

Editorial

A Question of Perspective

Dear readers

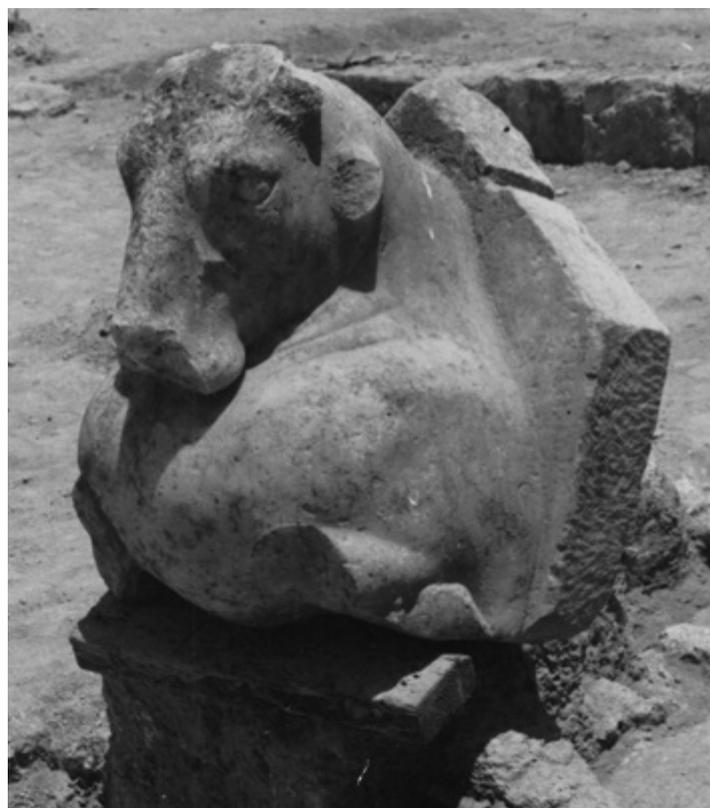
I was recently at a reception in Brussels organized by the London-based Frieze art fairs and there had a very cordial conversation with a collector. He told me he always looked forward to receiving *Cahn's Quarterly* and enjoyed reading it when it arrived, though not without a certain disquiet, since the articles were often critical or tackled difficult subjects. I was very grateful for this feedback, because in the heat of battle it is all too easy to forget how our debates about the art trade must sound to outsiders. True, the art trade does tend to be primarily reactive. Hence it goes on the defensive whenever it feels unfairly attacked by the slant of media reporting. But that pattern is not inscribed in stone and the trade certainly could be more proactive. Often it is a question of perspective: whether the glass is half full or half empty. We cannot ignore the facts, of course, but we can try to change how we look at them.

This is what we have attempted to do in this issue of *Cahn's Quarterly*, in which, I am pleased to say, we are launching a novel project undertaken in collaboration with my erstwhile professor of Classical Archaeology, Prof. Rolf A. Stucky, and the Lebanese Directorate General of Antiquities. The pull-out centrefold features twenty-eight works of art from the Eshmun Sanctuary that have been missing ever since the Lebanese Civil War, in other words for decades. Our aim in publishing them here is to make them more widely known so that dealers and collectors alike can be on the lookout for them. We hope very much that with the aid of this very specific information, one or the other lost work might eventually find its way back to Lebanon. I would like to see more such initiatives in which the problem of looted art is tackled in a sober and objective manner, *sine ira et studio*.

The sculptures from the Eshmun Sanctuary also shed an interesting light on the subject of restitution. Many people are still not aware of the mobility that existed even in ancient times. There was certainly a live-

ly exchange of ideas and objects between different cultures and a wide range of trade relations between different states and regions. This is also evident from the works illustrated here. They all come from a well-documented, scientifically conducted excavation. There are descriptions and excavation photos taken at the excavation site for every single item. There can thus be no doubt whatsoever that this is where the items were found. Yet the works themselves are the product of various cultures and styles. Alongside the works made in local workshops, there are heads of Cypriot and Greek origin, Roman sculptures and reliefs from the Hauran Massif. This underscores just how simplistic and one-sided it is to assert – as is done all too often in restitution cases, unfortunately – that all Greek art comes from the territory of modern Greece, all Cypriot art from Cyprus and all Roman art from what is now Italy. Such sweeping assumptions merely add to the confusion and legal uncertainty and constitute a grave misreading of the cultural history of Antiquity.

Given the prevalence of so many half-truths and unfounded assertions about the art of Antiquity and the trade in ancient art, it is with great pleasure that I present here (p. 6) a brief summary of the results of the ILLICID study published in the spring of 2019. This study was commissioned in 2015 by the German Federal Ministry of Education and Research and bears the rather daunting title: “Methods of shedding light on a dark field as a basis for fighting and preventing crime taking ancient cultural property as an



High relief with bull protome, excavated at the Temple of Eshmun in 1969, missing since the Lebanese Civil War (1973–1990).

example.” After three years of research, its working hypothesis that the illicit trafficking of cultural property is “an important pillar of organized crime” has turned out to be untenable. This did not come as a surprise to us, since the International Association of Dealers in Ancient Art (IADAA) had previously conducted a study of its own that arrived at much the same conclusions. It is to be hoped that the findings of the ILLICID study will at last allow us to draw a line under this topic so that we can devote our energies to what really matters: to preserving works of ancient art and to constantly adding to what we know about them so that we may appreciate them all the more.

Jean-Jacques Cahn

Discovered for You

Theatrum – Setting the Scene for Spectacle and Representation

Insights into Roman Theatre

By Gerburg Ludwig



Fig. 1: Detail of a stage set with pantomime mask, east wall of the Room of the Masks House of Augustus, Rome, Palatine, in situ. Roman, ca. 30 B.C. Photo: Carole Raddato

The so-called Phylak vases of the 4th century B.C. reflect the impact of Greek theatre that we became acquainted with in CQ 3/2019: actors in bizarre costumes and wearing comic masks perform on wooden stages in front of backdrops with windows and doors. The Phylak farces influenced the emergent Roman theatre, as did other farces and mimes performed by the Italic peoples. Their improvised and extemporary character prevented their textualisation. The accounts of the genesis of Roman theatre provided by historiographers such as T. Livius and C. Rufus and the writer V. Maximus are at such variance with each other that it is difficult to create an accurate reconstruction of the world of Roman theatre today.

First so-called *ludi scaenici* (scenic performances) on makeshift stages were performed in Rome in the context of the propitiatory ceremonies held during a plague epidemic (364 B.C., Livius, *Ab urbe condita* 7, 2). Etruscan influences are reflected in words such as the one for actor, *histrion* (Etruscan: *ister*). In the 3rd

century B.C. mimes and Oscan Atellane drama (masques) took the stage. Increasingly popular among the common people were above all the rude, mocking, obscene mimes about intrigue, fraud, adultery, murder, politics and early Christian rites. Their disrespectfulness was harshly criticised by Roman intellectuals and later also by the Church Fathers.

On the occasion of the *ludi romani* (240 B.C., after the end of the First Punic War) Livius Andronicus initiated the production of Latin versions of Greek dramas; it was a decision of cultural-political significance for in this way, the *curule aedile* (officials for the games) referred back to the traditions of the Hellenistic East. Later, Plautus and Terence studied and reworked the comedies of Menander. Seneca likewise used Greek models in the 1st century A.D. It remains unclear whether he wrote his tragedies for performance; it was only in the Renaissance that they were actually staged.

The *fabula saltica* (dancing plays) emerged in Rome in ca. 40 B.C.; at the same time, Cicero and Horace complained about the continuing tendency towards the spectacular. Emperor Augustus' promotion gave the genre of pantomime additional impetus. The pantomimus wore a mask with closed mouth. He acted out a "libretto" based on celebrated scenes from tragedies by means of expressive gestures and actions, and was supported by instrumental music and a chorus that sang the text behind the scenes. The mural shown in fig. 1 exemplifies the effect of such a stage. Personal charisma, great versatility supported by mask changes, and perfect body control were demanded of a pantomimus. Lucian's work on pantomime names Pylades of Cilicia and Bathyllus of Alexandria as the celebrity artists of their time (Lucian, *De saltatione* 34). The pantomimus replaced tragedy and, together with the *mimus*, now dominated the programme.

The full, curved lips of the mask of Attis offered for sale by the Cahn Gallery are closed (fig. 2). The pantomimus played the role of Attis wearing a Phrygian cap, long sleeves and legwear typical of oriental costume. It was truly a tragic



Fig. 2: A PANTOMIME MASKE REPRESENTING ATTIS. H. 23 cm. Terracotta, traces of light blue paint. Roman, 1st cent. A.D. CHF 12,000

role as Attis was driven into a mad frenzy by the jealous goddess Cybele and even emasculated himself. With the revival of the mystical Cybele-Attis cult (mid-1st century A.D.) theatres and private living spaces repeatedly participated in Attis's fate: Nero publicly sang a poem called *Attis*, accompanying himself on the lyre (Cassius Dio, *Roman History* 62, 20, 1 ff.). Reliefs with pantomime masks of Attis adorned suspended marble *oscilla* in villas; monumental masks of Attis graced many a theatre. The eastern wall of the cubiculum of the Casa di Pinario Ceriale (Pompeii, Regio III, Ins. 4.4, ca. 40-50 A.D.) is decorated by a "stage" in the center of which Attis, with herdsman's staff and sickle, leans against a pine tree.

The magnificent lamp fragment with a comic mask offered here also reflects the influence of the theatre (fig. 3). The high-quality relief emphasises the features typical of comic masks: hair standing on end, wide-open eyes, curved brows, funnel-shaped mouth. The lamp has monumental dimensions and may have decorated a sacred space or, as comparable candelabra and chandeliers on wall frescoes show, a private home.



Fig. 3: A MONUMENTAL ARM OF A RING LAMP OF CA. 1 M DIAMETER WITH COMIC MASK. L. 21 cm. Bronze. Roman, 1st-2nd cent. A.D. CHF 16,000

Towards the end of the Republic, politicians sought to win voters' favour by putting the construction of permanent theatres, for which there had long been a demand, on their agenda. The first Roman theatre to be made of stone was built in Pompeii under Sulla in 80 B.C. Rome owed the construction of its first permanent theatre on the Field of Mars (61 B.C.) to Pompeius; Caesar initiated another one which was dedicated under Augustus as the Marcellus Theatre. These buildings were trend-setting. Designed as a solitary edifice with an exterior façade that shut out the outside world, a Roman theatre consisted of a semi-circular *cavea* (auditorium) supported by substructures, in the interior of which were passages directing spectators to their places according to their social rank. On the opposite side the roofed *scaena* (stage building) closed off the complex. Its front section (*scaenae frons*), which became increasingly sophisticated architecturally, had main and side doors through which the performers made their entries. Depending on the theatre's size, other parts of the *cavea* were also roofed over, often with a *velum* (tent roof). The imperial era marked a construction boom throughout the empire. Theatres in the provinces varied and many earlier constructions were rebuilt.

In Roman times, the theatre changed with regard to content, intent and structure. The common people were entertained, thrilled to ecstasy even, but also controlled by rules and social order. By investing in buildings and games, emperors and wealthy citizens cleverly used the theatre as a place of political and pecuniary representation: Pompeius's portrait statue in the theatre on the Field of Mars already symbolized the cult of personality; numerous imperial statues throughout the empire made the theatre the site of the cult of the emperor. With the decline of the Roman Empire, the demise of the old Roman gods, and the reduction of public funding, the ancient theatre tradition also came to an end. Since the revival of the dramas of Antiquity in the Renaissance, however, ancient theatre has continued to exert a complex influence to this day.

My Choice

A Geometric Warrior

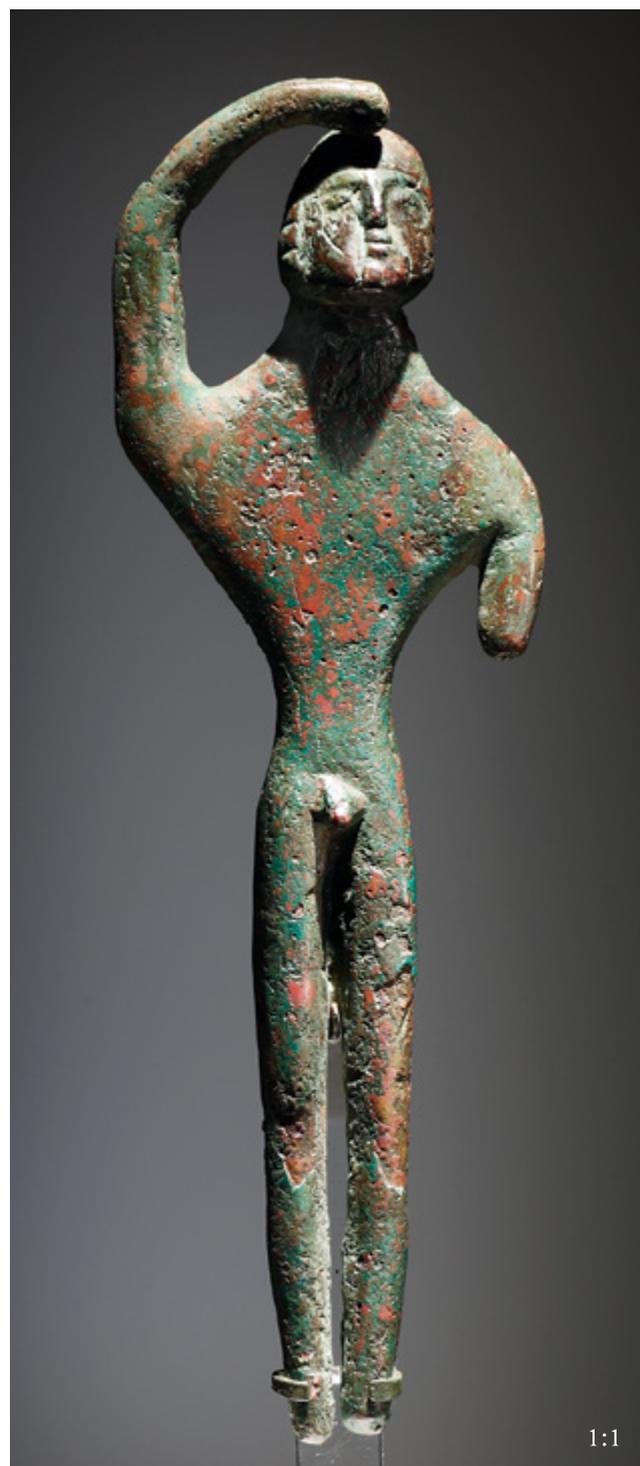
By Jean-David Cahn

This bronze statuette of a warrior from the Geometric Period makes a monumental impression. The figure has been pared down to its essentials, the outline of the body clearly delineated. Our gaze follows the long, muscular legs up to the slim waist and from there to the breast rendered as a broad triangle and along the vigorously raised, multiply angled right arm. Captured in this remarkable gesture is the instant at which the warrior thrusts the lance originally held in his drilled-through hand. His helmet is an Illyrian helmet of the first type. His hair and beard are rudimentarily articulated; the nose and chin project out from the face and the expression is one of fierce, almost aggressive, determination.

The lowered left arm is only partially present and the feet, too, are missing. This raises the question of whether they have been lost – in which case the left hand perhaps held a shield originally – or whether they were never executed at all, but rather deliberately left as stumps. After all, there is no sign of breakage on the left arm and legs, which on the contrary have rounded termini.

The size of the bronze is unusual, as statuettes of this kind are normally about half the size of this one. These statuettes were made in centres of production near the Pan-Hellenic sanctuaries of the 8th century B.C., where they were purchased by visitors and subsequently consecrated. The position of the arms, the drill hole through the hand and the style of our figure link it to a statuette from the Acropolis in Athens (21 cm high), which is now in the National Archaeological Museum in Athens (inv. no. 6616). Our statuette probably adorned a bronze tripod or a cauldron originally.

I am drawing your attention to this important early bronze because pieces of this size and quality so



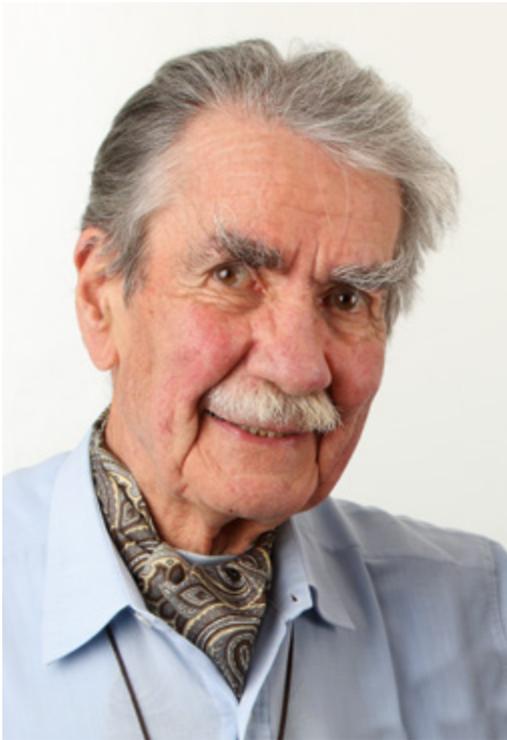
STATUETTE OF A WARRIOR. H. 18.3 cm. Bronze. Greek, Geometric, ca. 800–700 B.C. Price on request

rarely turn up on the art market. Most representations of humans from this period are found in vase painting; those made of terracotta are rarer and those in bronze rarer still. This particular object comes from a major private collection built up by the book printer Henri Smeets (1905–1980) of Weert in the Netherlands and was published in 1975 (E. Godet et al., *A Private Collection*, Weert 1975, cat. no. 146).

In memoriam

In Memory of André Lorenceau (1930–2019)

By Yvonne Yiu



A close bond of friendship that spanned decades and generations and a shared enthusiasm for the art of antiquity linked the Cahn Gallery with André Lorenceau. For many years, André visited the gallery almost every week. He brought along the artworks that he had restored for us in an old, red wicker basket, discussed the forthcoming work with Jean-David Cahn and the archaeologists and then went upstairs to the secretariat for a cup of coffee and a short

chat. While in recent years his visits became less frequent, from spring 2017 to autumn 2018 our restorer, Cristiana Cimicchi, who was also his goddaughter, spent two mornings a week with him in his workshop to learn his restoration techniques.

Cristiana, who, like her father Sandro Cimicchi, specialised in ceramics, at first was only allowed to watch but not to touch anything. It was only with time that André gradually permitted her to execute certain steps herself. André first showed her how to clean and restore bronzes. The procedures are very different to those used for ceramics, but André was good at explaining and patiently corrected her, despite his proud nature. He was a very demanding teacher and always stressed that even if you gave your best and the outcome was good, the result could be better. His extreme insistence on neatness and order was in tune with this uncompromising rigour. Everything in the workshop had its own place – if you used a screwdriver, you had to put it back in exactly the right place, even if you knew it would be used again a few minutes later. Cristiana also learned from André how to work with plexiglass and the methods of soldering brass to make pedestals for small artworks. André and Cristiana worked side by side for a while, but during the last few months he did not come down to the workshop anymore because he was too tired. In the course of the morning he would call her and then

they would have a cup of coffee together and chat. For both of them it was enjoyable to spend this time together, and to a certain extent it made up for the time missed in the years before when they were caught up in the everyday hustle and bustle. In addition to the techniques that Cristiana was able to learn from André, she and the Cahn Gallery will take over some of André's tools and materials. It is important to us to continue the tradition of craftsmanship for which André stood.

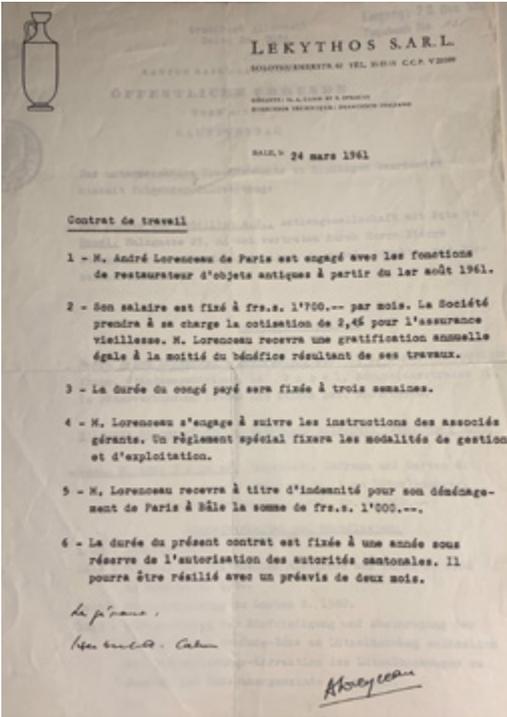
André Lorenceau's connection to the Cahn Gallery reaches back to the 1950s. In 1954, after completing his apprenticeship with the Danish goldsmith Christian Fjerdingstad, he found employment at the Maison André in Paris, a firm specialising in the restoration of ancient Egyptian, Greek and Roman art. At the time, the most important dealers in ancient art were located in Switzerland, mainly in Basel. However, since there were no qualified restorers in Switzerland, they sent their pieces to Paris where they were cleaned, restored and mounted. For particularly large objects, especially sculptures, André travelled to Basel to restore them on site. This was time-consuming and costly, and so a group of Swiss dealers and collectors, including Herbert A. Cahn, Elie Borowski, Robert Käppeli, Christoph Bernoulli and Pino Donati, suggested that André should move to Basel; they would guarantee him a sufficient customer base.



In Rome, 1957



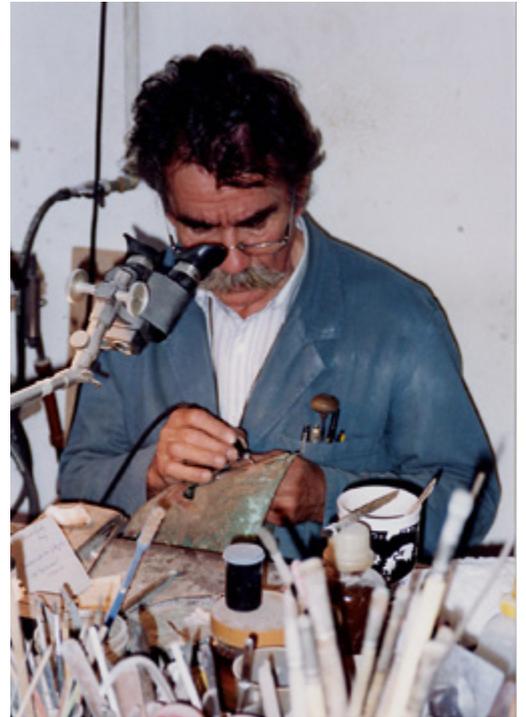
In the cloister of the Lateran Basilica, Rome, 25 May 1957



Contract between André Lorenceau and Herbert A. Cahn, Basel, 24 March 1961



In the Maison André, Paris, February 1961



In his own workshop, Allschwil, June 1990

André accepted the offer and moved to Basel with his young family in 1961, planning to spend a few years there. But those few years soon became decades and finally a whole life. Together with Sandro Cimicchi and their mutual friend Franco Italiano, he founded the restoration company *Lekythos*, for which he worked until his retirement in 1995. Even as an old-age pensioner he continued to support the Cahn Gallery with his great craftsmanship and experience, restoring bronzes, terracotta

and glass for us, as well as making pedestals for jewellery and small works of art. We estimate that André restored about ten thousand objects during his lifetime.

We are deeply saddened by the loss of André. In him we have lost a dear friend and a great master of his craft. We are grateful for the many beautiful moments we were able to spend with him and will always treasure his memory.

Jean-David Cahn and the employees of the Cahn Gallery would like to express their sincere thanks to René, Claire and Gilles Lorenceau for having gifted us materials and tools from André Lorenceau's workshop and for providing us with the wonderful historical photographs reproduced here.



In his own workshop, Allschwil, March 1974



Our restorer Cristiana Cimicchi learned various restoration techniques from André Lorenceau and continues his tradition of craftsmanship.

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Editors
Jean-David Cahn
Yvonne Yiu

Authors
Jean-David Cahn
Martin Flashar
Ulrike Haase

Gerburg Ludwig
Rolf Andreas Stucky
Yvonne Yiu

Photos
Robert Bayer
Niklaus Bürgin
Ulrike Haase

Design and Layout
Michael Joos

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Acquittal for the Art Trade

A Press Release by the *Interessengemeinschaft Deutscher Kunsthandel*



This image with the caption "Cultural goods are a sought-after commodity" was used to illustrate the project outline of the ILLICID study published by the German Federal Ministry of Education and Research. The choice of image is rather unusual, as the photograph shows the museum storage area on the Forum of Pompeii, a well-protected archaeological site. The caption, however, seems to suggest that we are looking at a "self-service store" for the trade. As important as Roman transport amphorae may be for research, they are of little value from a commercial point of view.

After three years of research at a cost 1.2 million euros, the findings of the ILLICID study have now been published. The study set out to investigate illicit trafficking in cultural property in Germany, but did not actually find anything. The final reports contain no evidence at all of looting, the financing of terrorism or money laundering.¹

The ILLICID study prejudged the outcome of its research at its launch in 2015, when the project description claimed that revenues from the illegal trade in cultural property were an important mainstay of organized crime, alleging that there were links to drugs and arms trafficking, money laundering and the financing of terrorism. Three years later there is no longer any talk of this. Illegal excavations, looting and the financing of terrorism are not mentioned at all in the reports. And while money laundering cannot be entirely ruled out, says one report, there are no grounds to take it as a given.

The study concentrates on ancient art and artefacts from the Eastern Mediterranean, in other words that region that owing to the illegal excavation and looting of archaeological sites prompted the move to introduce

new import and export restrictions for cultural property. If the existence of a major illegal market for such goods cannot be proven, then how much less likely it is to exist for other cultural artefacts such as paintings, antiques, books and such like, which also fall under Germany's Cultural Property Protection Act and EU import regulations. The tight regulation of trade has thus lost its erstwhile justification and in retrospect turns out to have been unwarranted.

The starting point for the legislation was UNESCO's estimate that the illegal trafficking of cultural property worldwide is a business worth 6 billion dollars a year. Trade associations, by contrast, estimate the aggregate annual sales of all serious antiquities dealers in Europe and the U.S. to amount to no more than 150–200 million dollars. The ILLICID study cites a figure for Germany of just 846,837 euros a year (1.69 million euros over two years), thus confirming that the claim of a trade worth billions is completely wide of the mark.

The study was able to identify 6,133 objects from the regions under scrutiny during the two-year investigation period. But since it did not confine itself to areas under threat

and also extended to Greece and Egypt, for example, only 39.9 per cent of the objects could potentially come from Syria or Iraq. More than half of the objects concerned were being offered for sale in groups, which is a practice often preferred for extremely low-price items. According to the report, most of the single-item lots were Graeco-Roman and Egyptian artefacts. Once the valuable Greek vases, Roman glassware and Egyptian sculptures had been excluded, however, the total sales amounted to very little indeed. Hence it seems that low-price objects that were produced in large quantities account for most of what is leaving the areas under threat.

The study's efforts to ascertain the provenance of the pieces confirm the constant warnings of the trade regarding the impracticability of the Cultural Property Protection Act's demand for proof of provenance. A provenance prior to the cut-off dates stipulated by the Cultural Property Protection Act could be supplied for only 2.1 per cent of the objects. This has to do with the fact that many objects had been in Europe for decades and were not exported just recently from the areas under threat. It follows that they could not possibly have the kind of current export licence required by the law. Their provenance was instead ascertained on the basis of old auction catalogues, inventories and lending lists as well as collection catalogues. This recourse to information published by the art trade shows that auction houses and dealers in ancient art make an important contribution to provenance research and are not the source of obfuscation being sought here.

Readers of the report search in vain for any concrete pointers to the kind of dubious players, trade networks and channels or revenue and money laundering that the pilot study set out to uncover, simply because no such evidence was found. The study is thus an acquittal for the trade!

¹ The reports (in German) can be accessed at tib.eu by entering the keyword ILLICID: a) Verbundname: Illegal-er Handel mit Kulturgut in Deutschland. Verfahren zur Erhellung des Dunkelfeldes als Grundlage zur Kriminalitätsbekämpfung und -prävention am Beispiel antiker Kulturgüter, Akronym: ILLICID; Teilvorhaben (TV3): Antike Kulturgüter aus dem östlichen Mittelmeerraum: Identifizierung, Klassifizierung und Dokumentation von in Deutschland gehandelten Objekten: Schlussbericht zu Nr. 3.2, BNBEST-BMBF 98. b) Abschlussbericht zum Projekt ILLICID; Teilvorhaben «IT Werkzeuge».

The Debate II

Missing!

Lost Sculptures from the Eshmun Sanctuary near Sidon (Lebanon)

By Rolf A. Stucky and Jean-David Cahn

Museums, art dealers and collectors alike have a profound appreciation for our cultural heritage and are committed to protecting and preserving it. The past decades have seen the development of numerous instruments to ensure that collecting and trading in works of art is in line with these ethical principles. These include, amongst other things, the practice of having works of art offered for sale checked by the Art Loss Register and/or screened against Interpol's database of stolen works of art. This is important as attempts are repeatedly made to introduce stolen art works into the legitimate art market.

However regrettable such incidents may be, they can also be seen as an opportunity, because if the parties involved react correctly, they may bring about the restitution of the artworks to their rightful owners. A prerequisite for this is that it should be generally known which objects are missing. The conversation between Prof. Dr. Rolf A. Stucky and Jean-David Cahn on the restitution of sculptures from the Eshmun Sanctuary near Sidon (CQ 3/2019, pp. 4-6), however, showed clearly that information about missing works of art is often difficult to access.

For this reason we have, with the permission of the Lebanese Directorate General of Antiquities, decided to publish the following pages illustrating sculptures and reliefs from the Eshmun Sanctuary that disappeared during the Lebanese Civil War (1973-1990) and have remained untraced since then. It is the first time that such a joint endeavour between a government authority and the trade has taken place and we hope that this proactive approach will set a new trend.



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Contact

Should you be aware of the location of any of the sculptures illustrated here, you are kindly requested to contact one of the following persons or institutions:

Sarkis el-Khoury, Director-General of Antiquities of Lebanon, Beirut: sarkis.khoury@dga.culture.gov.lb

Hind Younes, Directorate General of Antiquities of Lebanon, Beirut: hind.younes@dga.culture.gov.lb

Directorate General of Antiquities of Lebanon, Beirut: info@dga.culture.gov.lb

Prof. Dr. Rolf A. Stucky, Emeritus, Department of Classical Archaeology, University of Basel: rolf-a.stucky@unibas.ch

The numbers below the illustrations refer to the catalogue entries in Rolf A. Stucky, *Die Skulpturen aus dem Eshmun-Heiligtum bei Sidon*. Antike Kunst, Beiheft 17, 1993. The letter-number combinations correspond to those in Rolf A. Stucky, *Das Eshmun-Heiligtum von Sidon. Architektur und Inschriften*. Antike Kunst, Beiheft 19, 2005.



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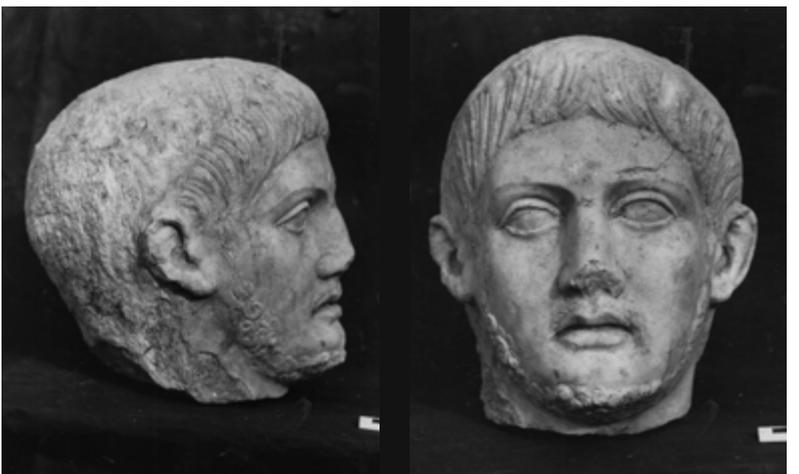
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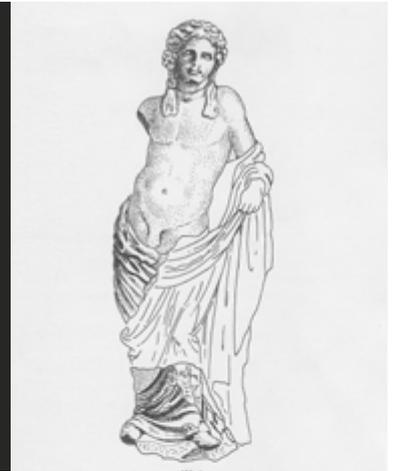
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85-87 reconstruction



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74-75 reconstruction



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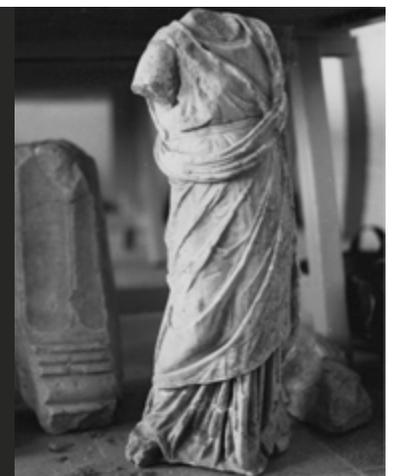
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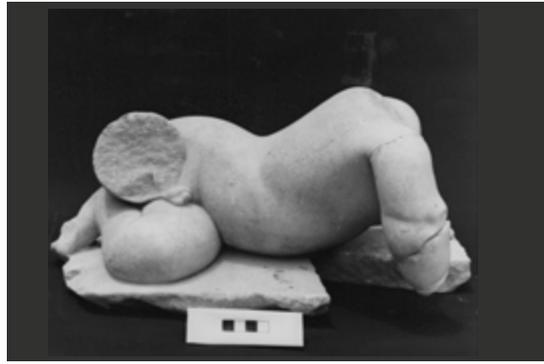
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B34



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D1



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Recipe from Antiquity

The Art of the *Mageiros*

By Yvonne Yiu



Lentils, poached fish and mulberry sauce. A BOWL. Dm. 25.5 cm. Clay. Western Greek, 4th cent. B.C. CHF 1,700. A PLATE. Dm. 12.5 cm. Clay. Attic, 400-375 B.C. CHF 600. A BOTTLE. H. 21.5 cm. Glass. Roman, 1st-2nd cent. A.D. CHF 2,900. A SMALL BOWL. H. 4.3 cm. Glass. Roman, 1st-3rd cent. A.D. CHF 2,600.

"No one who does wrong to a cook (*mageiros*) ever escapes completely unharmed. Our art has an aura of sanctity about it, I suppose. With the table attendant (*trapezopoios*) you can do what you like," the cook Sikon notes with some satisfaction after hearing that the bad-tempered old man, Knemon, fell into a well after refusing to lend him a cooking pot. (Menander, *Dyskolos* 644-7).

The close ties between the art of cookery and the performance of sacred rites – something the cooks of Middle and New Attic Comedy liked to preen themselves with – lead back to the origin of the profession of the *mageiros* that first becomes tangible in written sources of the 5th century B.C. In Ancient Greece, the slaughter of an animal was always performed in conjunction with an act of sacrifice. Certain pieces of the beast were burned as an offering to the gods and then the remaining meat was cooked and eaten. In Homeric and Archaic times, the men of a household (*oikos*) were responsible for these tasks and in the case of state sacrifices they were performed by the priestly nobility. The *Iliad* and *Odyssey* describe how heralds (*kerykes*) fetched the animals, sacrificed them and prepared the meal while distributors (*daitroi*) shared out the meat to those present. (*Il.* 3.116-8, 18.558-9, *Od.* 17.331-5). Scholars assume that the persons who carried out these duties did so only from time to time, on specific occasions, and not as their main occupation. Gradually, however, a degree of

professionalisation set in, possibly initially at popular sanctuaries where local people lent a helping hand to the visitors who came to sacrifice to the gods. For example, it was said of the people of Delos, "that they used to supply the services of *mageiroi* and table-attendants to all who came to Delos for the sacred rites." (Athenaeus, *Deipnosophistae* 172f). By the Classical Period, the professional profile of the *mageiros* had taken on its definitive shape. It was so self-evident which tasks he specialised in that Sophists could even use them for their trick questions. Socrates, for instance, recounts a discussion he had with Euthydemus: "Well, he asked, do you know what is each craftsman's special piece of work? Whose proper task is it to slaughter and skin, and after cutting up the joints to stew and roast? – That of the *mageiros*, I said. – Now, if one does one's proper work, he said, one will do rightly? – Certainly. – And is it, as you say, the *mageiros*'s proper work to cut up and skin? Did you admit this or not? – I did so, I replied, but pray forgive me. – It is clear then, he proceeded, that if someone slaughters the *mageiros* and cuts him up, and then stews or roasts him, he will be doing his proper work. – O Poseidon! I exclaimed, there you give the finishing touch to your wisdom!" (Plato, *Euthydemus* 301c-d).

In his satyr play *Cyclops* (411/408 B.C.), Euripides draws a gruesomely grotesque picture of a *mageiros* who skilfully executes the tasks described in the Platonic dialogue – slaughter-

ing, cutting, roasting and cooking. Parodying Book 9 of Homer's *Odyssey*, the play describes Odysseus's encounter with Polyphemus. The one-eyed giant accuses the hero and his companions of theft and drives them into his cave to sacrifice them, "to no other god but me and my stomach here, the greatest of divinities." The "cook from hell" (*Aidou mageiros*) expertly handles the equipment required to perform the sacrifice: the *sphageion*, a large vessel used to collect the blood, the double axe (*pelekys*) with which the victim is killed, and the sacrificial knife (*machaira*), with which the meat is cut up. His expertise also extends to the cooking of the food. With the joyful anticipation of a gourmet, he roasts the tender pieces on the fire, "a hot feast from the coals" and throws the tougher limbs into the cauldron to "boil them meltingly tender." (Euripides, *Cyclops* 243-6, 335, 394-404).

Cratinus's *Odysseis* (before 423 B.C.), a fragmentarily preserved parody on the same theme, lists not only the cooking techniques of the Cyclops, but also the sauces in which he dips the meat: "In return for which, I shall grab you, 'O trusty comrades mine' and toast you, and boil you, and grill you over charcoal, and roast you, and into sea water/brine (*alme*), and vinegar brine (*oxalme*) and garlic brine (*skorodalme*) I will dip you, and the one that looks to me the tastiest of the lot, I will gobble him down, my good soldiers!" (Ath. 385c-d/Edmonds, Cratinus Fr. 143).

Polyphemus's Sauces (Ath. 385c-d/Edmonds, Cratinus Fr. 143)



Alme: Filter sea water and boil for a few minutes to purify it. Alternatively, dissolve 4 g sea salt in 100 ml water. **Oxalme:** Mix equal amounts of vinegar and *alme*. This sauce was used not only for meat, but also for fish: "A large fish was now served in *oxalme*, [and one of the guests] observed that any fish dish served in *oxalme* was very tasty." (Ath. 385b). **Skorodalme:** Crush 4 cloves of garlic and

mix with 2 tbsp sea water. This sauce may be an archetype of *skorodalia*, a garlic sauce popular in modern Greece. *Skorodalia*: Soak 4 slices of white bread in water, squeeze out excess liquid and puree together with 4 cloves of garlic, 4 tbsp olive oil, 2 tbsp vinegar and ½ tsp salt.

Although the Cyclops acts like an accomplished *mageiros* in the plays by Cratinus and Euripides, he is, of course, a *mageiros* only in the figurative sense. Indeed, a professional cook never makes an appearance in Old Attic Comedy and it is only occasionally that the protagonist is said to display the skill of a *mageiros*. For example, the chorus comments on Dikaiopolis's preparations for the Choes festival, saying: "See, how he knows his business, like a cook (*mageirikos*)! How well he understands the way to prepare a good dinner!" (Aristophanes, *Acharnians*, 1015-7). When, however, in Middle and New Attic Comedy the focus of the plays shifted from politics to the representation of daily life, the professional cook could step into the limelight. Conceited and verbose, the *mageiros* typically enjoyed delivering lengthy speeches highlighting his attainments, much to the despair of the host, who exasperatedly tried to interrupt the flow of words: "Mince the meat, not my eardrums!" or groaned in resignation: "Lord! What with your dishes and *kandauloi* and skins, the pleasure is gone before the feast begins." (Ath. 386a, 516c/Edmonds, Alexis Fr. 172-3).

In the cities, *mageiroi* offered their services on the marketplace and were hired by persons who wished to sacrifice or hold a banquet. Competition was fierce and thus they had no qualms about reviling each other. "When taking on a *mageiros*," one host relates, "I heard all the insults they said against each other in competing for work: one does not have a discerning nose for a cooked dish, another has a foul palate, another has polluted his tongue on unseemly desires for flavourings, or 'too much vinegar', 'too much salt', 'burns the meat', 'too sweet a tooth', 'can't stand the smoke', 'is afraid of the fire.'" (Ath. 661f/Edmonds, Poseidippus Fr. 1). Conversely, the cooks in Attic Comedy liked to brag about their culinary feats. The *mageiros* in *The Brothers* by Hegesippus, for instance, boasts: "Whenever I chance to be working at a funeral feast, as soon as they come from the carrying-out procession dressed in black, I take off the lid of the pot and make them turn from tears to laughter. Such a pleasant sensation runs through their bodies, as if they were at a wedding. – Just by serving lentil soup and sardines? – They are a sideshow for me. But if I get my way and arrange the kitchen as I want today, then you will see the Sirens at it once again. With a savour like that, no one will be able simply to walk

past this alley. Every passer-by will instantly stand open-mouthed at the door, nailed to the wall, speechless until one of his friends runs along with his nostrils bunged up and drags him off." (Ath. 290b/Edmonds, Hegesippus Fr. 1).

Lentil Soup (*phake*) (after Ath. 290d/Edmonds, Hegesippus Fr. 1)



Soak 300 g lentils overnight and cook in 6-8 dl stock until done (about 15 minutes). The Stoic Chrysippus of Soloi recommended the addition of onions; the Presocratic philosopher Zeno of Elea liked his soup with plenty of coriander seeds; in a comedy by Antiphanes it was served with sliced sausage and the young men of Athens spiced it up with a dash of vinegar. These young men should be avoided, a *mageiros* warns his apprentice, when they "get up a subscription dinner and put into the urn what money they can find" in order to pay for the food and drink. At such a dinner you "get beaten [...] and have to work all night. If you ask them for a little fee one says 'first bring me the pisspot. The lentil soup lacked vinegar.' You ask again. 'You will be the first cook to get a good hiding,' he says." (Ath. 158b, 160d, 292d/Edmonds, Diphilus Fr. 43)

The food the cooks of Attic Comedy were most passionate about was fish. The *mageiros* in Philemon's *Soldier*, for instance, is propelled before the audience by an intense urge to relate a *tour de force* of culinary minimalism: "A desire has come over me to come out and to declare to earth and heaven how I prepared this dish! What a tender fish I had! And how I served it! Not drugged with cheeses nor in a flowery presentation. But when baked it was just like it was when alive." This sublime dish engendered a feeding frenzy amongst the guests: "The first of the diners who discovered the pleasure to be found in the stewing-pot jumped up and ran off in a circle with the dish in his hands and the others chased hard on his heels. They screamed out loud, for some of them grabbed a bit and others got nothing." (Ath. 288d/Edmonds, Philemon Fr. 79). By contrast, the *mageiros* in *Locked Up Women* by Sotades prepares a fish menu of epic dimensions. In a lengthy monologue he explains

how he cooked 14 different types of fish and crusteacans: "First I got some prawns. I fried all these in a pan. Next a fine shark: I baked the middle piece and boiled the rest after the mulberry sauce had been prepared. Then I carried in two huge heads of greyfish. These I flung into a mighty stewpot, lightly adding green herbs, cumin, salt, water, and some oil. [...] A nice dish is boiled squid stuffed, as are the lateral fins of the cuttle gently roasted [...]." In the wake of this *aristeia* in the battlefield of the kitchen, the *mageiros* concludes with smug satisfaction: "What's left? Nothing else! This is my entire art!" (Ath. 293a-e/Edmonds, Sotades Fr. 1).

Poached Fish in Mulberry Sauce (after Ath. 293b/Edmonds, Sotades Fr. 1)



Poach the fish for ca. 8 minutes in a broth made of 3 dl water, a handful of fresh herbs, ½ tsp cumin seeds, ½ tsp salt and 1 tbsp olive oil. To make the mulberry sauce, gently simmer 200 g mulberries and 1 tbsp honey until the desired consistency is reached.



A COMIC ACTOR, POSSIBLY A COOK. H. 8.7 cm. Bronze, Greek, 4th cent. B.C. CHF 14,500

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A HEAD OF A CYCLADIC IDOL. H. 10.2 cm. Marble. The head of a Cycladic idol, an Early Spedos type, commonly produced on Cycladic islands such as Naxos, though they have also been found sporadically on Crete and mainland Greece. The face is convex when viewed from the front and has markedly oval-shaped cheeks. The forehead is flattened horizontally at the crown and slopes downward to the pronounced long, vertical nose. The back of the head is smooth and vertical. Preserved head; some discoloration along the left side of the face. Formerly with N. Koutoulakis, Switzerland, 1960s, thence by descent in the family. Thereafter priv. coll., Belgium, 1990s. Thereafter, priv. coll. Connecticut, USA, acquired London 2012. Greece, Cyclades, Early Cycladic II, 2600–2500 B.C. CHF 38,000



A STATUETTE OF A KOUROS. H. 10.9 cm. Bronze. The nude youth stands frontally on a square plinth in the static pose typical of kouroi. His arms hang straight down and his hands rest against his thighs. The left leg is slightly advanced. The broad shoulders and muscular legs contrast attractively with his slender waist. He wears his hair in a cap-like coiffure, the individual strands of which are rendered by fine incisions. The hair below the nape of the neck is arranged in six broad strands that cascade over his shoulders. Slender face with almond-shaped eyes, fine nose, full lips and pronounced chin. A hole in the plinth and its slight curvature indicate that the kouros was originally an attachment. Slightly worn. Formerly Coll. Thétis, Geneva, Switzerland, prior to 1970. Published: J.-L. Zimmermann, *Collection de la Fondation Thétis* (Geneva, 1987) 146, no. 71 with bibliography. East Greek, mid-6th cent. B.C. CHF 9,500



A STATUETTE OF A YOUTH HOLDING PAN PIPES. H. 10.1 cm. Bronze, solid cast. The youth stands upright, distributing his weight evenly on both feet. These are placed close together with the left foot slightly advanced. The youth presses his panpipes to his chest with his left hand. His right arm hangs down loosely next to his body. The facial features engraved after casting. Fine drill holes through the feet and the head. Right hand and front part of left foot missing. Formerly Coll. Meierhans, Zurich, acquired in 1982 from Wölfl und Hiermann, *Wissenschaftliche Instrumente*. Cahn Auktion 4, 2002, Lot 340. Etruscan, 490–470 B.C. CHF 6,800





A LEKYTHOS IN THE MANNER OF THE LM PAINTER. H. 22 cm. Clay. A finely modelled lekythos, with a woman walking in haste to the right, bearing a small chest decorated with geometric patterns in her outstretched right hand. She wears a filmy chiton, bracelets, an earring and her hair gathered in a chignon. Restored at handle. Formerly, Levylle Collection, France in the 20th century. Thereafter with Jacques Schulman, since 1981 or earlier. Published: *Verkooplijst met vaste prijzen*, catalogue 220, Amsterdam, 1981, p. 12, no. 29. Thereafter, in the collection of Dr. and Mrs. Louk van Roozendaal, Holland, 1983-2018. Attic, ca. 420 B.C. CHF 8,800

A RED-FIGURE KYLIX WITH ATHLETES. Dm. 16.5 cm. Clay. Cup on twice profiled ring-foot with high wall and two loop handles. Central medallion with double frame representing an athlete to right, his right arm akimbo. He holds a strigil in his left hand and stands in front of a turning post in a palaestra. Exterior: On each side an athlete between tendrils with lotus blossoms. A palmette below each handle. Below, a red band. Concentric circles of differing widths around a dot on the underside. Reserved bands and interior of handles as well as the area between them partially reddened. Reassembled, one fragment of the wall restored; breaks partially retouched. Formerly priv. coll., acquired from Charles Ede Ltd., London, 1977. Attic, ca. 430-420 B.C. CHF 12,000



A VOTIVE HEAD. H. 27 cm. Terracotta (reddish-grey clay with black inclusions). Veiled votive head with the beginnings of the neck and bust. Mould-made face of indeterminate sex with narrow eyes framed by thick lids, high cheeks and a small mouth with full lips. Hair articulated as short curls that look as if carelessly tossed over the forehead as well as peeping out from below the ears. Below them the ends of a fillet in flat relief. Domed reverse with smoothed surface. Firing hole on the top face. Votive heads of this kind were set up in sanctuaries and were widespread in Etruria and Central Italy (Latium and Campania) throughout the Late Classical and Hellenistic period. Point of attachment to the bust restored (front). Minor chipping. Formerly priv. coll. Yvette and Jacques Deschamps, France. Etruria or Central Italy, 4th-3rd cent. B.C. CHF 6,800



AN OINOCHOE FRAGMENT WITH PTOLEMAIC RULER. H. 8 cm. Faience. The man turns his head far to the left and wears a muscle cuirass and chlamys. The hilt of his sword is preserved. The man's physiognomy and the context in which the fragment can be situated identify him as a Ptolemaic ruler. From a faience vessel, a fragment of the adjoining wall preserved. The Ptolemaic oinochoai, ceramics with decoration in relief that were produced in Egypt in the 3rd-2nd cent. B.C., form a group that is clearly defined by the material, decoration and iconography employed. Usually Ptolemaic queens were portrayed. The representation of male members of the dynasty is the exception. Possibly originally (partly) gilded. Formerly coll. Paolo Morigi (1939-2017), Casa Calao, Lugano, Switzerland. Egypt, Ptolemaic, 3rd-2nd cent. B.C. CHF 7,000



A HEAD OF A BEARDED MAN. H. 9 cm. Terracotta. Precisely formed, mould-made head of a man. Curly hair frames the forehead. Separately made full beard structured by impressions made with a modelling stick. Probably from a so-called Tarentine symposiast. These terracotta statuettes of reclining men were produced in Tarentine workshops in the 5th-4th centuries B.C. The figures are distinguished by their ornate headdresses (not preserved here). Reverse is not modelled. Moustache not preserved. Formerly priv. coll. Tom Virzi (1881-1974), New York. Thereafter Galleria Casa Serodine, Ascona, Switzerland, 1994. Thereafter priv. coll. Switzerland. Published: *Casa Serodine Ascona, Cat. Terrakotten aus Westgriechenland*, 1.4.-31.5.1994, no. 53. Western Greek, late 5th-1st half of 4th cent. B.C. CHF 5,500



A TETRADRACHM, REIGN OF ANTIOCHOS VII EUERGETES (138-129 B.C.). 20 g. Silver. Obverse: Head of the Seleucid Antiochos VII Euergetes with fillet in his hair facing right. Reverse: ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΕΥΕΡΓΕΤΟΥ. Standing Athena facing left with helmet, lance and shield. On her outstretched right hand a Nike holding a wreath. Below, the monogramms HPA and AB. A laurel wreath surrounds the composition. Formerly Coll. Stanley D. Scott. Tarsos, 138-129 B.C. CHF 2,600



A SILVER RING WITH THE PORTRAIT OF A BOY. Dm. max. 1.9 cm. H. 2.1 cm. Parcel-gilt silver. Oval ring plate offset by a groove at the edge. The engraving depicts the bust of a boy to left with short, straight hair and strands of hair combed into his face. This hairstyle was typically worn by boys in the Trajanic Period. Parcel-gilt. Intact. Formerly priv. coll. S. Y., North West London, acquired before 2000. Roman, late 1st-early 2nd cent. A.D. CHF 3,800



AN INTAGLIO WITH WOMAN'S HEAD. H. 1.3 cm. Carnelian. This oval carnelian gem in a rich orange hue is incised with the bust of a woman facing right. Her hair is gathered in a low chignon typical of the Antonine period. Elements of the facial features and coiffure are similar to coin portraits of Empress Crispina, the ill-fated wife of Commodus. Exceptionally fine carving. Formerly priv. coll. Koppenwallner, since the 1970s, Cologne, Germany, there after by descent in the family. Roman, 2nd cent. A.D. CHF 4,800



A RELIEF HEAD OF THE EMPEROR MARCUS AURELIUS. H. 19 cm. Marble. Slightly under life-size profile head of the Emperor Marcus Aurelius with short curls, beard as incised moustache and raised, densely packed cheek and chin beard, heavy upper eyelid and arched eyebrow. The fragment might have been connected to an official state monument that would have served the emperor as a means of presenting himself in public, while at the same time legitimizing his rule (cf. for example the historical reliefs in the Palazzo dei Conservatori). Round drill hole in the top of the head. Reverse smoothed and chipped. Nose, chin and lips worn. Reddish patina. Formerly priv. coll. M. U., Paris, acquired in the 1980s. Roman, ca. 145-160 A.D. CHF 22,000

A HEAD OF A WOMAN WITH ELABORATE COIFFURE. H. 4.7 cm. Reddish clay. The head is dominated by an artistically arranged, voluminous mass of hair that is probably a wig. The coiffure is composed of several narrow segments that radiate in all directions from the central parting and form a wavy fringe above the forehead. Horizontal grooves provide further visual interest. The hair is tied together in a chignon at the nape of the neck. The plump, oval face with a distinct double chin is characterised by flattened clay balls for the eyes, prominent eyebrows, chubby cheeks and a small mouth with full lips. Spherical earrings. Slightly worn in two places. Formerly priv. coll. Jacline Mazard, New York, USA, 1975-2016. Roman Egypt, 3rd cent. A.D. CHF 1,800



Highlight

A Gem for a Birth

An Intaglio Portrait of the Roman Empress Faustina Minor

By Martin Flashar

Cut stones, intaglios and cameos can be exceptionally exquisite. Others, like those born of folk belief in a form resembling magic amulets, are quite plain. But if, as here, in a tiny format just two centimetres high, they show an exceptionally finely carved and beautifully detailed portrait bust of a woman, there can be no doubt that we are dealing with an imperial portrait. To cut to the chase, the subject in this case is Faustina the Younger.

Annia Galeria Faustina, born ca. 130 A.D., was the daughter of the Roman Emperor Antoninus Pius (r. 138 to 161 A.D.) and his wife, the eponymous Faustina the Elder, which is why she was henceforth called Faustina Minor. The wife of Marcus Aurelius (r. 161 to 180 A.D.), she is often judged negatively in ancient sources, which is perhaps surprising given the high esteem in which her husband was held as the intellectual and “philosopher king” who with his *Meditations* bequeathed posterity a remarkable work in the tradition of Stoa. Faustina’s negative image is apparently attributable mainly to her son Commodus, Marcus Aurelius’ successor, whom ancient sources frowned on, not least on account of his gladiatorial antics in the amphitheatre.

The question of progeny loomed very large for the “adopted emperors,” whose adherence to the dynastic imperative verged on the obsessive. The problem had presented itself even for Emperor Hadrian (r. 117 to 138 A.D.), who having no biological offspring of his own, had hastily adopted Antoninus shortly before his death. This all changed with Antoninus’ daughter, Faustina Minor, who bore her husband thirteen children. Not all of them lived very long and some died shortly after birth. Her fecundity was nevertheless fêted as an accomplishment even then. It is the archaeologist Klaus Fittschen we have to thank for having undertaken a ground-breaking study of the coin portraits of Faustina Minor, in which he not only differentiates and catalogues the many different types of portrait, but also links the historical place and time of their minting to the empress’s many deliveries. For why else should a woman (even an empress) be accorded nine new portrait types?

The introduction of *Fecunditas* on the reverse of many of the coins bearing Faustina’s likeness seems to confirm this. Fertility is personified as a standing, fully-clad female figure holding a sceptre and an infant.

The analysis of this very fine carnelian reveals the following details of the profile head: hair swept out from the crown in parallel strands (no sign of the “melon coiffure” of the earlier Faustina portraits); a tripartite fillet, or at any rate no “crown-like” diadem; a low bun at the nape of the neck consisting of coiled braids, rather than loose strands of hair; a small, slightly coiled braid falling down onto the neck; a two-part styling of the hair from the forehead and temples to the back of the head with spiralling curls hanging down at the front and slightly kinked parallel strands towards the back.

The many different portraits of Faustina are not easily told apart, but after reviewing them it would seem that our intaglio comes closest to type no. 8, created in 162 A.D. on the occasion of the birth of Faustina’s son, Annius Verus. The empress herself died in 176 A.D.

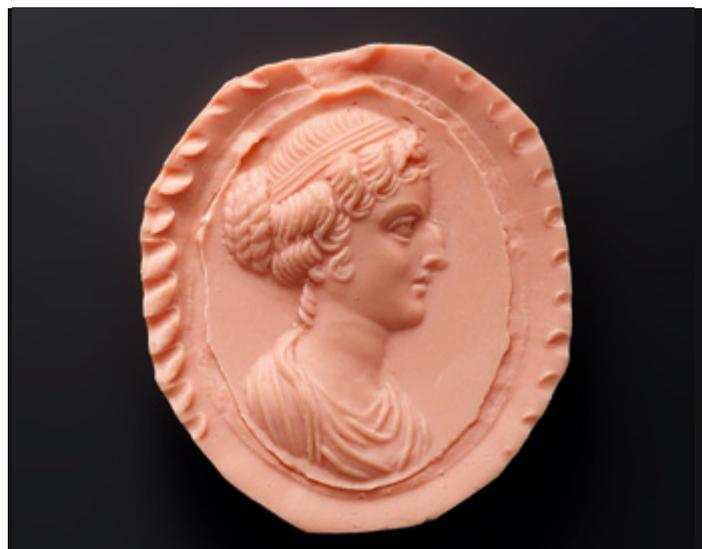
One indication of the value attached to Roman imperial intaglios, incidentally, is the fact that the Merovingian and Frankish kings were still sealing official documents with them as late as the 9th century, occasionally appending an explicit reference to the ancient ruler depicted. This custom remained exclusive, but is nevertheless valu-

able proof of an iconographic tradition that extended from Roman Antiquity until well into the Early Middle Ages.

Klaus Fittschen, *Die Bildnistypen der Faustina minor und die Fecunditas Augustae*, Abh. der Akad. der Wiss. Göttingen, Philolog.-Histor. Klasse, Dritte Folge no. 126 (Göttingen 1982); Stefan Priwitz, *Faustina Minor – Ehefrau eines Idealkaisers und Mutter eines Tyrannen* (Bonn 2009).



PENDANT WITH THE PORTRAIT OF EMPRESS FAUSTINA THE YOUNGER.
H. 2.6 cm. Gold, carnelian. Roman, ca. 162 B.C. CHF 40,000



The impression of the intaglio highlights the quality of its craftsmanship.