



# INTERNATIONAL



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Antiques and The Arts Weekly  
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## Round The Clock Online Sales With Hermann Historica June 20-24



**NeMa cipher machine, one of only 640 created.**



**Meissen coffee service with a "Red Court Dragon" pattern, formerly only produced for the court of Saxony.**



**Detail of silver-mounted walrus ivory grip of a Nineteenth Century Caucasian shaksha saber.**

GRASBRUNN, BAVARIA, GERMANY — "Lots from morning 'till night" is this maxim of this year's online-only sales, June 20-24, at Hermann Historica; these include Art and Antiques, Antique Arms And Armor, Five Centuries of Antique and Modern Firearms and Orders and Military Collectibles Auctions: first, Until 1918 and then, From 1919 Onwards. Once again, the auction house presents several rarities and showpieces in its line-

up. Over the course of the week, 3,330 objects in five main categories are coming under the hammer.

The online auctions commence on June 20 with 815 lots of fine and decorative arts, Asian art and antiquities. A Tiffany & Co. four-piece silver tea service with delicate, raised floral ornaments is expected to reach about \$2,145. Antiquities collectors perusing the 100 lots of this category may recognize an extremely rare set of Sassanian

belt fittings from the late Sixth or early Seventh Century.

Antique arms and armor take center stage on June 21. Heading the parade of 322 lots is a late Nineteenth Century silver-mounted shashka saber forged in the Caucasian region with a grip of walrus ivory.

On June 22, the much anticipated modern firearms sale will line up with almost 900 lots. Connoisseurs may notice a carbine 98k bearing the code "bnz 43." The single rune on the

receiver head and the immaculate condition of this limited series piece makes it a must-have for serious collectors.

June 23 hosts the orders and military collectibles until 1918 sale, including a "Red Court Dragon" pattern Meissen coffee service that was exclusive to the Saxon court until 1918. This service was reportedly an engagement gift to Archduke Franz Ferdinand in 1900.

June 24's sale continues past 1919 in this category, with a

noteworthy NeMa cipher machine, which stands for "new machine," at the forefront. It was the successor to the 1938 Enigma-K model, designed for the Swiss army. In total, 640 of these machines were produced by Zellweger Uster AG.

Hermann Historica is at Bretonischer Ring 3. Preview lots June 13-18, between 11 am and 5 pm CEST. For information, [www.hermann-historica.de](http://www.hermann-historica.de).

## Swedish Nationalmuseum Acquires Important French Table Clocks

STOCKHOLM, SWEDEN — Nationalmuseum has recently acquired several significant French figurative table clocks dating from the early Nineteenth Century. These were an obligatory feature of the interior decoration style that developed during the Empire period, adorning many a mantelpiece and console table. Their primary function was not timekeeping, but rather to serve as covert but elegant propaganda for the French Empire and, later, for the restored Bourbon monarchy. They are described as figurative because the clock forms part of an ensemble that includes sculptures and decorative elements in gilt bronze.

Prominent manufacturers included Antoine-André Ravrio (1759-1814), one of the bronze founders who had started out before the French Revolution of 1789. Despite difficulties during the revolution, he soon established a successful bronze foundry, specializing in gilt bronze. His table clocks often formed part of a set with other components such as candelabra, urns and perfume burners.

One of museum's new acquisitions, Table Clock with Allegory of the Poet's Art, dating from around 1810, is a product of Ravrio's firm. It is made of gilt and patinated bronze, with a base of red griotte d'Italie marble. The clock features the well-known ancient Greek bust of Homer incorporated



**Unknown French manufacturer, Perretton (movement): Table clock with Henri IV of France, 1814-1830, gilt bronze. —Linn Ahlgren/Nationalmuseum photo**

into a narrative tableau along with the Roman poet Virgil.

Ravrio often took inspiration from the classical world for both form and subject matter, but in other cases ancient Rome merely served as a disguise for the contemporary world. The anonymous maker of the table clock depicting Caesar made no attempt to

conceal the fact that the figure was more like Napoleon than Caesar. Despite the 1814 regime change, table clocks of this kind seem to have been so popular that they remained in production, albeit with the eagles removed and replaced with a wreath of stars, as in this case.

In other cases, the figure of the emperor was simply switched out for the new regime's mascot, King Henri IV of the House of Bourbon.

The last of the figurative table clocks portrays another misfortune that befell the House of Bourbon. It features a tableau of Carolina, Duchess of Berry, with her newborn son Henri, Duke of Bordeaux, and her daughter Louise, saying their evening prayers. Atop the clock sits a weeping putto, reminding us of the absent father, the Duke of Berry, who was murdered seven months before his son's birth. The infant duke, better known as the Count of Chambord, was a pretender to the French throne until his death in 1883. The clock was made by Jean-André Reiche (1752-1817), originally from Leipzig, who opened a bronze foundry in Paris in 1785.

The newly acquired mantel clocks are on view in one of the galleries of Nineteenth Century art at Nationalmuseum.

The Nationalmuseum is at Södra Blasieholmshamnen 2. For information, [www.nationalmuseum.se/en](http://www.nationalmuseum.se/en).

## Man In Wig Throws Cake At Glass Protecting Mona Lisa

PARIS (AP) — A man seemingly disguised as an old woman in a wheelchair threw a piece of cake at the glass protecting the Mona Lisa at the Louvre Museum and shouted at people to think of planet Earth.

The Paris prosecutor's office said Monday, May 30, that the 36-year-old man was detained following Sunday's incident and sent to a police psychiatric unit. An investigation has been opened into the damage of cultural artifacts.

Videos posted on social media showed a young man in a wig and lipstick who had arrived in a wheelchair. The man, whose identity was unknown, was also seen throwing roses in the museum gallery to slack-jawed guests.

The cake attack left a conspicuous white creamy smear on the glass but the famous work by Leonardo da Vinci wasn't damaged.

Security guards were filmed escorting the wig-wearing man away as he called out to the surprised visitors in the gallery: "Think of the Earth! There are people who are destroying the Earth! Think about it. Artists tell you: think of the Earth. That's why I did this."

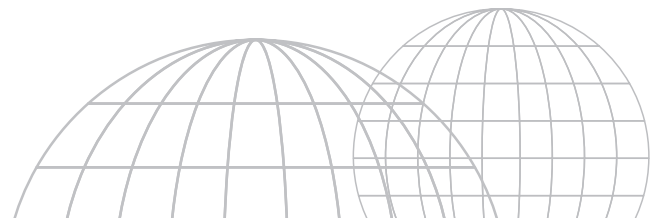
Guards were then filmed cleaning the cake from the glass. A Louvre statement confirmed the attack on the artwork involving a "pâtisserie."

The Sixteenth Century Renaissance masterpiece has seen a lot in its over-500 years in existence.

The painting was stolen in 1911 by a museum employee, an event which increased the painting's international fame. It was also damaged in an acid attack perpetrated by a vandal in the 1950s and has since been kept behind glass.

In 2009, a Russian woman who was angry at not being able to get French citizenship threw a ceramic cup at it, smashing the cup but not harming the glass or the painting.





## ArtFund Announces Finalists For 2022 ‘Museum Of The Year’

CHIPPENHAM, U.K. — Great Britain’s national charity for art, Art Fund, has announced the five museums selected as finalists for Art Fund Museum of the Year 2022, one of the world’s largest museum prizes. The finalists are:

### Derby Museums, Museum of Making, Derby

A new addition to the Derby Museums’ family, the Museum of Making celebrates innovation and creativity in Derby and its surrounding areas. The local community has been integral to molding how the museum works for visitors, from helping to move the collection and creating installations to helping conserve the historic building. The museum hosts a lively program of events and exhibitions and houses an eclectic collection of objects — the world’s smallest engine runs using a human hair is a particular highlight. The museum is partnered with Rolls Royce to inspire young people to develop their skills in science, technology, engineering, arts and math, helping shape the innovators of the future.

### Horniman Museum and Gardens, London

Nestled in the heart of South East London, the Horniman Museum and Gardens offers 16 acres of landscaped gardens, dramatic views of London, an inspiring program of exhibitions and



Horniman Museum and Gardens, London.

events and a vast collection of objects relating to the environment, ecology and human cultures. The Horniman launched a number of new initiatives in 2021, from helping to create a micro-forest to combat local air pollution, to championing local music. Day to day, the Horniman provides a relaxing and inspiring space for the local community to engage with art, culture and nature.

### People’s History Museum, Manchester

The People’s History Museum tells the story of democracy in Britain through an enormous collection of political material, including papers, posters, prints, badges and more. The museum also actively campaigns for social and political change, recently working with Together With Refugees to campaign against the Nationality and Borders Bill and joining 350 orga-

nizations to oppose the Police, Crime, Courts and Sentencing Bill. Inspiring the next generation to take an active role in politics is top of the agenda; ongoing projects will work on engaging young people with democratic principles of the past and the future.

### The Story Museum, Oxford

Made of ten immersive galleries, the Story Museum in historic Oxford champions storytelling and reading for all ages. Their unique spaces include the Enchanted Library, which was made digital by a teenage team during the coronavirus pandemic, and a Learning Studio inspired by Hogwarts. With 26 percent of children in Oxford living below the poverty line, the museum works towards making stories accessible and beneficial for all, helping to improve literacy, oracy and independent reading for children in the area.

### Ty Pawb, Wrexham

Housed inside a market alongside makers and traders, Ty Pawb celebrates Wrexham’s rich history and community spirit. A program of exhibitions, projects and live performance are engaging and inclusive, encouraging the community to experience the arts in the Wrexham area. In 2021, the gallery created a more functional space where a number of activities including community conversations, play and performance could thrive together, the Lle Celf Ddefnyddiol (Useful Art Space).

For more information, [www.artfund.org](http://www.artfund.org).

## First Alex Katz Retrospective In Spain



“The Cocktail Party” by Alex Katz, 1965, oil on canvas. Private collection, Chicago. ©2022 Alex Katz / Artists Rights Society (ARS), New York City.

MADRID — For the first time in Spain, the Museo Nacional Thyssen-Bornemisza presents a retrospective of the American painter Alex Katz (b New York, 1927), one of the key figures in the history of Twentieth Century American art and a forerunner of Pop art who is still active today. The exhibition is curated by Guillermo Solana, the museum’s artistic director, and it benefits from the support of the artist and his studio, who are in close contact with this project. The display includes around 40 large-format oils accompanied by various studies, offering a survey of all of the artist’s habitual themes: his individual, double and group portraits together with his distinctive flowers and sweeping landscapes painted with bright colors and flat backgrounds.

The exhibition is on view until September 11.

The Museo Nacional Thyssen-Bornemisza is at Paseo del Prado, 8. For more information, [www.museothyssen.org/en](http://www.museothyssen.org/en).

## Versailles Acquires Catherine Duchemin Portrait

VERSAILLES, FRANCE — A portrait of the first woman to be admitted to France’s Académie Royale de Peinture et de Sculpture (Royal Academy of Painting and Sculpture) has been acquired by the Palace of Versailles. The painting enriches Versailles’ collection of Académie artists’ portraits, which until now has featured men exclusively.

Catherine Duchemin was one of the rare few female painters working in Seventeenth Century France that are known to us today. She stands out from her fellow female artists in her achievement in being the first woman admitted to the Académie Royale de Peinture et de Sculpture on April 14, 1663, upon presenting a painting of flowers that prompted the academy to feel it was a “duty” and an “honor,” “in accordance with the King’s wishes [...] to spread her grace among all those who excel in the arts of painting and sculpture [...] without regard to differences between the sexes.”

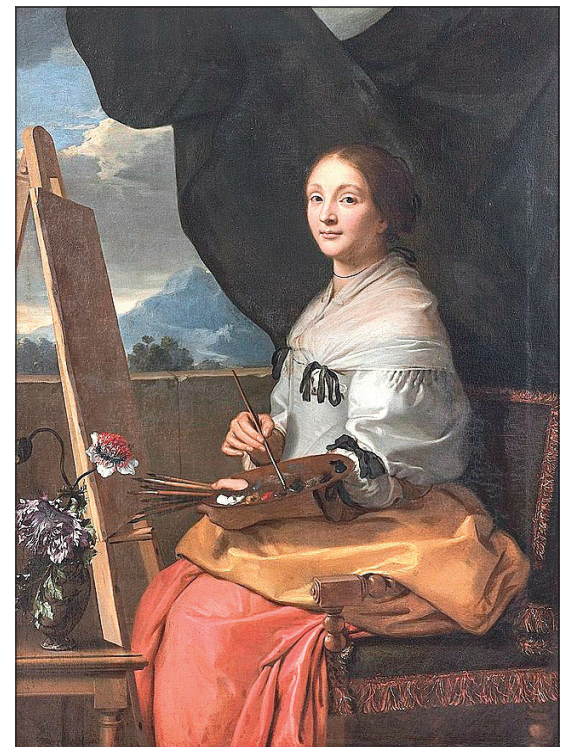
Duchemin was born in 1630, the daughter of a Parisian painter and decorator who may have taught her the basics of painting. At the age of 27 in 1657, she married the sculptor François Girardon. Despite a number of pioneering examples at the time, female artists were relatively rare in those days: it would take a further generation for their artistic careers to flourish in Paris. This first admission of a woman to the Académie was of paramount importance, serving as an event that would prompt change beyond her own life, as others followed in her footsteps up until the early Eighteenth Century.

The model’s steady gaze meets the viewer’s eyes as she readies herself to begin painting a bouquet of double-flowered anemones and poppies in a vase. The format of the canvas, the opulence of the armchair and the elegance of the colorful, black ribbon-embellished clothing are all highly ambitious.

Although the painting is unsigned, cross-referencing it with portraits from the Palace of Versailles’ collection and notably those produced by

Académie members may allow for this remarkably well-executed piece to be attributed to a named artist. Duchemin may have painted the floral composition herself, which would make this portrait one of only remaining example of her work. Indeed, the artist “excelled at painting flowers” to the extent that “so real were they, you might almost smell them,” according to her first biographer, Florent Le Comte.

The Palace of Versailles is at Place d’Armes. For information, [www.en.chateauversailles.fr](http://www.en.chateauversailles.fr).



“Catherine Duchemin” by an anonymous artist, photo courtesy Palace of Versailles.