CQ Cahn's Quarterly 1/2019

English Edition

Editorial

Working Together Instead of Against Each Other

Dear readers

The Swiss Federal Office of Culture (SFOC) has been harshly criticised over the past few months, amongst other things because of the incident in which the SFOC presented the Egyptian Ambassador in Bern with a number of objects that it deemed to be Egyptian cultural treasures but which were in fact cheap replicas for tourists. In reaction to this blunder, National Councillors Daniela Schneeberger and Alfred Heer each submitted a parliamentary interpellation in December 2018. Furthermore, the Federal President, Alain Berset, had to answer questions posed during Question Time by National Councillor Natalie Rickli. This regrettable incident is, unfortunately, only the tip of the iceberg, and I am deeply concerned that over the past few years it has become extremely difficult to reach an understanding between the SFOC and the Swiss art trade. One reason for this is that the federal authority has interpreted the Cultural Property Transfer Act (CPTA) in an increasingly idiosyncratic manner: Without reviewing their content and validity precisely, it has simply passed on demands made by foreign authorities to the cantonal authorities. Goods have been confiscated and have then had to be returned after the court ascertained that there was insufficient evidence to warrant this procedure. Cantonal decisions based on the careful examination of the issue at hand have been queried by the SFOC and the federal authority is increasingly exerting pressure on the autonomy of the cantonal authorities. The SFOC should not treat the Swiss art trade as suspect *a priori,* however; especially as the trade has to contend with increasingly difficult economic conditions. There is, as a result, a certain degree of speechlessness. I would greatly welcome it if the SFOC could put aside ideological considerations when implementing the existing law (CPTA) and if it could return to a culture of mutual understanding with the Swiss art trade.

A snapshot from the days of constructive cooperation: Dr. Jean-Frédéric Jauslin, then director of the Swiss Federal Office of Culture, speaking at the opening ceremony at the celebration of the centenary of the Swiss Association of Dealers in Art and Antiques (2011).

Weblinks: Interpellation Schneeberger: www.parlament.ch/de/ratsbetrieb/suche-curia-vista/geschaeft?AffairId=20184322 Interpellation Heer: www.parlament.ch/de/ratsbetrieb/suche-curia-vista/geschaeft?AffairId=20184326 Question Time Rickli: www.parlament.ch/de/ratsbetrieb/suche-curia-vista/geschaeft?AffairId=20185725 Question Time Rickli-Berset: www.parlament.ch/de/ratsbetrieb/amtliches-bulletin/amtliches-bulletin-die-verhandlungen?SubjectId=44905.

Jean-David Cahn

Discovered for you (I)

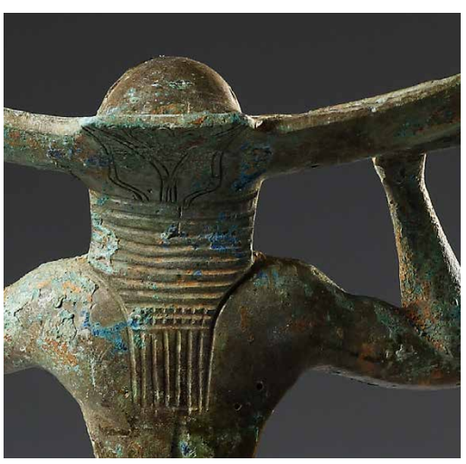
Spartans and Serpents

Iconographic Features of a Laconian Kouros

By Lillian Bartlett Stoner

The Laconian patera handle presented by Jean-David Cahn in CQ 4/2018, possesses some notable iconographic features which are discussed here by Lillian B. Stoner:

Standing starkly upright, the youth holds aloft two serpents (fig. 1). His powerful musculature is tensed, with massive buttocks, thighs, and calves standing in sharp contrast to the slender waist. Incised lines delineate the thorax, with the segmented abdominal muscles likewise sharply defined. The nipples, knees, and toes are further indicated by means of incision. In contrast, the facial features have



a more plastically modelled, additive quality, with fleshy lips and bulbous nose applied to the smooth planes of the face, which tapers to a narrow chin. The almond-shaped eyes are positioned under a heavy triangular brow, with irises faintly rendered. A great deal of attention has been lavished on the presentation of the youth's hair. Over the brow, the long hair is arranged in vertical undulations. At the crown of the head it is pulled smoothly against the scalp to emerge in a rectangular mass at the nape of the neck, where it takes on even more ornamental form: pleated horizontally and gathered with a beaded fillet to terminate in slim vertical locks between the shoulder blades.

Stylistic considerations make it possible to locate the place and period of manufacture. The almost architecturally conceived anatomy - with massive calves, thighs, and buttocks, and lozenge-shaped kneecaps - is strikingly similar to that of Kleobis and Biton, the pair of Archaic kouroi dedicated at Delphi and thought to have been produced by a Peloponnesian (likely Argive) workshop around ca. 580 B.C. The almost additive quality of the facial features finds a good parallel to Laconian (Spartan) bronzes of the period, in particular a bronze head attributed by Conrad Stibbe to a workshop of the late 7th century B.C. (see fig 2).[1]

Our youth once served as the horizontal handle of a patera – a shallow circular vessel used for pouring wine libations across the Greek world. The bodies of two serpents are applied to the upper surface of a frame into which the vessel's rim would have been slotted, with a rectangular tongue providing support for the patera's edge.

Fig. 2: A LACONIAN HEAD OF A GODDESS. H. 5.7 cm. Bronze. Greek, Laconian, ca. 640-630 B.C. CHF 4,500

The positioning of the serpents' heads over the rim of the patera brings to mind the rare and geographically exceptional scenes of the "tippling serpent" motif developed almost exclusively in Spartan workshops and contexts, from the 6th century B.C. Stone reliefs and terracotta plaques showing the unusual sight of snakes extending their bodies towards large cups of wine held by dedicants, have been linked most convincingly with the thriving hero cults of the region, fortuitously blending the serpents' traditional association with the underworld and chthonic powers with their enjoyment of the proffered wine.[2] The motif appears on bronze vessels (of which Sparta was briefly an acknowledged centre of production in the 6th century B.C.), with the serpent integrated into the rim or handle, so that the sculpted serpents would actually be seen to be tippling from the supply of wine within. Forming the rim of a patera, the snakes of our handle would have seemed to be drinking deeply from wine at the very moment before the libation was poured, in this case likely in honour of a hero.

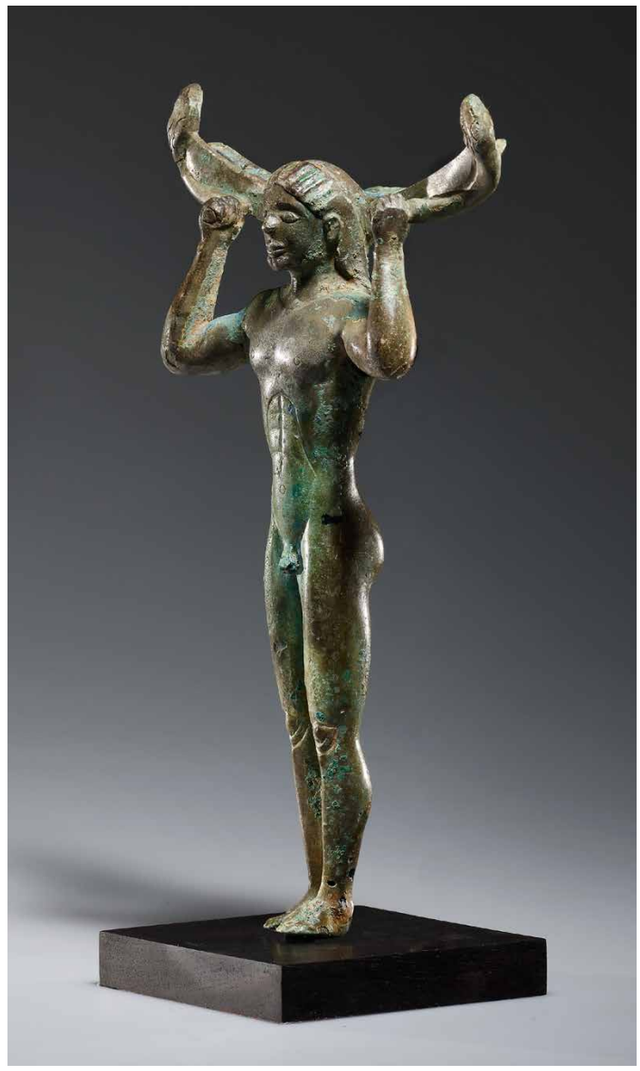


Fig. 1: A BRONZE PATERA HANDLE IN THE FORM OF A YOUTH. H. 21 cm. Bronze. Greek, Laconian, ca. 570 B.C. Price on request

This performative aspect of the vessel in turn emphasizes the athletic physique of the young man, as the individual holding the patera would have grasped the powerful musculature of the buttocks and thighs forming the handle. While the appreciation of the nude male form was widespread in Archaic and Classical Greece, stylistic and iconographical considerations suggest that our bronze was produced in a Laconian workshop in the second quarter of the 6th century B.C., and this has some bearing on his musculature, as well as the artist's obvious interest in the youth's hair. The cultivation of the male body during adolescence was crucial to this society of aristocratic warriors, and took place by means of a grueling training regimen over several years with the overall intent of symbolically separating youths in terms of class and gender, eventually creating disciplined, fearsome warriors.

Controlling and disciplining the body and spirit was the primary objective during this formative transition in a young man's life (approximately between the ages of 12 and 20), when aristocratic adolescents spent long periods in the wilderness, and were periodically deprived of clothing and food other than what they could steal or kill. The chiseled abdominals and impressive musculature of our bronze youth plausibly reflect the physical achievements expected of graduates of this stern school. For Spartan men, wearing the hair long was a prerogative only of those who successfully completed this formative training, symbolically marking those accepted into the warrior class, and was a style they were expected to maintain for the rest of their lives. Our youth's long and intricately coiffed hair can be read as a more abstract expression of the psychological and physical rigours expected of an adult Spartan. The form of the bronze perfectly suits its function – a taut, trained youth on the brink of adulthood, and poised to offer libations to his heroic forebears.

[1] Cat. no. 1, pl. 25, 1-4, in: C.M. Stibbe, "Frauen und Löwen. Eine Untersuchung zu den Anfängen der Lakonischen Bronzeindustrie." Sonderdruck aus *JbMusMainz* 43 (1996) 355-381.

[2] G. Salapata, "The Tippling Serpent in the Art of Lakonia and Beyond." *Hesperia* 75 (2006) 541-560.

Discovered for you (II)

From Polis to Kingdom

Coins – Symbols of Power or Identity? (Part 2)

By Gerburg Ludwig

Fig. 1-2: DECADRACHM, DIONYSIOS I. W. 40 g. Dm. max. 3.3 cm. Silver. Attributed to the die cutter Euainetos. Sicily, Syracuse, 405-395 B.C. *CHF 38,000*

Our discussion in CQ 4/2018 centred on coins as symbols of identity, as a means by which the polis could present its own self-image. Here, we shall again turn our attention to Syracuse, whose coinage surpasses that of all the other Greek poleis in both quantity and variety. Die cutting in Syracuse reached a climax towards the end of the 5th century B.C. when it was embedded in a series of historically momentous, in some cases turbulent, events: the toppling of a tyrant, a lengthy democratic intermezzo, domestic tensions and an uprising by the indigenous Sicels. Syracuse's constant striving for hegemony brought it into conflict with other poleis. Athens hastened to their aid, but its interventions ended in failure (as in the Sicilian Expedition of 415–413 B.C., Thucydides, *The Peloponnesian War* 6-8,1). Syracuse's chief strategist Dionysios became the next tyrant (405–367 B.C.) after putting a stop to the Carthaginians' expansionist ventures (409–405 B.C.). He cultivated a monarchical style of rule and with the aid of mercenaries and the right equipment initiated expansionist campaigns in both Sicily and Lower Italy. That he had to use every possible means at his disposal to raise funds for these is reflected in the issue of new coins.

It was against this backdrop that the era of the great die cutters of Syracuse began in ca. 425/420 B.C. The most outstanding of them, masters such as Kimon, Euainetos and Eukleidas, achieved a fascinating blend of precision and artistic licence. Kimon introduced the decadrachm (worth ten drachmae) hitherto used in Athens probably as a special minting following Syracuse's victory over the Athenians in 413 B.C. The large coin provided plenty of room for variations in relief depth, more dynamic figures and, for the first time ever on coins, images drawn in perspective to face the viewer. Kimon's frontal view of Arethusa, Euainetos' quadriga and Eukleidas' three-quarter images of the gods undoubtedly echo recent developments in sculpture. Euainetos began his decadrachm series in 405 B.C., prompted presumably by Dionysios' expansionist campaigns. So self-confident were the master die cutters that their work sometimes bears signatures, which have been of great assistance to modern numismatists in their efforts to attribute unsigned coins.

The unsigned decadrachm now on offer at the Cahn Gallery has thus been attributed to Euainetos. True to tradition – harking back to the past, so to speak – the obverse features a quadriga, albeit now as a 'snapshot' of a chariot race. The horses and charioteer are organically proportioned. The finely modelled steeds gallop ahead so energetically that scarcely a single hind hoof touches the ground. Captured in perspective, the chariot seems almost to be driving out of the picture, as if it were just at that moment rounding the turning post. The charioteer leans forwards, holding the reins taut and goading on his team with his kentron. Nike, meanwhile, prepares to crown him. In the exergue, a panoply of arms, specifically a cuirass, greaves and helmet, are deposited on a platform.

The Arethusa portrait on the reverse looks softly feminine. Her tied-up hair is a mass of ringlets and curls, adorned with slender reeds. Her deep-set eyes, pursed lips, heavy chin and Venus folds on the neck read like a paraphrase of a sculpture. Encircling the head in the opposite direction, and somewhat asymmetrically, are four dolphins, one of them directly below the base of the neck. The motifs and quality of the decadrachm allow it to be attributed to Syracuse even without an ethnicon as inscription. Euainetos upheld the traditional iconography of the polis, but added the arms, whether as war booty or as the prize awaiting the victor of the race or contest. Perhaps the coin reflects the expansionist ambitions of Dionysios I. This decadrachm was still being minted right up to 393 B.C. and was frequently imitated even after that. Euainetos was held in high esteem as a model die cutter in the workshops of Sicily, Lower Italy, Greece itself, Crete and Iberia. But in Syracuse, the era of the great masters ended once the minting of these artfully designed decadrachmae ceased. Dionysios I's expansionist policies and escalating conflicts with rival poleis as well as the Carthaginians led to the decline of many local mints in Sicily's autonomous communities, though not in Syracuse itself. Even ancient authors judged the rule of Dionysios I to be a textbook example of tyranny (Aristotle, *Politiká* 1305a 26-28; Diodor 13, 96,4). His manner of exercising power anticipated the Hellenistic style of rule and marked a first step on the road to kingship, albeit under the cover of the polis, as the decadrachmae show.

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The Debate

Plaster Casts and Photography: Contrary or Complementary?

By Tomas Lochman

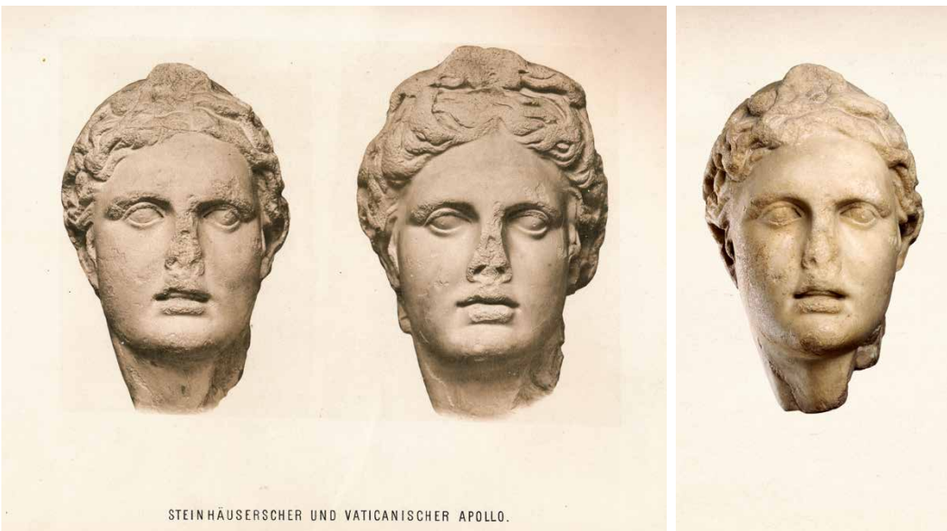


Fig. 1: Casts of Steinhäuser's head and the head of the Apollo Belvedere (with material removed), from: R. Kekulé, Archäologische Zeitung 36, 1878, pl. 2. Fig. 2: Steinhäuser's head of Apollo, Roman replica of a Greek statue of the Apollo Belvedere type, Antikenmuseum Basel und Sammlung Ludwig, Inv. BS 205

In his excellent article for CQ 4/2018, Detlev Kreikenbom reviewed the important role played by photography in the way ancient sculpture is studied and shared and how it has developed over the years. The author's conclusion, that an image "can never be a valid substitute for the original – but sometimes it is more beautiful", echoes the words of Jacob Burckhardt, for whom the then relatively new medium of photography became an indispensable tool. It also addresses what is at the heart of the relationship between photography and sculpture, which strictly speaking rests on a contradiction. For while a two-dimensional visual medium can never really do justice to a work of art that was created in the round and is best appreciated in the round, the fact is that it was photography's capacity to simplify ancient sculpture that made it an object of scientific study in the first place. By collapsing a three-dimensional object into a flat, two-dimensional image, it not only enabled others to share highly complex monuments, but it also made those monuments easier to read, or if you will, "more beautiful".

To fully understand a three-dimensional work of art, however, the viewer must be able to contemplate it not just from one vantage point, but from as many different angles as possible. Such scrutiny, alas, is afforded only those who have access to the original – or to a plaster cast, since a cast can certainly substitute for the original with respect to plasticity, scale and spatial impact. All the major sculpture experts of the second half of the nineteenth century were aware of this crucial advantage, which is why so many universities all over the German-speaking world began amassing their own collections of plaster casts at around that time. Meanwhile, the still nascent medium of photography was increasingly being placed in the service of archaeological research. It was precisely the contrariness of these two media, the plaster cast and photography, that made them so perfectly complementary for the study of sculpture. Casts facilitated further investigation and practical experiments, while photographs provided a powerful means of communicating the findings obtained.

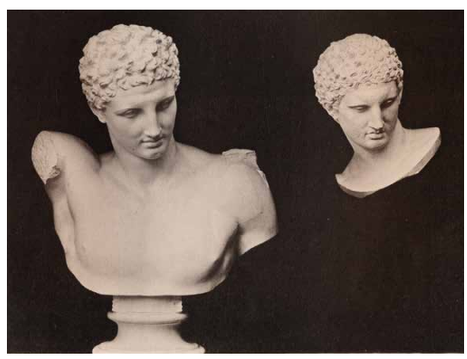


Fig. 3: Plaster casts in comparison: Bust of Hermes of Olympia and the head of the Pouring Athlete in Munich, from: R. Kekulé, Über den Kopf des praxitelischen Hermes (1881) pl. 2.

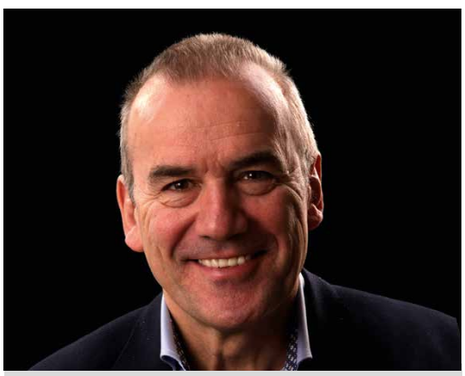
Among the scholars to apply a method that combined the two was the German archaeologist Reinhard Kekulé von Stradonitz (1839–1911), the scion of a Bohemian noble family. He backed up his studies of original sculptures with photographs of plaster casts which in the interests of objectivity he had photographed under identical conditions (figs. 1, 3). Especially interesting is his essay of 1867 in which he published a head replica of the Apollo Belvedere that the Karlsruhe sculptor Carl Steinhäuser had discovered in a stonemason's workshop in Rome just the previous year (along with two other Roman head replicas of well-known Greek masterpieces: the Farnese Hercules by Lysippos and the Discobolos of Myron). Steinhäuser himself had already spotted the affinity between his head of Apollo and that of the Belvedere statue. He had even furnished the head with a bust, added a nose and restored other minor losses, using the Apollo Belvedere as his model. He also made plaster casts documenting both the original and the restored state, which Kekulé then proceeded to compare. His first comparison was between the cast of the restored bust and a cast of the Vatican Apollo, the photographs of which, taken from exactly the same angle and with an identical fall of light, allowed him to point out the similarities. In a later essay, he went a stage further, this time comparing a cast of the unrestored head and a cast of the head of the Belvedere statue, from which he had first had all those parts that were missing from Steinhäuser's head cut away. The comparison facilitated by this process of adapting the casts to make them resemble each other as closely as possible and then photographing them under the same conditions is remarkable (fig. 1). By exploiting to the full the advantages of a plaster cast as well as the possibilities of photography, Kekulé was able to prove that Steinhäuser's head really was another replica of the Apollo Belvedere.

That the Antiquarische Gesellschaft Basel was able to acquire this head of Apollo together with Steinhäuser's two other heads in Rome in 1868 was an extraordinary stroke

of good fortune, incidentally, especially as it snapped them up just days before the arrival of the representatives of the Königliche Museen in Berlin, who had also been eyeing them. The three heads have been at the core of the Basler Antikensammlung and the great pride of the Antikenmuseum since 1966. The restorations undertaken by Steinhäuser were not removed until 1924 (fig. 2).

Kekulé's research on the unrestored cast provides vivid proof of the felicitous synergies that were sparked by archaeology's two most important media, photography and the plaster cast, in the days before photography became so easy that it increasingly took precedence over the latter. It was not until the 1960s and 1970s, when Ernst Berger with his pioneering reconstructions in Basel's Skulpturhalle (naturally supported by extensive photographic documentation) reminded us of the advantages of plaster casts, that they were at last restored to their former importance and glory.

Further reading:
R. Kekulé, Sovra due scoperte archeologiche risguardanti l'Apollo di Belvedere, in: Annali dell'Instituto di Corrispondenza Archeologica 39, 1867, 124-140 with illus. in: Monumenti Inediti Pubblicati dall'Instituto di Corrispondenza Archeologica 8, 1864-1868, pls. 39-40. – R. Kekulé, Apolloköpfe, in: Archäologische Zeitung 36, 1878, 7-9. – S. Klamm, Bilder im Wandel. Der Berliner Archäologe R. Kekulé von Stradonitz und die Konkurrenz von Zeichnung und Fotografie, in: Jahrbuch der Berliner Museen N.F. 49, 2007, 116-126. – S. Klamm, Neue Originale. Medienpluralität in der Klassischen Archäologie des 19. Jahrhunderts, in: Transformationen der Antike, vol. 17: Das Originale der Kopie. Kopien als Produkte und Medien der Transformation von Antike, eds. T. Bartsch, M. Becker, H. Bredekamp, C. Schreiter (Berlin 2010) 47-67.



Tomas Lochman studied Classical Archaeology in Basel and earned his doctorate with a thesis on Roman art in Phrygia. He has been director of the Skulpturhalle since 1993 and curator in the Antikenmuseum since 2013. From 2000-2016 he was president of the International Association for the Conservation and the Promotion of Plaster Cast Collections. Lochman's research focuses on ancient sculpture (Greece, Rome and the Eastern Provinces), the reception of Antiquity in modern times and the history of plaster cast collections.

My Choice

A Royal Portrait

By Jean-David Cahn

A DOUBLE LIFE-SIZED ROYAL PORTRAIT, POSSIBLY PTOLEMY III EUERGETES. H. 31 cm. White, crystalline marble. Egypt, Ptolemaic Period, 3rd century B.C. *Price on request*

When I first saw this monumental royal portrait – a splendid sculpture in double life-size – I was immediately captivated by it. The oval face with its smooth, taut flesh appears ageless, and the calm facial features are imbued with serene majesty. Detached and inscrutable, this idealised head reaches beyond the distinction between male and female: depending on which part of the face one focuses on it seems at times more masculine, at times more feminine, a strange phenomenon that is also encountered in other portraits of the Ptolemies. Intriguingly, despite its high degree of idealisation, the sculpture conveys a distinct impression of individuality. The relatively close-set eyes framed by heavy lids, the small mouth with soft, sensual lips and the broad, almost fleshy transition from the chin to the neck tell us unequivocally that here, a specific person is represented. Indeed, there are close physiognomic similarities between our head and the two portraits in the Ny Carlsberg Glyptotek, Copenhagen, inv. no. 573, and in the Louvre, Paris, inv. no. 3030, which were identified as Ptolemy III Euergetes (ca. 284-222 B.C.) by Helmut Kyrieleis, the distinguished specialist on Ptolemaic sculpture. Two large dowel holes and holes for pins indicate that the royal portrait once wore an elaborate coiffure and headdress, possibly a crown of Helios or a vulture cap. Due to the high quality of its workmanship, there can be no doubt that it was made by a Greek sculptor active in Egypt.

It is a rare stroke of luck that the family which owned this portrait from 1946 onwards kept the sales contract. It is reproduced on the page opposite with excerpts in translation. The head has been in the USA since 1948 and the original customs and shipping documents have also been preserved.

Black Pottery

New Artworks Monthly
on www.cahn.ch

A CUP WITH CONICAL NECK AND RAM PROTOME. Dm. max. 13.5 cm. Clay (fired). Tripartite vessel with tapering neck and slightly flaring rim. Offset, rounded shoulder. Conical lower section. Richly decorated by incision. A spout in the shape of a ram protome with curving horns emerges from the vessel's belly. The eyes and mouth are drilled and serve as spout. The shape of this cup is typical of the late phase of the Bronze Age Lusatian Culture or of the period immediately afterwards. The variant with a ram protome, here serving as spout, is extremely rare. Reassembled. Formerly Coll. Dr. Siegfried Zimmer, ca. 1950. Eastern Central Europe, Early Iron Age, 7th-6th cent. B.C. CHF 18,000

A SMALL AMPHORA. H. 7.5 cm. Fired clay. A vessel with conical neck and slightly flaring rim. Squat, biconical profile. Alternating triangles composed of diagonal grooves ("interlace pattern") on the shoulder, bordered above and below by two parallel encircling grooves. Four double knobs at the carination. Two pairs on opposite sides each have a small perforation between the knobs. Smooth, dark grey graphitized surface. Unbroken; fine crack at the neck. Formerly Coll. Dr. Siegfried Zimmer, ca. 1950. Inscription on loose sheet of paper: "Ziergefäss Fr. Eisenzeit. 800-700 v. Chr. / Lausizer Kultur". Inscription on label: "244". Inscription on base of vessel: "Schlesien". Silesia (Poland), Bronze to Iron Age Lusatian Culture, ca. 1300-500 B.C. CHF 6,500

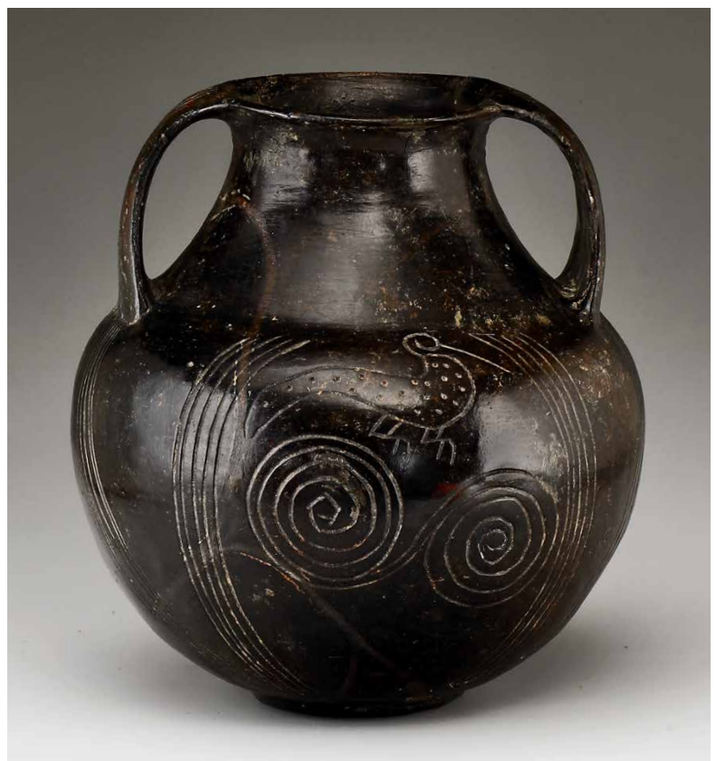
TWO RATTLES. a) H. 4.4 cm. Clay. Biconical body and short handle. Shoulder decorated with grooves and incisions Hollow body filled with movable objects. Polished surface, brown coating. Intact, surface slightly corroded in one place. Formerly Coll. Dr. Siegfried Zimmer, ca 1950. Pencilled note on the base: "Weigelsdorf" (modern Silesia). Eastern Central Europe, Bronze to Iron Age Lusatian Culture, ca. 1300–500 B.C. b) H. 7.3 cm. Clay. Biconical body and slender neck or handle that is closed at the top. Shoulder decorated with incisions. Hollow body filled with movable objects. Intact. Formerly Coll. Dr. Siegfried Zimmer, ca. 1950. Label: "Karmine/Schles.". Eastern Central Europe, Bronze to Iron Age Lusatian Culture, ca. 1300-500 B.C. CHF 2,400

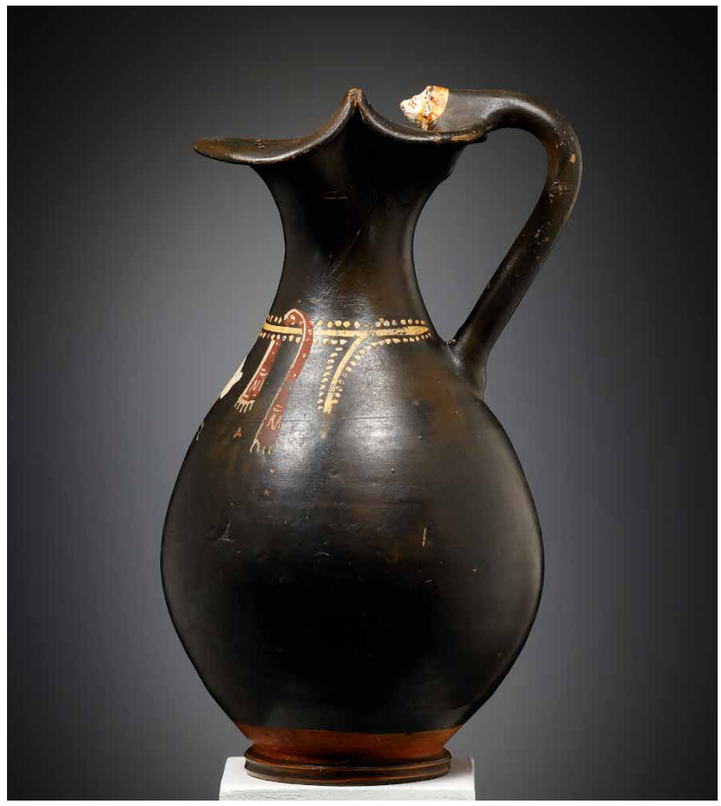
A STATUETTE OF A LION. L. 8.8 cm. Bucchero. The stylised lion crouches on the ground with its jaws wide open and its ears raised attentively. The slender body is perforated horizontally and the mouth, too, has a circular opening. As the body is not hollow, it cannot have served as a vessel, although this is occasionally the case. The distinct curve of the underside suggests that the lion might have served as an applique that adorned a vessel or its lid. Bucchero is a ceramic ware with a glossy, black surface which was produced in the Etruscan city-states in the late 7th and 6th cent. B.C. From the estate of the Swiss art dealer and collector Elsa Bloch-Diener (1922-2012), Berne, acquired between 1968 and 1983. Etruscan, 6th cent. B.C. CHF 9,600

A BEAKED JUG. H. 24.3 cm. Impasto. The tall, conically tapering neck, the steeply ascending trefoil-like mouth and the two round handles that join together just before the mouth all form an attractive contrast to the squat, broad body of the vessel with seven regularly spaced vertical ribs. Reassembled, minor fillings. Formerly priv. coll. R. C., France, 1970. Cuvreau Expertises Enchères, Auction 21.6.2009, lot 143. Etruria, 1st half of 7th cent. B.C. CHF 2,800

A BUCCHERO KYATHOS. Dm. 11.3 cm. Bucchero. Drinking vessel with flaring wall and slightly arched base on a low ring-foot. The beginning of the vertical handle with short connecting bar has a triangular cross-section. Its upper part is pressed flat and forms a polygonal contour. Incised decoration on the inward-facing, lower part of the handle (horizontal lines) as well as on the lower part of the wall (chevron band). The interior of the foot is adorned with finely incised concentric circles. One fragment of the wall restored. Formerly priv. coll. B. R., Dijon, France, 1980. Etruscan, 2nd half of 7th cent. B.C. CHF 2,200

A STRAP HANDLE AMPHORA WITH SPIRAL DECORATION. H. 13.9 cm. Bucchero. Squat body with incised decoration on both sides: a bird in profile, its body adorned with dots, above a spiral, the whole framed by vertical lines. Further vertical lines below as well as on the handles. Reassembled from fragments with minor restorations. Formerly priv. coll. E. R., Toronto, Canada, 1972. On the bottom collection label "A9917 670-650 BC". Etruria, 7th cent. B.C. CHF 2,600

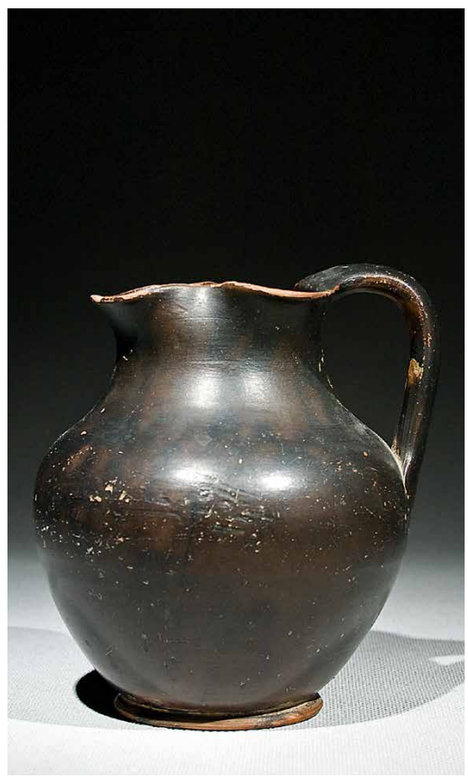




AN OINOCHOE WITH LION'S HEAD APPLIQUE (GNATHIA WARE). H. 21.7 cm. Clay, black glaze, red, white and yellow paint. A pear-shaped, black-glazed jug with trefoil mouth and flat, profiled ring foot. The neck is adorned by a white-yellow tendril from which a female theatre mask, red fillets and white-yellow twigs are suspended. The transition of the handle to the rim is enlivened by a plastic, polychrome lion's head applique. A reddish, reserved band above the foot. Paint abraded in places. Mouth slightly worn. Formerly Coll. A. Raifé (1802-1860). Publ.: F. Lenormant, Description des antiquités ... composant la collection de feu M. A. Raifé, Paris, 1867, 181, no. 1420 (old collection label on the underside of the vase). Thereafter Paris priv. coll., acquired 1990. Western Greek, Apulian, Last quarter of 4th cent. B.C. CHF 12,000

EPICHYSIS (GNATHIA WARE). H. 18.3 cm. Clay, black glaze, white and yellow paint. Piriform; beaked spout; high loop handle, profiled foot. Decorated figuratively with vine motifs; ornamental friezes. Head appliques at the handle's point of attachment. Body undamaged; handle fragment reattached. Formerly Swiss art market, before 2014. Western Greek, Apulian, 3rd quarter of 4th-early 3rd cent. B.C. CHF 800

A SMALL SQUAT LEKYTHOS. H. 10.3 cm. Clay, black glaze. Squat lekythos with bulbous body on moulded ring foot with slender neck and funnel-shaped mouth. Neck, mouth and handle with restorations; ring foot worn; base with resealed fissure. Perfume flask. Formerly Bailly-Pommery & Voutier Associes, Paris, 17.3.2006 lot no. 15. An old label on the base inscribed in black ink: "1396". Attic, 3rd quarter 5th cent. B.C. CHF 800



A BLACK-GLAZED TREFOIL OINOCHOE. H. 15.1 cm. Clay. The globular, elegantly curved jug stands on a conical foot. The broad handle has a semi-circular cross-section and runs from the trefoil mouth to the belly. A few surface losses and minor losses of glaze. Body intact. Formerly Paris art market, 2003. Western Greek, late 5th-4th cent. B.C. CHF 1,200

A BLACK-GLAZED GUTTUS WITH A SILEN'S HEAD. Dm. 11.5 cm. Clay, traces of white paint. Pouring vessel on profiled ring-foot with curved, finely ribbed wall, a loop-shaped strap handle and a tall, flaring spout. Central medallion with the frontal head of a silen in relief. He has a receding hairline, pointed ears, snub nose and shaggy beard. Traces of a white coating on the base. Intact. Formerly Hôtel Drouot Paris, auction on 1.-2.10.2000, lot 803. Campanian, ca. 350-330 B.C. CHF 1,200

A DRINKING CUP WITH SWAN. Dm. without handles 14.7 cm. Clay. Shallow cup on a low ring foot with even black slip. A laurel wreath in added white encircles the exterior. A small swan in added white and yellow decorates the tondo, with an abstracted ivy wreath around the low rim. The manner of decoration, as well as the horizontal handles with sharply upturned ends are characteristic of a class of ceramic production refered to as Gnathia ware. Reassembled from fragments. From the estate of the Swiss art dealer and collector Elsa Bloch-Diener (1922-2012), Berne, acquired between 1968 and 1983. Apulian, 4th cent. B.C. CHF 2,800

A PROTO-CORINTHIAN POINTED ARYBALLOS. H. 10.5 cm. Clay. Ovoid cosmetic vessel that tapers markedly towards the base. Slender, tubular neck, disk-shaped mouth and broad strap handle. Richly decorated with incisions and added ochre and red. The body is adorned with a scale pattern and coloured dots; tongues on the shoulder, mouth and lower part of body; stripes on the handle. Handle, neck and a small fragment of the rim reattached. Minor restoration to the rim of the mouth. Surface abraded in one place. A few minor surface losses. Example of the so-called Transitional Style, which marks the transition from Proto-Corinthian to black-figure Corinthian painting. Aryballoi were used to store perfumed liquids, especially scented oils. Formerly priv. coll. Dr. R. H. (1922-2007), Switzerland, acquired on the Swiss art market between 1970 and 1990. Proto-Corinthian, 3rd quarter of 7th cent. B.C. CHF 6,800

A STRAP-HANDLED KANTHAROS. H. 15.4 cm, Dm. 12.1 cm. Clay, dull, black-brownish glaze. Double moulding and encircling stripes on the foot. The strap handles, attached to the everted rim, form an elegant and high loop. The vessel in the shape of a calyx. Complete, reassembled. Formerly German art market, 2003. Greek, Boeotian or Euboean, ca. 450 B.C. CHF 1,600

Recipe from Antiquity

Citrus Fruit in Antiquity

By Yvonne Yiu

Citrons and a lemon. A BLACK-GLAZED CUP. Dm. 21.6 cm. Clay. Attic, 4th cent. B.C. CHF 2,600

"Do you know the land where the lemons blossom, where oranges grow golden among dark leaves, a gentle wind drifts from the blue sky, the myrtle stands silent, the laurel tall, do you know it? It is there, it is there I long to go with you, my love." (J.W. v. Goethe, *Wilhelm Meister's Apprenticeship,* Vol. 2, Book 3, Ch. 1).

Mignon's song from *Wilhelm Meister's Apprenticeship* may be regarded as the epitome of the German yearning for Italy that was a source of inspiration for so many poets and painters of the Classical and Romantic Periods. This longing for the light, colours and zest for life associated with the Mediterranean is as alive today as it was then, and the vibrant scent of a freshly cut lemon surely makes many a person here in the grey north of Europe dream of an idealised Italy.

An Italy in which lemon trees sprout at every corner, lavishly emitting their perfume for the causal passerby to enjoy – *"qui tocca anche a noi poveri la nostra parte di ricchezza ed è l'odore dei limoni"* Eugenio Montale wrote in 1925 – did not, however, exist in Antiquity. Although citrus groves have characterised the Mediterranean landscape for centuries and Southern European cuisine without citrus fruit is quite unimaginable, they were largely unknown in ancient times. The bitter orange *(C. x aurantium)*, the lime *(C. x aurantifolia)* and the pomelo *(C. maxima)* did not reach the Mediterranean until the late 10th century A.D., in the wake of the Islamic conquest. The sweet orange *(C. x sinensis)* was introduced in the 15th-16th centuries A.D., probably spreading along trade routes established by the maritime republics and Portugal, and the mandarin *(C. reticulata)* was first brought to Europe in 1805 by Sir Alexander Hume, a Fellow of the Horticultural Society of London, who introduced many other ornamental plants from China, including several varieties of the chrysanthemum and the peony. It cannot be said with certainty since when the lemon *(C. x limon)* has been cultivated in Italy. However, a find made on the Forum Romanum in Rome comprising 13 seeds and a fragment of skin indicates that the fruit was already known in the Augustan Period. Pollen and wood analyses from villas in Pompeii and Oplontis as well as representations on frescos and mosaics from Pompeii and Rome suggest that as of the 1st century A.D. lemon trees were increasingly grown in Roman luxury gardens, probably mainly as ornamental plants. (C. Pagnoux et al., *The Introduction of Citrus to Italy,* in: *Veget. Hist. Archaeobot.* 22 (2013) 421-438. D. Langgut, *The Citrus Route Revealed,* in: *Hort. Science* 52 (2017) 814-822).

The first citrus species to spread in the Mediterranean was not the lemon, however, but a fruit that is much less familiar today, namely the citron *(C. medica)*. Its large, yellow fruit, which can grow up to 25 cm in length and 4 kg in weight, has an uneven skin, a thick, white mesocarp (albedo) and relatively little pale greenish-yellow pulp. The "Median apple", as the citron was called before the term *citrium* became more popular in the Imperial Period, was first described by Theophrastus (ca. 371-287 B.C.), a pupil of Aristotle who is often considered the father of botany for his works on plants. In his *Historia Plantarum* he wrote: "This tree has a leaf similar to that of the strawberry tree, but it has thorns like those of the pear or whitethorn, which however are smooth and very sharp and strong. The 'apple' is not eaten, but it is very fragrant, as also is the leaf of the tree. [...] It bears its 'apples' at all seasons; for when some have been gathered, the flower of others is on the tree and it is ripening others." According to Theophrastus the fruit was used to protect clothes from being moth-eaten, to sweeten the breath and as an emetic or laxative that was "useful when one has drunk deadly poison". (4.4.2-3).

It was only several centuries later that the fruit itself was described, first by Dioscurides (ca. 40-90 A.D.): "The fruit is oblong, wrinkled, golden in colour, somewhat oppressively aromatic and has a pear-shaped seed." (*De Materia medica* 1.115.5), and then, in somewhat greater detail, by Galen (ca. 130-210 A.D.): "The fruit has three parts, the acid part in the middle [which is inedible and contains the seeds], the flesh that surrounds this, and the external covering lying around it. This fruit is fragrant and aromatic, not only to smell, but also to taste. As might be expected, it is difficult to digest since it is hard and knobbly." (*De alimentorum facultatibus* 2.37).

Whereas for Theophrastus the citron was an exotic plant that grew in distant Persia and Media, Dioscurides could say: "Everybody knows the ones called Median, or Persian, or *cedromela*, and in Latin *citria*." (MM 1.115.5). It is possible that the Jewish diaspora following the First Jewish-Roman War (66-74 A.D.) contributed to the spread of the citron in the Mediterranean, thereby making it better known. (E. Isaac, *Influence of Religion on the Spread of Citrus,* in: *Science* 129 (1959) 179-186). The fruit which is called *etrog* in

Hebrew played an important role in the Feast of Tabernacles in ancient times and continues to do so today. Together with the closed frond of the date palm *(lulav)* and twigs of myrtle *(hadass)* and willow *(arawot)*, it composed the ritual bouquet described in *Leviticus* 23,40. Although the biblical text only speaks of "the fruit of beautiful trees", rabbinic texts dating from the 2nd century B.C. show that even then, the identification of the citron with this fruit could look back on a long tradition. As a symbol of the religious and national unity of the Jews, the citron was, from the 1st century B.C. onwards, often represented on frescos, mosaics, funerary monuments and ritual objects. In Year 4 of the First Jewish Revolt (69-70 A.D.) bronze coins with the citron were minted, and, even more provocatively, during the Bar Kokhba Revolt (132-135 A.D.) Roman coins were overstruck after the original design had been filed down, so that in some cases the citron replaced the Roman emperor's head. The political clout of the citron was even physically felt on one occasion, as related by Flavius Josephus: Officiating as High Priest in the Temple, King Alexander Jannaeus (r. 103-76 B.C.) expressed his contempt for the Pharisees by pouring the libation water over his feet instead of onto the altar. At this mockery, the incensed "nation rose upon him and pelted him with citrons [which they then had in their hands, because] the law of the Jews required that at the Feast of Tabernacles everyone should have branches of the palm tree and citron tree." (*Antiquitates Judaicae* 13.13.5).

As the citron played such a vital part in Jewish religious observance, the probability is great that the Jews who left the Holy Land did their utmost to grow the plant in their new homelands. Furthermore, as it was the custom during the period of the Second Temple for children to eat *etrogim* on the seventh day of the Feast of Tabernacles (*Sukkah* 4.7), it is possible that the increasing willingness of people to eat a fruit once regarded as inedible, observed by various ancient authors, was also due to Jewish influence.

Pliny the Elder (23-79 A.D.) noted that whilst some people abhorred the citron for its scent and bitter taste, others were fond of it (*Naturalis Historia* 13.31) and approximately a generation later Plutarch (ca. 45-125 A.D.) commented upon "the great change which has taken place with regard to food, relishes and the whole way of life. Many things which it was not customary to eat are now regarded as delicacies [...]. Thus, even now we know many old people who cannot bear the taste of melons, cucumbers, citrons and pepper." (*Quaestiones convivales* 8.9). It may be a coincidence that these three "newfangled" fruit and vegetables were discussed in immediate succession by Apicius in the third book of *De re coquinaria*. Whilst melons and cucumbers were generally affordable – in the Price Edict of Diocletian (301 A.D.) the price specified for two large melons or for ten prime cucumbers was 4 denarii – citrons were an expensive luxury food, with a large citron priced at 24 denarii and a small one at 16 denarii. Luckily for the host wishing to impress his guests with citrons, it was sufficient to use small quantities of the fruit due to its strong flavour.

Citron Relish
After *De re coquinaria* 3.5

A SMALL BLACK-GLAZED BOWL. Dm 10.2 cm. Clay. Western Greek, 4th cent. B.C. CHF 600.

Cut 30 g citron (the peel, albedo and pulp can be used) into very small cubes. Mix with 1 tbsp each of *liquamen*, vinegar, dried mint and mountain sesely (alternatively use fennel fronds) and add a pinch of asafoetida (instead of the extinct silphium).

Minutal dulce ex citriis
After *De re coquinaria* 4.3.5

A PLATE from A GROUP OF FIVE BOWLS AND PLATES. Dm. 22.5 cm. Red clay. Roman, 3rd-5th cent. A.D. Whole group CHF 3,200.

Make *defrutum* by boiling two litres of grape juice down to about one third of its volume. Cut 80 g citron (only the albedo) into small cubes, add to the *defrutum* and again boil down to one third in order to produce a sweet and aromatic syrup with almost candied pieces of fruit. Make meatballs *(isiciola)* from 500 g minced pork and fry them. Chop two leeks finely and fry them together with 200 g diced ham. Add some stock and cook slowly for ca. 10 minutes. Add the *defrutum*, citron cubes and meatballs. Season with pepper, cumin, coriander leaves or seeds, rue, vinegar and *liquamen*. Thicken with starch, sprinkle with pepper and serve.

The citron continued to be highly regarded for its curative powers and the medicinal uses described by Theophrastus were also mentioned by later Latin authors. Galen added that the citron strengthened the oesophagus and cleansed the body as a whole, whilst Dioscurides noted that it was eaten by women to abate their lusting – the object of their desire remains unclear, with some translators assuming that the citron served as an anaphrodisiac, whilst others suggest it was used against the food cravings experienced during pregnancy. (*AF* 2.37; *MM* 1.115.5). The alleged ability of the citron to counteract the effects of poison had a fascination all of its own. It inspired Virgil (70 B.C.-19 A.D.) to a passage in the *Georgics*: "Citron, blest fruit, the Median tracts produce, of ling'ring savour, and of austere juice; than which no plant, when stepdames, fell of soul, with charms and temper'd drugs have mixt the bowl, an antidote more instant can impart, to rout the venom, ere it reach the heart." (2.126-130). With much verve, Athenaeus (late 2nd-early 3rd cent. A.D.) describes experiments using convicted criminals that successfully proved the efficacy of the citron as an antitoxin and goes on to provide the following recipe for an antidote (*Deipnosophistae* 3.83a-85a):

Antidote to All Sorts of Pernicious Poison
Athenaeus, *Deipnosophistae 3.85a*

"But if any one boils a whole citron with its seed in Attic honey, it is dissolved in the honey, and he who takes two or three fingers full of it early in the morning will never experience any evil effects from poison."

Sadly, it seems to be a myth that a citron can be dissolved in boiling honey. I tried it using the best local honey and although the citron shrivelled slightly, it showed not the slightest intent of liquefying itself. I would not, therefore, bet my life on the bitter, caramel-like honey surrounding it.

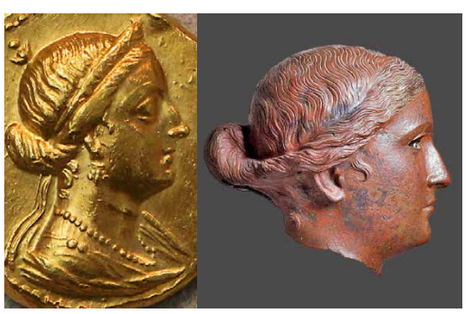
Highlight

Probably Queen Arsinoë III

By Martin Flashar

Female head, perhaps a portrait of the Ptolemaic queen Arsinoë III. H. 25.5 cm. Marble. Greek, ca. 220–200 B.C. Formerly priv. coll. Liechti, Geneva, acquired before 1970. *Price on request*

This head is a true highlight inasmuch as it cries out to be studied in depth and does not reveal all its many secrets at first glance. The question that spontaneously springs to mind is: Who is the lady portrayed here? Both this line of inquiry and the question that prompted it touch on something fundamental, because for all the ideal features and the restraint evident in the rendition of individual traits, this marble head could still be the likeness of a specific person. A stylistic and physiognomical analysis of the piece is therefore essential before our question can be answered.



Arsinoë III: Gold coin from Alexandria; bronze head in Mantua

First there is the issue of dating. There are no compelling reasons that indicate the head was made during the Roman Imperial Period; we are thus dealing with a Greek original. The head's formal indebtedness to the late Classical period of the 4th century B.C. is clearly in evidence, especially in the very regular, initially rather 'closed'-looking composition of the face with its axially arranged nose, mouth and eyes. But there are also clear stylistic clues that are definitely post-Classical and that look ahead to the Hellenistic period. The lower face including the cheeks, for example, is distinctly elongated, while the prominent forehead with its fleshy brows is very wide and sits heavily on the rest of the face below. Such modelling and indeed the whole construction of the head are found towards the end of the 3rd century, perhaps in the first instance in the statue of a temple servant, the famous Anzio Girl (ca. 230 B.C.) in the Museo Nazionale Romano.

Then there is the Cahn head's convex cheeks, which sit on the bones as if puffed, but at the same time firm and neither swollen nor domed in the manner familiar to us from the flesh and muscles of the Pergamenian High Baroque. The cult images of the Lykosura Group on the Peloponnes provide an important reference point for these formal findings. They are the work of the artist Damophon of Messene and there are good grounds for dating them to the years immediately after 194 B.C. The modelling of the faces is certainly very similar to that of the head under discussion here. The same holds true for other heads of gods by Damophon created some years earlier. To aid us with our dating, moreover, we can compare specific details and analyse the structure of the lock of hair that falls into the face in front of the right ear. Its texture recurs in a portrait of Alexander in Olympia that can be dated to ca. 200 B.C.

Now to the physiognomy, specifically the small mouth, inserted somewhat superficially so that it does not appear to be sinking into the flesh, the rounded, soft chin and, especially striking, the hooked nose with a 'bump' in the middle – also known as an aquiline nose. Jean-David Cahn thought instantly of one of the Ptolemaic queens, and in the course of our discussion the name that came up was Arsinoë III, the Egyptian queen who married her brother Ptolemy II and reigned from 220 until her death in 204 B.C. It is not just the dating that makes this such an exciting idea; there are coins, too, that show very similar profiles and that also feature that same lock of hair on the right side of the face, as does the bronze head in Mantua that has long been thought to represent Arsinoë III. The collection of the former owner, moreover, contained numerous art objects of Egyptian origin.

The archaeologist Christiane Vorster recently warned against relying on such methods to identify what are thought to be portraits of the female Ptolemies. Indeed the same difficulty afflicts all portraits of Hellenistic rulers. Relatively few of their official portraits have been identified to date. The only secure points of reference are the coins bearing both the names and likenesses of the monarchs in profile. For the heads still open to debate, the style, physiognomy, hair typology and insignia – a diadem as a rule – all have to come together.

While the state of preservation makes this head even more difficult to judge, given how little of the hair and the upper part of the head have been preserved – a crown is certainly conceivable, though by no means certain – the dating would indeed fit our identification. The physiognomical similarity is striking, and since this portrait – even allowing for the parts that are missing – was clearly significantly larger than life, we do ultimately feel justified in proposing that it shows Arsinoë III.

Bibliography: Chr. Vorster, Woran erkennt man eine Ptolemäerin? In: Th. Greub – M. Roussel (eds.), Figurationen des Porträts (2018) 67–98.

Details of the Cahn head; Alexander Volantza, Mus. Olympia