

Editorial

Making Joins

Dear readers

While tidying up just recently I came across some photographs and documents relating to the history of the Cahn Gallery. I was especially touched by a photo dating from 1995. It shows my father, Herbert A. Cahn, and the then director of the University of Leipzig's Antikenmuseum, Eberhard Paul, in one of the museum's galleries. They are holding two groups of fragments: the upper one shows three centaurs careering to right, the lower one horses' legs galloping over a rock to right. They were painted by Epiktetos, who was active between 520 and 490 B.C. and is one of the most important painters of the Pioneer Group. The fragments with the centaurs had been given to the museum by the archaeologist and collector Edward Perry Warren (1860–1928) back in 1911. The other, having been identified by Robert Guy as belonging to the same object, was gifted to the museum by my father in 1995. The photograph documents the moment when these fragments, which had been separated for de-



Eberhard Paul (left) and Herbert A. Cahn (right) at the Antikenmuseum of the University of Leipzig, 1995.



Fragments of a cup by Epiktetos are reunited after decades apart. The five fragments with the hooves of the centaurs (gifted by Cahn) form an exact join with the fragments belonging to the University of Leipzig's Antikenmuseum.

ades, were reunited. My father had acquired his group of fragments in the 1960s. Had he done so just a few years later, after 1970, the museum would not have been able to accept his gift – which all goes to show the absurd outcomes to which excessive political correctness can lead.

The sight of this image sparked off various thoughts, not least about the vital contribution made by Robert Guy, who was a friend of my father and who in the last years before his retirement worked for the Cahn Gallery. Only someone with an outstanding memory, a profound knowledge of the painters' distinctive hands and a remarkable faculty for visualisation would notice that certain discrete fragments in fact belong to the same object – all the more so when they are housed in different collections. It is vital that this kind of connoisseurship, which is premised on a broad knowledge of countless objects,

be kept alive and not neglected in favour of other scientific approaches in archaeology.

Furthermore, to my mind, the two archaeologists' interlocking hands on which the reunited fragments are laid out, have a powerful symbolic meaning. They are a forceful metaphor of how the preservation of ancient cultural artefacts and works of art can be furthered – and with it, of course, our knowledge of Antiquity – if museums and the art trade work hand in hand. That the various players in the field of archaeology do not go their separate ways, that after the discord and difficulties of the past few years they find a way to join forces and work together towards the same goals is a matter very close to my heart.

Jean - David Cahn

The Debate

Changing Values

By Marc Fehlmann

Societies revise their values all the time. Just as gender-neutral toilets, flight shame and climate change have become a topic of public debate, so the values underpinning our handling of cultural property have changed

fundamentally over the past few decades. Although it is said that later generations find it easier to judge the deeds and mores of the past than those of the present, finding a consensus over what is ethically acceptable

or reprehensible is often difficult. Yet most of us would agree that when an incumbent US president sees fit to ponder a retaliatory strike on cultural sites in Iran, a new low in the debasement of our civilizing principles – even by the standards of the chaotic Trump administration – has been reached. Thus the fragility of our hard-won norms and rules is exposed for all to see. Not only did the leader of a major Western democracy sink, at least rhetorically, to the level of the terrorists he is

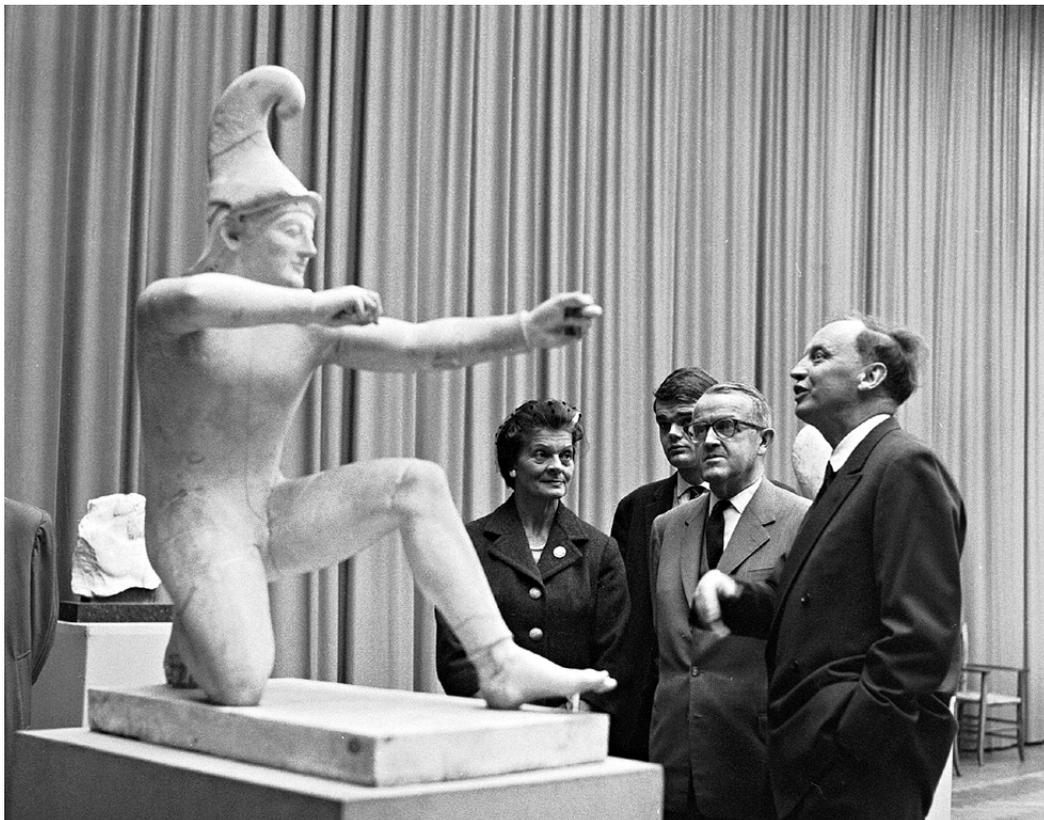


Fig. 1: The President of the Swiss Confederation, Dr. Max Petitpierre, and his family visit the exhibition "Masterpieces of Greek Art", accompanied by Prof. Dr. Karl Schefold, 22.9.1960. Staatsarchiv Basel-Stadt, BSL 1013 2-1387 1 (Photograph by Hans Bertolf)

purporting to fight, but by doing so he relativized previous breaches of civilisation, such as those that took place during the Second World War and the destruction of the Buddhas of Bamiyan. So egregious are those two examples that they easily overshadow the quiet but steady change in values that has taken place over the past few decades, also on the antiquities market. Nonetheless, seventy-five years after the end of the Second World War and sixty years after the now legendary Basel show, *Masterpieces of Greek Art*, it is worth reviewing the shifts and upheavals affecting the trade in ancient art and the practice of collecting Classical antiquities.

Having been spared the descent into barbarism brought on by the Second World War, Switzerland was widely perceived as an island of bliss in the post-war years. It was to Switzerland that many refugees who were to play an important role in archaeological research and the trade in antiquities first fled. Among them was Herbert A. Cahn (1915–2002), who came to Basel in 1933 together with his brother, Erich B. Cahn (1913–1993), Elie Borowski (1913–2003), who reached Switzerland via France in 1940, Karl Schefold (1905–1999), who emigrated to Switzerland in 1935 for the sake of his Jewish wife Marianne (1906–1997), Heidi Vollmoeller (1916–2004), whose family, fearing the worst, wisely moved here as early as 1928, the Hungarian Classical philologist Karl Kerényi (1897–1973), who arrived in 1943, and Leo Mildenberg (1913–2001), who reached Switzerland only in 1947. Post-war Switzerland thus became home to a group of outstanding

scholars and dealers who were to dedicate their lives to the study of Classical Antiquity.

The antiquities market of the 1950s and 1960s was exceptionally buoyant. The auctions of Münzen und Medaillen AG in Basel and Ars Antiqua AG in Lucerne were major international events that attracted wares of a quality and quantity that these days even the big auction houses in London and New York can scarcely match. That was the fertile soil on which a remarkable combination of general interest in Classical Antiquity, purchasing power and academic inquiry was able to flourish. A network of dealers, collectors and scholars emerged and delivered powerful visual proof of its potency and vigour in a spectacular exhibition held in 1960. This was the show *Masterpieces of Greek Art* at Kunsthalle Basel held in honour of Basel University's quinquennial, which brought together some 600 exhibits from all over Europe and the USA (fig. 1). Large numbers of them had been loaned by those private collectors who would become the founding fathers of the Antikenmuseum Basel: Robert Käppeli (1900–2000), who was on the CIBA board of directors from 1946 and was its chairman from 1956, Samuel Schweizer (1903–1977), Director General of the Schweizerischer Bankverein and likewise on the CIBA board of directors, the Basel-based haulier Giovanni Züst (1887–1976) and the chemist René Clavel (1886–1969), flanked by Karl Schefold, Herbert A. Cahn and Peter Zschokke (1898–1986), a liberal politician and member of Basel's executive council. It was he who made available the Neoclassical build-

ing by Melchior Berri (1801–1854) on St. Alban-Graben as premises for the new museum, which opened in 1966.

At a time when Ancient Greece was held up as an ideal for humanity to follow, contrasting sharply with that posited by the Nazi dictatorship, the ability and willingness of collectors, dealers and archaeologists to work hand in hand was truly serendipitous. The neo-humanist image of Antiquity cultivated since the days of Humboldt and taught in Basel's grammar schools could now be conveyed through real, tangible objects. This Hellenism was uncontroversial and hence a welcome source of moral and ethical ideals at a time when the Cold War was an ever present threat and the atrocities of the Second World War still within living memory. Scarcely anyone gave any serious thought to the negative consequences that might ensue if archaeological materials were to be removed from their find context without proper documentation and thereafter appreciated solely on grounds of their aesthetic qualities and cultural significance. The conviction that the publication of a newly discovered object, and hence its inclusion in the total body of knowledge of Antiquity, would be sufficient to satisfy any moral obligation, must undoubtedly also have been a factor. The politically motivated sense of justice that most Western societies are now steeped in, moreover, was not especially widespread back then. Standards generally were very different from those of today – and that in many respects. The shooting of a rhinoceros as a cathartic experience, as in the film adaptation of *The Snows of Kilimanjaro* starring Susan Hayward (1917–1975), would be unthinkable in today's Hollywood. Hence we can also assume that the dealers and collectors of antiquities of the 1950s and 1960s were largely insensitive of the long-term consequences of loss of context and of those breaches of national law that enabled certain finds to leave their country of origin. Yet the Kingdom of Greece had indeed passed a law to control and regulate exports of Greek antiquities as early as 1834, during the reign of Otto von Wittelsbach. The Ottoman Empire, moreover, had followed suit in 1874 with its first Antiquities Act for the Control and Regulation of Exports of Antiquities and the Division of the Spoils, and Italy, too, had passed several laws aimed at curbing the uncontrolled export of antiquities, the last major amendment of which had come into force in 1939. Not all countries were equally vigilant, however, and as the Republic of Cyprus did not ratify the UNESCO Convention until 1999, archaeological finds could still be exported from that country even as recently as 1996, as long as the Department of Antiquities had given its permission.

Ever since 1997 when Britain's Channel 4 aired a whistleblowing documentary on an-

tiquities trafficking and its links to London's auction houses, the whole business has been systematically tarred with the same brush. No serious dealer or collector these days would dare acquire objects without a properly documented provenance that predates the UNESCO Convention of 1970. *Irrwege. Antike auf der Rückreise*, an exhibition staged by our courageous colleagues in Bern in 2001, which specifically set out to clarify the archaeological origin of numerous items and to expose the damage done by the illegal excavations in Francavilla Marittima, was both successful and salutary in this respect. Yet while it certainly heightened awareness of just how problematic such rogue excavations are, it also cast a pall of shame on collecting itself. The opprobrium has become so acute that in their annual reports, some museums only publish items from old collections bequeathed to them in the form of lists and prefer to illustrate them with pictures of distant galaxies than with images of the objects themselves. This can be read as a gauge of just how greatly museums and scholars have distanced themselves from the trade and private collectors, and of the dominance of new categories of moral values alongside shame. The UNESCO Convention of 1970 was supposed to lay down clear rules and, like Switzerland's Cultural Property Transfer Act of 2005, a certain degree of legal security. The more conscious we are of our responsibility and values and how important they are, the more effectively we can integrate them into everything we do. The more we live these values in practice, the more positively the tradition of collecting Classical antiquities will once again be perceived.



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My Choice

A Miniature Hydria

By Jean-David Cahn

Quite some time has elapsed since I last selected an Attic vase for this column; but the moment I held this little masterpiece in my hands – an exceptionally finely crafted miniature hydria near to the Shuvalov painter – I knew that here was an object that warranted special mention. The scene shows a richly clad woman sitting on a klismos. Wearing an expression of impatience, she extends her right hand imperiously. A young woman rushes in from left to answer her bidding, her fluttering robe and the diagonal lines of her finely pleated chiton accentuating her haste. To judge by her small stature and short bob haircut, she is probably a maidservant. With an animated gesture she holds aloft the object her mistress has been demanding so vehemently, which is barely visible to us.

What fascinates me most is the painter's ability to fashion a whole story out of these few narrative fragments. We would so much like to know what it is that the maidservant has forgotten – a necklace or a veil perhaps? – and why her mistress needs this object so urgently. With the aid of a magnifying glass, the discerning viewer can discover many an exciting detail: for example the serpent bracelet that the seated figure wears on her left wrist, which although no more than a curved line is instantly recognizable as an identifiable item of jewellery; or the maidservant's footwear: on her right foot she is wearing a sandal rendered as carefully painted-on red parallel lines, whereas no such lines are apparent on her left foot. It is as if in her haste to obey her mistress, the young woman had had no time to put on her second sandal.

The drawing as a whole is remarkable for its singular combination of meticulous routine



MINIATURE HYDRIA NEAR TO THE SHUVALOV PAINTER. H. 14.5 cm. Clay. Greek, Attic, ca. 430-420 B.C. CHF 28,000

on the one hand and a certain stiffness on the other. It seems to me entirely possible that this could be a work of the painter's old age – possibly even of the Shuvalov painter himself. Apart from a small restoration on the rim, the vessel is intact. Also noteworthy is the red lacquer seal on the underside of the foot attesting to the vase's provenance from the Regno delle Due Sicilie that was reigned by the Bourbon kings between 1816 and 1861.



Discovered for you

Himation, Chlamys and Chiton

A Foray into the World of Greek Garments (Part 1)

By Gerburg Ludwig



Figs. 1-2: RED-FIGURE NECK AMPHORA, ATTRIBUTED TO THE DINOS PAINTER. H. 45 cm. Clay. Attic, ca. 430-420 B.C.

CHF 96,000

The impulse to judge people and their social status by the clothes they wear was, and still is, a very human one. In his novella *Kleider machen Leute*, Gottfried Keller embarked on a comical investigation of this tendency of ours, and the proverb “clothes make the man” that Keller chose as his title has remained a popular saying to this day.

Viewing the clothes depicted on original antiquities, two questions spring to mind: Do they reflect reality or do they rather show an ideal, especially in the case of mythological themes? And secondly, how close to reality is the image we now have of ancient attire, which after all was influenced by the sartorial tastes of the Renaissance and the Enlightenment? Costume research, which emerged as a discipline in the seventeenth century, viewed original antiquities as an exact reflection of ancient clothing and hence adopted them in

pattern books for contemporary artists. The larger historical and artistic context of such works was barely heeded. Yet as P. Zitzlsperger recently explained, taking the Roman statue of Artemis Braschi from the Glyptothek in Munich as an example, such a wider critical purview is actually very important. Zitzlsperger observed that the sculptor of that work had modelled both drapery and coiffure on Greek originals that were some 400 years older, and concluded: “It is unlikely that they [people in Antiquity] were dressed completely differently. But works of art rarely provide reliable information as to when which items of clothing were worn. They are, as it were, but a dark mirror of past realities.” (P. Zitzlsperger, *Antike Kleiderdarstellungen*, in: Cat. Munich 2017, 15).

A neck amphora with sophisticated twisted handles now on offer at the Cahn Gallery

(figs. 1-2) shows a scene that recurs on a great number of vases: the warrior's farewell. A young man with sword and lance gives his hand to the older man on his proper right, who is presumably his father. The young woman on his proper left, his wife or sister, invokes the favour and protection of the gods with an offering poured from a phiale. The reverse shows three so-called draped youths engaged in conversation, which is another canonical theme on vases and perhaps a reference to the young warrior's training at the palaestra.

Here we encounter several typical garments: the himation, a long mantle that at first was worn only by men, and the chlamys, a short cape often combined with the petasos, a broad-brimmed hat frequently worn by travellers. We shall discuss the peplos, which is what the young woman is wearing, in the next issue on women's dress.



Fig.3: ROBED STATUE. H.163 cm. Marble. Hellenistic, Asia Minor, ca. 150–100 B.C. Price on request

The older man and the draped youths are all wearing a himation. Initially made of coarse, later of finer, material, this garment mentioned by Homer was one of the main items of clothing for men from the Archaic to the Hellenistic Period. The rectangular cloth was draped – in places overlapping and even folded over – from the left shoulder and then wound round the body back to the same shoulder. The older man's right shoulder and arm are left bare, while his draped left arm clamps the length of cloth in place. The outermost draped youths on the reverse are similarly clad, even if their covered left hands are not shown. Their companion in the middle is completely enveloped in his himation and holds his arm slung into the folded-down neck opening. The play of folds and outlines vary depending on the shape of the figure and the fall and texture of the fabric. Weighted with drop-shaped lead

weights at the corners, the ends of the cloth worn by the older man cascade down off his body. The gnarled staff underscores his dignified image as a citizen. The length of the himation and how it was draped varied over the years, depending on functional factors, the occasion, and the age and social status of the wearer. Some vase paintings show men wearing only a himation. Whether in reality they would always have worn some sort of undergarment underneath is unclear.

Likewise with the chiton (Semitic linen), which was sewn or pinned together out of rectangular lengths of fine fabric (e.g. pleated linen) or wool, sometimes dyed in bright colours, with openings for the arms and head or with sleeves. This garment came from Ionia, where as a result of the orientalisising influence it was made in exceptionally high quality. It is mentioned in Homer's epics and was initially worn only by men. The chiton proved extremely versatile over the centuries. It could be worn as the need arose, either with a girdle (with a fold of cloth draped over it) or without, either short (as a chitoniskos for children or as hunter's or worker's garb) or long (later only for priests, actors and musicians). There were also significant regional variations affecting the quality, quantity and pattern of the material and the use of decorative borders.

The robed statue of a man on offer at the Cahn Gallery also has an arm slung into the loop-like neck opening of the himation in which he is wrapped (fig. 3). Short-lived fashion trends in today's sense were unknown to the Ancient Greeks. His left hand gathers up the cloth to expose the fine folds of the chiton underneath. Fascinatingly, the sculptor succeeds in showing us the vertical folds of the belted chiton worn underneath the himation. Both drapery and posture lend the wearer a dignified appearance. Statues with such luxurious attire are especially typical of Hellenistic Asia Minor. Set up in a public space (the agora or a theatre), they honoured the gift of a wealthy citizen or served such a citizen as self-advertisement.

But back to the young warrior on the amphora: He is wearing a chlamys, a short cape draped loosely from the left shoulder across the back to the right lower arm that underscores the warrior's ideal of nudity – which to the ancients was an expression of male beauty, even though it was scarcely practised in public. A

man wishing to don a chlamys pinned together the rectangular length of cloth with a fibula or pin on the right shoulder. This is how the garment is worn, draped over a short chiton, by the statuette of a youth sitting on a rock at the Cahn Gallery (fig. 4). The right arm thus has sufficient room to move, which is why it was above all young men (ephebes), warriors, hunters and travellers who wore these woolen garments, sometimes dyed or embroidered. Jutting up from behind the shoulder of our warrior is the broad brim of a petasos slung round his neck on a string. This flat felt hat of Thessalian origin was used from the Archaic Period onwards. Hermes, Theseus and Perseus count among the most prominent wearers of this combination of chlamys and petasos.

The originals shown here lead us not into the realm of mythology, but are more like snapshots of life in Antiquity. Since such scenes are repeated in other originals, too, comparing them can help us arrive at a realistic reconstruction of the clothing worn in Antiquity. The "puzzle" posed by the figures depicted, their body language and details of their clothing and attributes together form a whole picture. Depending on the artist's taste and understanding of his subject, however, there may indeed be a touch of idealisation at work in such pieces, as in the case of our warrior.

Bibliography: E. Baumgartner et al., *DivineXDesign. Das Kleid der Antike*, Cat. Munich 2017. M. Harlow (ed.), *A Cultural History of Dress and Fashion in Antiquity* (London/New York 2017).



Fig. 4: SEATED YOUTH. H. 10.5 cm. Clay, white paint. Greek, Boeotia, 3rd cent. B.C. CHF 2,600

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A RED-FIGURE CALYX KRATER, ATTRIBUTED TO THE NIOBID PAINTER. H. 26 cm. Clay. This medium-sized, thick-rimmed krater with short, upturned handles, stands on a double profiled foot with convex ring. Side A shows a warrior departing for battle: At the left edge is a woman facing right, clad in a floral chiton and himation with a fillet in her hair, holding an oinochoe in her hand. Facing her in the middle is a warrior in full armour with Attic helmet, lance and large round shield facing left, holding a phiale for the parting libation in his right hand. Unusually, a shield apron drapes down from the middle of the outside of his shield. The Doric column between the two figures partially obscures the phiale. Behind the warrior is the bearded master of the house with cloak and sceptre, facing left. Side B shows another valedictory scene: The woman at left wearing a chiton and cloak is handing a phiale to the man facing her at right, a warrior with pilos helmet leaning on a staff. Overhanging the two scenes is a moulded ledge with a band of ovolos followed by a band of ivy in black, both finely framed, above it. Adorning the outside of the step defining the shoulder of the vessel is a frieze of double, right-facing meanders interrupted by crossed tiles. Above the handles on either side are two palmettes leading into elaborate, volute-like coiled



A FRAGMENT OF A BLACK-FIGURE COLUMN KRATER. L. 22.8 cm. Clay. Fragment from the rim of a black-figure column krater. On the reserved upper surface of the rim a lion and a boar confront each other. The rest of the rim was probably adorned with further animal pairs. The outside of the rim is decorated with two ivy chains separated by a thin band. The interior of the krater is glazed black. Some surface losses filled in, neck area and paws of the lion retouched in paint. Formerly priv. coll. G. J., Germany, acquired 5.4.1986 from Roswitha Eberwein, Antike Kunst Göttingen. Attic, last quarter of 6th cent. B.C. CHF 3,400



AN ATTIC RED-FIGURE LEKYTHOS, ATTRIBUTED TO THE BRYGOS PAINTER. H. 32.5 cm. Clay. The lekythos shows a bearded man in profile playing a kithara and singing. He wears a chiton which reaches to his ankles and a voluminous mantle draped over his shoulders that terminates in sharp corners. His head is thrown back lustily and his mouth is wide open in song. Singers were frequently shown with this dramatic head position which signalled *enthousiasmos* (or divine inspiration). The singer cradles a kithara in his left hand and a plectrum with which to strum it in his right. Apart from subsidiary ornament in the form of stopt meanders and shoulder palmettes, the vase is unadorned. Slender neck and vertical looped handle. Foot and top side of the mouth in reserve. Red-figure lekythoi – a specialized shape used to pour libations – attributed to the Brygos Painter are comparatively rare. Firing irregularities. Surface worn in areas. Formerly Coll. Wladimir Rosenbaum (Serodine), Ascona, Switzerland, 1970s. Thereafter Coll. James Stirt, Switzerland, 1999. Thereafter priv. coll. Attic, ca. 480 B.C. CHF 38,000





A YOUTHFUL HEAD. H. 7.7 cm. Terracotta. Expressively modelled, gender non-specific face. The lower part of a cap or helmet-like headgear has been preserved. Plastically applied strands of hair are visible below the left temple. The wide-open eyes are framed by pronounced lids. Incised iris and pupil. Pronounced philtrum. The mouth with full lips is slightly opened, revealing the two upper middle incisors. Interior hollow. The head was made using a mould, but the details are hand-modelled using a modelling stick. Reddish, pink and light blue traces of paint. Formerly with Jean Mikas (dealer and collector), Paris, prior to 1960. Thereafter Krimitas Gallery, Paris. Western Greek, Tarentine, late 5th-4th cent. B.C. CHF 4,800



A PAIR OF STATUETTES OF ROBED CHILDREN. 9.1 cm and 9.6 cm. Clay. This matching pair of small statuettes depicts two very young children, girl and boy, each similarly wrapped in a long cloak drawn tightly about the body, its upper folds clasped at chest level in both hands, the feet exposed. The figures, clearly cast from the same mould, are differentiated in sex only by their coiffures. The girl's long, luxuriant locks, whose modelling was finished by hand, are topped with a diadem. The boy's hair is braided along the top of his head, a hairstyle which is characteristic of youth and common to depictions of Eros. Slight breakage, mainly to the figure of the boy. Formerly Coll. E. S., Southern Germany. Greek, Hellenistic, 3rd cent. B.C. CHF 8,800



A COMIC ACTOR, POSSIBLY A COOK. H. 8.7 cm. Bronze (solid cast). The figure wears a grotesque mask, a short, sleeveless, belted garment, a padded doublet, long, close-fitting trousers and a phallus and can therefore be identified as an actor from Old Comedy. Wide-open eyes, pronounced lids, broad nose and pointed beard. The characteristic mouth opening is rendered by a broad groove. A wreath on his head. His right arm is outstretched whereas the left is angled and raised. He originally balanced objects in his hands that were attached by rivets. They may have been vessels, suggesting that the actor played the role of a cook. Phallus broken. Formerly Galerie Segredakis, Paris, 1970s. Greek, 4th cent. B.C. CHF 12,500



A FRAGMENT OF A SARCOPHAGUS WITH MYTHOLOGICAL SCENE (THE RAPE OF PROSERPINA). W. 58.4 cm. Marble. The relief fragment shows the almost completely nude body of a female figure, viewed from behind. Her cloak has slipped off so that it now covers only part of her thigh and lower leg. Lying on the ground with her torso twisted slightly off axis, she uses her left arm to prop herself up, while her right arm would have been raised originally. With her head thrown back and her gaze directed upwards, she is apparently transfixed by the scene immediately above her, her open mouth signalling a certain agitation. Her hair is tied at the nape of her neck, although two long tresses have broken free and are now cascading down her shoulders. Preserved above her is the writhing end of a tail, while the lower part of a vessel of some kind can be made out just above her right foot. The type of the supine figure viewed from behind with robes sliding off her back recurs on numerous sarcophagi whose fronts bear the abduction of Proserpina. It is therefore highly likely that our fragment, too, comes from such a context. Premised on this analogy, the point of attachment above the left lower arm might belong to a horn of plenty and the remains of a tail to the chariot drawn by serpents with which Ceres chases after her abducted daughter. Formerly priv. coll. Virginia, acquired from The Folio Society, London, in 1986. Thence by descent. Roman, 2nd cent. A.D. CHF 38,000



A PLAQUE WITH A HUNTING SCENE. H. 6 cm. Tin-plated bronze. The tin-plated surface of the plaque is offset from the roughly 4 mm wide frame and has four rivets in its corners for attachment. The carefully engraved image represents a tigress rearing up in front of a tree as Eros drives his spear into her belly. The engraving is remarkable for its fine style and the attention lavished on details such as the feathers of Eros and the leaves of the tree. This very rare composition possibly once adorned a casket. Minor lacunae at the edge. Partially with green patina. Formerly priv. coll., Austria, acquired on the Vienna art market in the 1980s. Roman, 2nd-4th cent. A.D. CHF 2,200



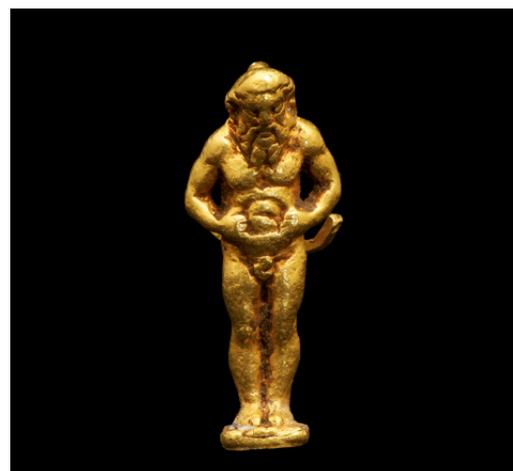
A SILVER SNAKE. L. 15.7 cm. Silver. Detailed, writhing snake. Flat, lancet-shaped head with finely drilled eyes, slightly open mouth and line engravings. The body is elaborately decorated in cold work with an engraved net of lozenges as well as curved lines on the snake's belly. The end of the tail is left smooth. Snakes played an important role in Greek mythology and related cult practices, partly because of their mysterious nature. Numerous specimens, mostly made of bronze, were found in the sanctuaries of various, especially chthonic deities, where they served as votive offerings. The production of such motifs continued until well into Roman times. Reassembled from two fragments. Formerly priv. coll. Germany, since 1980. Greek, 4th-3rd cent. B.C. CHF 12,000



AN INTAGLIO WITH HARE AND EAGLE. W. 1.5 cm. Honey-yellow carnelian with fine brown inclusions. Horizontal oval. The engraving depicts a hare and an eagle facing left. The eagle stands on the right on a groundline and grabs the hare's tail with his beak. Lower edge slightly worn. Formerly Munich art market. Roman, 2nd-3rd cent. A.D. CHF 960



AN INTAGLIO WITH ATHENA PARTHENOS. H. 1.2 cm. Agate. Upright oval. The engraving depicts the cult statue of Athena Parthenos by Phidias in Athens. In her outstretched hand the goddess holds a Nike who is about to place a wreath on her head. In her lowered hand she holds a round shield. A snake writhes at her feet. Hôtel Drouot, Paris, 2001. Roman, 1st cent. A.D. CHF 2,600

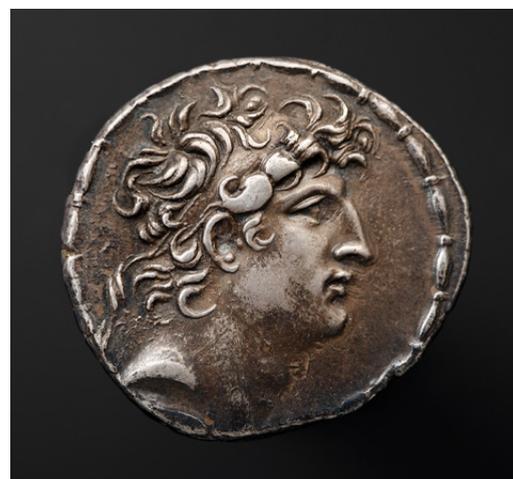


A STATUETTE OF PRIAPOS. H. 2.4 cm. Gold. This intricately worked figure shows the naked and bearded god of fertility, viewed frontally. Possibly a pendant for an especially splendid piece of jewellery. With Galerie Nefer, Zurich, 1990. Greek, late 4th-3rd cent. B.C. CHF 6,800



AN INTAGLIO WITH A GOAT. W. 1.3 cm. Chalcedony. Horizontal oval. The engraving depicts a goat to left on a groundline. Intact. Formerly Herbert A. Cahn, Basel, 1990s. Roman, 1st-2nd cent. A.D. CHF 700

A TETRADRACHM, ANTIOCHOS VIII EPIPHANES. Dm. max. 3 cm. Silver. Obverse: Head of Antiochos VIII wearing a diadem to right. Reverse: Zeus Uranios standing to left holding a sceptre in his left hand and a star in his outstretched right hand. A crescent moon above his head, a lightning bundle above it. On the right: ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ. On the left: ΕΠΙΦΑΝΟΥΣ and monogram. The whole encircled by a laurel wreath. Excellent condition. Formerly Coll. A. and E. Offermann, Cologne (1970-2012), acquired on the art market, London, ca. 1970-1980. Antioch, Seleucid Empire, 121/20-113 B.C. CHF 2,600





A CAMPANA RELIEF FRAGMENT WITH EROTES. L. max. 49.2 cm. Terracotta. Clay panel with part of a relief frieze depicting three Eroses bearing garlands of fruit on a plastically offset ground line. An egg-and-dart moulding at the top of the picture zone. Mould-made. Some surface losses. Campana reliefs are painted terracotta reliefs that decorated temples and other public buildings such as theatres and baths as well as private buildings, especially columbaria. They are named after the Italian collector Marchese Giampietro Campana (1808-1880) who first published these reliefs. The largest and most important workshops were located in Rome and its surroundings. Formerly collection of the Swiss industrialist, philosopher and avid collector of antiquities Dr. Arnold Rüschi (1882-1929), Zurich. With Galerie Fischer, Lucerne, Sammlung A. Rüschi, Zürich, Griechische, Etruskische und Römische Altertümer, 1-2.9.1936, lot 89. Roman, late 1st cent. B.C.-1st half of 1st cent. A.D. CHF 35,000



A FRAGMENT OF A RELIEF WITH EROS AND A HIND. L. 29 cm. Marble. A winged Eros strides to right, his head raised, carrying a slain hind that is tied to a staff by the legs, its head dangling lifelessly. The animal is rendered very naturalistically. The hindlegs of a feline are visible in front of Eros. A moulding on the reverse. The underside and the short sides are roughly finished. Part of the lid of a sarcophagus with Eroses or from a balustrade. Formerly Coll. Prof. Benedict Maedlin, Basel, before 1960. Supposedly once the property of the painter Arnold Böcklin (1827-1901). Roman, ca. 160 A.D. CHF 8,800



A LEFT ARM OF FORTUNA HOLDING A CORNUCOPIA. H. 16.3 cm. Marble. The garment which is held together by a circular fibula and slips off the shoulder indicates that the figure represented was female. As she holds a large cornucopia from which a rich array of fruit emerges, there is no doubt that the statuette depicted the goddess Fortuna. Surface of break smoothed. Formerly Coll. Nicolas Landau (1887-1979). Thereafter priv. coll., acquired 2006, Galerie Kugel, Paris. Roman, 2nd-3rd cent. A.D. CHF 4,800

Recipe from Antiquity

The Persian Bird's Conquest

By Yvonne Yiu



Picentine bread and *sala cattabia Apiciana* on A PLATE. Clay. Dm. 26 cm. Roman, 3rd-5th cent. A.D. CHF 3,200. A GRATER. Bronze. L. 14 cm. Etruscan, 5th-3rd cent. B.C. CHF 1,800. A KNIFE. Bronze, iron. L. 14.7 cm. Roman, 1st-3rd cent. A.D. CHF 1,800. A SPOON. Silver. L. 9.5 cm. Roman, 2nd-4th cent. A.D. CHF 2,800.

“Those were terrible times for the Athenians. The fleet had been lost in the Sicilian Expedition, Lamachos was no longer, Nikias was dead, the Lacedaemonians besieged Attica,” the Scholiast explains, pointing out that that is why Peisetairos and Euelpides in the comedy *Birds*, with which Aristophanes won the second prize at the City Dionysia in 414 B.C., decide to leave Athens and to build a city in the sky with the help of the birds. Thanks to its strategic location, Peisetairos argues, this city with the “beautiful and great name” *Nephelokokkygia* (Cloudcuckoo-city) can separate the gods from the people and block the passage of sacrificial smoke, thus starving the gods into submission. This would restore the birds to their original rule, for “it was not the gods but the birds who governed and reigned over men in olden times.” To prove this, he cites the example of the cock who “was the first monarch and ruler of the Persians, long before all those Dariuses and Megabazuses – so that in memory of that rulership he is still called the Persian bird. That is why even now he struts about like the Great King, wearing his headgear erect.” (483-7).

Expressions such as the term “Persian bird” used by Aristophanes, or the variant “Persian cock” employed by the slightly older poet Cratinus (Athenaios, *Deipnosophistae* 374d), reflect the eastern origin of the domestic chicken (*Gallus domesticus*), which is thought to have descended from the jungle fowl (*Gallus gallus*)

native to Southeast Asia. The earliest conclusive evidence of domestication comes from the Bronze Age Indus Culture and dates from ca. 2500-2100 B.C. By the 8th century B.C. at the latest, the domestic chicken had spread to Mesopotamia, and representations of cocks on pottery and metalwork from Laconia, Rhodes and Corinth attest to its presence in Greece by 600 B.C., well ahead of the political expansion of the Achaemenid Empire. Nevertheless, it is quite possible that the growth of the Persian sphere of influence from the 6th century B.C. onwards contributed to the spread of this species of bird. In the ancient Persian faith of Zoroastrianism, which was promoted by Darius I and his successors, the cock was considered a sacred animal that, with its crow, dispelled the demons of the night and exhorted believers to pray. Since the cock’s crow was an important part of their daily ritual, Zoroastrians ensured that there were always domestic chickens close to their homes and considered it a particularly meritorious act to make a gift of cocks. (F. Zeuner, *A History of Domesticated Animals*, 1963, 443-50; I. Mason, *Evolution of Domesticated Animals*, 1984, 298-302; F. Simoons, *Eat not this Flesh*, 1994, 154; Cock, in: *Encyclopaedia Iranica*, vol. 5, fasc. 8, 878-882).

The cock’s usefulness as a timekeeper that roused the sleeper before daybreak was also valued in ancient Greece. The Greek word for cock, *alektryon*, means “awakener”, and Peisetairos paints a vivid picture of the sudden

bustle that ensues following his cry: “When he sings his song of dawning everybody jumps out of bed – smiths, potters, tanners, cobblers, bathmen, corn-dealers, lyre-turning shield-makers; the men put on their shoes and go out to work although it is not yet light.” (Arist., *Birds* 488-92). Furthermore, cocks fulfilled a number of symbolic and ritual functions, for instance as sacrificial animals or as love tokens from the adult male (*erastes*) to the younger male (*eromenos*). Not least, cockfighting was a very popular sport. However, the “Persian bird’s” actual conquest, which enabled it to become the most common bird in the world with a current population estimated at around 23 billion by the FAO, paradoxically did not begin until it found a place on the dinner menu.

It is difficult to determine when, exactly, chicken eggs and meat became a significant nutritional factor in the Mediterranean. Andrew Dalby assumes that in the course of the Classical Period chickens rapidly supplanted the less productive goose, which had been the farmyard egg-layer in Greece since prehistoric times. (*Food in the Ancient World*, 2003, 83). The Greeks may also have played a pioneering role in the consumption of chicken meat. The research group led by Lee Perry-Gal observed a marked increase in chicken remains in archaeological layers from the Hellenistic Period at Levantine sites and suggested that with the emergence of the Hellenistic koine, in which Greek culture and language became defining factors, older taboos prohibiting the consumption of chicken meat were abandoned, making it possible for the domestic chicken to become an important source of food. (*Earliest Economic Exploitation of Chicken*, PNAS 2015, doi.org/10.1073/pnas.1504236112).

It could be that chickens were bred on a large scale in Egypt as early as the 4th century B.C. In his *Historia animalium* (6.2), Aristotle observed: “In some cases, as in Egypt, eggs are hatched spontaneously in the ground, by being buried in dung heaps.” Diodorus Siculus amplified on this in his description of Egypt: “And the most astonishing fact is that, by reason of their unusual application to such matters, the men who have charge of poultry and geese, in addition to producing them in the natural way known to all mankind, raise them by their own hands, by virtue of a skill peculiar to them, in numbers beyond telling;

for they do not use the birds for hatching the eggs, but, in effecting this themselves artificially by their own wit and skill in an astounding manner, they are not surpassed by the operations of nature.” (*Bibliotheca historica* 1.74.1). These hatcheries may have resembled those described by René-Antoine Ferchault de Réaumur in his treatise *The Art of Hatching and Bringing Up Domestick Fowls*, published in 1750. “These ovens,” he noted, “which Egypt ought to be prouder of than of her pyramids, are not buildings that strike the eye by their loftiness.” Rather, it was their length and internal structure that rendered them remarkable: Numerous incubation chambers, each large enough for 4-5,000 eggs to be spread out on the ground were built along a narrow central corridor. Above them, in a second row of chambers, dung was burnt in order to produce the required incubation temperature. (14-17). Such hatcheries, which are still operated in Egypt today, albeit using lamps to regulate the temperature, have the advantage that the chicks can be hatched without a reduction of the hens’ laying performance. (O. Thieme et al., *The Oldest Hatcheries are Still in Use*, in: *Aviculture-Europe*, June 2012).

In the Roman Empire, chickens were generally kept on a smaller scale. According to Columella, writing in the 1st century A.D., “200 head are the limit which should be acquired, as this number requires the care of only one person, provided, however, that an industrious old woman or a boy be set to watch over those that stray further afield.” One cock was allocated to every five hens. The hen houses were built facing south-east, equipped with perches and nesting places and protected against natural enemies. The attention paid to animal welfare by Columella is quite remarkable. For instance, he recommended that dust and ashes should be made available for the chickens to bathe in, and that they should be allowed to roam freely during the day. Even those birds that were kept in closed precincts “should have a spacious portico to which they can go out and bask in the sun.” It is, therefore, all the more surprising that he has no qualms about recommending brutal methods for the castration of cocks using “a red-hot iron” and for fattening hens by shutting them up in a place “which is very warm and has very little light” in “narrow coops or plaited cages” that are so small that the birds “cannot turn around” and force-feeding them pellets made of barley-meal. (*De re rustica* 8.2-7). This “slavery of fat”, as Varro terms the cramming of hens (*De re rustica* 3.9), had a long tradition with the Romans, and it was already described in a very similar manner by Cato the Elder in the mid-2nd century B.C. (*De agri cultura* 89).

Interestingly, chicken farming appears to have depended more heavily on a wealthy clientele than other branches of agriculture. Columella points out: “It is only worth while to go to these expenses and to this trouble in places near the city, or in other locations where the prices of hens and their produce are high.” Similarly, he recommends fattening “the largest birds for the more sumptuous feasts; for thus a worthy recompense attends one’s trouble and expense.” (*RR* 8.4, 8.7). If one compares the prices listed in the, admittedly much later, *Edict on Maximum Prices* issued in 301 A.D. by Emperor Diocletian, it is indeed striking that chicken meat and eggs were rather expensive products. The maximum price for a chicken was fixed at 60 denarii; as such it was cheaper than a goose (unfattened 100 denarii, fattened 200 denarii) but significantly more expensive than pork or beef (12 resp. 8 denarii for 1 libra/326 g). An egg was priced at 1 denarius, the same amount as 1 libra of dessert grapes. By comparison, an unskilled worker earned about 25 denarii per day and a skilled worker received 50-75 denarii in addition to food and lodging per day. The various chicken dishes in *De re coquinaria*, a compilation of recipes attributed to the gourmet Apicius, were more likely to be intended for the lawyer, who was allowed to charge 250 denarii for opening a case and another 1,000 denarii for pleading it.

Aliter sala cattabia Apiciana (*De re coquinaria* 4.1.2)



For the salad dressing, mix 1 tsp celery seeds, 1 tbsp each of dried pennyroyal, dried mint and grated ginger, a handful of fresh coriander, 50 g raisins, 1 tsp honey and 3 tbsp each of vinegar, oil and wine in a mortar. Soak Picentine bread in posca (water with a dash of vinegar), squeeze out gently and line a large bowl with it. Cut 300g fried chicken breast, 150g Vestine cheese (smoked goat’s cheese) and 1-2 cucumbers into thin slices. If you like it wholly authentic, you can also pre-cook and chop 100g of goat’s sweetbreads. Roast 25g pine nuts. Place these ingredients on top of the bread, sprinkle with 2

tbsp finely chopped dried onions and drizzle the dressing over the salad. Sprinkle with snow immediately before serving.

Picentine Bread (After Pliny, *Naturalis historia* 18.27)



“Picenum,” Pliny notes, “still maintains its ancient reputation for making the bread which it was the first to invent, *alica* (spelt semolina or groats) being the grain employed. The flour is kept in soak for nine days, and is kneaded on the tenth with raisin juice, in the shape of long rolls; after which it is baked in an oven in earthen pots until they break. This bread, however, is never eaten until it has been well soaked, which is mostly done in milk or *mulsum* (wine sweetened with honey).” For the sourdough starter mix 200 g spelt semolina with 200 g water using your fingers in order to inoculate the mixture with *Lactobacillus sanfranciscensis*. Ferment for nine days in a warm place (28-35 °C) stirring occasionally. On the 10th day, make a dough by kneading together the starter, 300 g spelt flour, 100 g raisin juice (or grape juice) and 1 tsp salt. Form long rolls and prove for several hours until doubled in volume. Bake at 250 °C for 20 minutes, switch off the oven and bake a further 10 minutes.



STATUETTE OF A COCK. H. 8.3 cm. Clay. Greek, early 5th cent. B.C. CHF 900

Highlight

A Late Roman Chlamydatus

By Detlev Kreikenbom

The short tunic with long sleeves, the cloak on shoulders and back, the simple belt and sword sling with single-bladed *spatha*, its hilt decorated with a twisted pattern, leave us in no doubt: this young man belonged to the Roman military. The *cingulum* or belt was an especially important part of the soldier's outfit, since it doubled as a marker of service. To lose one's belt, as might happen in the heat of battle, was to be dishonoured. To the man shown here, the staff held in his right hand would surely have seemed no less important. Given the slight turn of the hand, it must have been at an angle. An ensign, standard or banner can therefore be ruled out, as they are shown bolt upright in most images. Judging by the position and orientation, it could have been a *vitis*, i.e. a grapevine like those that feature in various representations of *centuriones*, for whom it was a badge of identity. The hole in the hand, however, seems too large for such a slender stick. The most likely explanation therefore seems to be a spear, which could certainly have been held in a way that would fit the statuette. Since a spear alone says nothing about rank, the man holding it might be a military man of any level, even the emperor himself. Nor is the scroll he holds in his other hand specific to any particular rank. Such scrolls are not uncommon on soldiers' funerary reliefs. Perhaps the one held by the statuette can be identified as an officer's commission.

For all the many questions raised by both costume and equipment, they do at least provide reliable information on the time this bronze statuette was made. In the centuries immediately following the turn of the millennium, the equipment carried by Roman soldiers underwent certain changes which, although not immediately noticeable, were certainly significant. We would expect a Roman soldier of the middle Imperial Period, for example, to carry a dagger as well, which ordinary soldiers wore on the left side of the belt, centurions on the right. This item of equipment was then dropped in the course of the 3rd century. At around the same time the conventional short sword was replaced by a long one, which as on this statuette was worn on the left side of the body. To this should be added the smooth, unadorned belt, which irrespective of rank became standard in ca. 300 A.D., supplanting the buckled belts that had been widespread in the previous century.

The statuette, which originally measured ca. 34cm in height and after being hollow-cast in bronze would have been gilded all over, does in fact date from the 4th century. The proportions of the head, the small mouth, the uniformly convex facial surfaces, the large eyes and compact tufts of hair are characteristics that are all typical of Constantinian portraiture, the parallels with imperial portraits of that period being particularly striking. Especially remarkable is the attention to detail that the artist lavished on the individual forms, such as the heavy eyelids rendered in the style typical of that period and the hair over the forehead to which he lent a very distinctive look. While two locks seem almost to grow out of the forehead skin itself, taper off towards the top and then flop down to the left, a third curl to the right of them falls in the opposite direction. This gives rise to a motif that recurs neither in the imperial nor in the private portraits of the period, but that cannot conceal a certain resemblance with Alexander the Great. A deliberate reference to that image of military prowess *par excellence* thus seems entirely conceivable.

This raises the question of whether the statuette perhaps even shows an emperor. The answer is, however, negative. Any identification with one of the obligatory portrait types is ruled out by the coiffure. The costume would also be atypical, since from Constantine onwards, armour alone served as the mark of an emperor, effectively supplanting the tunic that was still widespread even in ca. 300 A.D. From the Constantinian period onwards, therefore, all portraits of emperors on coins show them wearing armour. On a statuette like this one, moreover, we might reasonably have expected to find imperial insignia of some sort, especially the ornamental chains dangling preferably from fibulae called *pendilia*.

What makes this figure so appealing, however, is the effortless naturalness of the pose. There is nothing smug about it, nor any boastful assertion of prowess. The young man simply



A CHLAMYDATUS WITH SWORD. H. 24 cm. Bronze. Late Roman, 1st third of the 4th cent. B.C. CHF 82,000

stands, relaxed, his slim body actively held erect. His slightly turned head further adds to the impression that this figure is not at all typical of late antique representations. This has nothing to do with scale – or if so, then only in part; in its preserved state, the statuette measures 24 cm in height. It is above all a result of the deliberate, habitual interpretation of a statuary scheme that is familiar to us from soldiers' tombstones. The modelling of the piece, moreover, was also informed by the classicist style of the time. This is especially evident in the meticulously delineated strands of hair and its volume, which contrasts sharply with the negation of all plasticity in representations of hair in ca. 300 A.D. Also noteworthy is the way the hard, angular folds of pre-Constantinian statues have been overcome on both tunic and *paludamentum*. The unpretentiousness of the figure thus combines with the precise modelling to produce a harmonious work of outstanding quality.