

Editorial

Dear readers

Sed fugit interea, fugit irreparabile tempus, singula dum capti circumvectamur amore, writes Virgil in his *Georgica* (3, 284-5): But time flies meanwhile, flies irretrievably, while we, enamoured of the pleasing theme, minutely trace particulars.

Immersed in a pursuit as many faceted and inexhaustible as is the study of ancient art, time really does trickle away almost without our noticing. How we long for more time to devote to single objects or to continue our stimulating discussions with experts and collectors! But the next appointment is looming, the time that has to be set aside for bureaucracy increases from year to year, and even the latest IT systems that we have implemented here at the gallery at first seem to take up more time than they save.

This spring, our calendar is once again full of exciting events and I am very much looking forward to seeing many of you in Maastricht, Brussels and New York. In the midst of all this running around and jet-setting, I wish us all more of those magical moments when time stands still – for example when contemplating a work of ancient art.

Jean-David Cahn



AN OVER LIFE-SIZE HEAD OF THE GOD APOLLO (KASSEL TYPE).
H. 33 cm. Marble. Roman, 2nd cent. A.D. Price on request

Gallery

A Surprising Spring at Jean-David Cahn

Two Classical Fairs and an Unusual Exhibition

By Yvonne Yiu



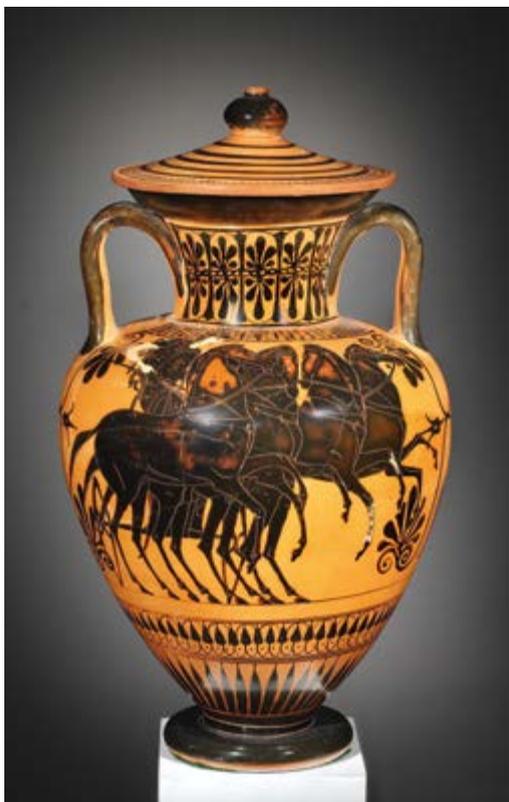
A RED-FIGURE COLUMN-KRATER, ATTRIBUTED TO THE NAUSICAA PAINTER. H. 37.5 cm. Clay. Attic, 2nd half of 5th cent. B.C. CHF 88,000

“Less is more!” Whoever has known Jean-David Cahn for a little while will certainly have heard him use this expression. In the gallery we cannot but smile, well knowing that by making a “clear desk”, so to speak, in his mind, unexpected energies are released, and we can be certain that the coming months will abound in surprises.

How could it be otherwise? Once again, we can look forward to an action-packed spring at the gallery. *TEFAF Maastricht* (11-20 March) provides a brilliant opening to the fair season, and for the seventeenth year running since he took over the business from his father, Jean-David Cahn will be exhibiting there. Even at a fair that is as classical as *TEFAF*, it is constantly necessary to reinvent

oneself. Thus, this year Jean-David Cahn has, in co-operation with an exhibition architect with a museum track record, completely revamped his stand design. We are especially excited about the small and intimate space for precious objects.

For a long time already, Jean-David Cahn has felt that his profession as an art dealer comprises more than simply buying and selling ancient art. Rather, he perceives himself as an ambassador for these art works and endeavours to engage them in a vibrant dialogue with the present. From 20-23 April, at *Independent Brussels*, which will be held in the Vandenberght Building in the centre of Brussels, he will confront works of ancient art with cutting-edge contemporary art. “In



A BLACK-FIGURE AMPHORA WITH LID. H. 41.4 cm.
Clay. Attic, ca. 520-500 B.C. Price on request

doing so, I am not interested in superficial visual associations, but in the stimuli that ancient art can give," the classical archaeologist stresses. Jean-David Cahn is delighted that this project will be presented in collaboration with the renowned Galerie Jocelyn Wolff of Paris.

Just two weeks after the exhibition in Brussels, the Gallery Cahn will, for the first time in its over 150-year-long history, participate in a fair in the USA, namely in *Spring Masters New York* (6-9 May). The theme of the fair is "Collecting Across Centuries" and it will feature art, design, furniture and jewellery from seven millennia presented in the avant-garde, hexagonal exhibition space created by Rafael Viñoly.

Jean-David Cahn and his team look forward to welcoming you at these events!



A SILVER SKYPHOS WITH REPOUSSÉ DECORATION.
H. 8.7 cm. Silver. Roman, late 1st cent. B.C.-1st half
1st cent. A.D. CHF 58,000

Obituary

Remembering Prof. Werner Fuchs (1927-2016)

By Jean-David Cahn



The commentaries of my professor Ernst Berger were what first familiarized me with the work of Werner Fuchs. "Fuchsi," as his friends called him, had done his PhD under one of the great specialists in ancient culture, Bernhard Schweitzer of Tübingen. His main field of interest was thus Greek sculpture. The tradition he belonged to was not the same as Berger's and their two very different interpretations of Greek sculpture clashed head on in the seminar I attended as a young undergraduate. Fuchs's monograph of 1969, *Die Skulptur der Griechen*, became one of the standard works on the subject. His datings and interpretations nevertheless met with lively opposition, especially from Berger.

Having been very much under Berger's influence as a student, I was of course curious when, later on, I was invited to tea at the Fuchs's home in Oxford and at last had a chance to get to know this controversial archaeologist in person. Arriving at the house on Woodstock Road – delightfully furnished and full of books and ancient art – I was met by a very cheerful elderly gentleman and his extremely charming wife Caroline. He was a very attentive host and curious about the research work I was doing. He was constantly fiddling around with a cigarette and every now and then was wracked by a terrible cough, which he took in his stride as if it were some trivial annoyance. He had a deep, growly voice that made him instantly agreeable. His anglophile appearance – he often wore a cardigan and jacket – was modest, yet cultivated with great care. There was a story behind all the objects in his collection. Whether they were kept in a vitrine or scattered throughout the house, they each meant something to him personally and had some bearing on his life. He lived with them and they lived through him. Thus he was able to expound at great length on a mere splinter of a portrait of Hadrian. How thrilled he must have been with the monumental Hadrian exhibition staged by his student, Thorsten Opper!

Werner Fuchs undoubtedly belonged to a generation of German archaeologists who had an extraordinarily wide-ranging knowledge of Antiquity, even if he himself was concerned first and foremost with sculpture. The impression he made on me was truly unforgettable.

Discovered for you

A Hydria by the Chrysis Painter from Castle Ashby

By Yvonne Yiu



A RED-FIGURE HYDRIA, ATTRIBUTED TO THE CHRYSIS PAINTER. H. 44 cm. Clay. Attic, ca. 420-410 B.C.
Price on request

The god of wine, Dionysos, a handsome youth with a wreath in his hair and holding a thyrsos in his arm, sits at ease in a leafy grove. Four nymphs approach; one offers him a kantharos, while another brings him a tray heaped with fruit, delicately balanced on the palm of her hand. A charming composition, which, as suggested by Martin Robertson, might have been inspired by a wall-painting.

This hydria was painted by the Chrysis Painter in Athens, ca. 420-410 B.C. We encounter it again some 2200 years later, in Italy, in the collection of Spencer Joshua Alwyne Compton, the Second Marquess of Northampton. In the two decades 1820-40, he succeeded

in building one of the world's greatest collections of Greek vases, which, following his return to England, he displayed in the family residence of Castle Ashby. The vase collection was published several times, and the *Corpus Vasorum Antiquorum* devotes one volume to it (CVA, Great Britain, Fascicule 15, Castle Ashby, by John Boardman and Martin Robertson, Oxford 1979).

In 19th-century Italy, it was customary to restore ancient vases in a manner that would appeal to potential buyers. We can therefore safely assume that the hydria by the Chrysis Painter was restored before the Marquess purchased it, and that it was not subjected to

further restoration after entering his collection. In the above-mentioned volume of the CVA, the authors emphasise that, against the CVA's customary practice, the 19th-century restorations were not removed and the vases only slightly cleaned before photography.

When the Gallery Cahn acquired the hydria in 2015, the question of how to deal with these almost 200-year-old restorations posed itself anew. On the one hand, they are valuable examples of 19th-century taste and restoration techniques, and document the piece's collection history. On the other hand, they do not satisfy current aesthetic demands. Furthermore, there was reason to assume that, in order to "beautify" the vase, sections of the original painted surface which were not so well preserved were overpainted.

After careful consideration of the advantages and disadvantages, Jean-David Cahn decided to let our restorer Cristiana Cimicchi remove the historical restorations in those places where they obscured the Greek original, but to preserve and clean them where they filled in lacunae.

The hydria will be discussed in detail in a brochure, which we will be happy to send to you on request.

Left: Before restoration. Yellowish stucco and overpainting from the 19th century along the diagonal break running from Dionysos's proper right arm, across his chest to his left shoulder. The left half of the torso, including the drapery covering his left hip, and the left arm down to the wrist were also restored and overpainted in the 19th century.



Right: During restoration. Stucco and overpainting on Dionysos's proper right arm, shoulders, left hip and part of the torso removed in order to reveal the original surface. It became apparent that the original fragment with the left third of Dionysos's upper body and his left arm was lost. The 19th-century restorations were therefore preserved.

The Debate

The Long Afterlife of Greek Myths

By Peter Blome



Markus Lüpertz (*1941): *Daphne*, 2003, painted bronze, edition: 3, cast e.a., H. 350 cm. Owner: Galerie Michael Werner, Cologne/Berlin. Photo courtesy of Galerie Knöll, Basle.

Ever since ART Basel 2015 a monumental bronze of a nude woman has been standing in the garden of the Antikenmuseum Basel in full view of the public. Its connection with ancient art has nothing to do with either the creator or the style of the piece but solely with the theme, which is the myth of Daphne, the Greek nymph who was pursued by Apollo, and who metamorphosed into a laurel tree. Admittedly, not everyone passing by will look at the statue and instantly identify it as Daphne, given how idiosyncratically Markus Lüpertz has interpreted the subject. The woman depicted is miles away from the image of the chaste and graceful nymph familiar to us from Classical art and literature – the literary *locus classicus* being Ovid (*Metamorphoses* I,452 ff.). With proportions that are anything but organic, Lüpertz's *Daphne* of 2003 is a provocation. Her bulging calves and trunk-like thighs support a very muscular torso. Her neck resembles that of a bull and her monstrous head is jerked savagely to the right. Nor do her facial features come anywhere close to the Classical ideal of beauty. Rather, her face is dominated by a bulbous nose and fleshy lips, which in a feminine touch are at least painted red.

To enable us to identify the nude figure as Daphne at all, Lüpertz provides a large laurel tree growing alongside her, though without actually touching her. Worst hit is Apollo, however, the fair and eternally youthful god of Greek legend who is here reduced to a pathetic head for Daphne to tread on. A crasser expression of the god's defeat is scarcely imaginable. For while, in the myth itself, Daphne's metamorphosis has the effect of denying Apollo satisfaction, at least he remains the slim, perfectly god-like being he always was. Lüpertz reads the tale differently, as the story of a strong woman who triumphs by breaking Apollo's divine power. And whether this Daphne really is forever transfigured remains a moot point; she certainly does not *become* a tree; her metamorphosis, it seems, is secondary.

Yet the transformation of the self is at the heart of this and countless other such myths. Ancient representations of Daphne even show branches growing out of her body. We owe the greatest interpretation of the myth not to Antiquity, however, but to Gian Lorenzo Bernini, the sculpting genius who created his own marble Daphne group for his patron, Cardinal Scipio Borghese, in 1622. Bernini's Apollo is so fleet of foot as to be

almost floating in his pursuit of the graceful nymph, even as she metamorphoses beyond his reach. The transfiguration of her fingers and toes into laurel twigs and the contrast thus generated between the leafy branches and her immaculately smooth body is among the best that Western art has to offer. Bernini overcame the limits of his materials as did no other. At his hands, even the hardest marble might become flesh, foliage or bark.

The point of this account of how the Daphne myth has developed from Antiquity to the Baroque period to the 21st century is to show not just that Greek myth has a long afterlife, but also – an even more important point, perhaps – that it can be constantly re-interpreted. This is why exhibitions that follow the development of a given theme over two or more millennia are such worthwhile undertakings. I remember well the exhibition called *Homer. The Myth of Troy in Poetry and Art* at the Antikenmuseum Basel in 2008. From a Mycenaean boar's tusk helmet to Sigmar Polke's *Dream of Menelaus*, from the reception of Homer in the Greek tragedies to Homer in the cinema, the exhibition covered a three-thousand-year period, unfurling a superb panorama of European literary and art history. For surely the loftiest mission of them all for a museum is to shed new light on the past by viewing it through the mirror of all subsequent periods. Seen in this way, the rather violent-looking Daphne in front of the Antikenmuseum is a most welcome modern metamorphosis of a very ancient matter.



Apollo und Daphne, mosaic from the House of Menander, Antioch, currently in Princeton, University Art Museum 65-219, 3rd-early 4th cent. A.D. (LIMC III, Daphne 20, pl. 257).

My Choice

A Bronze Arm of a Child

By Ulrike Haase



Gian Lorenzo Bernini (1598-1680), *Apollo and Daphne*, marble, H. 243 cm, 1622-25. Rome, Galleria Borghese



A LOWER ARM OF A CHILD. H. 28.7 cm. Bronze, hollow cast. Roman, 1st cent. B.C.-1st cent. A.D. CHF 26,000



Peter Blome studied Archaeology, Greek Philology and Ancient History at the universities of Basle and Bonn. He obtained his doctorate in 1975 under Karl Schefold and habilitated under Rolf Stucky in 1982. From 1986-1992 he was curator and from 1993-2012 director of the Antikenmuseum Basel. Under his aegis the museum was expanded to house the Egyptian Department (2001) and the Department Orient, Cyprus and Early Greece (2002). Peter Blome was, furthermore, Professor of Classical Archaeology at the University of Basle.

Looking at this finely modelled bronze-fragment of a lower arm, the viewer is bound to ask to whom it might once have belonged – that tiny hand with chubby, vigorously splayed fingers, impulsively clutching at thin air, which as far as we know is now the only remaining pointer to the appearance and character of the whole.

This highly unusual fragment must have belonged to a life-size statue of a child, and in terms of pose and expression it recalls two magnificent bronzes (undoubtedly made as a pair) each of a little girl chasing a partridge, which not so long ago were sold at auction in New York. Statues of children, especially together with animals, can be found as early as the 5th century B.C., when they were used primarily in sacred or sepulchral contexts. In the Hellenistic Period, however, we can observe a move away from the idealizing thrust of classical norms, and an increased emphasis on the individual, the special, and even the imperfect. The representations of people, and children in particular, become more varied and more like “snapshots,” full of vitality. One vivid example of this is the *Goose Strangler*, a now lost bronze sculpture of the

3rd century B.C., which is known to us only from Roman marble copies and is generally interpreted as a votive offering. In Roman times, these Hellenistic genre figures and figural groups underwent a change of function, serving as decorative elements in luxurious villas and gardens, such as are familiar to us from Pompeii or Herculaneum. That our fragment, too, once belonged to such a context is a plausible – and very pleasing – thought.

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A PEPLOPHOROS. H. 7 cm. Bronze. The peplophoros stands proudly with her right arm akimbo, looking slightly to the right. Her left arm is raised with the hand held open as if in a questioning gesture. She may have carried a water vessel originally (as a hydrophoros or hydria carrier). Her peplos is richly decorated with four-pointed stars and cross-hatched trim. Her muscular arms are uncovered. Her hair is parted down the middle, drawn up at the temples and held in place by a fillet that is not shown. Her wide-open eyes and the slightly downturned corners of her mouth lend her a rather severe expression. Solid cast, olive-green patina. Nose slightly worn. Formerly private coll. Lyon, France; acquired in the 1960s. Greek, 460-450 B.C. CHF 14,000



A SMALL PYXIS WITH LID. H. 6.2 cm. D. 7.9 cm. Clay, black glaze. Pyxis, painted all over, comprising a wide, shallow receptacle with flat base and convex wall and a slightly conical lid with central knob. The frieze decorating the wall of the pot is divided by vertical lines and bands of rhombuses into metopes of varying width, filled alternately with a chequerboard pattern or water fowl with two encircling stripes serving as baseline. The lid is decorated with a zigzag band, a line frieze and several stripes arranged concentrically around the central knob. The line frieze and stripes continue on the flat inside rim of the receptacle on which the lid rests. Filling the base is a rosette, whose petals are interspersed with triangles filled with rhomboid hatching. Two drill holes on either side of the lower edge of the lid and, aligned with them, several small holes in the flat inside rim of the pot. Rim slightly worn. Glaze abraded in places. All in all beautifully preserved. With Sotheby's London, 13-14 July 1981, lot 238 with ill. Thereafter Collection J.M. E., New York, acquired at Sotheby's London, December 1984. Ex Collection Richard Hattatt, no. 1709; lid and body with label "1709". Attic, Late Geometric, 750-735 B.C. CHF 7,800





A YOUTH PRESENTING AN OFFERING. H. 9.1 cm. Bronze. The youth stands in contrapposto, wrapped in a long mantle that leaves his right shoulder and much of his muscular upper body exposed. The end of the mantle, with broad hem, drapes down over the left shoulder. The angled right arm probably held an offering that is now lost. The left arm, most of which is concealed beneath the drapery, perhaps held a lance or staff originally. The hair is worn short so that the ears are exposed but with sideburns covering the temples. The young man looks straight ahead with wide-open eyes framed by finely drawn eyelids. Thick, pale-green patina. Right hand, left lower leg and foot missing. Minor retouching on the tip of the nose. Formerly Coll. Vladimir Rosenbaum, Ascona, before 1984. Etruscan, late 5th cent. B.C. CHF 6,800



A SMALL SQUAT LEKYTHOS. H. 10.3 cm. Clay, black glaze. Squat lekythos with bulbous body on moulded ring foot with slender neck and funnel-shaped mouth. Neck, mouth and handle with restorations; ring foot worn; base with resealed fissure. Perfume flask. Formerly Bailly-Pommery & Voutier Associés, Paris, 17.03.2006 lot no. 15. An old label on the base inscribed in black ink: "1396". Attic, 3rd quarter 5th cent. B.C. CHF 1,500



A COSMETIC VESSEL IN THE SHAPE OF A SITTING BABOON. H. 5 cm. Clay, red slip, dark brown matt glaze. The baboon sits with tucked-up hind legs flanking his forelegs. Traces of dark brown dotted decoration on the rump. The opening of the vessel is located at the top of the head. A handle runs from the baboon's head to its back. Shape clearly influenced by Egyptian models. Flat base. Intact. Formerly Coll. L. Mildenberg (1913-2001). Eastern Greek, 5th cent. B.C. CHF 1,800



A BLACK-GLAZED SQUAT LEKYTHOS. H. 7.8 cm. Clay, black glaze. A squat, globular vessel on a low ring foot, with funnel-shaped mouth, and a single high-slung handle attached to short neck and shoulder. Offset at join of neck to body. Underside reserved. On the neck ancient repair by the potter. Perfume vessel. Formerly American private coll., acquired between the early 1970s and 1989. Thereafter London art market, 2009. Attic, 2nd half of 5th cent. B.C. CHF 1,100



A SMALL HEAD OF A BOY. H. 3.9 cm. Marble. The child-like head, possibly that of the god Eros, is turned to the left and probably belonged to a relief originally. Eyes framed by thick, sharp-edged eyelids, a short stubby nose with broad ala and finely curved lips characterize the round, chubby-cheeked face. The curly hair is combed forward onto the forehead in long strands. Beautifully preserved. Formerly Coll. Neumeier, Reinheim, Germany, acquired in the 1960s. Thence by descent. Roman, 1st-2nd cent. A.D. CHF 3,600



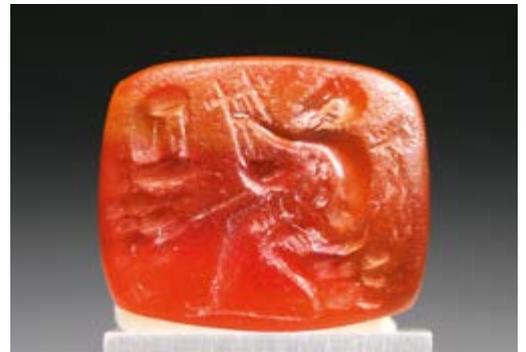
A FRAGMENT OF AN INSCRIPTION. H. 6.8 cm. L. max. 10.1 cm. Stone (grey marble). Rectangular tabula ending at left and continuing to the right with an excerpt from a Latin inscription, legible as: SEX S / SEX II (or LI, or LF). Analogous to other inscriptions, this could mean SexSexSex(torum) l(ibertus/a). Alternatively, it could be read as the family name Sextius or as the praenomen Sextus. Formerly priv. coll. Montpellier, France; acquired: Auction Sale Hotel des Ventes Montpellier Languedoc, 16 May 2009. Roman, 1st-3rd cent. A.D. CHF 1,200



A CROSS PENDANT. H. 3.4 cm. Gold, reddish brown glass paste. The arms of the cross with circular cross-sections. In the centre, a cylindrical element with a mounted glass bead. At the top, an eyelet. Sheet gold. Intact. Formerly Coll. Madame G., Rodez, France, who lived in Tunisia in the 1940s. Early Byzantine, 5th-7th cent. A.D. CHF 6,500



AN INTAGLIO WITH TWO HEADS (GRYLLOS). H. 1 cm. Jasper. Upright oval, sides taper to reverse. Horned head (Pan or satyr) to left; head of a silen to right. Both heads are joined together at the back. Formerly priv. coll. Bavaria, 1965-2010. Roman, 1st-2nd cent. A.D. CHF 1,800



AN INTAGLIO WITH A SATYR PLAYING THE LYRE. H. 1.3 cm. W. 1.6 cm. Carnelian. Rectangular stone, tapering slightly towards the reverse. The convex surface is delicately engraved with a satyr seated to left on a rock. He plays the lyre resting on his lap with his left hand, and cradles a thyrsos in his right arm. A small shrine stands on the rock in front of him. Intact. Formerly Sasson Gallery, Jerusalem, from 1981. Thereafter Israeli art market. Roman, 1st-2nd cent. A.D. CHF 2,600



A MAGNIFICENT GOLD RING. H. 1.9 cm. Dm. ca. 1.4 cm. Gold, green jasper. Oval setting formed by a sleeve of sheet gold with a jagged edge around the stone and filigree tendrils adorning the exterior. The hoop is composed of two gold wires twisted in opposite directions. The transition from hoop to setting is masked by a small Gorgoneion on both sides. Two minor lacunae. The gem shows Jupiter enthroned to right. He holds a sceptre and wears a wreath on his head and a robe that leaves his chest bare. A miniature figure of Victoria stands on his outstretched left hand. The Roman gem (1st-2nd cent. A.D.) did not belong to the ring originally. Ring: Formerly English priv. coll., acquired in the 1960s-1980s. Intaglio: London art market, 2008. Greek, Hellenistic, 4th cent. B.C. CHF 3,800



A CAMEO WITH THE BUST OF A ROMAN LADY. H. 1.8 cm. Layered agate. Upright oval stone, whose white upper layer, thrown into relief by the brown-black ground, shows the bust of a Roman lady in profile to right. A sloping brow, eyes framed by large eyelids and plump cheeks define the finely worked face. Her neck is framed by the hem of her robe, which is draped over her breast in lavish folds. Her hair is combed back in fine strands and gathered up in a chignon at the nape. As this hairstyle is known to have been fashionable in the middle to late Severan Period. Nose, mouth and robe slightly worn. Formerly Collection Haim Arama, Haifa; acquired in the 1950s-1960s. Roman, middle to late Severan, 1st third of 3rd cent. A.D. CHF 2,800



A BEGGAR. H. 4.4 cm. Bronze. Statuette of a small, balding, old man with turgid face standing on a low, circular base. He wears a long, belted cloak that leaves his left shoulder free. He rests his large head on his right shoulder. A piece of cloth which is knotted together to form a bag hangs from his right forearm. It probably contains his few belongings. Intact. Formerly Bonhams London, 30.10.2003 lot no. 404. Thereafter Swiss property. Alexandrian, 2nd-1st cent. B.C. CHF 1,400



A STATUETTE OF PRIAPOS. H. 5 cm. Gold. This intricately worked figure shows the naked and bearded god of fertility, viewed frontally with his legs tensed and pressed firmly together. The arms are angled out to either side of the body. The hands generally hold a basket of fruits, which perhaps is hinted at in the raised half-moon shape moulded above the sex. The finely worked facial features and modelled body, sculpted in the round, required considerable skill on the part of the craftsman and attest to the high quality of this gold statuette, which perhaps served as pendant for an especially splendid piece of jewellery. Ring on the back of the neck with loop of bent gold wire threaded through it. In excellent condition. With Galerie Nefer, Zurich, 1990. Greek, late 4th-3rd cent. B.C. CHF 9,500



A STIRRUP JAR. H. 8.3 cm. Clay. Round-bodied vessel on a low foot. In the centre, a false mouth; between mouth and shoulder, two strap handles; on the shoulder, a spout. Lavish geometrical decoration in dark red and black glaze: on the shoulder, triangles with triple outlines, on the body, encircling bands. Root of spout preserved. Foot slightly worn. Small chips on the surface. Formerly Coll. Madame N., Toulouse, France. Affixed to the underside, an old collection label. Mycenaean, LH III, 14th-12th cent. B.C. CHF 1,600



AN ALABASTRON. H. 8.5 cm. Clay, polychromy. Attractive alabastron decorated with two antithetical sphinxes with forelocks, hairband and polos. Between them a double lotus flower. Face, breast and alternating wing feathers, lotus calyxes and middle palmette leaf in red. Three dabbed rosettes. Tongues of black and red around the mouth and black dots on its outer rim; handle likewise black with a rosette on the underside. Mouth reattached; paint retouched to restored minor chipping, otherwise beautifully preserved. Formerly MuM AG, Basle, Auction 60, 21.9.1982, lot 7. Thereafter Coll. R. Bollag, Basle. Early Corinthian, late 7th cent. B.C. CHF 3,800



A SPHERICAL JAR. H. 6.9 cm. Greenish glass. Spherical vessel with slightly arched base, horizontal shoulder and flaring mouth with inward-slanting rim. Completely iridescent, encrustations. A crack in the belly of the vessel restored. Formerly Coll. Mildred (Miriam) Devor, Jerusalem, 1960s-1970s. Eastern Mediterranean, 4th cent. A.D. CHF 900



A CROUCHING MOUSE. L. 3.8 cm. Bronze. This vigorously modelled mouse crouches on its hind legs with its round ears pricked, gnawing contentedly on what looks like a tiny cake or piece of bread held between its front paws. Tail lost, otherwise undamaged. Formerly German priv. coll., 1930. Roman, 1st-3rd cent. A.D. CHF 2,500



A CROUCHING RABBIT. L. 3 cm. Bronze. Crouching on the ground with its long ears pricked up, this delightful little fellow is completely preoccupied with a lucky find, the berry or nut that he is holding between his paws and greedily gobbling up. Ring-punched eyes. Undamaged. With Antiquarium, Ltd. New York, acquired in 1994 on the European art market. Roman, 1st-3rd cent. A.D. CHF 3,400

A ROMAN STAMP WITH NAMES. L. 6.7 cm. W. 2.8 cm. Bronze. Rectangular stamp with a three-line Latin inscription that mentions several names or components of names in the genitive form: LVCCEI RESTVTI ARTEMIDORI IVL ACHILLEI. A winged caduceus that was probably also used as a stamp, is engraved on the top of the ring-shaped handle. The caduceus refers to Mercury, the god of trade. Stamps of this type were found in Pompeii and Herculaneum, as well as in other places. The five names mentioned in the inscription probably belonged to two persons, who may have been business partners. The combination of the hereditary surname (*nomen gentilicium*) Luceius and the additional surname (*cognomen*) Restitutus (also in the frequently used shortened form Restutus) is also found elsewhere, especially in Rome. The same holds true for Iulius Achilleus/Achillaeus. Artemidorus is probably a second *cognomen* belonging to the first name and is also mainly found in Rome. The craftsmanship of the letters is of high quality. Excellent condition. Formerly priv. coll. Southern Germany, 1990s. Roman, 1st-2nd cent. A.D. CHF 6,600



Recipe from Antiquity

A Taste of Mesopotamia

By Yvonne Yiu



Flat-breads in A PLATE. Dm. 22.3 cm. Comes together with A JUG. H. 28.2 cm. Bronze. Roman, 2nd half of 2nd cent. A.D. CHF 8,800. Vegetables in A DISH WITH ONE HANDLE. Dm. 27 cm. Bronze. Etruscan, 4th-3rd cent. B.C. CHF 4,500. Front left: A LION'S FOOT WITH SWANS FROM A CISTA. L. 9.2 cm. Bronze. Etruscan, 1st half of 3rd cent B.C. CHF 2,800. Middle: Mutton with beetroot and coriander. Left: Mutton and beetroot broth, both after recipe 22 on YBC 4644.

Our culinary journey into Antiquity has, in the past three volumes of *Cahn's Quarterly*, led us through ancient Rome (2013), Egypt (2014) and Greece (2015). This year we will quit the familiar Mediterranean basin and venture further afield, into the fertile plains of Mesopotamia where, over 5000 years ago, the Sumerians brought the oldest of mankind's great civilizations into being, and where, in the 2nd millennium B.C., the magnificent Assyrian and Babylonian kingdoms were founded. Our present day perception of this area is obviously strongly influenced by the conflicts currently raging there; it is my hope that, by examining in detail a specific area of Mesopotamian cultural history, *viz.* their art of cookery, we may, apart from satisfying our curiosity and our palates, gain a broader understanding of this region.

"Enkidu, taste of the bread, [for] of life 'tis; [forsooth], the essential. Drink thou, [too], of the beer, 'tis the wonted use of the country." With these words the sacred temple *hetaera*

Shamkat invites the wild man Enkidu, who had up to now eaten grass and sucked the milk of gazelles, to eat the food of civilized man. "Enkidu ate of the bread, [aye, ate] until he was gorged, drank of the beer seven bumpers; his spirits rose, [and], exultant, glad was his heart, and cheerful his face: [himself(?)] was he rubbing, oil on the hair of his body anointed: and [thus] became human." (*Epic of Gilgamesh*, II, iii, 10-15).

By linking Enkidu's transformation into a proper human being with the consumption of bread and beer, this myth illustrates the fundamental importance of these sources of sustenance for Mesopotamian society. Bread was the staple food of all social strata, from the nomadic herdsmen, and warriors in the field who baked their bread in the embers of their campfires ("However toothsome city bread, it holds nothing to the campfire loaf" *Epic of Erra*, I, 57), all the way up to the king and his entourage. The importance of bread is reflected in the cuneiform sign for

"food/to eat" (*gu₇*), which is formed by inserting the sign for "bread" (*gar*) into that for "mouth" (*ka*). Similarly, the word "to drink" is formed by combining the sign for "water" (*mu*) with that for "mouth". Fully conscious of water's essential importance for life, the people in the Fertile Crescent nonetheless, for many millennia, preferred to drink beer (*kaš*). The ideogram for "beer", a large vessel filled with barley, can be found as early as the 4th millennium B.C. and thus is one of the oldest cuneiform signs. Although wine was known and also appreciated, it could not prevail over the endemic preference for beer, allowing Sextus Julius Africanus to suggest in his *Kestoi* (3rd century A.D.) that Dionysos refused to teach the Babylonians the art of wine-making because he found them to be incorrigible drinkers of beer.

Another remarkable cultural achievement of the Mesopotamian people, apart from their script, is the development of lexical lists (also named after their incipit: *ĪAR-ra = ħubullu*).

In these lists, Sumerian words are juxtaposed with their Akkadian equivalents in a manner similar to our modern-day bilingual dictionaries. Since words related in subject matter were grouped together, these tablets are at the same time a kind of encyclopaedia documenting the world as the people then perceived it. Tablets 23 and 24 are of especial relevance to our topic as they list terms for food and drink. Once again, the importance of bread and beer is clearly reflected. Of the approximately 600 entries, around 200 refer to types of bread, and the variety of beers mentioned is astonishing. Apart from its standard form, barley bread can, for instance, be “spread”, “just right”, “crushed”, “soaked”, “dried” and “cleaned”. Amongst the beers there is a brew suitable “for the tigi-songs”, another that is “pleasant to the throat (?)”, as well as “great beer”, “triple beer” and “foaming beer”, to name just a few (MMA 86.11.368, ii, 2-38 and iii, 8-13). With roughly 50 entries, dairy products including cheese also form an important category, as do the 24 dishes cooked in water.

As enlightening as these lists are, they nonetheless hardly reveal anything about the way in which these foods and beverages were prepared. Although roughly one million cuneiform tablets have been excavated and about one tenth of them deciphered, for a long time only a single recipe – describing a kind of broth in which meat was cooked – was known (R.P. Dougherty, *Archives from Erech*, 1933, no. 394). Furthermore, the composition of a sweetmeat called *mersu* could be reconstructed on the basis of various indirect references (read more about this in CQ 2/2016). Although the cuneiform tablets 4644, 4648 and 8958 of the Yale Babylonian Collection, containing 35 Akkadian recipes dating from ca. 1750 B.C., were described in 1957 (A. Götz, *JCS* 11 (1957) 81f.) and published with drawings in 1982 (J. van Dijk, *YOS* 11 (1982) nos. 25-27), it was only through the translation and detailed commentary by Jean Bottéro that these valuable texts, which are deemed to be the world's oldest collection of recipes, were made accessible to a wider public. (J. Bottéro, *Textes culinaires mésopotamiens*, Winona Lake, Indiana 1995; *La plus vieille cuisine du monde*, Paris 2002).

Tablet YBC 4644 contains “21 [entries] concerning juice of meat; 4 [entries] concerning herb[s]” (21 *me-e širim 4 wa-ar-qum*), as the scribe notes in the subscript. The cooking instructions are extremely concise – the individual recipes are rarely longer than two to four lines – and presuppose considerable knowledge. Possibly they are excerpts from more detailed texts, such as those found on the other two tablets, and served as a kind of shorthand. The seven recipes on tablet YBC 8958 are all concerned with the preparation

of birds. Like the three recipes on YBC 4648 (one poultry and one meat dish, and a porridge), they are written in a didactic style, in which an experienced cook describes his actions or gives his apprentice instructions, for instance: “I cut open and chop the pluck, and you cut off the feet and wings at the joints.” (YBC 8958, ii, 30-31).

A technique found in almost every recipe on the Yale tablets, as well as in the instructions from Erech and the *ḪAR-ra = ḫubullu* lists, is the cooking of foods in boiling water. As commonplace as it may appear to us now, this technique in fact represents a significant cultural achievement, not least because, in contrast to the more “primitive” technique of roasting on an open fire, cooking in a liquid medium makes it possible to create an infinite variety of textures, such as those found in soups, sauces, stews and porridges, and it also allows the flavours of the ingredients to blend and form complex aromas.

This last aspect appears to have been of especial importance to Mesopotamian gourmets. In the Yale tablets, an astonishing 36 different ingredients are mentioned that served to enhance the flavour of the dishes, whose main component was usually either meat or poultry. In general, four or five, and on occasion up to ten of these spices and aromatic plants were used. The most popular were clearly garlic (*hazanu*), onions (*šusikillu*), and leek (*karšu*), as well as the alliaceous plants *samidu*, *šuhutinnû*, and *andahšu*, that elude closer definition. Indeed, Bottéro judges the Mesopotamians to have had an “inconceivable passion” for their flavour. Thus, when, towards the end of the 3rd millennium B.C., the daughter of King Su-Su'en travelled to the land of Anšan, her provisions did not only include butter, cheese, oil and fruit, but also 35 kg of garlic and an equal amount of onions. (M. Lambert und Ch. Virolleaud, *Tablettes économiques de Lagash*, 1968, no. 46 A; partially amended in Bottéro 2002, 110). Other commonly used herbs and spices were mint (?) (*ninû*), cumin (?) (*kamû*), dill (?) (*šipittu*), coriander (?) (*kisibirru*), rocket (?) (*egengeru*), and rue (?) (*sibburratu*).

For our first taste of Mesopotamian cuisine, I thought it advisable to choose a dish that was characteristic of the region, but all the same not too challenging. Thus, recipe 22 on YBC 4644 appeared to be a good choice. My additions are marked by square brackets.

Stew with *tuh'u*-beets

[1.5 kg] leg of mutton (?) meat [cut into large pieces] is used. Prepare [4 l] water; add [250 g] fat. [If you do not wish to eat the fat, boil it for 15 minutes and remove it before adding the mutton; gently sim-

mer the mutton for 1 hour.] Peel (?) the vegetables. Add [10 g] salt, [1 l unhopped] beer, [500 g] onions, [50 g] rocket (?), [20 g] coriander (?), [500 g shallots instead of] *samidu*, [10 g] cumin (?), and [500 g] beetroot. Crush [500 g] leek and [10 large cloves of] garlic. [Let simmer for another 40 minutes.] After cooking, sprinkle the stew with coriander (?) and [your choice of a finely chopped alliaceous plant instead of] *šuhutinnû*.

If you do not wish to serve the dish as a hot-pot, you can, as suggested in YBC 8958 i, 47 and ii, 18-19, serve the meat separate from the broth. In the gallery, we ate the clear, red broth as an appetizer, followed by the mutton and beetroot as the main course, accompanied by einkorn flat-breads. My colleagues are, in the meantime, quite accustomed to my archeo-gastronomical experiments, and they did not hesitate to serve themselves. Some found that the broth was too fatty, but they were pleasantly surprised that the mutton flavour was not overpowering. The distinctly bitter flavour of the broth, which was probably due to the rocket, contrasted well with the sweetness of the beetroot. The unusual combination of mutton with coriander was pleasing, and the crisp flat-breads were appreciated by all.

Einkorn flat-breads

In Mesopotamia, bread was often baked in a *tinûru*, ie. a tall clay cylinder with an open top. This type of oven, called *tannur* or *tandur*, continues to be used in the Middle East to the present day. The fire at the bottom of the oven heats up the walls onto which the bread dough is pressed. This method is described in YBC 8958, i, 20-22: “Divide the dough into two equal parts [...]; from the other half, bake shaped (?) *sebetu* rolls in the *tinûru*; remove them [from the wall] when they are done.” For the dough, knead together 400 g einkorn flour, 100 g sourdough (cf. CQ 1/2014), 10 g salt [instead of *siqu*-brine] and ca. 2-3 dl milk-water to form a supple dough. Add finely chopped shallots [instead of *samidu*], mashed leek, garlic, and cooking juices to taste (YBC 8958, i, 17- 19). Form flat-breads, let them rise [here I am at variance with the tablet], and bake for about 15 minutes.



Highlight

He's No Foreigner!

A Mummy Portrait of a Berber from Egypt

By Martin Flashar

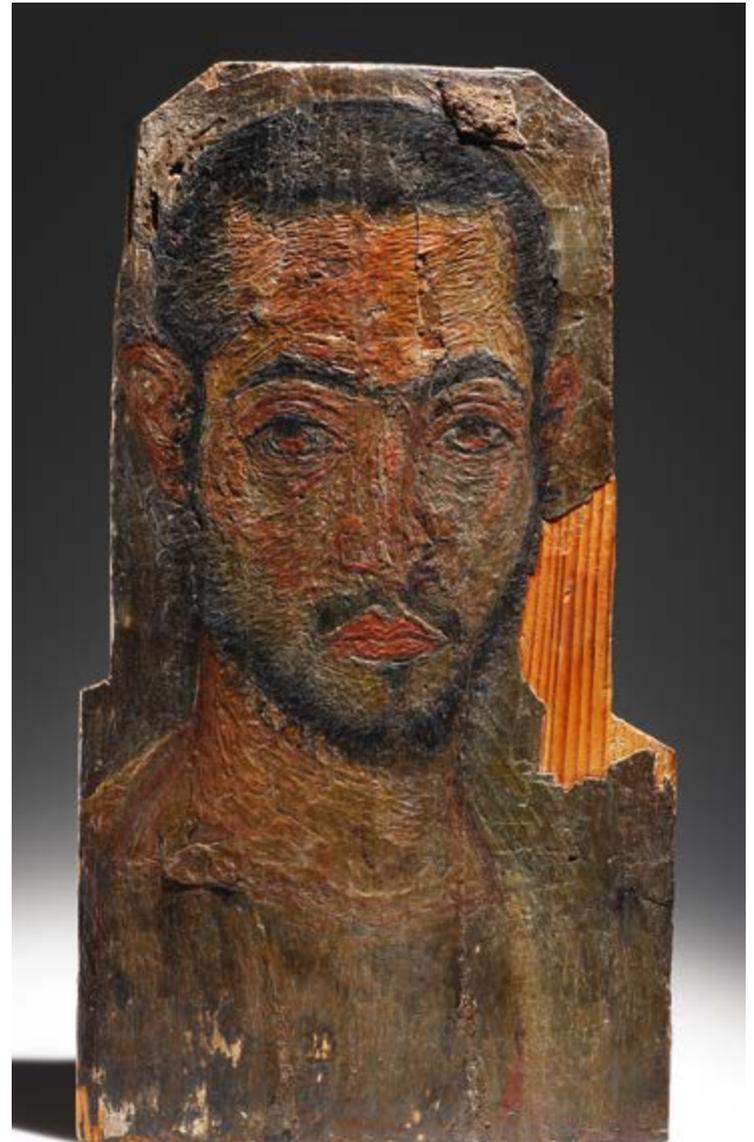
What image do we have of foreigners? This theme has long been a preoccupation of European art history, whether in sculpture, in painting or, for the past century and a half, in photography. The man staring back at us in this very fine image painted on a cypress board appears foreign to us today; without a doubt he is an African. But to the original target group he would not have looked foreign; his was not an unusual countenance. For this is a find from Egypt.

The first of these “mummy portraits” turned up in Saqqara in 1615, and more were discovered in Memphis and Thebes soon after. From then on, travellers to Egypt frequently returned home with them, alongside various other artefacts. The “breakthrough” for our appreciation of the genre came with the Viennese merchant, Theodor Graf, who began amassing his vast collection of them in 1887, attracting the notice of archaeologists. In a recent interpretation of the images on show at the Paris World Fair of 1889, which after all drew over 32 million visitors, the art historian Beat Wyss pointed out how this earlier stage of what we would now call globalization fuelled an interest in the imagery of exotic and ostensibly “primitive” – viewed from the colonial perspective – peoples. No wonder, therefore, that no sooner had these portraits of people long deceased from the Nile region been discovered than interest in them among both art historians and ordinary members of the public grew rapidly.

The practice of painting mummy portraits in Egypt began in the 1st century B.C. and continued right up to the late 3rd century A.D. Some 1,000 examples of them have been found to date. The principal findspots are the various necropolises of the Fayum Oasis in northern Egypt, which incidentally is now a big city with more inhabitants than Basle. Two different painting techniques were used: tempera and encaustic, which tends to produce rather better results than the former. The encaustic method entailed mixing pigments into molten wax, which was then painted onto the support while still hot. The work at the Gallery Cahn belongs to this second group. The wooden boards were affixed to the mummy after the painting was finished; only rarely was the portrait painted straight onto the linen bandages and shroud. It follows that most of the portraits were painted while the subjects were still alive (and probably shown privately at first) and only later were used for their intended purpose.

Here, we see a portrait of a middle-aged man whose personality shines through so powerfully that were we to run into him in the street, we would know him instantly. His hair and beard are dark and clipped short. The high, sloping forehead, long, bent nose, wide cheekbones, pointed chin and narrow mouth with fleshy lips are also ethnic characteristics: clearly this man is a Berber. His robe is only faintly sketched in and there are traces of purple pointing to a tunic.

The dating of these mummy portraits, all of which show members of a Graeco-Roman-influenced middle and upper class, is complicated. A few can be dated with some accuracy on the basis of context (as when the deceased is named on the surviving cartonnage). Normally, however, the overlap between the painting itself, the specific style of the piece and certain ethnically defined pictorial elements and the general style of the times is sufficient only for a dating to the nearest half century.



A MUMMY PORTRAIT OF A NORTH AFRICAN. H. 40.6 cm. Encaustic on cypress wood. Roman Egypt, ca. 240-250 A.D. Price on request

This makes the mummy portrait at the Gallery Cahn a very lucky find indeed. For here, there are certain details that allow a relative degree of precision in the dating. There are similarities with the late portraits of Emperor Severus Alexander (r. 222–235 A.D.); and the same fuzzy, cord-like eyebrows, together with an almost identical receding hairline, feature in portraits of Gordian III (r. 238–244 A.D.), who was an important military and political leader in Mesopotamia and North Africa.

Looking back at the art of Antiquity is thus a timely reminder of just how relative the concept of “foreignness” in a globalized world is.



DETAIL OF A PORTRAIT OF GORDIANUS III from Ostia, Rome, Mus. Naz. Rom., Inv. 326