



INTERNATIONAL



Compiled By
Antiques and The Arts Weekly
Madelia Hickman Ring & Carly Timpson

Hermann Historica Celebrates 100th Auction May 7-16



A Japanese daisho (a pair of swords), circa 1530. Bids open at €15,000 (\$15,980).

GRASBRUNN, MUNICH, GERMANY — Hermann Historica, the historical auction house near Munich, will conduct its 100th Auction, May 7-16. The profusion of rare objects, the selection of fabulous collector's items and the quality of the individual artworks matches the significance of the event.

In a departure from its usual custom this time, the military history collectibles and the second part of the acclaimed Dave Delich collection will head the parade of lots. Art, antiques, firearms, arms and armor will come under the hammer a week later, May 14-16. Buyers can place their bids in person in the saleroom, especially set up for the purpose, on the telephone or via one of the up to five online bidding platforms.



Wilhelm Freiherr von Leonrod, a Grand Cross set with diamonds and swords on the Ring of the Bulgarian Order of St Alexander in the presentation case, including the outer box. Bids open at €15,000 (\$15,980).

Military Collectibles & Orders Before 1918

Three days have been set aside for the orders and military history catalog. The sale kicks off on May 7 with phenomenal decorations and remarkable military antiques in the form of swords, uniforms and porcelain, all pre-1918, nearly 550 lots. Standing head and shoulders above the rest is a magnificent Grand Cross set with Swords on the Ring and Diamonds of the Bulgarian Order of St Alexander. Complete with its presentation case, this set is the only surviving award of its kind in the world. A personal visor cap made by J. Blach & Sons, Birmingham and belonging to Mohammad Reza Pahlavi is another lot sure to generate interest, as is a letter written by American writer, Ernest Hemingway to Robert

Illyrian helmet, second half of the Sixth to Fifth Century BCE. Starting bids open at €7,800 (\$8,310).



A deluxe Italian morion with etched and gilt decoration, Milan, circa 1590. Bidding will open at €9,500 (\$10,121).

A massive lidded bowl of museum importance, Moscow, Karl Fabergé, 1894. Starting bids open at €30,000 (\$31,960).

Manning and dated December 30, 1954. A weapon of historical significance is the sword of General August Graf Neidhardt von Gneisenau (1760-1831), which is accompanied by letters from the family.

Art, Antiques & Ancient Artifacts

On May 14, more than 750 lots from antiquity to the modern era will be coming under the hammer, ranging from magnificent musical instruments down to dainty porcelain statues.

Worthy of special mention is a superb Illyrian helmet, dating from the second half of the Sixth to the Fifth Century BCE. Forged in one piece, the bronze helmet is completely preserved. This attests to craftsmanship of the highest degree.

Meanwhile, an oil painting by Justus Sustermans (1597-1681) depicts Caterina di Ferdinando de' Medici, Duchess of Mantua and daughter of Ferdinando I, Grand Duke of Tuscany. Standing an imposing 13 inches tall, a lidded bowl made of solid gilt

silver certainly catches the eye among the objets d'art. The museum-grade piece, created in 1874 by none other than Karl Fabergé is composed of rocailles.

International Antique Arms & Armor

In its Anniversary Auction, Hermann Historica is presenting a sensational array of almost 400 historical highlights in the antique arms and armor section on May 16. Buyers will be spoilt for choice with exquisite artifacts from all over the world ranging from arms and armor worn by the samurai, Ottoman yataghans and knights.

A Nineteenth Century Japanese yokohagi do gusoku from the late Edo period demonstrates in awe-inspiring fashion the complexity and superior craftsmanship of these suits of armor. A Japanese adage describes his sword as the soul of the samurai, usually referring to the long sword or katana. However, the traditional clothing and weapons of the

samurai include a second blade, the short sword (wakizashi). This pair of swords are known as the *daisho*, which means "large and small" in Japanese. The appeal of the phenomenal, first-rate daisho coming under the hammer on this day lies in its exceptionally superb mounting from the second half of the Tokugawa period, circa 1530.

The morion was one of the most widespread helmet shapes in Europe during the Sixteenth Century. It was worn by common soldiers and commanders alike. Nonetheless, although the basic form was invariably maintained, morions could be very different, varying from the simplest lines to the most extravagant design. Hermann Historica now has a feudal version of a morion for sale. Forged in Milan circa 1590, this deluxe morion will soon delight a new owner.

Prices cited do not include VAT or a buyer's premium. For additional information, www.hermann-historica.de/en.



Tate Launches New Program To Increase Representation Of Indigenous Artists

LONDON — The Tate has announced a new initiative dedicated to bringing more work by Indigenous artists into its collection. Building on the success of recent acquisitions and custodianship agreements, this strategy seeks to create a step-change in the number of contemporary artists from Indigenous communities around the world whose work is repre-

sented at Tate.

The program launches with a four-year commitment from the AKO Foundation to fund acquisitions of Sámi and Inuit art from Northern Europe. This continues the AKO Foundation's support of Tate over recent years, including for the exhibitions Olafur Eliasson (2019), the Turner Prize (2021) and Surrealism Beyond Borders (2022), as

well as a program of events at Tate Modern that coincided with the UN Climate Change Conference COP26 in 2021.

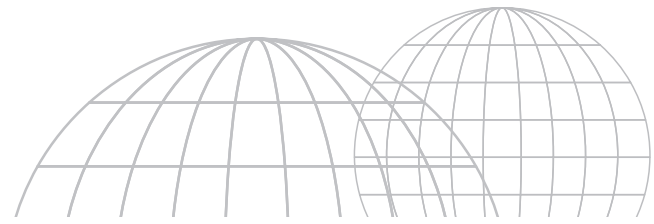
Similar projects to research, collect and display the work of artists from other Indigenous communities will follow, including in South Asia, Oceania and the Americas. These will strengthen the work of Tate's existing acquisition committees

in these regions and further Tate's commitment to championing art in all its diversity.

Karin Hindsbo, director of Tate Modern, said "We are beginning to see greater recognition of Indigenous contemporary artists around the world, as this year's Venice Biennale demonstrates so brilliantly. Tate has long been dedicated to expanding the canon of art his-

tory and we can now take that work even further. I'm particularly delighted that Sámi and Inuit artists from Northern Europe — an area of artistic practice very close to my heart — will soon be represented in Tate's ever-more-diverse international collection for the first time."

For additional information, www.tate.org.uk.



Metropolitan Museum Returns Sculpture To Republic Of Iraq

NEW YORK CITY & BAGHDAD — The Metropolitan Museum of Art and the Republic of Iraq have announced that the Met has repatriated a Third Millennium BCE Sumerian sculpture — the copper alloy depiction of a man carrying a box, possibly for offerings — to the Republic of Iraq. The repatriation was marked by a ceremony in Washington, DC, with the prime minister of the Republic of Iraq, His Excellency Mohamed Shia' Al Sudani; ambassador of the Republic of Iraq to the United States of America, His Excellency Nazar Al Khirullah; United States ambassador to Iraq, Alina L. Romanowski; and from the Met, Andrea Bayer, deputy director for Collections and Administration; and Kim Benzel, curator in charge, Department of Ancient Near Eastern Art.



Man carrying a box, possibly for offerings, Mesopotamian, circa 2900-2600 BCE, copper alloy. Photo courtesy the Metropolitan Museum of Art.

The Met purchased the statue in 1955. After provenance research by the museum's scholars established that the work rightfully belongs to the Republic of Iraq, the museum met with H.E. Nazar Al Khirullah, ambassador of the Republic of Iraq to the United States of America and offered to return the work. The repatriation follows the launch of the Met's Cultural Property Initiative last year.

"The Met is committed to the responsible collecting of antiquities and to the shared stewardship of the world's cultural heritage," said Max Hollein, the Met's director and chief executive officer. "We are honored to collaborate with the Republic of Iraq on the return of this sculpture, and we value the important relationships we have fostered with our colleagues there. We look forward to continuing the ongoing and open dialogue between us."

Temples were the most important institutions in Mesopotamian cities of the Early Dynastic period (2900-2350 BCE). Each city had a patron deity, whose temple was built on a large platform and was visible for great distances in the flat countryside. The temple was literally a house for the god and a place of ritual, but it was also the most significant economic institution of the time, with large numbers of laborers to work its fields, produce goods for use in the temple and trade with distant lands. Temple building had its own series of rituals, including purifying the ground on which the temple would stand and dedicating foundation deposits to the resident god.

The figure of a nude man carrying a box on his head is a fine example of Sumerian sculpture in metal. Only certain categories of people were represented as nude in the Early Dynastic period: priests, athletes, mythological heroes and prisoners of war. This figure, reminiscent of scenes depicting priests carrying offerings, carries an object that might be a temple foundation deposit or an offering related to its building.

The Met recently announced a suite of initiatives related to cultural property and the museum's collecting practices, which include undertaking a focused review of works in the collection; hiring provenance researchers to join the many researchers and curators already doing this work at the museum; further engaging staff and trustees; and using the Met's platform to support and contribute to public discourse on this topic. For more information, www.metmuseum.org.

MFA Donates Relics To Korean Buddhists

BOSTON & SEOUL — The Museum of Fine Arts, Boston (MFA), has donated to the Jogye Order of Korean Buddhism a group of relics, or *sarira*, which are the symbolic remains of three Buddhas and two Buddhist monks. A private religious ceremony to complete the donation took place at the MFA on April 16, with delegates from the Jogye Order and the Consulate General of the Republic of Korea in Boston in attendance.

The *sarira* — three glass and bronze spheres and small fragments — came to the MFA inside a Korean Buddhist reliquary of the Fourteenth Century Goryeo Kingdom, which the museum purchased from the dealer Yamanaka and Company of Boston in 1939. The *sarira* were held in small containers in the shape of miniature stupas, or Buddhist monuments, that accompany the larger reliquary. According to Chinese-character inscriptions on the stupas, the *sarira* are associated with Buddha Shakyamuni, Kassapa Buddha and Dipamkara Buddha as well as the Buddhist monks Naong (1320-1376) and Jigong (d 1363). It is not known for certain where the reliquary originated.

"It was our great honor to work with the Jogye Order, the Cultural Heritage Administration of the Republic of Korea and the Consul General of the Republic of Korea," said Matthew Teitelbaum, Ann and Graham Gund director. "It was very meaningful to donate these objects of great religious significance to the Order. We look forward to a continued partnership in support of our shared mission of showcasing and celebrating Korean culture."

The Jogye Order presented the museum with a plaque of apprecia-



Venerable Hosan, The Abbot of Bongseonsa, 25th District Head Temple of Jogye Order, prepares to move the relics, or *sarira*, into a replica of a Fourteenth Century Buddhist reliquary to transport to Korea.

tion expressing gratitude for the voluntary donation of the *sarira*. On April 19, the day after the *sarira* returned to Korea, a brief religious ceremony was held at Office of the Jogye Order to announce the transfer to Buddha. The *sarira* were then enshrined at the Hoeamsa temple and public viewings will take place after the Buddha's Birthday, which this year falls on May 15.

"As the abbot of Bongseonsa Temple, the parish that oversees Hoeamsa Temple, I feel an indescribable emotion to hear that the *sarira* are finally returning," said Venerable Hosan of the Jogye Order. "The relics must be properly transferred and enshrined in accordance with their historical, religious and noble values."

"This is the result of continuous efforts by the Jogye Order, the Cul-

tural Heritage Administration, the Consulate General of the Republic of Korea in Boston and other civic groups. Above all, I would like to express my generous gratitude to the MFA for its careful consideration and respect for religious sentiment," said Venerable Hyeogong, director of the Department of Cultural Affairs, Jogye Order.

The Seoul-based Jogye Order of Korean Buddhism first contacted the MFA in 2009 to request the return of the *sarira*. In February 2024, delegates from the Jogye Order, the Cultural Heritage Administration of the Republic of Korea and the Consul General of the Republic of Korea in Boston visited the MFA for a discussion that led to the agreement confirming the Museum's voluntary donation of the *sarira* to the Order.

Painting Of Winston Churchill By An Artist Whose Work He Hated Is Up For Auction

LONDON (AP) — A portrait of Winston Churchill by an artist whose work the British leader loathed went on display Tuesday at Churchill's birthplace ahead of an auction in June.

The painting by modernist artist Graham Sutherland was made in preparation for a larger portrait that Churchill hated and which was later destroyed — an episode recounted in the TV series, *The Crown*.

The surviving oil on canvas study shows Churchill's head in profile against a dark background. It is expected to sell for between 500,000 pounds and 800,000 (\$622,000 and \$995,000) at Sotheby's in London on June 6.

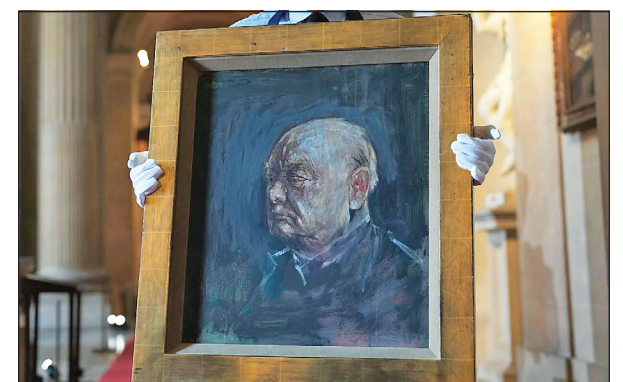
Sutherland was commissioned by the Houses of Parliament to paint Churchill to mark his 80th birthday in 1954. The full-length portrait was unveiled in Parliament that year, with Churchill calling it, with a smirk, "a remarkable example of modern art."

Churchill is said to have complained that the painting "makes me look half-witted, which I ain't." It was delivered to his home and never seen again. The Churchill family disclosed years later that it had been destroyed.

Its fate was recreated with poetic license in an episode of *The Crown*, in which Churchill's wife, Clementine, watches the painting go up in flames.

Andre Zlattinger, Sotheby's head of modern British and Irish art, said that in the surviving study, "Churchill is caught in a moment of absent-minded thoughtfulness, and together with the backstory of its creation, it gives the impression of a man truly concerned with his image." Sotheby's put the picture on public display inside the

room where Churchill was born 150 years ago at Blenheim Palace, a country mansion 60 miles (100 kilometers) northwest of London. The painting will go on show at Sotheby's offices in New York May 3-16, and in London May 25-June 5.



A member of staff from Sotheby's poses for the media with a portrait of the iconic former British prime minister Winston Churchill, painted by Graham Sutherland in 1954, at Blenheim Palace, Woodstock England, Tuesday, April 16, 2024. The portrait will be sold at auction on June 6 with a price of £500/800,000 (\$621,000-\$1,000,000). Churchill was born at Blenheim Palace on November 30, 1874 (AP Photo / Alastair Grant).