic, but sincere and reflective. As with Hammershøi and the more distant Dutch role models from the 17th century, the isolated female figure often appears as a character- and mood-creating element and not infrequently provides a psychological point". This could be a description of the present painting.*

*Provenance: Bruun Rasmussen auction 486, 1986 no. 93, ill. p. 59. Acquired by the present owner at Connaught Brown, London, October 1987. DKK 400,000–600,000 / € 53,500–80,500*



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**551**  
**VIGGO JOHANSEN**

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

Evening party. Study. Signed V. Johansen. Oil on canvas. 60 x 73 cm.  
A stamp from the artist's estate on the reverse of the canvas.

*The present painting is a study for the painting "Mine Venner" from 1897, which is located at the Bayerische Staatsgemäldesammlungen - Neue Pinakothek München, here with the title "Meine Freunde abends bei mir" (An evening with visiting friends) (Inv. No. 8077).*

*The four men depicted are xylographer Hendriksen (1847-1938), painter Viggo Jastrau (1857-1946), director Karl Madsen (1855-1938), and painter Kristian Zahrtmann (1843-1917).*

Provenance: Winkel & Magnussen auction 333, 1946 no. 191.

DKK 25,000-30,000 / € 3,350-4,000



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**552**  
**PETER ILSTED**

b. Saksøbing 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 100,000-150,000 / € 13,500-20,000





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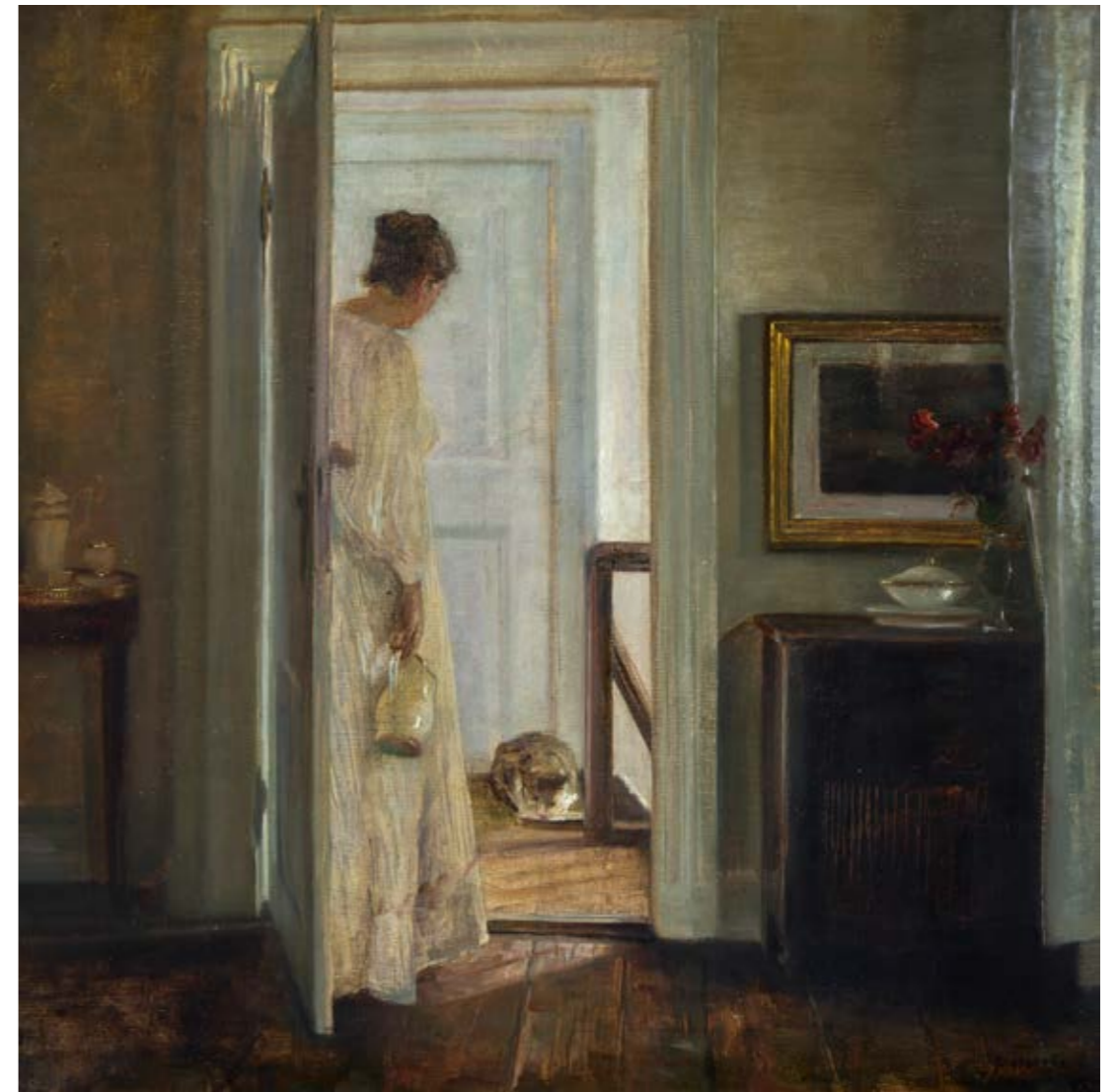
553  
**JULIUS PAULSEN**

b. Odense 1860, d. Copenhagen 1940

Interior with sunlight through the window. Signed Jul. Paulsen. Oil on canvas. 46 x 38 cm. Valdemar Kleis frame with label.

Provenance: Bruun Rasmussen auction 1436, 2014 no. 7.

DKK 25,000–30,000 / € 3,350–4,000



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554  
**CARL HOLSØE**

b. Aarhus 1863, d. Asserbo 1935

Interior from a living room. In the doorway stands a woman in a white dress serving milk to a cat. Signed C. Holsøe. Oil on canvas. 69 x 69 cm.

DKK 150,000–200,000 / € 20,000–27,000



555

## 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.



Valdemar Schønheyder Møller.



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

Exactly the same composition with the dining table, the lounge chairs, the two window sections with transparent curtains and the green deciduous trees just outside, which cast a spring-like greenish light into the dining room, and the oval pedestal cabinet with a bojan on top is known from a later work by Hammershøi (Bramsen (no. 208) and Vad dates that painting to 1900, 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 (see photo).

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 (see photo).

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."

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.

DKK 400,000-500,000 / € 53,500-67,000





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**VILHELM HAMMERSHØI**

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

Jægersborg Allé. 1892. Unsigned. Pencil on paper (with watermark PL BAS). 24.5 x 33.8 cm.

Alfred Bramsen, *A Catalogue Raisonné of the Works of Vilhelm Hammershøi "Vilhelm Hammershøi. Kunstneren og hans værk"*, 1918, no. 110a: "From Jægersborg Allé. Pencil. The last - smaller - piece of the road closest to Jægersborg."

Illustrated: Poul Vad, "Hammershøi. Værk og Liv", 1988, p. 141.

Provenance: Director of the National Gallery of Denmark Karl Madsen (1918).

Vad gives the following characteristic of Hammershøi's landscapes in the above mentioned book in the chapter "Landskaberne, linjerne, afstanden" (The landscapes, the lines, the distance) (pp. 152-160):

"In his depictions of the open landscape and in his forest pictures, Hammershøi picked up the thread from the romantic landscape art of Lundbye and Skovgaard; but as with the architectural motifs, he turned the intention 180°. Instead of painting the emotion's sincere but unsentimental connection with the landscape upon the canvas, Hammershøi depicted the dual experience of heartfelt empathy and impassable distance; and instead of painting what is near and distant together in the successive connection inwards into the space of the landscape, he left out everything that could attract attention to the foreground and instead focused sharply on the middle ground; he based the image on the dialectic between the measurable extent of the horizontal plane (from one edge of the frame to the other) and the immeasurable deep space of the air's (and heaven's) perspective." (p. 152).

The present drawing from Jægersborg Allé a little north of Copenhagen is a very fine example of a typical Hammershøi landscape, as Vad describes it above, with its characteristic focus on the middle ground, which is formed by the road flanked by tall trees, running horizontally from the left to the right edge of the paper, as seen in several of Hammershøi's major landscape works, e.g. "Kongevejen ved Gentofte", which The David Collection acquired from Bruun Rasmussen in 2016 (Inv. no. 7/2016). DKK 80,000-100,000 / € 10,500-13,500



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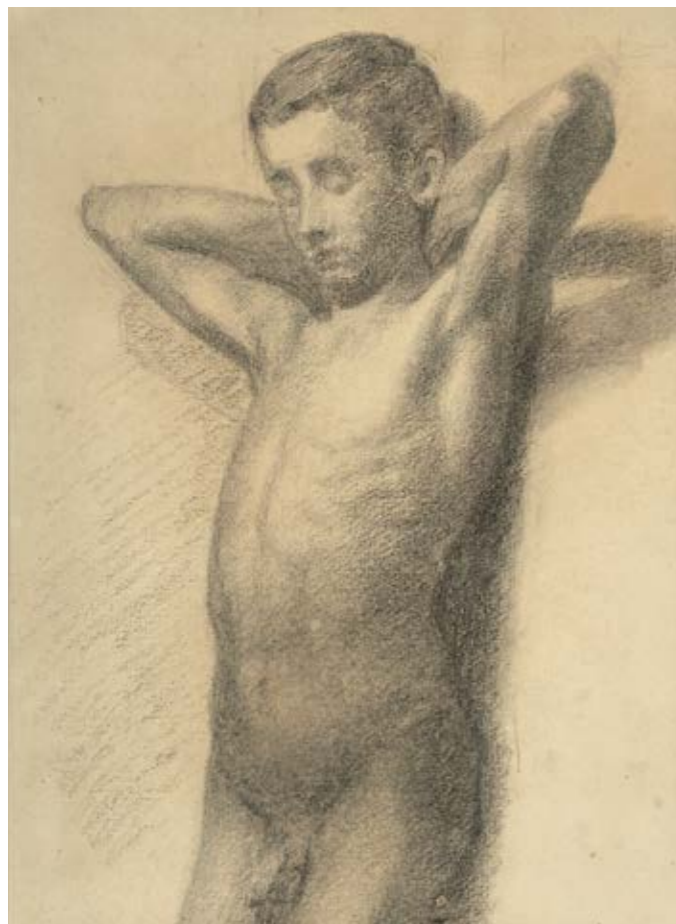
**L. A. RING**

b. Ring 1854, d. Roskilde 1933

A bright winter day. Poplars along a snow-covered road. Signed and dated L.A. Ring 1912. Oil on canvas laid on panel. 33 x 30 cm.

In H. Chr. Christensen, *A Catalogue Raisonné of the Works of L.A. Ring, the supplement 1922*, there is listed under no. 700 a painting with the title "Vinterlandskab med Sne. En opkørt Vej med høje Popler paa begge Sider mod Baggrunden. Et gult Hus tilvenstre. I Baggrunden Huse og Træer. Lys, blaa Luft med lette Skyer" (Winter landscape with snow. A rutted road with tall poplars on both sides to the background. A yellow house to the left. In the background houses and trees. Light, blue air with light clouds). It could be the present painting. However, the dimensions in the catalogue raisonné are listed as 27 x 21 cm. DKK 30,000-40,000 / € 4,000-5,350





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**558**  
**VILHELM HAMMERSHØI**

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

Standing naked boy. Study. C. 1884. Unsigned. Pencil on paper (with watermark ED&Cie (PL BAS)). Sheet size 36.5 x 26.6 cm.

*In the period 1883-85 Hammershøi studied at Kunsternes Frie Studieskoler in Copenhagen under Peder Severin Krøyer (1851-1909). The present drawing is probably from this period.*

*DKK 60,000-80,000 / € 8,050-10,500*

**559**  
**VILHELM HAMMERSHØI**

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

Portrait of Johanne Josefine Wulff (1868-1955). C. 1887. Signed Vilh. Hammershøi. Black and brown chalk on paper. Sheet size 22.7 x 18.5 cm.

*Exhibited: Ordrupgaard, "Vilhelm Hammershøi. En retrospektiv udstilling", 1981, Cat. No. 24, mentioned p. 166, ill. p. 66.*

*Provenance: The portrayed Johanne Josefine Finsen, née Wulff. Her son, chief physician Valgard Finsen (1896-1980). His daughter, former Museum Director Hanne Finsen (1925-2023).*

*DKK 30,000-50,000 / € 4,000-6,700*



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**560**  
**VILHELM HAMMERSHØI**

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

Portrait of Johanne Josefine Wulff (1868-1955). C. 1887. Unsigned. Black chalk on paper. Sheet size 24.5 x 23.5 cm.

*Exhibited: Ordrupgaard, "Vilhelm Hammershøi. En retrospektiv udstilling", 1981, Cat. No. 23, mentioned p. 166, ill. p. 66.*

*Provenance: The portrayed Johanne Josefine Finsen, née Wulff. Her son, chief physician Valgard Finsen (1896-1980). His daughter, former Museum Director Hanne Finsen (1925-2023).*

*Johanne Josefine Wulff, who married Vilhelm Hannes Finsen in 1892, is around 18-19 years old in the drawing. DKK 50,000-60,000 / € 6,700-8,050*





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**561**  
**CARL HOLSØE**

b. Aarhus 1863, d. Asserbo 1935

Interior with a woman with a jug in her hand.  
Signed C. Holsøe. Oil on canvas. 64 x 64 cm.

DKK 150,000–200,000 / € 20,000–27,000



562

**562**  
**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 200,000–300,000 / € 27,000–40,000





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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 400,000–500,000 / € 53,500–67,000



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**H. A. BRENDEKILDE**

b. Brændekilde 1857, d. Jyllinge 1942

Spring day in the village with little girls on the roadside. Signed and dated H.A. Brendekilde 1917. Oil on canvas. 77 x 95 cm.

*Pieces of an old exhibition label on the stretcher.*

*Provenance: Bruun Rasmussen auction 737, 2004 no. 2089, ill. p. 91. Bruun Rasmussen auction 747, 2005 no. 1027, ill. p. 34.*

*DKK 50,000–60,000 / € 6,700–8,050*



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**L. A. RING**

b. Ring 1854, d. Roskilde 1933

"Huset, der spejler sig. Graavejr ved Gadekæret". The house that is reflected. Cloudy weather at the village pond. Baldersbrønde. Signed and dated L.A. Ring 1910. Oil on canvas. 20 x 26 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 653.*

*Exhibited: Kunstforeningen, "L. A. Ring", 1914 no. 95.*

*Literature: "Kunst i Privateje", 1944, vol. I, ill. p. 324. The painting is described here as follows (in Danish): "It is a corner of the village pond, around the width of which he so often found his motifs, a small grey weather atmosphere with damp air and muddy roads along the quiet village pond. It is typical for Ring's spirit-filled landscape art, of his soulful consideration of the everyday landscape of Zealand. Most often, such small paintings by Ring contain expressions of the most immediate in his perception of the interplay of light and colour, of the richness of mood he found in even the most modest motif. A muddy road, some chopped-down trees and the weather-beaten houses by the village pond gave him the opportunity to display all his artistic strength and great skill" (p. 324).*

*Provenance: Postmaster R. Gøtsche (1910). Barrister Johannes Kalko (1914). Merchant Thorkild Hansen (1944).*

*L.A. Ring lived with his family in the village of Baldersbrønde from 1902 to 1914. During this period, he painted several motifs from the village, often variations of the same motifs according to changing weather and seasons. DKK 30,000–40,000 / € 4,000–5,350*





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**566**  
**VIGGO FAUERHOLDT**

b. Copenhagen 1832, d. Düsseldorf 1883

View from the Knippelsbro (Knippel Bridge) and harbour of Copenhagen with lively traffic. Signed and dated V. Fauerholdt 1862. Oil on canvas. 67 x 96 cm. Presumably exhibited at Charlottenborg 1862 no. 48 with the title "Parti fra Knippelsbro. Eftermiddag, efter Regnveir" (From Knippelsbro. Afternoon, after Rain).

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

Provenance: Bruun Rasmussen auction 727, 2003 no. 1279, ill. p. 82.

DKK 50,000–75,000 / € 6,700–10,000



567

**567**  
**CARL BLOCH**

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

"Gamle fyre i et værtshus". Old Guys in a Tavern. Signed and dated Carl Bloch 1873. Oil on panel. 55 x 70 cm.

*Rikard Magnussen, A Catalogue Raisonné of the Works of Carl Bloch, 1931, no. 194 (under 1874).*

*Britta Marie Wätzold, A Catalogue Raisonné of the Works of Carl Bloch in: Sidsel Maria Søndergaard et. al. (red.), "Carl Bloch - 1834-1890", 2012, p. 312.*

Exhibited: Charlottenborg 1874 no. 26.

*Literature: Sidsel Maria Søndergaard et. al. (red.), "Carl Bloch - 1834-1890", 2012, ill. p. 73, mentioned p. 75. Here, Jens Toft, mag.art in Film Science, discusses how Carl Bloch involves the subsidiary characters' eye contact with the viewer (in Danish): "This feature, which has been common at least since the Renaissance, where its function is to take the viewer as a witness to what it is that we see - "Have you seen it"". In the present painting a group of old guys on the left of the painting are preoccupied with playing cards and paying no attention to the viewer. In contrast to the two "gentlemen" on the right, one of whom looks up from his newspaper and looks inquisitively at us; while the gentleman to the right looks unfriendly at the viewer. He does not like to be stared at.*

Provenance: Manufacturer le Maire (1874).

DKK 100,000–125,000 / € 13,500–17,000





568

568

**L. A. RING**

b. Ring 1854, d. Roskilde 1933

A farmer's wife with a bouquet of wild flowers in a field. Signed L.A. Ring. Oil on panel. 23 x 30 cm.

*The painting is a preliminary study for no. 105 in H. Chr. Christensen's Catalogue Raisonné of the Works of L.A. Ring, 1910: "Axsamlere" (Corn collectors), dated 1887.*

*The landscape is from near Næstved between Rønnebæksholm and Mogenstrup according to art historian Gitte Ditlevsen.*

DKK 30,000–40,000 / € 4,000–5,350



569

569

**H. A. BRENDEKILDE**

b. Brændekilde 1857, d. Jyllinge 1942

"Skærvehuggere ved stranden. Stevns". Stone breakers on the beach. Stevns. A little girl helps her grandparents to collect stones, in the background two children with straw hats, hand in hand. Signed and dated H.A. Brendekilde 85. Oil on canvas. 73 x 103 cm. Provenance: Winkel & Magnussen auction 340, 1947 no. 26, ill. p. 41. Bruun Rasmussen auction 729, 2004 no. 1273, ill. p. 69.

*H.A. Brendekilde and his contemporary L.A. Ring (1854–1933) belonged to the small circle of Danish painters who were inspired by French peasant realism and its interpreters, such as Jean-Francois Millet (1814–1875) and Jules Bastien-Lepage (1848–1884). Especially in the 1880s, Brendekilde produced paintings within this genre. The best known is probably "Udslidt" (Worn out) from 1889, today at Kunstmuseum Brandts in Odense. In the present painting, the poor stone collectors are seen working hard. In the background, children from town on holiday in their fine summer clothes wearing straw hats as protection from the sun. In addition to the social realist content, Brendekilde has managed to create a painting saturated with bright colours and beautiful light.* DKK 60,000–80,000 / € 8,050–10,500





570

**570**  
**H. A. BRENDEKILDE**

b. Brændekilde 1857, d. Jyllinge 1942

A summer day in the village with a little girl and an elderly woman. Signed H.A. Brendekilde. Oil on canvas. 32 x 43 cm. DKK 30,000–40,000 / € 4,000–5,350



571

**571**  
**PEDER MØNSTED**

b. Grenaa 1859, d. Fredensborg 1941

Autumn day at a lake in Hillerød. Signed and dated P. Mønsted Hillerød 1915. Oil on canvas. 121 x 190 cm.

*Provenance: Bruun Rasmussen auction 336, 1975 no. 86, ill. p. 33.*

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

**572**  
**PEDER MØNSTED**

b. Grenaa 1859, d. Fredensborg 1941

Early spring in the woods. A girl is sitting in the forest floor with a bouquet of anemones. Signed and dated P. Mønsted 1898. Oil on canvas. 32 x 46 cm.

*Provenance: Bruun Rasmussen auction 522, 1989 no. 108, ill. p. 87. Bruun Rasmussen auction 896, 2020 no. 47, ill. p. 78.*

*DKK 40,000–50,000 / € 5,350–6,700*



572





573

**573**  
**HANNE HELLESEN**

b. Copenhagen 1801, d. s.p. 1844

Still life with peonies and flowerpot with primroses on a stone sill. Signed Hanne Helleesen. Oil on panel. 30 x 38 cm.

Exhibited: ARKEN, "Blomsten i kunsten" (Flowers in Art), 2021-2022.

*Hanne Helleesen was one of the famous Danish flower painter I.L. Jensen's (1800-1856) female students, who achieved recognition and fame in her own right, and the Royal Collection of Paintings and Sculptures (Den Kgl. Malerisamling), today the National Gallery of Denmark, acquired her paintings. She was also a student of C.W. Eckersberg (1783-1853), and he taught her the theory of perspective. Her paintings were very much inspired by I.L. Jensen and the floral decorations of the Sèvres porcelain factory. DKK 50,000-75,000 / € 6,700-10,000*

**574**  
**EMILIE MUNDT**

b. Sorø 1849, d. Frederiksberg 1922

Portrait of a woman in a red dress standing in a living room with a glove in her hand. Signed and dated E. Mundt 1889. Oil on canvas. 134 x 90 cm.

Inscribed 'A. N. Schioldann Gl. Kongevej 136' on the reverse of the frame.

Exhibited: Charlottenborg 1889 no. 563.

Provenance: Master builder Schioldann (1889). Bruun Rasmussen auction 453, 1983 no. 140.

*Albert Nicolai Schioldann (1843-1917) was a master builder, architect, councilor of justice and founder of Schioldann's Foundation in Nørrebro, Copenhagen. Schioldann was the builder and owner of a large residential property with luxury flats, which was built at Gl. Kongevej 136-38 in Copenhagen in 1885. Schioldann himself moved into the first floor of the building together with his wife Frederikke Christiane Schioldann, née Meyer*



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*(1847-?). The building's fourth floor was designed with seven large artist studios. In 1886, the artists Emilie Mundt and Marie Luplau (1848-1925) moved into the studios, where they created a shared artist's home and established a private drawing and painting school for women. The school had graduation rights to the Academy of Fine Arts' Art School for Women and it quickly became popular, and Mundt and Luplau thus came to influence an entire generation of young female artists. They ran the school on Gl. Kongevej until 1913.*

*The present painting presumably depicts Schioldann's wife Frederikke.*

*DKK 30,000-50,000 / € 4,000-6,700*





575

**575**  
**ELISABETH JERICHAU BAUMANN**

b. Warsaw 1819, d. Copenhagen 1881

A young woman in a costume from the Hedebo region reading the Bible. Unsigned. Oil on canvas. 97 x 69 cm.

Exhibited: ARoS, "Elisabeth Jerichau Baumann - Mellem verdener", 2021.

Literature: Anne Mette Thomsen & Jakob Vengberg Sevel (red.), "Elisabeth Jerichau-Baumann - Mellem verdener", ARoS, 2021, ill. p. 132.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund, 2018, ill. p. 236.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", Bosz, Polen, 2020, ill. p. 180 no. 194.

Provenance: Acquired by banking executive Christian Mathias Regensburg (1849-1909), until around 1963 the painting hung in the vicarage in Dronninglund in Northern Jutland.

The Hedebo region or the Heath is the triangular area between Copenhagen, Roskilde and Køge.  
 DKK 60,000-80,000 / € 8,050-10,500



576

**576**  
**ELISABETH JERICHAU BAUMANN**

b. Warsaw 1819, d. Copenhagen 1881

A woman from Capri, Italy, carrying twigs on her head. Signed and dated Elisabeth Jerichau 1879. Oil on canvas. 50 x 39 cm.

Exhibited: ARoS, "Elisabeth Jerichau Baumann - Mellem verdener", 2021.

Literature: Anne Mette Thomsen & Jakob Vengberg Sevel (red.), "Elisabeth Jerichau-Baumann - Mellem verdener", ARoS, 2021, ill. p. 163.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund, 2018, ill. p. 273.

The present painting is a study for a larger painting in a private collection with the title "Fra Capri. To Capri-Piger bærende Foder til Gederne" (From Capri. Two Capri Girls carrying forage for the goats) from 1880, which was exhibited at Charlottenborg 1881 as no. 363.

DKK 60,000-80,000 / € 8,050-10,500





577

**577**  
**BERTHA WEGMANN**

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Portrait of a woman in a fur cape. Signed B. Wegmann. Oil on canvas. 56 x 41 cm.

*Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926.*

*Provenance: Private collection since 1926.*

*DKK 30,000–40,000 / € 4,000–5,350*



578

**578**  
**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

Henny Brodersen (1868–1960) with her needlework. Signed M. A. Oil on canvas. 52 x 41 cm.

*Henny Brodersen was P.S. Krøyer's (1851–1909) last great love. She was married to town treasurer (kæmner) Hans Brodersen (1858–1943), and she took care of Marie (1867–1940) and P. S. Krøyer's daughter Vibeke (1895–1985) in the turbulent years after Marie had moved to Sweden with Hugo Alfvén (1872–1960). Henny Brodersen nursed Krøyer to the end and sat together with her husband, Krøyer's daughter Vibeke, and Michael and Anna Ancher (1859–1935) around his deathbed.*

*Provenance: Bruun Rasmussen auction 608, 1995 no. 37, ill. p. 27.*

*DKK 40,000–50,000 / € 5,350–6,700*



579

**579**  
**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

"Askepot". Cinderella. A young woman in light summer dress with a cat sitting by the fireplace. 1880/1882. Oil on canvas. Signed M. A. 106 x 103 cm.

*Elisabeth Fabritius, A Catalogue Raisonné of the Works of Michael Ancher, 1992, no. 220.*

*A painting with a similar motif hangs in Michael Ancher's studio on Markvej, Skagen. Ancher used several young Skagen women as models for "Cinderella", both Tine Nordmann (1866–1949) and here Louise Hallgren, who later married Mr Trunk and moved to Horsens. DKK 200,000–300,000 / € 27,000–40,000*





580

**580**  
**ALHED LARSEN, ATTRIBUTED TO**

b. Heden Sogn 1872, d. Odense 1927

Still life with a vase full of dahlias in a windowsill. Verso a study of a landscape. Unsigned. Oil on canvas. 42 x 52 cm.

*Exhibited: Johannes Larsen Museet, "Alhed Larsen 150 år", 2022, ill. in the exhibition catalogue p. 243.*

*DKK 25,000–30,000 / € 3,350–4,000*



581

**581**  
**ANNA ANCHER**

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

Interior from Anchers' house on Markvej, Skagen, with pink chrysanthemums in a vase upon a table. On the wall a portrait of Helga Ancher painted by Michael Ancher dated 90. Unsigned. Oil on cardboard. 32 x 40 cm.

*Provenance: The artist's daughter Helga Ancher, her estate auction Bruun Rasmussen 178, 1965 no. 178.*

*DKK 100,000–125,000 / € 13,500–17,000*





582

582

**I. L. JENSEN**

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

Still life with pink roses in a glass vase.  
Signed and dated I.L. Jensen 1842. Oil on  
panel. 31 x 24 cm.

*DKK 20,000–25,000 / € 2,700–3,350*



583

583

**I. L. JENSEN**

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

Pink roses and myrtles in bloom. Signed I.L.  
Jensen. Oil on panel. 14.5 x 13.5 cm.

*DKK 20,000–25,000 / € 2,700–3,350*



584

584

**I. L. JENSEN**

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

Pink and white roses. Signed I.L. Jensen. Oil on panel. 24 x 31 cm.

*DKK 20,000–25,000 / € 2,700–3,350*

585

**I. L. JENSEN**

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

Pink and white roses. Signed I.L. Jensen. Oil on panel. 17 x 23 cm.

*Provenance: Bruun Rasmussen auction 869, 2016 no. 50.*

*DKK 25,000–30,000 / € 3,350–4,000*



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586

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**ROMAN SCHOOL, LATE 17TH CENTURY**

Caritas Romana. Unsigned. Oil on canvas. 122 x 96 cm.

*Caritas Romana (Roman charity) is the story of a daughter, Pero, who secretly breastfeeds her father, Cimon, after he is imprisoned and sentenced to starvation. She is betrayed by the prison guard, but her act of mercy impresses the officials and leads to her father's release.*

*Provenance: In the family of the current owner since 1937.*

*DKK 30,000–40,000 / € 4,000–5,350*



587

587

**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. 44 x 35 cm. Original gilt frame carved with flowers and foliage. *Provenance: Bukowskis, 24 November 1993 no. 215.*

*DKK 60,000–80,000 / € 8,050–10,500*





588

**588**  
**MELCHIOR DE HONDECOETER, CIRCLE OF, 17TH CENTURY**  
 A turkey cock, a rooster and hens in a farmyard. Unsigned. Oil on canvas laid on canvas. 78 x 120 cm.  
 DKK 40,000–60,000 / € 5,350–8,050

**589**  
**ALEXIS SIMON BELLE, CIRCLE OF, 18TH CENTURY**  
 Portrait of a young nobleman with a full-bottomed wig, reddish silk jacket and white shirt with bow. Unsigned. Oil on canvas. 55.5 x 44 cm.  
 DKK 25,000–30,000 / € 3,350–4,000

**590**  
**PEDER ALS**  
 b. Copenhagen 1726, d. s.p. 1776  
 Portrait of Admiral Simon Hooglant (1712–1789) in a red suit and powdered wig with bow. Unsigned. Oil on canvas. 72 x 58 cm. Period frame.  
*Admiral Simon Hooglant was the son of merchant and wine merchant Diderik Hooglant in Copenhagen. He advanced quickly within the navy, where he was employed as a volunteer cadet at the age of 13. He rose through the ranks over the years and ended up as admiral in 1782. At the age of 28 he became commander of a man-of-war in Dutch service and endured a victorious battle against pirates in the Mediterranean and later became known for his participation in an expedition to Algiers. His father Diderik Hooglant is mentioned as one of the first members of the Dutch congregation in Copenhagen.*  
 Provenance: *Abbess in Vallø Elisabeth Anna Alvilde Castenschiold (1869–1945). Bruun Rasmussen auction 483, 1986, no. 25, ill. p. 15.*  
 DKK 30,000–40,000 / € 4,000–5,350



589



590



591

**P. S. KRØYER**

b. Stavanger 1851, d. Skagen 1909

"Daphnis og Cloë". Daphnis and Chloe. Two naked figures in a landscape. He is playing the flute. She is sitting next to him with her hands on his right shoulder. Signed and dated S. Krøyer Paris 1879. Oil on canvas. 164 x 123 cm.

*H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer, 1923, no. 211.*

*Exhibited: Salon de 1879, Paris, 1879 no. 1704. Dansk Kunsthandel, "Maleriudstillingen i Industriudstillingsbygningens Sidefløj", 1879 no. 54. Charlottenborg, "En Samling Malerier, Studier, Tegninger m.m. af Maleren P. S. Krøyer", 1905 no. 39, ill. in the catalogue. Kunstforeningen, "P. S. Krøyer", Charlottenborg, 1910 no. 88. Aarhus Kunstmuseum, "P. S. Krøyer – Tradition – Modernitet", 1992-93 no. 21, ill. p. 56. The Art Museums of Skagen, "Salon", The museum's 100th anniversary exhibition, 2008 no. 103. The Hirschsprung Collection & The Art Museums of Skagen, "Krøyer i internationalt lys", 2011-2012 no. 23, ill. in the catalogue p. 168, mentioned p. 21, 23 and 169. The Art Museums of Skagen, "Krøyer og Paris. Franske forbindelser og nordiske toner", 2022 no. 24.*

*Literature: "Smaa Kunstbøger nr. 1", Cph. 1910, ill. p. 12.*

*Ernst Mentze, "P. S. Krøyer. Kunstner af stort format – med brændte vinger", Det Schønbergske Forlag 1969, p. 66, 69, 70.*

*Finn Terman Frederiksen, "Mødested i Paris. 1880'ernes avant-garde", Randers Kunstmuseum, 1983, ill. p. 37.*

*Lise Svanholm, "Laurits Tuxen. Europas sidste fyrstemaler", Cph. 1990, mentioned p. 28, 31.*

*Peter Michael Hornung, "Realismen", Ny Dansk Kunsthistorie, Vol. 4, Cph. 1993, mentioned and ill. p. 11.*

*Elisabeth Fabritus, "Michael Ancher og det moderne gennembrud", 1999, mentioned and ill. p. 28.*

*Peter Michael Hornung, "Peder Severin Krøyer", 2002, ill. p. 96, mentioned p. 97, 100-105.*

*Annette Johansen, "Mellan tradition och modernitet. Krøyers stora figurmålingar från reseåren 1887-1881" in "Marie och P. S. Krøyer", Göteborgs Konstmuseum, 2005-06, p. 14.*

*Marianne Saabye, "Det akademiske mesterstykke" in the exhibition catalogue "Krøyer i internationalt lys", The Hirschsprung Collection & The Art Museums of Skagen, 2011, mentioned p. 21, 23.*



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Katrine Halkier, "Katalog. 1877-79 Paris og Bonnats atelier" in the exhibition catalogue "Krøyer i internationalt lys", The Hirschsprung Collection & The Art Museums of Skagen, 2011, mentioned and ill. p. 169.

Here, Halkier writes about the painting (in Danish): "When Krøyer came back to Paris after a long stay in Spain, Bonnat recommended that he ended his studies in Paris by painting a large classical composition to be shown at the upcoming Salon. Krøyer sought advice about his painting from his well-read friend and colleague, Karl Madsen. The latter had recently read the Greek poet Longus' classic shepherd's tale about Daphnis and Chloe and suggested this young couple in love as a motif for Krøyer. At the Salon in France the painting did not arouse much interest. The Danish audience, however, received the picture with greater goodwill. When the painting was exhibited in Copenhagen in 1879 in the Industrial Exhibition Building, a critic wrote about the exhibition in Ude og Hjemme on 27 July and highlighted Krøyer's Daphnis and Chloe as the "Masterpiece". The critic continued: "In terms of spiritual content as well as the handling of the lines and in general the entire painterly execution, the work is one of the significant artist's very best".

Dominique Lobstein, "A lover of light' under the skies of Paris" in "The Blue Hour of Peder Severin Krøyer", Musée Marmottan Monet, Paris, 2021, mentioned p. 51-52, ill. p. 52.

The Art Museums of Skagen, "Krøyer og Paris. Franske forbindelser og nordiske toner", 2022, mentioned p. 44-45, 194-195, ill. p. 197.

Provenance: Konferensråd and factory owner Wilh. Jørgensen (1910, 1923). Sculptor Viggo Jarl, his estate auction Bruun Rasmussen 183, 1965 no. 21, ill. p. 53. Private collection in Germany (1992-93). The painting has been deposited at The Art Museums of Skagen from 1995 to August 2008. Bruun Rasmussen Vejle auction 117, 2009 no. 317. The collection of Louis Nielsen (2012).

Krøyer had his debut as an exhibitor at the Salon in Paris in 1879 with the present painting, which was done during his student years with the French painter Léon Bonnat (1833-1922). "Daphnis and Chloe" by the Greek writer Longus (2nd century AD) is the love story between two foundlings who are both found and raised by shepherds.

The painting is one of Krøyer's only attempts at the French salon style. He subsequently abandoned history painting and mythological scenes and instead turned his focus to the naturalistic plein-air painting that Krøyer is associated with today.

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







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**JULIUS PAULSEN**

b. Odense 1860, d. Copenhagen 1940

A misty sunset over Tisvilde beach. Signed and dated J. P. 23. Oil on canvas. 46.5 x 65.5 cm.

DKK 25,000–30,000 / € 3,350–4,000



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593

**LAURITS TUXEN**

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

The English fleet anchored off the coast of Skagen. Unsigned. Oil on canvas. 56 x 120 cm.

*Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990, no. 1099 mentions a painting with the title "Den engelske flåde på Skagen Red" (The English fleet on Skagen roadstead), that one dated 14/8 19. The present painting is presumably from the same time.* DKK 40,000–50,000 / € 5,350–6,700





594

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Marie Krøyer (1867-1940) and Hugo Alfvén (1872-1960) standing by a boat on the beach. Study. 1903. Unsigned. Oil on panel. 33.5 x 41.5 cm.

*Provenance: Acquired by the present owner's father, scenographer Peter Høimark (1937-2004), around 1986 when he was visiting an old fisherman's home in Skagen while he was doing the initial research in connection with the production of the film "Hip Hip Hurray" (1987). The painting was part of a panel in an old infill door, which the fisherman said he had acquired from Krøyer's house many years ago. Peter Høimark acquired the door in exchange for a new door and a lunch for the fisherman and his friends at Brøndum's Hotel.*

*The present painting is a study for one of Peder Severin Krøyer's most famous works "Sankt Hans-blus på Skagen strand" (Midsummer Eve bonfire on Skagen's beach), dated 1906, with the dimensions 150 x 257 cm (deposited at The Art Museums of Skagen (DEP5)).*

*Peder Severin Krøyer's idea of portraying his friends from Skagen around a bonfire at Midsummer's Eve arose in the early 1890s. After several drafts and sketches, including the present one, Krøyer completed the painting "Sankt Hans-blus på Skagen strand" in 1906. It was to be his last major work. It was quite a tour de force for Krøyer to finish the large painting.*

*A similar study from 1903 with the same motif of Marie Krøyer and Hugo Alfvén standing by a boat on the beach (H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer (HCC), 1923, no. 727) was sold at Bruun Rasmussen auction 486, 1986 no. 1.*

*In the same year, Krøyer executed another larger sketch of the entire scene on the beach with almost all the people around the bonfire present: "St. Hansblus på Skagens strand" (HCC no. 725, 48 x 79 cm, sold at Bruun Rasmussen auction 870, 2017 no. 27), but WITHOUT Hugo Alfvén and Marie Krøyer, since they were not present that evening. They only came to Skagen later in the summer that year, where Krøyer could then make his sketches.*



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*Hence it was pure fiction on Krøyer's part to include them in the finished painting. He must have done so because, for better or for worse, they were a part of Krøyer's life and of the Skagen life. Even if in 1906, the separation from Marie and the upcoming divorce was a fact.*

*The story of Hugo and Marie's relationship is full of love, deceit and pain.*

*Hugo Alfvén was in Copenhagen in the fall and winter of 1900 in connection with his job as a composer. Here, he visited exhibitions and saw, among other things, paintings by Peder Severin Krøyer depicting Marie at the Hirschsprung Collection. In his book "Minnen" (Stockholm 1972) Alfvén writes (in Swedish): "I had never seen a more beautiful woman, and the grace and elegance of her figure completely enchanted me" (p. 99). He became very interested in getting to know Marie better but heard only bad things about her when he asked around, so he knocked her out of his head. That changed completely when he met her in Taormina in Sicily in 1902, where she had gone with her daughter Vibeke for recreation. It was love at first sight when they met. After her stay in Sicily, Marie went to Paris, where P. S. Krøyer was staying, to ask for a divorce. Krøyer rejected this – he thought the infatuation would pass – but the couple in love continued to meet both in Copenhagen, abroad and even in Skagen, where Krøyer himself invited them. It was on one of these occasions when Alfvén visited Skagen in 1903, that Krøyer painted his two sketches of Marie and Hugo on the beach.*

*When Marie became pregnant with Hugo's child in 1905, Krøyer had to realize that the battle was lost, and the divorce became a reality. Marie and Hugo lived a stormy marriage in Sweden, where he cheated on her several times. In 1926, he met a woman 20 years younger and wanted a divorce, but Marie didn't! However, it ended with a final breakup in 1936. Marie lived her last years in Stockholm, where she died in 1940. DKK 800,000–1,000,000 / € 105,000–135,000*





595

**595**  
**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

Two Skagen fishermen enjoy a dram and a pipe of tobacco in an inn. Signed and dated M. A. 1876. Oil on canvas. 34 x 44 cm.

*Michael Ancher most often painted Skagen fishermen when they were working hard with fishing or rescue tasks. Occasionally, however, he also painted the fishermen in their spare time or when the weather was bad. Here, they are often seen sitting in an inn, where, as here, they enjoy a dram.*

*Provenance: Bruun Rasmussen auction 757, 2006 no. 1123, ill. p. 23.*

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



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**596**  
**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

A Skagen fisherman lying on the beach in the evening sun. Signed. M. A. and indistinctly dated. Oil on canvas. 58 x 73 cm.

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





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597

**P. S. KRØYER**

b. Stavanger 1851, d. Skagen 1909

"Skagen plantage". Skagen plantation. In the background Krøyer's black wooden house with the red tiled roof. Signed and dated S.K. Nov. 3 08 and with dedication (in Danish): To Lach. from Søren 2 July 1909. Oil on canvas. 47 x 63 cm.

*H. Chr. Christenssen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 780.*

*Provenance: Supreme Court prosecutor (overretssagfører) Viggo Lachmann (1923). Museumsbygningens Kunstauktioner, Dec. 2006 no. 813.*

*Viggo Lachmann (1864–1928) married Engel Cathrine Saxild (1885–1966) on 2 July 1909, she was the daughter of master baker Saxild in Skagen. She was a real Skagen girl and best friend with Helga Ancher (1883–1964) and several times used as a model by both Anna (1859–1935) and Michael Ancher (1849–1927). As the date indicates, the painting has probably been a wedding present.*

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



598

598

**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

"Middagssovn i Haven". A young woman is taking a nap in the garden. Signed and dated M. A. 11. Oil on canvas. 63 x 79 cm.

*Exhibited: Charlottenborg 1912 no. 24.*

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



599

**ANNA ANCHER**

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

Little girls having a tea party in Nordstuen (the north-facing living room) in Anchers' house on Markvej, Skagen. Signed and dated A. Ancher 1919. Oil on canvas. 79 x 64 cm.

*Provenance: Winkel & Magnussen auction 193, 1936 no. 11. Here acquired by master carpenter Hans Pedersen. Sotheby's, 19th Century European Paintings, Drawings & Watercolours, 2 April 1998 no. 148.*



*Anna Ancher painted interiors from her own home on Markvej in Skagen several times, and in this painting, she has used Nordstuen (the north-facing living room) as the setting for a tea party for a group of little girls in bright summer dresses. Both Michael and Anna painted several works from this living room, including "Den lille Dagligstue mod Nord" (The little north-facing living room) by Anna Ancher sold at Bruun Rasmussen auction 763, 2006 no. 2020, ill. p. 23.*

*No one has put it quite as succinctly about Anna Ancher and her relationship with colours as the painter Oscar Björck: "She is like sunshine, and in her paintings, there is something that none of us possess to the same degree. A quiet devotion to the task and a colour that is as saturated and juicy as a ripe fruit." (Oscar Björck in a letter in 1929 to Museum Director Karl Madsen).*

*In this painting, Anna Ancher has created a powerful interaction between colours, among other things by using the complementary colours red/green in the flowers on the windowsill, which makes them stand out clearly. In the blue curtain, Ancher has added the complementary colour orange, along with hints of purple and pink shades to depict the incidence of light through the almost transparent fabric. The light also falls on the girls around the table, which Ancher has highlighted with clear, loose brushstrokes in lighter colours, and it creates the atmosphere of a beautiful summer afternoon in the living room.*

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



599





600

**600**  
**HARALD SLOTT-MØLLER**

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

Portrait of the Danish writer Sophus Schandorph (1836-1901). Signed H. Slott-Møller. Oil on canvas. 58 x 45 cm.

Through his close friendship with Marie (1867-1940) and P.S. Krøyer (1851-1909) Sophus Schandorph became a dear summer guest in Skagen. Both P.S. Krøyer and Michael Ancher also portrayed him during his visits.

Provenance: Winkel & Magnussen auction 373, 1952 no. 250.

DKK 25,000-30,000 / € 3,350-4,000

**601**  
**MICHAEL ANCHER**

b. Bornholm 1849, d. Skagen 1927

The lifeboat goes out. C. 1920. Signed M. A. Oil on panel. 41 x 56 cm.

Study for a larger painting with the dimensions 128 x 165 cm, that one dated 1920, and sold at Bruun Rasmussen auction 871, 2018 no. 32, ill. p. 41.

Michael Ancher left the Academy in 1875 to stay for longer periods in Skagen. He became very interested in the life and work of the fishermen and as he got to know their hard life more and more, his paintings took on a more realistic character. There is no Danish painter who has taken so much effort in depicting the life of the Skagen fishermen as Michael Ancher.

DKK 60,000-80,000 / € 8,050-10,500



601

**602**  
**P. S. KRØYER**

b. Stavanger 1851, d. Skagen 1909

Fishermen by 'Stokken' in Hornbæk. Signed S. K. Hornbæk. Pencil on paper laid on paper. Sheet size 22.5 x 30 cm.

Stamp from the artist's estate auction on the reverse.

"Stokken" in Hornbæk was a gathering place for the town's fishermen and consisted of a few primitive wooden benches well sheltered, from which you could keep an eye on everything and everyone.

In 1875, P.S. Krøyer painted his very first group portrait entitled "Fishermen at Stokken in Hornbæk" (oil on canvas, 109 x 153 cm, private collection). He began preparatory work for the painting as early as 1873 and carried out a whole series of studies for the final composition, which depicts nine fishermen gathered at the benches after the day's work. The present drawing is not completely identical to the painting, but is presumably a compositional study it.

Provenance: The artist's estate auction, Charlottenborg 1910 no. 367.

The actor Poul Reumert (1883-1968). Thence by family descent.

DKK 25,000-30,000 / € 3,350-4,000



602





603

**603**  
**THEODOR PHILIPSEN**

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

"Kvæg ved Saltholm strand". Cattle on Saltholm Island. Summer 1913. Signed with monogram. Oil on canvas. 82 x 112 cm.

*Vibeke Skov, A Catalogue Raisonné of the Works of Theodor Philipsen, 1992, no. 674.*

*Flemming Brix, Finn Terman Frederiksen and Svend Erik Lorentzen (BFL), A Catalogue Raisonné of the Works of Theodor Philipsen, 2016, no. 924.*

*Provenance: Theodor Philipsen Auction January 1916 no. 185. Kunsthallen auction 258, 1963 no. 24, ill. p. 19. Kunsthallen auction 263, 1964 no. 186. Kunsthallen auction 365, 1987 no. 165, ill. p. 7. Bruun Rasmussen auction 1502, 2015 no. 13. DKK 25,000–30,000 / € 3,350–4,000*

**604**  
**THEODOR PHILIPSEN**

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

A pig's head. Signed Th. Philipsen. Oil on canvas laid on panel. 24 x 23 cm.

*Provenance: Bruun Rasmussen Vejle auction 97, 2004 no. 174, ill. p. 40. DKK 25,000–30,000 / € 3,350–4,000*



604



605

**605**  
**P. S. KRØYER**

b. Stavanger 1851, d. Skagen 1909

"Bro over klippekluft. To ridende figurer. Ronda". Bridge over rocky gorge. Two riding figures. Ronda, Spain. Signed and dated S.K. 10 April Ronda 1878. Oil on canvas. 41 x 32 cm.

*Krøyer travels to Spain in February 1878 and stays there until the beginning of September. From 7 to 11 April, he stays in Ronda.*

*H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 190.*

*Literature: Peter Michael Hornung, "Peder Severin Krøyer", 2002 p. 82 cites a letter P.S. Krøyer wrote home to his mother about his journey to Ronda on a mule (in Danish): "It was a magnificent journey over the mountains, all on horseback or on mules, with two drivers with the luggage, a 2-day trip, somewhat difficult to sit for so long on horseback, but we saw the most lush valleys, large wild mountain landscapes up on the heights and only recently became acquainted with Spanish folk life, really natural and unspoiled, especially in a small, really old robber town, where we spent the night in the hostel in the same place".*

*Hornung writes on pp. 83-84 about Krøyer's experiences in Ronda. Krøyer was enthusiastic about the town. He described it thus (in Danish): "Ronda is an extremely picturesque mountain town from the time of the Moors, beautifully situated...". During the stay, Krøyer painted two small paintings, the present painting dated 10 April and "Klippekluft med vandfald" (Rock gorge with water fall), dated 9 April. The latter at The Art Museums of Skagen (Inv. No. 1500).*

*Provenance: P.S. Krøyer's estate auction 1910 no. 64, sold for DKK 590 to manufacturer Budde Lund. Master butcher Marinus Hansen (1923). DKK 200,000–300,000 / € 27,000–40,000*





606

**606**  
**CARL BLOCH**

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

"En patient". A patient. Signed and dated Carl Bloch 1884. Oil on panel. 60 x 44 cm. *Rikard Magnussen, A Catalogue Raisonné of the Works of Carl Bloch, 1931, no. 272.*

*Britta Marie Wätzold, A Catalogue Raisonné of the Works of Carl Bloch in: Sidsel Maria Søndergaard et. al. (red.), "Carl Bloch - 1834-1890", 2012, p. 318.*

*Exhibited: Charlottenborg 1885 no. 46. Foreningen for National Kunst 1903 no. 103.*

*Provenance: Titular Councillor of State (etatsråd) Martin Heyman and his wife Pauline Heyman's estate auction at Charlottenborg 1924 no. 6, here entitled "En mand, der skal have sin medicin" (A man taking his medicine). Director Troels Marstrand's estate auction, Winkel & Magnussen 71, 1929 no. 78, ill. p. 13. Manufacturer Carl Schepler's estate auction, Winkel & Magnussen 293, 1942 no. 24, ill. p. 10, here entitled "En patient" (A patient). Bruun Rasmussen auction 561, 1991 no. 146, ill. p. 57.*

DKK 30,000-40,000 / € 4,000-5,350



607

**607**  
**HEINRICH HANSEN**

b. Haderslev 1821, d. Frederiksberg 1890

Bregentved's chapel. To the left the organ and to the right the pulpit. Unsigned. Oil on canvas. 54 x 62 cm.

*Heinrich Hansen executed several paintings of Bregentved's beautiful chapel. The Moltke family at Bregentved owns a similar painting, where the count A.G. Moltke and his son are seen on the right. That one dated to 1875.*

*The chapel is a richly decorated baroque chapel, which was furnished by then owner Poul Løvenørn between 1731 and 1735 by architect Laurids de Thurah (1706-1759). The chapel is located on the first floor.*

DKK 40,000-50,000 / € 5,350-6,700





608

608

**H. A. BRENDEKILDE**

b. Brændekilde 1857, d. Jyllinge 1942

Spring day in the village. The kitten is presented to grandmother.  
Signed H.A. Brendekilde. Oil on canvas. 53 x 69 cm.

DKK 60,000 / € 8,050



609

609

**FREDERIK VERMEHREN**

b. Ringsted 1823, d. Copenhagen 1910

"En Malkepige, der hviler sig". A milkmaid resting. Signed and dated F. Vermehren 1853. Oil on canvas. 56 x 71 cm.

According to Reitzel's "Fortegnelse over danske kunstneres arbejder udstillede på Charlottenborg mellem 1807 og 1882" (Inventory of Danish Artists' works exhibited at Charlottenborg between 1807 and 1882), the present painting was exhibited at Charlottenborg in 1853. However, the painting is not registered in the exhibition catalogue from 1853.

Exhibited: Foreningen for National Kunst, "J. F. N. Vermehren", 1965 no. 17.

Literature: Th. Faaborg, "Johan Frederik Nicolai Vermehren 1823–1923", 1923, ill. p. 87.  
"Kunst i Privateje", 1945, vol. II, mentioned p. 84 and 86, ill. p. 85.

DKK 30,000–40,000 / € 4,000–5,350





610

**610**  
**BRUNO LILJEFORS**

b. Uppsala 1860, d. Stockholm 1939

Winter landscape with bullfinches. Signed and dated Bruno Liljefors 1900. Oil on canvas. 63 x 76 cm.

*The Nivaagaard Collection is currently showing the exhibition "Smuk og farlig. Naturen set af Liljefors" (Beautiful and dangerous. Nature seen by Liljefors). The exhibition ends on 24 January 2024.*

*DKK 60,000–80,000 / € 8,050–10,500*

**611**  
**PAUL FISCHER**

b. Copenhagen 1860, d. Gentofte 1934

View from the department store Illum, Copenhagen, on a busy day with elegant men and women on Christmas shopping. Grisaille. Signed with monogram. Oil on cardboard. 37 x 29 cm.

*DKK 30,000–40,000 / € 4,000–5,350*



611



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

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

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

2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på [bruun-rasmussen.dk](http://bruun-rasmussen.dk)

### 3 EFTERSYN

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## UNDER AUKTIONEN

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- 4.2 Udbudte genstande kan have en med sælger aftalt mindstepris, hvorunder den ikke kan sælges. Denne pris er fortrolig.
- 4.3 De traditionelle auktioner overværes af en af Justitsministeriet beskikket auktionsleder, der sikrer, at auktionerne går retmæssigt for sig.

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- 5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvis beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.
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- 5.4 Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.
- 5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.
- 5.6 Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.
- 5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.
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- 5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

### 6 BUDTYPER

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**PERSONLIGT FREMMØDE:**  
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## EFTER AUKTIONEN

### 7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 I tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".  
 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På de traditionelle auktioner udgør salæret 25,6 % af hammerslaget + moms af salæret, i alt 32 %. For frimærker og mønter udgørsalæret 20 % af hammerslaget + moms af salæret, i alt 25 %.  
 7.1.2 "LIVE bidding": BRK's "LIVE bidding"-software via [bruun-rasmussen.dk](http://bruun-rasmussen.dk) er gratis at benytte for budgivere.  
 7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på [bruun-rasmussen.dk](http://bruun-rasmussen.dk) mærket med symbolet "\*" eller med teksten: "Dette emne handles i fuldmoms".  
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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%

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### 8 BETALINGSFRIST

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

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- 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.

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

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 A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.  
 B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.  
 C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.
- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal momsens ikke deponeres. Se listen over godkendte speditorer på [bruun-rasmussen.dk](http://bruun-rasmussen.dk)

## 11 OVERSKRIDELSE AF BETALINGSFRIST

- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betaales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:  
 A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.  
 B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.



## 12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på [bruun-rasmussen.dk](http://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](http://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](http://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](http://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](mailto:naevneneshus.dk). Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: <http://ec.europa.eu/odr>.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

*Bruun Rasmussen Kunstauktioner*

Rev. 06.23

## CONDITIONS OF PURCHASE – LIVE AUCTIONS

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

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

## BEFORE THE AUCTION

### 1 VALUATION OF ITEMS

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

### 2 DESCRIPTION OF ITEMS

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

### 3 PREVIEW

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

## DURING THE AUCTION

### 4 THE ROLE OF BRK

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

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

## 5 BIDDING

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

## 6 TYPES OF BIDDING

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

### TELEPHONE BID:

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



#### LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via [bruun-rasmussen.dk](http://bruun-rasmussen.dk).

#### PRE-AUCTION:

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

## AFTER THE AUCTION

### 7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the live auctions, the fee is 25,60% of the hammer price + VAT of the fee, 32% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on [bruun-rasmussen.dk](http://bruun-rasmussen.dk).
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on [bruun-rasmussen.dk](http://bruun-rasmussen.dk) with the symbol "\*\*\*", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on [bruun-rasmussen.dk](http://bruun-rasmussen.dk) the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

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

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

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

### 8 PAYMENT DEADLINE

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

### 9 PAYMENT METHODS

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

### 11 OVERDUE PAYMENTS

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

### 12 PICK-UP & COLLECTION

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

### 13 SHIPPING

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

### 14 EXPORT LICENSE

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

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

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

### 15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 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](http://bruun-rasmussen.dk).

### 18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

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

*Bruun Rasmussen Auctioneers*

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



## ADDRESSES

### BRUUN RASMUSSEN AUCTIONEERS

#### LYNGBY

NØRGAARDSVEJ 3, 2800 KONGENS LYNGBY  
+45 8818 1111 / info@bruun-rasmussen.dk

#### GLOSTRUP

PAUL BERGSØES VEJ 20B, DK-2600 GLOSTRUP  
+45 8818 1111 / info@bruun-rasmussen.dk

#### AARHUS

SØREN FRICHS VEJ 34D, DK-8230 ÅBYHØJ  
+45 8818 1100 / aarhus@bruun-rasmussen.dk

#### JYLLAND AND FYN

PETER BECK  
+45 8818 1186 / pb@bruun-rasmussen.dk

NICK MESSMANN  
+45 8818 1232 / nic@bruun-rasmussen.dk

ESBEN SKOV JENSEN  
+45 8818 1199 / ej@bruun-rasmussen.dk

#### REPRESENTATIVES

##### FRANCE AND BELGIUM

DITTE HERBORG KROGH · PARIS  
+33 6 6185 4564 / dhk@bruun-rasmussen.dk

##### SOUTHERN FRANCE AND LUXEMBOURG

PETER KOCH  
+45 4045 3403 / p.koch@bruun-rasmussen.dk

##### GERMANY

NICK MESSMANN  
+45 8818 1232 / nic@bruun-rasmussen.dk

## CONTACT DIRECTLY

### KONTAKT DIREKTE

#### ADMINISTRATION

Jakob Dupont, CEO +45 8818 1081  
dupont@bruun-rasmussen.dk

#### CUSTOMER SERVICE

kundeservice@bruun-rasmussen.dk +45 8818 1010  
customerservice@bruun-rasmussen.dk +45 8818 1010

#### COMMISSIONS

Lise Winther Wobido +45 8818 1013  
Anja Bering Hansen +45 8818 1028  
bids@bruun-rasmussen.dk

#### CATALOGUE REQUESTS

Kundeservice / Customer service +45 8818 1111

#### AUCTION GUIDANCE

Franziska Kampmann +45 8818 1026  
fka@bruun-rasmussen.dk

#### SHIPPING

shipping@bruun-rasmussen.dk +45 8818 1055

#### VALUATION AND INFORMATION

##### VALUATION AT YOUR HOME

Henrik Schleppegrell +45 8818 1145  
hsc@bruun-rasmussen.dk

Liselotte Toxværd Møller +45 8818 1234  
ltm@bruun-rasmussen.dk

##### DECORATIVE ART, FURNITURE AND CARPETS

Ralph Lexner +45 8818 1161  
rl@bruun-rasmussen.dk

##### BOOKS

Sarah Kirpekar-Sauer +45 8818 1217  
books@bruun-rasmussen.dk

##### CARPETS

Henrik Schleppegrell +45 8818 1145  
hsc@bruun-rasmussen.dk

##### FURNITURE

Anders Fredsted +45 8818 1142  
afr@bruun-rasmussen.dk

##### PORCELAIN

Line Hjorth Langkjær +45 8818 1166  
lla@bruun-rasmussen.dk

##### SILVER

Martin Hans Borg +45 8818 1128  
mhb@bruun-rasmussen.dk

##### ASIAN ART AND ANTIQUITIES

Alexandra Nilsson +45 8818 1164  
ani@bruun-rasmussen.dk

##### RUSSIAN ART

Martin Hans Borg +45 8818 1128  
mhb@bruun-rasmussen.dk

#### 19TH CENTURY AND OLD MASTER PAINTINGS

Julie Arendse Voss +45 8818 1123  
jav@bruun-rasmussen.dk

Birte Stokholm +45 8818 1122  
bst@bruun-rasmussen.dk

Søren Kjerk Holmstrup +45 8818 11 27  
skh@bruun-rasmussen

Sofie Normann Christensen +45 8818 11 25  
snc@bruun-rasmussen

#### MODERN AND CONTEMPORARY ART

Niels Boe-Hauggaard +45 8818 1182  
nbh@bruun-rasmussen.dk

Niels Raben +45 8818 1181  
nr@bruun-rasmussen.dk

#### MODERN DESIGN

Peter Kjelgaard Jensen +45 8818 1191  
pkj@bruun-rasmussen.dk

Anna Widenborg +45 8818 1187  
awi@bruun-rasmussen.dk

#### MODERN DECORATIVE ART

Amalie Hansen +45 8818 1194  
amh@bruun-rasmussen.dk

#### THE ART OF LUXURY

Daniel Foldschack +45 8818 1174  
dfo@bruun-rasmussen.dk

#### FASHION

Emma Marie Huus-Thomsen +45 8818 1179  
eht@bruun-rasmussen.dk

#### JEWELLERY

Eva Dybkjær +45 8818 1227  
evd@bruun-rasmussen.dk

Rie Kertsch Dalager +45 8818 11 75  
rkd@bruun-rasmussen

#### WRISTWATCHES

Frederik Plum +45 8818 1168  
fp@bruun-rasmussen.dk

#### WINE

Thomas Rosendahl Andersen +45 8818 1206  
tra@bruun-rasmussen.dk

#### COINS

Michael Märcher +45 8818 1202  
mm@bruun-rasmussen.dk

#### STAMPS

Preben Raahauge +45 8818 1211  
pr@bruun-rasmussen.dk

#### ARMS, ARMOUR AND SPORTING GUNS

Ralph Lexner +45 8818 1161  
rl@bruun-rasmussen.dk



## 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](http://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](http://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](http://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: **917**

Navn Name: \* .....

Adresse Address: \* .....

Postnr./by City: \* .....

Land Country: \* ..... Fax: .....

Tel: \* .....

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

Bank: ..... Konto nr. Acct. No.: .....

Adresse Address: .....

Postnr./By City: ..... Land Country: .....

Tel: ..... Kontaktperson Contact: .....

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

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

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

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

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

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

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

#### BRUUN RASMUSSEN KUNSTAUKTIONER A/S

Nørgaardsvej 3, 2800 Kongens Lyngby · Tel +45 8818 1111 · Fax +45 8818 1112 · [bids@bruun-rasmussen.dk](mailto:bids@bruun-rasmussen.dk) · [bruun-rasmussen.dk](http://bruun-rasmussen.dk)





 ANTIQUES

