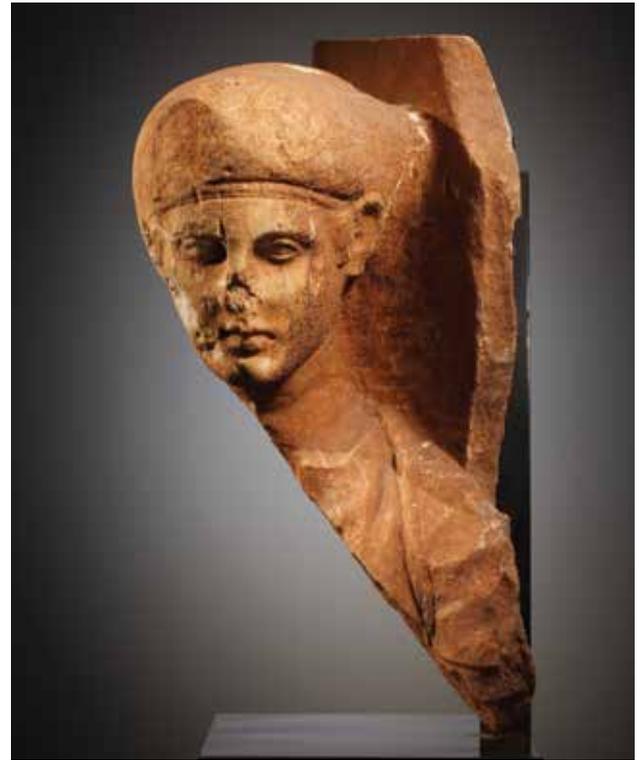


## Editorial

Dear readers

This autumn is filled with many exciting premieres! For the first time, the Cahn Gallery will exhibit at Frieze Masters in London (17-20 October). As always, we will also be present at Munich Highlights (8-13 November), which has, this year, succeeded in finding a wonderful new exhibition space in the Munich Residenz. BAAF Basel will take place at exactly the same time, so, unfortunately we will not have a booth there. However, we will be present at BAAF with a small exhibition celebrating the 150<sup>th</sup> anniversary of the Cahn Gallery. Furthermore, we will present a special exhibition in our rooms at Malzgasse 23. A shuttle service with an Armstrong Siddeley (1946) will link the two venues. Another important premiere is that our Auction 8 of ancient art will take place on 9 November in the Villa Wenkenhof, Riehen, directly adjacent to BAAF. For the first time, you can also bid online at the auction. The catalogue will be available in early October.

In the meantime, I hope that you will thoroughly enjoy reading the third edition of *Cahn's Quarterly*.

AN ATTIC FUNERARY RELIEF with a Young Woman.  
H. 42.3 cm. Marble. Attic, 390-360 B.C. Auction 8  
Starting bid CHF 95'000

### Business as usual

## The Lady with Three Passports

By Yvonne Yiu



A BUST OF LIVIA DRUSILLA, wife of Emperor Augustus. Marble. Roman, late 1st century B.C. - early 1st century A.D.

Count Franz Xaver Morstin, the protagonist of Joseph Roth's short story *The Bust of the Emperor*, was "like so many of his peers in the former Crown Lands of the Austro-Hungarian monarchy, [...] a man above nationality, and therefore of true nobility." Accordingly, Count Morstin found it very pleasing, when, during his travels through his "many-faceted fatherland", which reached from Galicia to Serbia and from Tyrol to Transylvania, he would, regardless of the changing languages and local colour, always see "the solemn and yet cheerful black-and-yellow that shone with such familiar light amidst so many different colours" and hear "the equally solemn and happy God Save the Emperor, which was native among all the songs of all the peoples [...]." It went without saying, that he could travel throughout the huge territory of the Danube Monarchy without any restraints. In the aftermath of the First World War, however, a multitude of nation states replaced the empire, and the Count "discovered to his astonishment that he needed a passport and a number of so-called visas before he could reach those countries which he had chosen for his journey."

Livia Drusilla, who accompanied her husband, the Roman Emperor Augustus, on many of his travels, and whose empire was even larger than that of the Habsburgs, would have been just as astonished, if an official had requested to see her passport before permitting her to cross a provincial border. She was spared such an embarrassing scene, but, some two thousand years later, a bust of the Empress, which was probably created during her lifetime, experienced inconveniences similar to those encountered by Count Morstin, although, with the European Union and the agreements on the free movement of goods and persons, many of the obstacles that confronted the Count have now been overcome.

The slightly over life-size bust of Livia depicts the Empress with lovely, Madonna-like facial features. Her wavy hair is covered decorously with a veil, but the flowing drapery of her chiton reveals as much about her physical beauty as it conceals. No wonder the recently divorced Octavian (later Emperor Augustus) fell in love with her at first sight, although she was not only married, but also pregnant!

## The Lady with Three Passports (cont.)

Just like the Empress herself, her portrait bust has travelled extensively. As a cultural good, travelling is, however, by no means easy. For each border crossing, the requisite authorisations need to be obtained, and sometimes even a passport with photograph has to be issued.

When Jean-David Cahn purchased the bust, it already possessed two passports, as a Spanish colleague had acquired the sculpture in France, imported it into Spain with a French passport, and then brought it to a Dutch fair with a Spanish passport. In order to take the bust of the Empress along with him to Switzerland, Cahn had to procure a third, Dutch passport for the lady. In contrast to the disillusioned Count Morstin, who turned his back on the ruins of his fatherland after having buried a bust of the Emperor Franz Joseph, Livia Drusilla's odyssey took her back to her native Rome. On her provisionally final journey, from Switzerland to a Roman private collection, the lady with three passports could travel without a special permit, for – the ways of the public authorities are past finding out – this time no passport was necessary.

## Auction

## Erotica? Erotica!

By Christian von Faber-Castell

An ugly old dwarf with an excessively exaggerated erection unsuccessfully (!) harasses a nymph, who takes flight. A goat-legged satyr resembling the devil of the Christians shamelessly sodomises a goat. And the beautiful Aphrodite, in love with life, cuckolds the grumpy, club-footed smith of the gods, Hephaistos, by taking her pleasure with his main client, the god of war, Mars... All these are favourite topoi frequently found in original Greek – and epigonic Roman – art, not only on vases and in frescoes but also on reliefs and in sculpture in the round. Irrespective of modern scruples, informed by the desire to protect animals, young people and matrimony, the often grotesque comedy of such representations is as fresh and immediate as it was two thousand years ago.

Precisely this timeless directness makes for the unique and unparalleled appeal of ancient erotica. In order to understand it, one

needs neither archaeological knowledge nor academic learning. An attentive eye, coupled with an imaginative mind, are absolutely sufficient. Indeed, erotica are a *direttissima* into Antiquity, leading the beholder straight to the ancient Greeks, Etruscans and Romans without any byways through mythological, historical or other convoluted formulations, which are comprehensible only to specialists.

Due to this, erotica, in all their diversity, ranging from highly artistic to rather crude artefacts, belong to the oldest and at the same time most future-proof areas of collecting in the realm of ancient art, because globally they are spontaneously understandable. And it does not even always have to be great art: already a very normal, maybe just slightly acrobatic, scene of intercourse on the disc of a modest Roman oil lamp reminds us of how little has changed since the days of Caesar and Cleopatra.

## Auction 8

Saturday,  
9 November  
10 a.m.

## Preview

Wed. 6.11. 2 p.m. – 6 p.m.

Thurs. 7.11. 10 a.m. – 9 p.m.

Fri. 8.11. 10 a.m. – 6 p.m.

Villa Wenkenhof  
Bettingerstr. 121  
CH-4125 Riehen

Catalogue online  
9 October

cahnauktionen.ch

## Friends

Prof. Dr. Detlev Kreikenbom  
Institut für Klassische Archäologie  
Johannes Gutenberg-Universität Mainz

*Lieber David!*

Ich freue mich sehr, Dir zum Jubiläum Deines Hauses herzlich gratulieren zu dürfen! Ich tue dies als Freund und als Archäologe – und weil die Jean-David Cahn AG eine außergewöhnliche Institution ist, der gerade aus der Perspektive eines Hochschullehrers hohe Anerkennung gebührt. Ich meine die fest verankerte Beziehung zur Wissenschaft. Sie hat in Deinem Haus schon Tradition; sie setzte mit Deinem Vater Herbert A. Cahn ein. Er war beides in einer Person: erfolgreicher Leiter der Firma und international anerkannter Fachvertreter.

Heute stellt sich der Zusammenhang mit dem Fach komplexer dar. Du bist ebenso ein engagierter Archäologe und prägst, wenngleich mit anderen Akzenten, das Profil des Geschäfts. Überdies steht Dir ein Team von qualifizierten wissenschaftlichen Mitarbeitern zur Seite. Diese Zusammenarbeit im eigenen Haus stärkt die Kompetenz und gewährleistet, dass antike Objekte gemäß aktuellem Forschungsstand diskutiert und entsprechend in hauseigenen Publikationen vorgestellt werden.

Lieber David, Kunstwerke sind bei Dir in guten Händen – auch wenn Sie Deine Hände meist rasch wieder verlassen.

Mit allen guten Wünschen für die Zukunft der Jean-David Cahn AG grüßt Dich

*herzlich*

*Dein Detlev*

29.8.2013



## Auction

## Auktion 8 Live Online

By Yvonne Yiu

The traditional autumn auction held by Cahn Auktionen AG will take place on 9 November, during BAAF Basel. In order to create even greater synergies between these two events, which attract collectors of ancient art from all around the globe, the auction and the pre-view will, for the first time, be held in the Villa Wenkenhof in Riehen near Basle, only a few steps away from the Reithalle of the Wenkenhof, which is the exhibition venue of BAAF.

Keeping abreast with modern technology, you can also, for the first time, participate in the auction from the comfort of your home or office, by bidding online.

This year, over 250 lots will be offered for sale. Once again, numerous fascinating, high-quality private collections, not only from Europe but also from the USA have been included. A Swiss private collection of Egyptian art, which was built up in the 1970's-80's is impressive, not only because of the brilliant colour of the objects but also because of the preserved Egyptian export licenses. In his home, the collector combined the ancient works of art with constructivist art of the 20th century, as he was fascinated by the dialogue of colour that was engendered by this juxtaposition. The collection of erotic art, assembled by Christian von Faber-Castell, permits an encyclopaedic overview of the remarkable creativity unleashed by this subject area (see p. 2).

The Davies Collection from the USA unites wonderful objects of differing genres, including a stunning 4th century B.C. Attic funerary relief of a young woman. A further highlight is a Roman head of Venus that graced a Parisian private collection in the 1960's.



A SMALLER THAN LIFE-SIZE HEAD OF AN ARCHAIZING SUPPORT OF A STATUE. H. 25.2 cm. Marble. Roman, 2nd third of 1st century A.D. Starting bid 36,000

Amongst the numerous vases, a majestic black-figure amphora with a warrior departing for battle deserves especial mention. A large selection of charming animal vessels from various Mediterranean cultures completes the offering.

The auction catalogue will be mailed in early October, and can be consulted online as of 9 October. Our archaeologists are more than happy to assist you with any queries you may have, and of course we would be delighted to welcome you in person at the auction.



A SLAVE WITH LARGE PHALLOS. H. 19.5 cm. Clay. Alexandria, 1st cent. B.C. - 1st half of 1st century A.D. Starting bid CHF 2,800



A RED-FIGURE CUP (TYPE E), attributed to the Painter of the New York Centaureomachy. D. 23.8 cm. Clay. Attic, ca. 400 B.C. Starting bid CHF 8,000

## Meet the Gallery

# The Restorers (Part 1)

By Yvonne Yiu (text) and Christian von Faber-Castell (photographs)

Not many artworks have survived the centuries without damage, and, furthermore, the ethics and aesthetics of restoration are constantly changing. Our restorers André Lorenceau, Sandro and Cristiana Camicchi, and Kurt Pätzold remove unsatisfactory modern restorations and conserve the original, ancient artefact. They make additions where necessary, and mount the object, so that it is displayed to advantage.

In contrast to the Archaeological Team (CQ 1) and the Administration (CQ 2), where the usual personnel fluctuations can be observed, the restorers are remarkable for their long-term loyalty to the Cahn Gallery, which even spans generations. Both André Lorenceau and Sandro Camicchi have worked for Herbert and Jean-David Cahn for over 50 years, and Sandro Camicchi's daughter Cristiana joined the company as in-house restorer in 2011. Kurt Pätzold, whose portrait will appear in CQ 5, also already did restorations for Herbert Cahn and has worked for the Gallery for over 20 years.

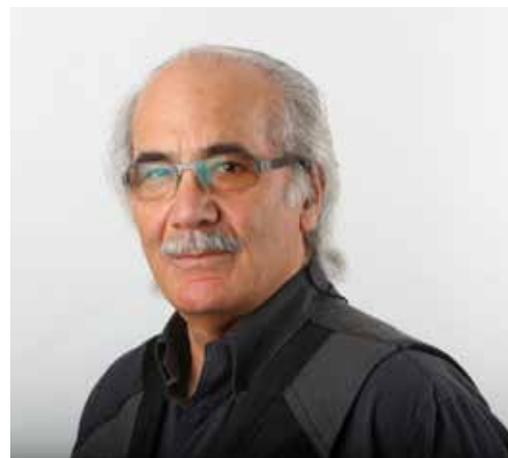


André Lorenceau was born into a family of Parisian art dealers and thus grew up surrounded by art. Whilst his elder brother entered the family business, founded by their grandfather in 1864 (now Brame & Lorenceau), André Lorenceau opted to train as a silversmith. He learnt the essentials of this art in the years 1949-50, which he spent with the Danish silversmith Christian Fjerdingstad, whom he holds in highest esteem to the present day. "Fjerdingstad," he relates, "was a wonderful person and an exceptional teacher, who set very high standards, but who also knew how to praise and encourage his pupils". After one and a half years of military service, André Lorenceau joined the Maison Tetard Frères, one of the large workshops in Paris. There, he learnt much from the old silversmiths who "knew everything". In 1957, he spent four months at the Istituto Centrale di Restauro in Rome and in the Florentine Uffizi.

In 1961, André Lorenceau moved to Basle, then an important centre for the ancient art trade, in order to do restoration work for

Herbert Cahn, Eli Borowski and other art dealers. Together with Sandro Camicchi and their friend Franco Italiano, they founded the restoration company "Lekythos" for which he worked until his retirement in 1995. Over the decades, André Lorenceau has restored an estimated nine to ten thousand artworks. A breastplate in bronze, on which he laboured for over 90 hours retains a special place in his memories. Robert Käppeli purchased this masterpiece from Herbert Cahn in the 1950's and donated it to the Antikenmuseum und Sammlung Ludwig in Basle. Another noteworthy project was the restoration of a bronze statue from Meroë in the Sudan, which was flown to Switzerland for this purpose. However, nothing, according to André Lorenceau, surpasses the exceptional experience of coming into intimate contact with an object and of rediscovering what it had once been.

André Lorenceau's retirement is remarkable for its activity. It would have been hard for the Cahn Gallery to do without his great skill and enormous experience, and fortunately, André Lorenceau has been willing to continue working for us, restoring mainly bronzes, but also objects made of terracotta and glass, and to make stands to display jewellery and small works of art. At regular intervals, before a fair sometimes several times a week, he visits the gallery, bringing along his old, red wicker basket, in which the little treasures are transported between the Gallery and his workshop, in order to discuss the work to be done with Jean-David Cahn and the archaeologists, and then comes up to the secretary's office for the traditional cup of coffee and a short chat. We always enjoy his visits and his French charm, and we hope that André Lorenceau will continue to drop in on us for many years to come.



Sandro Camicchi, from Castel Viscardo near Orvieto, began training as a restorer in 1958 with Ernesto Italiano, who was based in the Archaeological Museum of Naples. Shortly afterwards, he travelled to Berlin with his teacher in order to restore ancient works of art in Schloss Charlottenburg. This internship was very important for Sandro Camicchi, as it gave him the opportunity of working on great masterpieces. He then moved on to work for the Museums of Basle and Monaco. In December 1959, Herbert Cahn invited the young restorers Sandro Camicchi and Franco Italiano, Ernesto's son, to come to Basle and work for Münzen und Medaillen AG. In 1961, the restorers founded the company "Lekythos" together with André Lorenceau, who had just arrived from Paris.

Although Sandro Camicchi spent the years from 1963-65 in Lugano, he stayed in close contact with his colleagues in Basle, travelling to the city on the bend of the Rhine every two weeks in order to carry out commissions. In 1965, he returned to Basle "per sempre", forever. The apartment buildings on Malzgasse 10-14 had just been built, and Münzen und Medaillen AG made him the irresistible offer of placing a flat with workshop in one of these buildings at his disposal. In the 1970's, however, Sandro Camicchi decided to become self-employed. Nonetheless, all ceramic vessels that the Cahn Gallery acquired and needed to have restored still went through his hands.

Pottery, which is Sandro Cimicchi's area of specialisation, has fascinated him from an early age. At school he read Homer's Iliad, which made a deep impression on him, and he learnt many passages by heart. To see his heroes painted on Greek vases was a pivotal experience that made a strong and lasting impact on his life. For Sandro Cimicchi, the sheer beauty of these works of art is a great source of happiness.



His enthusiasm for ancient pottery is shared by his daughter Cristiana Cimicchi. As a teenager, she helped in her father's workshop and gradually learnt the art of restoration. She worked for her father for eight years and since 2011 she has been the Cahn Gallery's in-house restorer. Her workshop is, for me, the most mysterious room in the gallery. Shielded from daylight in the darkened room, the objects rest on the shelves lining the wall, waiting patiently until it is their turn. Some vases have already been taken apart, and the fragments lie arranged neatly on wooden trays like the pieces of a puzzle. The simple workbench is covered with tubes of paint, brushes and palette knives. A partially reassembled vase sits in a box of sand like an ostrich egg, and the bone glue bubbles quietly on an electric plate. Cristiana moves a Corinthian oinochoe to and fro in the cone of cold light and sighs. "There are millions of colours in there, it makes me despair!" she explains, and gestures eloquently from vase to palette. At first, I am puzzled, for I see only three colours: the black glaze, the added red and the beige clay. But then I take a closer look at the frieze of tongues on the shoulder and am astounded by the pulsating life in the colour. Countless hues of yellow and green are contained in the red and a silvery blue shimmers in the black: a universe of nuances is disclosed to the patient eye. Maybe this is why the restorers cannot let go of their profession and work on and on, like the aged Renaissance painters Giovanni Bellini or Jacopo Tintoretto, enchanted by the works of art that reveal their innermost secrets only to those who touch them.

## My Choice

# An Archaic Ivory Kore

By Jean-David Cahn



A KORE. H. 6.4 cm. Ivory. Greek, probably Ionic or Samian, late 6th-early 5th century B.C.  
(Drawing by Jean-David Cahn, all images 1:1)

CHF 5,800

Already in the first two editions of *Cahn's Quarterly*, I wrote about works of art from the Archaic Period, an epoch that holds a particular fascination for me. During my university studies, the Basle professor, Rolf Stucky, noted that I had dedicated enough time to Archaic sculpture and that I should, for a change, write a paper on Roman Republican portraiture. Of course, he was absolutely right. Nonetheless, I am captivated by this period, because, due to the ostensibly canonical forms, it expresses itself in the highly differentiated language of regional styles.

Historically viewed, it was a time that one could describe as the "calm before the storm" prior to the great upheavals of the 5th century B.C. Soon, the evolution, and then revolution, leading to so-called radical democracy would ensue in many a polis. With regard to warfare, profound changes in the strategies employed on land and water were provoked by the Persian onslaught and then by the "great war" within the Greek world. Was the Archaic Period, therefore, a happy period? We do not know. But certainly it was a time in which clear principals regulated visual language, philosophy and politics. Possibly this is, however, just my romanticising view of things, given the current tearing pace of change.

A small ivory kore dressed in a chiton and mantle, and holding a fruit in her right hand, fascinates. Although the surface is heavily worn, the graceful and elegant drapery folds and the girl's delicate body become apparent, if one studies the piece carefully and patiently.

It is well worth studying small works of art in detail, but unfortunately we rarely spare the time to do this. Even making photographs is a process that entails a certain distance to an object. Every now and again, I therefore like to take the time to withdraw quietly in order to draw such an object. This permits me, despite the hectic pace of everyday life, to lose myself in this pleasant pastime and contemplation.

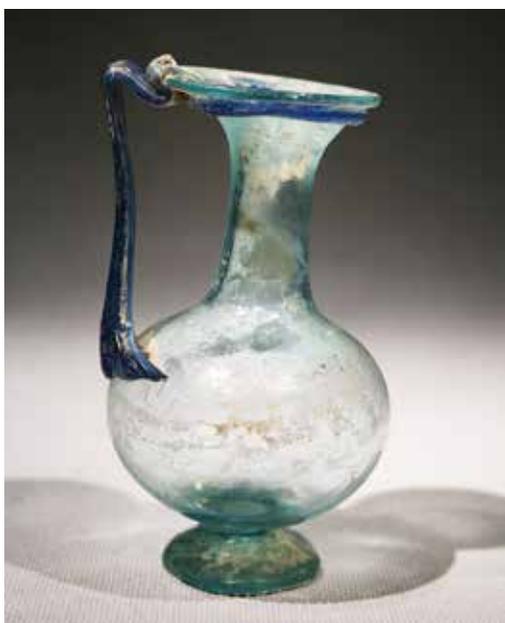
When one draws an object, one repeatedly has to examine what one has drawn, and certain weathered areas can only be understood by moving the object back and forth in the light. One has to differentiate carefully between wishful thinking and reality. As with photography, where lighting influences the character of the image, the act of drawing is not free of subjectivity; an absolutely objective rendition is not attainable. The process of drawing does, however, help one to perceive what is not immediately evident and leads to a deeper understanding of the artwork. By adding dots in ink, the drawing is removed a further step away from the original. Thus, a drawing can only serve as an aid to seeing and to interpretation.

This small statuette is particularly charming, because it adopts the formal language of monumental sculpture. Ivory figurines served as precious votive gifts in temples. The very fluid, soft forms of the drapery folds and the volumetry as a whole indicate that our kore, which is reminiscent of the numerous 6th century B.C. ivory finds from the sanctuary of Hera on Samos, could be Ionian.

## Ceramics, Glass, Jewellery and Bone

New Artworks Monthly  
on [www.cahn.ch](http://www.cahn.ch)

A SAMIAN WARE CHALICE WITH APPLIED DECORATION. H. 15.9 cm. Clay. Samian ware chiara with very thin wall and tall body, decorated on both sides with vines. Below the vine, several running animals: a lion, two striped felines, and a dog; above, boar. The handles are angular and adorned with tendrils. Reassembled from fragments, almost complete. Edge of foot modern. Of remarkable quality. Formerly German (South Baden) priv. coll., acquired between 1971 and 1998. Roman, North Africa, 2nd-3rd cent. A.D. CHF 32,000



A FINGER RING WITH NICOLO. D. max. 2.1 cm. Gold, nicolo. Hoop made of a gold plate with longitudinal rills. Flattened at the shoulder with an engraved leaf and a volute on either side. Plaque with nicolo in an oval setting. Nicolo polished in modern times. Formerly German art market, 1992. Roman, 3rd cent. A.D. CHF 6,500



A GLASS JUG. H. 12.2 cm. Blue glass. Compact, spherical body on low conical foot. Cylindrical neck with funnel-shaped mouth. A thread of applied glass below the rim. A vertical strap handle with four ribs runs from the rim to the shoulder. The dark blue of the glass thread and handle form a delightful contrast with the considerably lighter coloured body. Slightly iridescent. Several fissures. Formerly Coll. Israel Rosen, Tel-Aviv. Roman, 3rd-4th cent. A.D. CHF 3,200

A PILGRIM'S FLASK. H. 15.6 cm. Greenish glass. Flattened, circular body. Tubular neck with a constriction at the base. Strongly iridescent. Rim damaged. Formerly priv. coll., United Kingdom, acquired between 1955-1976. Roman, Eastern Mediterranean, 3rd-4th cent. A.D. CHF 1,600



AN OPUS SECTILE GLASS INLAY FRAGMENT. H. 4.5 cm. W. 5 cm. Glass. This charming fragment was made by melting together several layers of different-coloured glass. It represents part of a human face. The right eye with the white sclera and brown-black pupil, part of the forehead, the skin rendered in different hues of brown, and a corner of brown hair are preserved. Probably made in the city of Rome. Formerly Coll. R. Bussy, United Kingdom, ca. 1969; Lennox Gallery, London, 1998. Roman, late 2nd-3rd cent. A.D. CHF 8,500



A PAIR OF SPECTACLE FIBULAE. L. 6.5 cm. Bone, iron. Each fibula is composed of two discs connected by a cross-bar. The obverses are decorated with incised concentric circles and dots. Traces of the iron hinge and pin holder are visible on the smooth reverse. Several fibulae of this type were presented as votiv gifts in the sanctuaries of Artemis Orthia in Sparta but were probably imported from eastern Greece. Partially reassembled. Formerly Herbert A. Cahn, Basle. Eastern Greek, ca. 650-600 B.C. CHF 1,600

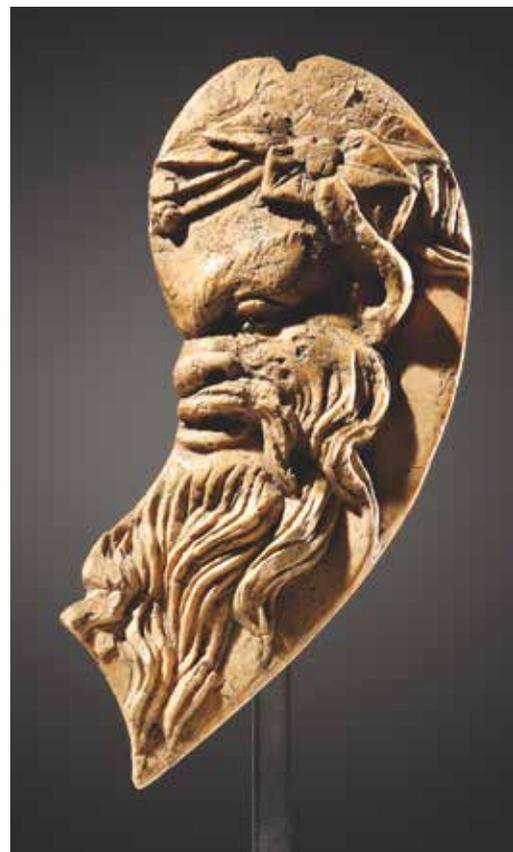




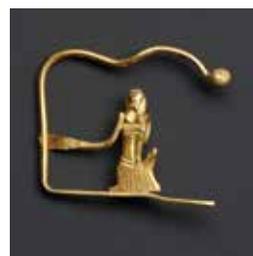
A PAIR OF EARRINGS WITH GARNET PENDANTS. L. 12.2 cm. Gold, garnet, mother-of-pearl. Each earring is composed of an openwork rosette with a bead of mother-of-pearl in the centre, and an openwork bar from which four pendants, each with a garnet bead set in gold, are suspended. Hook-shaped hanger to which a long chain ending in a floral element is attached. Fine workmanship. Top layer of mother-of-pearl abraded. Formerly priv. coll., London, since the 1980's. Roman, 3rd-4th cent. A.D. CHF 6,800



AN EROS PENDANT. H. 2.1 cm. Sheet gold. Winged Eros wearing a narrow cloak covering his upper arms. Slightly crushed, otherwise intact. Formerly Munich art market. Greek, 3rd-2nd cent. B.C. CHF 2,400



A FULCRUM ATTACHMENT WITH SILEN'S HEAD. H. 10.7 cm. Bone. Relief decoration from the curved side of a couch's backrest. A smiling silen's head rendered in profile to left, with long flowing beard and a wreath of ivy encircling his head. An ivy blossom with four petals above the tip of the ear. Reverse smoothly worked. A fissure above the eye, and slight damage to the lower edge. Formerly MM AG, Basle, ca. 1980. Greek, Hellenistic, early 2nd cent. B.C. CHF 8,800



A BOTTLE WITH TEXTILE CASE. H. 7.6 cm. W. 6.2 cm. Green glass, textile. The cylindrical body of this miniature vessel is enclosed by a knotted, dark red textile case with a lozenge pattern. A handle permits the bottle to be carried or suspended. A pair of elongated textile elements are attached to the sides and four tassels to the lower edge. Formerly Coll. W. Kern, Zurich, 1950's-1970's (d. 1980's). Late Roman, probably Egypt, 3rd-5th cent. A.D. CHF 14,000

A PENDANT WITH A THEATRE MASK. H. 2.6 cm. Gold, agate. A layered agate theatre mask in high relief with open-work eyes, mouth and neck in an oval sheet-gold setting with a zig-zag pattern along the rim and a loop for suspension. A round drill-hole at the base of the neck. The mask is backed by a further sheet of gold. Intact. Formerly Coll. Haddad, London. Roman, 2nd-3rd cent. A.D. CHF 4,600

AN AMULET OF THE GOD HEH. H. 2.2 cm. Gold. The god Heh wears a short apron and a wig, and originally held two palm ribs as a symbol of eternity. Left arm with palm rib missing. Loop on the reverse. Possibly part of a diadem. Formerly Coll. Kofler, Lucerne. Egypt, Old Kingdom, late 6th Dynasty, after 2200 B.C. CHF 4,500

A HANDLE IN THE FORM OF A BABOON. H. 5 cm. Bone. The cloaked baboon crouches to right atop a floral capital and looks back over its shoulders. It is depicted with the characteristic thick and long mane of hair about the shoulders. A drill-hole on the underside of the base. Attachment for a knife (as its handle) or for a pin of columnar form. Formerly private coll., France. Egypt, Alexandria, late Roman Empire, 3rd-4th cent. A.D. CHF 2,400



A LUNATE PENDANT. H. 4.5 cm. L. 5 cm. Gold, garnet. This pendant, of very refined make, is lunate in form, with three cabochon garnets in claw-settings at its segmented centre. These are bordered above by successive rows of plain and twisted wire, and in the principal zone by a vegetal stalk sprouting short curling tendrils. Affixed to the crescent's pointed tips are two heart-shaped garnets in independent claw-settings (one now restored), and at mid bottom edge a round garnet encircled with twisted wire and flanked by two small rosettes. Fused to its top raised edge are two hollow, conjoined spherical beads for suspension, their ends ornamented with twisted wire and their surfaces with granulation. A third palmette marks the point of their attachment to the pendant's rim. A flat sheet of gold encloses the entire reverse. Coll. Sasson, Israel, early 1990's. Nabatean-Hellenistic, 2nd cent. B.C. CHF 14,000



A PAIR OF EARRINGS WITH BULL'S HEADS. H. 3.1 cm. Gold. The magnificent bull's head protomes with pointed horns and finely engraved hair are carefully hammered out of sheet gold. The mouth and nostrils are rendered by grooves. The gold is pierced to form the eyes. A cuff framed with beaded wire enclosing a spherical element forms the transition from the bull's head to the tapering hoop of twisted gold wire and rounded sheet gold with applied beaded wire. The hoop ends in a modern gold hook, which can be inserted into a modern gold loop below the head to close the earring. Formerly Parke-Bernet Galleries, New York, ca. 1942; thereafter, Sotheby's Ancient Jewellery Sales, 25 June 1992, lot no. 191. Greek, Hellenistic, 4th-3rd cent. B.C. CHF 7,800



A REEL WITH QUADRIGA. D. 2.3 cm. Sheet gold. Fine reel made of two discs of sheet gold with embossed decoration, joined by a biconical element. One disc depicts a delicately executed quadriga to left. The two charioteers are crowned by a Nike flying to right. In the exergue, three palmettes. The other disc has a central depression surrounded by ten concentric circles. A small, loose piece of gold in the interior. Reels of this kind were widespread, especially in the Eastern Mediterranean. The piece of gold inside our reel suggests that it was used as a rattle. It is, however, also possible that the object served as an earring. Interestingly, the quadriga and Nike on our object are close to images found on coins minted in the Greek cities in Sicily and Southern Italy in the 5th and 4th centuries B.C. Somewhat crushed, otherwise intact. Formerly in the stock of a Parisian art dealer, acquired in the 1980's. Greek, 5th-4th cent. B.C. CHF 12,000



A RING WITH A BUST. D. max. 1.5 cm. Silver, gold. Octagonal hoop adorned by a rectangular, golden plaque with the portrait of Empress Julia Domna (ca. 170 - 217 A.D.) in profile to right. Two thirds of the hoop ancient. The missing section completed in modern times using 18 carat gold. Formerly Herbert A. Cahn, Basle, 1990's. Roman, early 3rd cent. A.D. CHF 7,500



A BALUSTER-SHAPED FLASK. H. 17.6 cm. Greenish glass. Baluster-shaped body with arched base. Tubular neck with flaring mouth. Iridescent. Interior encrusted. Formerly Coll. Saeed Motamed (1925-2013), formed between 1953 and the early 1990's. Roman, Eastern Mediterranean, 3rd-4th cent. A.D. CHF 3,500



A MAGNIFICENT EARRING. D. 3.5 cm. Gold. A single, unusually large Creole earring, the crescent-shaped hoop formed of drawn and twisted gold wire whose upper end terminates in a superbly crafted and finely detailed bull's head. The head is made of two pieces of embossed sheet gold. A whitish inlay in the eyes, probably glass paste. Conical cuff at the transition between the head and the hoop, decorated with volutes and a heart framed by beaded wire. Formerly Coll. R. Kiezenbrink, The Netherlands. Greek, 3rd-2nd cent. B.C. CHF 5,600



A RING WITH INTAGLIO. H. 2.3 cm. D. 1.6-1.9 cm. Gold, red glass. Delicate sheet gold hoop set with a red, glass intaglio depicting the bust of Ceres to left. Profiled setting. A small dent in the hoop. Formerly Coll. S.M., Switzerland. Previously private coll. Bonn, Germany, 1970's; Coll. C.W., Appenzell. Roman, 1st-2nd cent. A.D. CHF 1,800

A RING WITH INTAGLIO. D. 2.3 cm. Gold, carnelian. Intaglio with barbarian warrior striding to left. He wears a helmet with crest and long trousers. He holds a spear in his left hand and a shield in his right hand. Signed: "HA". Round hoop. Intact. Formerly Collection Saeed Motamed (1925-2013), formed between 1953 and early 1990's. Roman, 1st-2nd cent. A.D. CHF 2,400

A PAIR OF GOLD EARRINGS WITH GARNETS. L. 4.3 cm. Gold, garnet, mother-of-pearl. Each earring is composed of a rosette with a garnet in the middle. Below, a bar formed by a pair of antithetical double duck's heads. Attached to it are three pendants with various beads. Intact. Munich art market. Roman, 3rd cent. A.D. CHF 8,800





A FINGER RING WITH AN INTAGLIO. D. 1.7-1.8 cm. Gold, carnelian. The ancient ring is set with its original, signed carnelian intaglio. The flat surface of the rectangular gem is finely engraved with the head of a faun in three-quarter view and facing left. There is a lagobolon behind his neck and an inscription in the field next to his right shoulder: A.M. Intact. Formerly Coll. Fouad Alouf, Beirut, before 1986. Roman, late 1st cent. B.C.-early 1st cent. A.D. CHF 36,000



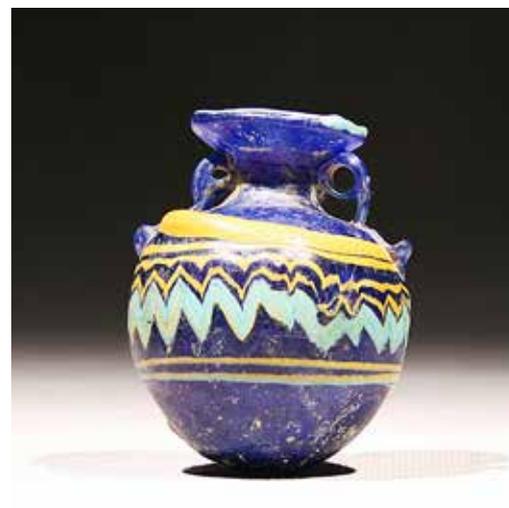
MONUMENTAL STORAGE VESSEL. H. 43 cm. Turquoise glass. Vessel with impressively large globular body, short cylindrical neck with abraded mouth. The bottom is concave. Iridescent. Some encrustation. Small fissures. Formerly Jacobs Collection, Belgium, 1981. Roman, probably Gaul, 2nd-4th cent. A.D. or Byzantine, 6th-11th cent. A.D. CHF 65,000



A PAIR OF EARRINGS. H. max. 2.8 cm. Gold. Studs with decorated cirlet and shield attachment. Grape-shaped pendant of five small golden balls. Two of the small balls restored. Modern hook made of gold. Formerly H.A. Cahn, Basle, 1990's. Roman, 2nd-3rd cent. A.D. CHF 1,400



AN ARMLET. D. 7.2 cm. Silver. A massive, open armlet, fashioned by twisting together two substantial strands whose elongated ends, fused together, are worked in the round. Intact. Formerly priv. coll., England, acquired from K.J. Hewitt, London. Roman, 1st-2nd cent. A.D. CHF 2,600



A CORE-FORMED ARYBALLOS. H. 6.5 cm. Blue, yellow and turquoise glass. Spherical body with yellow and light blue zig-zags framed by horizontal bands. Short, cylindrical neck with flaring rim. A thread of light blue glass is applied to the lip. The two handles were made separately and then attached. Reassembled. Formerly Coll. Saeed Motamed (1925-2013), formed between 1953 and the early 1990's. Eastern Mediterranean, late 6th-5th cent. B.C. CHF 6,000

## Favourites

# Say cheese, mummy!

An interview with Niklaus Bürgin by Yvonne Yiu

Niklaus Bürgin has taken exactly 3,723 photographs of ancient works of art for the Cahn Gallery in the last fifteen years. A conversation on photographing ancient art and on photography in general.



Niklaus Bürgin photographing a Ptolemaic mummy mask in his studio for our next auction.

Starting bid CHF 22,000

**YY:** Dear Nick, what inspired you to become a photographer?

**NB:** I have always loved light, especially in extreme weather conditions. During gales, or when a thunderstorm was approaching, I would go outdoors and take pictures that captured the mood of the light. I only made photography my profession, however, after having trained as a stone sculptor. Stone is a fantastic medium to work with. It is so heavy and hard, but in time you learn how to coax and direct it, and then that intractable substance becomes subject to your will. But the dust was bothersome and the prospect of eking out my existence as an artist was not very inviting. So, at the age of 21, I started an apprenticeship as a photographer, and as soon as I was finished, I opened my own business.

**YY:** That was quick!

**NB:** Yes, I was lucky. My mentor passed on an important commission to me – the catalogue of the exhibition “Gold of the Helvetii” in the Swiss National Museum Zurich. I bought the necessary equipment and travelled all around Switzerland, taking the photos on site in the museums. The style of the images is rather matter-of-fact and museum-like.

**YY:** So your career was opened up by ancient art.

**NB:** So to speak. However, in the following years other genres were more important – portraits, architecture, advertising photography. It was only through the close cooperation with the Cahn Gallery that ancient art became one of my areas of specialisation.

**YY:** And how did you get to know Mr. Cahn?

**NB:** The first photography request was made by Herbert Cahn. In 1997, I made some test photographs for the Gallery – in those days it looked quite different, like an old-fashioned office! For a long time, I didn't hear anything, and then I received a letter from Jean-David Cahn. He was very critical. He was not satisfied at all, and he told me what I should do better. That had never happened to me before! But I was ready to give it a try. Our cooperation has been fruitful and the photographs have, over the years, become better and better.

**YY:** Did you develop a particular style for photographing antiquities?

**NB:** I was already fascinated by still life photography during my apprenticeship. I enjoy

taking photos of people, but they are always in such a hurry! In contrast, when photographing an object you can take as much time as you like, adjust the lighting and composition until everything is perfect. In the studio, I'm not dependent on the time of the day or on the weather, and I can do exactly what I want to. I love to stage the art works so that they come to life. Over the course of time, I have dramatised the photographs and the positive feedback from my clients has encouraged me.

**YY:** Are there certain genres that you prefer?

**NB:** As a former sculptor, I have a strong liking for heads and torsos. I also admire Egyptian art because of its vibrant colour. But I am at loggerheads with vases. They are especially difficult to photograph when the painting runs all the way around the vessel. Then there is no angle where a reflex is permitted. Of course, one could eliminate the reflexes by using polarised light, but then the vessel appears lifeless. I always first try to work without the help of polarisation. It's a real challenge, and the attraction lies in overcoming the difficulty of the task and doing it well.

**YY:** Thank you very much, Nick!

## Recipes from Antiquity

## In strutione elixo

By Yvonne Yiu



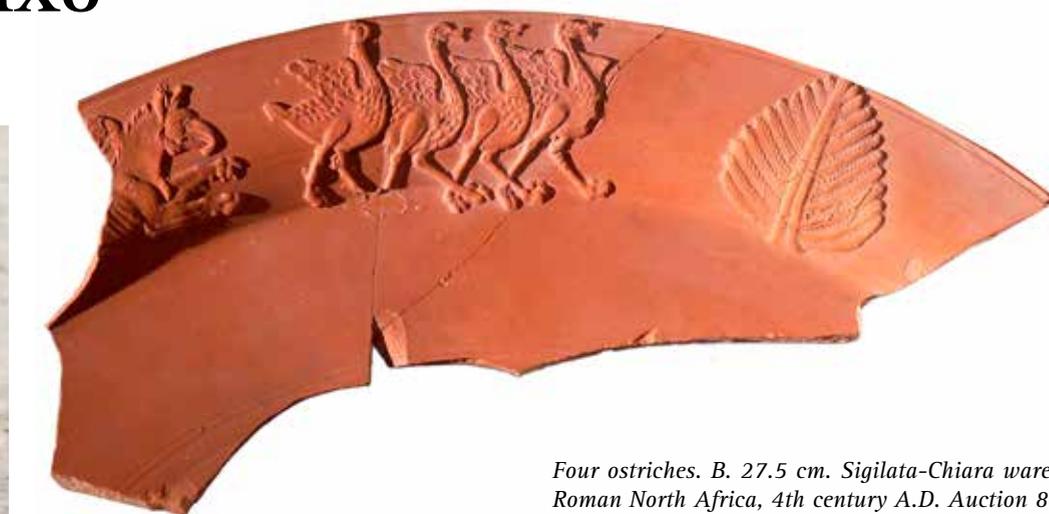
Four ostrich chicks. © Zoo Basel

During the Christmas holidays, my children were enchanted by the ten freshly hatched ostrich chicks in the Basle Zoo. They could hardly take their eyes off the adorable fluff balls speeding around the compound and eating away for dear life. Two months later, the chicks were already as big as the children themselves and rather awe inspiring. Curious to see how much more they had grown, we visited the Africa theme area in spring, but found only four young birds instead of the ostrich crowd that we had expected. With the merciless practicality typical of children, my daughter suggested: "Maybe they ate them."

Would you have eaten them? As a Roman, you would indeed! In *De re coquinaria*, a collection of recipes attributed to the Roman gourmet Marcus Gavius Apicius, the sixth chapter, "Aeropeses", is dedicated to poultry and game, and begins with two sauces for ostrich meat. Here is the first one, with my comments in brackets:

For boiled ostrich [or four pan-fried ostrich steaks]: [ $\frac{1}{2}$  tsp] pepper, [2 sprigs] mint, [1 tbsp] roasted cumin, [1 tbsp] celery seed, [100 g] dates, [1 tsp] honey, [1 tbsp] vinegar, [3 dl] passum [or 2 dl dessert wine and 1 dl water], [1 tsp] liquamen [or fish sauce] and a little oil. Put these into a pot and bring to a boil. Thicken with [1 tbsp] starch, pour over the pieces of ostrich on a serving dish and sprinkle with pepper. If you wish to cook the ostrich in the sauce add groats.

A cook given orders to concoct such a dainty dish for his master's household would have had to go to some lengths to procure this exquisite bird, for the sparrow-camel (*struthio-camelus*) was only raised on farms from the 19<sup>th</sup> century onwards. Both Pliny the Elder (*Hist. nat.* X, 1, 1) and Diodorus of Sicily



Four ostriches. B. 27.5 cm. Sigilata-Chiara ware. Roman North Africa, 4th century A.D. Auction 8 Starting bid CHF 1,200

describe the ostrich as an exotic composite creature found in North Africa and Arabia:

"And it [Arabia] produces animals which are of double form and mingled in their natures, to which belong the struthocameli, which, as their name implies, embrace in their form the compound of a bird and of a camel. For in size they are like a newly-born camel, but their heads bristle with fine hair, and their eyes are large and black, indistinguishable in general appearance and colour from those of the camel. It is also long-necked and has a beak which is very short and contracted to a sharp point. And since it has wings with feathers which are covered with a fine hair, and is supported upon two legs and on feet with cloven hoofs, it has the appearance of a land animal as well as of a bird." (Diodorus, *Bibl. hist.* II, 50, see also III, 28)

Hunting ostriches was a favourite pastime in Antiquity and thus, this impressive bird was a must at the games held in Roman amphitheatres, as is documented by numerous mosaics. In his *History of the Roman Empire* (I, 15), Herodian of Antioch relates that none less than Emperor Commodus enjoyed massacring ostriches:

"On one occasion he [Commodus] shot arrows with crescent-shaped heads at Moroccan ostriches, birds that move with great speed, both because of their swiftness afoot and the sail-like nature of their wings. He cut off their heads at the very top of the neck; so, after their heads had been severed by the edge of the arrow, they continued to run around as if they had not been injured."

Herodian does not let us into the secret, whether the so skilfully decapitated birds were conveyed to the imperial kitchens or fed to the lions. I would, however, suspect

that Apicius's resourceful cook went to the arena rather than to the market in search of his ostrich fillets. In Emperor Diocletian's *Edict on Prices*, which was promulgated in 301 A.D. and fixed the maximum prices for all manner of goods and services, chapter 4, "item carnis", lists not only the more commonplace pork and beef (12 denarii [d] the pound) but also a wide selection of birds, for instance: one fattened pheasant (250 d), one wild pheasant (125 d), one partridge (30 d), one turtledove (16 d), a pair of wood pigeons (20 d), ten thrushes (60 d) etc., but no ostriches. Elsewhere, the prices of circus animals are listed. An excellent lion could cost up to 150,000 d, a leopard 25,000 d and a bear 6,250 d, whereas an ostrich had a price tag of 1,250 d, roughly the same amount as for a wild boar or a wild donkey.

Nowadays, the meat yield of an ostrich is approximately 30 kg. In Antiquity, the ostriches were probably somewhat leaner, and thus, in theory, a pound of ostrich meat would have cost roughly two to three times as much as beef and significantly less than the meat of a fattened pheasant. In the light of these cal-



Ostrich steak with date sauce, carrots and pulse

## Highlight

## A Fragment of a Muse Sarcophagus

By John Robert Guy



TERPSICHORE WITH LYRE. H. 33 cm. Marble. Roman, 2nd quarter of 3rd cent. A.D. CHF 46,000

A section is preserved from the upper left portion of a sarcophagus front, which would originally have been decorated with figures of the nine Muses, paratactically arranged. Here, head and shoulders survive of Terpsichore, “delight in dancing”, whose realm was dance and the dramatic chorus. She is readily identified by her attribute, the lyre, whose up-

right arms are prominently formed of gnarled horn. In her right hand, she holds a plectrum for the plucking of the instrument’s strings. Her place in the canonical arrangement, reading from the far left side of the panel, is often standing adjacent to Polymnia, Muse of sacred poetry, who on occasion begins the series, pensive, fully wrapped in her mantle,

in meditative mood leaning to right with her elbow resting atop a pillar. Strikingly, however, Terpsichore is, in this instance, given not the expected comely features of a youthful divinity, but rather those of the deceased, a notably realistic portrait of a woman both aged and world-weary, her left arm languidly draped over lyre’s crossbar. Both the choice of decorative scheme, and the assimilation of identity as the “ninth Muse” on the part of the “client”, clearly reflect the taste of the Roman upper-class for Greek culture in general, and its literature in particular, social refinements of the *vita contemplativa* to be carried over into the afterlife. A sarcophagus front in Rome, Musei Vaticani (Museo Pio-Clementino/Cortile del Belvedere), of the mid-3rd century A.D., provides a good parallel for the depiction, in the company of eight Muses, of the deceased as the ninth, Terpsichore, seated at left with lyre, and of her husband, seated opposite at right, in the guise of a poet with scroll in hand.

The distinctive dressing of the woman’s hair reflects a fashion favoured by female members of the imperial family, of late- to post-Severan date, such as Julia Mamaea, the mother of Alexander Severus (r. 222-235), whose reign marks the end of the dynasty, and the empresses Tranquillina and Otacilia Severa in the 240’s. From ca. 110-120 A.D., Rome was already established as the principal centre for the production of sarcophagi in the imperial west, and this example is doubtless the creation of a Metropolitan Roman workshop.

*Provenance: Formerly Paris art market, Hôtel Drouot; Paris, private collection; Paris art market, Sylvain Levy-Alban, acquired ca. 1984-1985; Collection Hurst, UK, purchased ca. 1990; British art market; Zurich art market.*

In strutione elixo (cont.)

culations, to eat boiled ostrich in date sauce would have been an unattainable pleasure for a sewer cleaner with a *per diem* wage of 25 d. It would, however, not have been impossible for an experienced lawyer, who could charge 250 d for placing a complaint and 1000 d for pleading before the court, to grace his table with such a refined dish, provided that he had sufficient connections to the game organizers.

Fortunately, I did not have to try my luck at the Basle Zoo, but could simply go to the local supermarket to buy my ostrich (CHF

39.50/kg). Pulse (CQ 1) is, of course, an ideal side dish for the ostrich steaks with date sauce, and, to add a little colour, how about trying “carrots the other way: with salt, pure oil and vinegar” (*De re coquinaria*, III, 21, 2). My colleagues at the Cahn gallery were absolutely delighted by this Roman lunch, with one exception, who thought that the sauce was horribly sweet and utterly inedible. The dish reminded Jean-David Cahn of Moroccan tagine, and as ostriches were imported from there during Antiquity, it is well possible that Apicius’ recipe had North African roots.

*Suadeo cenemus!*

## Impressum

## Publisher

Jean-David Cahn  
Malzgasse 23  
CH-4052 Basle  
+41 61 271 67 55  
mail@cahn.ch  
www.cahn.ch

## Editors

Jean-David Cahn  
Yvonne Yiu

## Authors

Jean-David Cahn  
Christian von Faber-Castell  
John Robert Guy  
Ulrike Haase  
Yvonne Yiu

## Photos

Niklaus Bürgin  
Christian von Faber-Castell  
Ulrike Haase  
Christoph Sandig  
Yvonne Yiu

## Proofreader

John Robert Guy

## Translation

Yvonne Yiu

## Design and Layout

Jean-David Cahn  
Denise Barth  
Yvonne Yiu

## Printer

BARTH Offsetdruck AG  
www.barth-druck.ch