




Compiled By
Antiques and The Arts Weekly
Editorial Staff

Hermann Historica Presents Military Careers Spanning Three Millennia



A homogeneous German cuirassier's officer's armor, 1620–30.



MUNICH, GERMANY — Hermann Historica's 79th large spring sale of approximately 3,650 lots will take place May 20–24 and will offer armor and helmets of royal and imperial provenance as well as examples of antiquities, military uniforms and honors and works of art.

The antiquities section in the 79th auction features armor, including a broad Chalcidian helmet dating from the early Fourth Century BCE, as well as a Pseudo-Chalcidian helmet from the same region and period. Other antiquities comprise a Roman marble relief, the fragment

of a Third Century CE sarcophagus as well as a bird-form Viking pendant from the Tenth Century.

According to Hermann Historica tradition, the arms and armor catalog opens with opulent works, specifically caskets, boxes and coffers. Dating from the Sixteenth or Seventeenth Century, a large coachman's strongbox from Germany has no less than four padlocks, an intricate hidden mechanism and three latches, while a large, Italian strongbox with rivets from the late Eighteenth Century is also offered.

Within the arms and armor offerings is an extremely rare Milanese barbute from 1460, comparable to examples in the Wallace collection in London. Following is an etched, gilt morion from the trabant guard of Christian I, Elector of Saxony (1560–1591), which was produced in Nuremberg at the end of the Sixteenth Century. A homogeneous suit of cuirassier's armor in quality befitting an officer, dates from the early Seventeenth Century. Of academic interest is a lot comprised of several parts of an early chamfron that was made in the Duchy of Styria in the Thirteenth-Fourteenth Century.

Works of art from Africa, the Ottoman Empire, India, Japan and China offer a wealth of variety, ranging from entire suits of armor to edged weapons, a circa 1808 Ottoman silver-mounted, gold-inlaid deluxe kilij with hangers or a set of two circa 1800 Persian gold inlaid kards. A Chinese chess set, a Chinese Third Century BCE Qin dynasty bronze bell (zhong) and a Chinese stone head of a Bodhisattva, from the Qi dynasty, between 479 and 502 BCE are just some of the highlights.

The military history and historical objects section includes the personal parade tunic belonging to Ernst I, Duke of Saxe-Altenburg (1826–1908); a guard sword with a Damascus steel blade that was presented to Hilmar Freiherr von Minnigerode by Infantry General Friedrich Wilhelm von Chappuis in 1906 and a French drum for a grenadier regiment from the reign of Ludwig XV (1712–1774). Among artifacts with royal or imperial provenance are a miniature portrait of Tsar Nicholas II (1868–1918) on ivory in a gold frame, probably Fabergé, and an ornate gold presentation box belonging to Augustus I, Grand Duke of Oldenburg (1783–1853).

The spring auction also presents a selection of orders and insignias as well as five centuries of antique and modern firearms.

Hermann Historica is at Linprunstraße 16. For more information, +49 (0)89 5472 6490 or www.hermann-historica.de.



Augustus I, Grand Duke of Oldenburg — a gold presentation box, 1830–40.

A Milanese barbute in the Corinthian style, circa 1460.

Christie's Geneva Presents Magnificent Jewels Sale May 15

GENEVA, SWITZERLAND — On May 15, the Geneva Magnificent Jewels auction will be highlighted by superb jewels of exceptional craftsmanship and historical provenance and pieces by the most sought-after jewelry houses, including Cartier, Bulgari, Van Cleef & Arpels and Harry Winston. Gems in the sale include colored diamonds, emeralds, sapphires and pearls.

An early Nineteenth Century emerald and diamond fringe necklace with royal provenance will be offered (\$1.5/2.5 million). Owned by Henri d'Orléans, Duke of Aumale (1822–1897), the jewel was given to his goddaughter Princess Hélène of France, Duchess of Aosta (1871–1951) on her marriage on June 25, 1895, to the Prince Emanuele Filiberto of Italy (1869–1931), Duke of Aosta.

A rare aquamarine and diamond tiara by Fabergé (\$ 230/340,000) will be offered at auction for the first time. It was made in 1904 as a wedding gift from Frederick Francis IV, Grand Duke of Mecklenburg-Schwerin (1882–1945) to his bride, Princess Alexandra of Hanover and Cumberland (1882–1963).

Another leading jewel of the auction is The Jonker V, a rectangular-cut, D color diamond ring weighing 25.27 carats, set by Harry Winston (\$2.5/3.5 million). On January 17, 1934, the extraordinary 726-carat rough diamond, from which the Jonker V was cut, was named after Johannes Jacobus Jonker, who discovered it. At the time, the Jonker was the fourth largest gem quality diamond ever unearthed. The stone was subsequently purchased by Joseph

Bastiaenen of the Diamond Corporation Ltd, a company owned by Sir Ernest Oppenheimer. In 1935, it became the first of Harry Winston's renowned acquisitions of exceptional and important diamonds. The Jonker was displayed during the Silver Jubilee Celebrations of the Coronation of King George V and Queen Mary that took place the same year.

Christie's Geneva is at 8 Place de la Tacconnerie. For information, www.christies.com.



Historic early Nineteenth Century emerald and diamond fringe necklace. (\$1.5/2.5 million)

Nietzsche & Artists Of The New Weimar

OTTAWA, CANADA — A monumental bronze bust portraying the famous German philosopher Friedrich Nietzsche (1844–1900) — one of only three large-scale bronze copies in the world — is the central work in the new exhibition in the Masterpiece in Focus series, which will be on view until August 25 at the National Gallery of Canada. Made around 1904 by Max Klinger (1857–1920), one of the most celebrated German artists of his day, the sculpture was donated to the National Gallery of Canada 20 years ago.

Titled "Friedrich Nietzsche and the Artists of the New Weimar," the exhibition places the bust in its historical and cultural context at the turn of the Twentieth Century. The exhibition sheds light on a pivotal period in Germany, one in which the élite was looking for new social, political and moral points of reference as well as new aesthetic forms of expression in all artistic disciplines.

Organized by Dr Sebastian Schütze, dean of the faculty of historical and cultural studies and professor of the history of art at the University of Vienna, Austria, the exhibition highlights the leading role played by Count Harry Kessler (1868–1937), beginning in 1895, in promulgating Nietzsche's iconography and reputation internationally. It was Kessler who, two years after the philosopher's death in 1900, commissioned Max Klinger to create Nietzsche's official portrait.

The curator has gathered 34 works — drawings, prints, paintings and bronzes — to put the bust of Friedrich Nietzsche in context. Also included is a series of rare luxury editions of Nietzsche's most influential writings.

The exhibition is centered around three themes: Count Harry Kessler and the Artists of the New Weimar, featuring works of artists the patron and art collector admired; Henry Van de Velde and the Nietzsche Archives, that includes examples of the work of the Belgian architect and art reformer, as well as a fervent reader of Nietzsche who was entrusted with the redesign of the building that housed the Nietzsche Archives; and Nietzschean Iconography, presenting portraits and representations of the philosopher commissioned either by Harry Kessler or Elisabeth Förster-Nietzsche, the philosopher's sister.

Capital of the Grand Duchy of Saxe-Weimar-Eisenach in central Germany, Weimar became the cradle of German modernity in the late 1890s when a small group of eminent patrons, artists and writers came together to create a cult around the personality of Friedrich Nietzsche, who was still alive but had fallen into a troubled mental state.

Attracted to Nietzsche's writings, these admirers of the philosopher saw in him an icon of Germany's entry into modernity and harnessed the cult of Nietzsche to transform Weimar into an avant-garde and cosmopolitan hotspot of modernism: the "New Weimar."

The National Gallery of Canada is at 380 Sussex Drive. For information, 613-990-1985 or www.gallery.ca.