

Editorial

This year, the Gallery Cahn celebrates its 150th anniversary. When one considers all that has happened since 1863, what enormous social and political upheavals Europe underwent in this period, it seems almost miraculous that a small family business should be able to continue its success story up to the present day. Reason enough to celebrate! We would like to do so together with you, for, what would a gallery be without collectors and lovers of art?

We are planning various events for you to enjoy this year; the invitations will be sent to you in due course. Furthermore, with the four editions of Cahn's Quarterly, we would like to provide you with an insight into our work. In each edition we will discuss selected artworks, which are remarkable with regard to their workmanship or history. We hope to amuse you by relating anecdotes from our daily business, and a recipe from Antiquity should make your taste buds tingle. Also, we would like to introduce the Gallery team and the members of the Cahn family to you.

Have a good time reading!




Business as usual

Stone Age Wildlife Conservation

By Yvonne Yiu

We are transported back in time to the Magdalenian, one of the later cultures of the Upper Palaeolithic in central and western Europe at the end of the last Ice Age. It is the year 15,000 B.C. and our ancestors still share the tundra with reindeer, aurochs and mammoths. Hunters and their families cover hundreds of kilometres in search of prey. After a successful hunt, the slain quarry is immedi-

ately cut up and eaten. Tents are made from the animal skins and the bones are decorated with expressive engravings – for instance of a galloping prehistoric stag, as on the bone currently on display in the Gallery Cahn.

In the Stone Age, the average life expectancy of a man was roughly 25 years, and towards the end of the Magdalenian the world

population numbered an estimated 5 million. Mankind was thus no longer imminently threatened by extinction, a fate it barely escaped about 74,000 years ago in the aftermath of the Toba Catastrophe. Nonetheless, it is arguable that homo sapiens was at that point in time more of an endangered species than the now extinct woolly rhinoceros.



A bone with an engraving of a prehistoric stag. L. 12.5 cm. Bone. Southwestern Europe, Magdalenian, Paleolithic, about 15,000 B.C.

CHF 22,000



Stone Age Wildlife Conservation (cont.)

Today the tables are turned, and the population explosion coupled with our destructive consumerism has made mankind the greatest threat to the blue planet. The Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) is one of the many initiatives that aim at stopping or at least reducing the ruthless exploitation of wildlife and flora. By regulating or prohibiting trade with protected animals and plants as well as with products made from such animals and plants, CITES makes an important contribution to the protection of endangered species.

Artworks made from parts of animals during Antiquity or in prehistoric times are also subject to control by CITES, and thus, Jean-David Cahn has had many a curious experience in the process of importing artworks such as Stone Age bone engravings or Hellenistic fulcrum attachments made of ivory into Switzerland. He remembers, for instance, that before he was permitted to export the prehistoric bone illustrated above from France, he had to state when and where the animal was slain. Unfortunately, the Stone Age hunter had a rather underdeveloped sense of order, otherwise he would surely have incised the place and date of the kill on the bone.

Another difficulty that needs to be surmounted is the precise identification of the animal material from which the ancient artwork was made (genus and species in Latin, please). Luckily, the Swiss border veterinarians are prepared to help, but even they are frequently baffled, for instance when the structures necessary for the identification of the animal have become illegible due to the long period of time during which the object lay in the ground. The veterinarians are currently deliberating whether to introduce a DNA test for such objects. If it is clear that an object comes from a species not listed by CITES, it is attested as such. If it is listed, the responsible authorities analyse whether it is nonetheless permissible to trade with the object. Usually, they come to the conclusion that, due to the artwork's great age, it is, and provide the object with a licence. One cannot but wonder, whether the DNA test could be spared and a general absolution be granted to all objects dating from before the birth of Christ...

2012 - Our 149th Year

In the German-speaking part of the world, elderly people, when asked how old they are, sometimes do not state the number of completed years, as younger people tend to do, but say that they are currently in the such-and-such year of their of life. As the Gallery Cahn is really very old, we will let it speak of its 149th year, the past year 2012.

Albeit a veteran of the art market, the gallery has weathered the decades well, and its great age is hardly visible. It is referred to only in small print below the logo: "Cahn - A Name in the Ancient Art Trade since 1863", whilst the choice of the English language highlights the modernity and cosmopolitanism of this traditional Swiss company with German-Jewish roots.

Stepping through the glass and metal door of the gallery, we enter a light-flooded exhibition space characterised by a minimalist aesthetic, which permits the beholder to focus fully on the works of ancient art. It is a fascinating paradox that these age-old objects have such a compelling presence and immediacy that they transcend time. Whoever collects or deals with ancient art, boards a time machine, in which "Instant and Eternity" - to quote a joint exhibition by the Galleries Cahn and Bernheimer - coexist. It is the unconditional enthusiasm for this field of art that is the mainspring and inspiration of the company and that continues to motivate Jean-David Cahn to confront the challenges posed by the ever-changing social and economical environment. King Lear's resigned statement: "Sir, I am too old to learn." (2.2.99) definitely does not apply!

Quite to the contrary, in the year 2012 Jean-David Cahn and his team enthusiastically tackled old and new tasks with great creativity. One of the major areas of activity were the art fairs, beginning with TEFAF Maastricht in March, a fair at which the gallery has participated continuously since the early 1990's. Despite the adverse economic climate, sales were excellent, for, interestingly, ancient art as the embodiment of a stable value, is especially sought after in times of financial instability. TEFAF is also always a kind of family gathering both for art dealers and collectors, an occasion on which one meets up with old friends and acquaintances. As in past years, the gallery also exhibited at Masterpiece London in June, Munich Highlights in October and BAAF Basel in November. Despite this very tight schedule, Jean-David Cahn launched two new ventures. In October he was the first foreign dealer in ancient art since



the 1930's to participate at the Biennale Internazionale di Antiquariato di Roma held in the Palazzo Venezia. At the same time, he staged the exhibition "Enthousiasmos" in a Roman gallery, showing photographs that the Dutch artist Brigitte Vincken had made using ancient sculptures from the Gallery Cahn. Only a few days after the Biennale, one could again meet Jean-David Cahn at a fair: not in Munich, as could have been expected, but at TEFAF Childhood in São Paulo, an exclusive art event that served to raise funds for the social projects run by Childhood Brazil.



DANCE WITH APHRODITE 1/5, 100 x 150 cm.
© Brigitte Vincken € 4,500



Parallel to all these activities, the annual auction with ancient art was prepared. A handsome 356 lots were offered for sale in a tour-de-force that lasted from the mid-afternoon until midnight. Many of the objects came from private collections, which were formed in the 1940's and 1960's and were offered for sale on the art market for the first time in over fifty years. The top lots of the sale included absolute rarities such as an amphora by Exekias with a dramatic scene of three horses being harnessed to a war-chariot, a Ptolemaic snake armlet made of gold and weighing a

stately 295 g, and an early Cycladic idol of a seated figure playing the harp.

The combination of established and innovative lines of action that characterised the fair agenda in the 150th year of the Gallery Cahn's existence could also be encountered in other business areas of the company. On the one hand, the classic medium of in-house exhibitions was extensively deployed. Apart from the customary winter and summer exhibitions in the gallery in St. Moritz, a different special exhibition was shown every month in the Basle show-rooms. These exhibitions aimed at giving, within the course of the year, a broad survey of the creative work by artists of the ancient Mediterranean cultures. Lectures held by experts such as the classical archaeologist Detlev Kreikenbom, the egyptologist André Wiese and the theologian Lukas Kundert served to deepen the beholders' understanding of the artworks exhibited. On the other hand, the gallery's presence on the internet was greatly strengthened by means of online exhibitions. The monthly exhibitions in the Basle gallery were all uploaded on our website (cahn.ch) and were also presented on the art platform MasterArt (masterart.com). The positive echo from countries as distant as Australia showed that this offering was very much appreciated by art collectors around the globe.

In order to accommodate the Gallery Cahn's ever expanding palette of activities, the gallery space in Basle was supplemented in early 2012 by a large complex of rooms in the neighbouring building, Malzgasse 25. This expansion has a symbolic dimension with regard to the 150th anniversary of the Gallery, as these very rooms were the seat of



A Tetradrachm with Athena and Owl. W. 17.01 g. Silver. Greek, Athens, 510-490 B.C. CHF 28,000

Münzen und Medaillen AG for many decades. Münzen und Medaillen AG was built up by Jean-David Cahn's father Herbert and his uncle Erich in the 1940's and is thus a predecessor of today's Cahn AG. With the inclusion of these rooms "the wheel is come full circle" (King Lear 5.3.175), but this time in a positive sense. They illustrate the continuity of the various companies in the art trade run by the Cahn family and testify to the enduring vitality of the 150-year-old "veteran" and its positive vision of the future.

In contrast to the modern exhibition space at Malzgasse 23, in which primacy is given to the act of beholding, the rooms in Malzgasse 25 with their time-honoured oaken floors are a place of study and research. They harbour the archaeological library of the Gallery Cahn, which was built up by the preceding generations of the family, and is constantly being augmented by Jean-David Cahn. By combining aesthetic pleasure with well-grounded knowledge as well as respect of tradition with constant innovation, the Gallery Cahn aims to accompany you, dear collectors and lovers of ancient art, on the highest level of expertise for the next 150 years.



A MONUMENTAL SNAKE ARMLET
D. 10 cm. W. 295 g. Gold. Egypt, Roman Period, 1st cent. A.D. Sold by Cahn Auktionen, Auction 7, 3 November 2012, lot 331.
Starting bid CHF 25,000, sold for CHF 156,000

Friends



Meet the Gallery

The Archaeologists

By Yvonne Yiu

In each of the four editions of Cahn's Quarterly we would like to introduce to you some of the persons who work for the gallery. We will start with the team of archaeologists and then move on to the administrative team, the restorers, the photographer and the shipper as well as the Cahn family.



The archaeological department of the Gallery Cahn is presided over by the owner, Jean-David Cahn, who studied Classical Archaeology at the Universities of Basle and Oxford. Amongst many other things, he is responsible for the acquisition and sale of the artworks. Thus, he stands in close contact with collectors as well as dealers of ancient art. He is the mastermind of the company's corporate identity. Furthermore, he discusses how the artworks should be photographed and mounted with the photographer, Niklaus Bürgin, and the various restorers. He is assisted in these tasks by a team of four archaeologists. You can learn more about Jean-David Cahn in the fourth edition of Cahn's Quarterly, when the Cahn family will be portrayed.



The team of archaeologists is headed by Isabelle Godbillon, who will celebrate her 10th anniversary with the gallery this year. She is half French, half German and studied Classical Archaeology, Greek Philology, Prehistory and Protohistory at the Universities of Freiburg and Aix-en-Provence. She participated in the excavations led by the Archaeological Institute of the University of Freiburg at Thugga in Tunisia and Nysa in Turkey as well as in the excavations at Cumae in the vicinity of Naples led by the Ecole Française de Rome. In the gallery, Isabelle assists Jean-David Cahn with the acquisition of objects and is one of the contact persons for consignors to the annual auction with works of ancient art. Furthermore, she coordinates the cataloguing of the artworks. As part of the fairs team, you can meet her at the art fairs in Maastricht, London and Munich. Isabelle lives in Freiburg im Breisgau and, when job and family permit, she loves to race through the Black Forest on her bicycle.



Gerburg Ludwig has been working for the Gallery Cahn since 2001 and is thus the longest serving member of the archaeological team. Already as a child, she wanted to be an archaeologist, but as the daughter of a clergyman in Saxony in the times of the German Democratic Republic, she was not permitted to study at university. Instead, she trained as a nurse. After the fall of the GDR, she fulfilled her dream and studied Classical Archaeology and Ancient History at the Universities of Leipzig and Freiburg. Together with Isabelle, she participated at the excavations in Nysa. Towards the end of her studies, she began to work for the Gallery Cahn. Gerburg is responsible for the catalogues, and was the main author of the popular animal catalogues that appeared in the Christmas season in the years 2004-2008. As of 2007, she has been the main author of the auction catalogues. The online catalogues, which are regularly uploaded on cahn.ch, are also written by her. Furthermore, she is part of the fairs team and regularly works at the art fairs in Maastricht, Munich and Basle. Gerburg lives in Hamburg and Zürich, in whose Bach Collegium she sings – the next performance will be J.S. Bach's Passion of St. John as a Sacred Installation in the Grossmünster church in Zürich.



Ulrike Haase from Schwerin has been working for the Gallery Cahn for a year. She studied Classical Archaeology, Ancient History, Christian Archaeology and Byzantine Art History at the University of Greifswald. She participated in the German-Italian excavations on Pantelleria as well as in the excavations led by the Institute of Biblical Archaeology, Wuppertal, in Jordan. For her

doctoral thesis on the votive statues of seated women from an Italic sanctuary near Capua, which will be finished by the end of 2013, she worked with Prof. Dr. Dietrich Boschung at the University of Cologne. In the gallery, Ulrike is responsible for the in-house handling of the objects, and contributes to the cataloguing of the artworks. Furthermore, she is the contact person for clients who visit the

My choice

Hundreds of artworks pass through Jean-David Cahn's hands every year. Many a treasure lies hidden in this number. In this column, he would like to share some of these remarkable discoveries with you.

An Archaic Gorgoneion

By Jean-David Cahn



The Canadian Dr. John Robert Guy is a leading expert in Attic vase-painting. He received his doctorate in 1984 for his thesis on "The Early Classical Followers of Douris", Oxford University, where he studied under Prof. C. Martin Robertson. From 1984-1991, he was Associate Curator of Ancient Art at The Art Museum, Princeton University, and from 1992-1999 he held the Humfry Payne Senior Research Fellowship in Classical Archaeology and Art at Corpus Christi College, Oxford. Subsequently, he worked as an independent scholar and art advisor in London. Robert has been a close friend of the Cahn family since 1976, engaging in a lively dialogue on Greek art, from his student days onwards, with Herbert A. Cahn. He joined the Cahn Gallery in 2009, where he advises Jean-David Cahn on acquisitions, catalogues the ceramics and is responsible for the due diligence on all art works, which includes controlling their provenances. In addition to his work for the gallery, Robert is active as a researcher and participates in international congresses. What he likes most about Basle is the remarkable density of cultural institutions, not only in the field of the visual arts but also of music.

Basle gallery and is part of the fairs team. What does she like most about Switzerland? Ulrike appreciates the high standard of living here as well as the friendliness of the Swiss people. Having grown up in the exceedingly flat region of Mecklenburg-Vorpommern, she does not wish to miss the opportunity of learning how to ski in the Swiss Alps.



A GORGONEION. W. 11 cm. Bronze. Western Greek, Late Archaic Period, ca. 530 B.C. CHF 12,800

In the year 2009, I, by coincidence, acquired a box of multifarious objects of apparently little value. My gaze was immediately captured by a fragmentary sheet of bronze about the size of the palm of my hand, which concealed an exquisite Late Archaic repoussé design. After partial cleaning by André Lorenceau, an experienced restorer who has worked for the Cahn family for decades, a fierce mask of Gorgo baring her teeth was revealed. The wild facial features were emphasised by finely chased lines and the beautiful, almond-shaped eyes still preserved some of their ivory inlay. Such details are hardly visible on photographs but can be brought to life by drawings, a method I have always employed in my research. What kind of object are we looking at? A fitting, probably from the head-piece of a horse's harness, in Greek, prometopodion, made in about 530 B.C. Such head-pieces are extremely rare and only about eight examples from this period are known (museums in Karlsruhe, Basle, Malibu and Naples).

I was so fascinated by this piece, because I had devoted many years to research on the motifs that were used to decorate weapons. The warriors who wore decorated weapons and armour associated ideas related to survival, the afterlife and determent with these motifs. In contrast to many ancient objects, weapons have a precise function. They protect and inflict injuries, and, on a secondary level, they can be gifted, dedicated etc.

The beholder of Gorgo is petrified, and for this reason Perseus defeated her using her own weapons, namely a mirror. On beholding her own image she herself turned into stone and was beheaded. The horseman hoped for the same effect, namely to instill terror. Furthermore, the multiplication of eyes – those of the horse, the Gorgoneion and the rider – served to confuse the enemy.

Besides wishing to paralyse the beholder by means of apotropaic images, the wearer hoped to acquire invulnerability or even to evade death.

The appeal of this repoussé bronze lies therein, that it cannot be grasped immediately. It needs to be studied carefully and closely in order to appreciate the fineness of the lines and the artwork as a whole. This type of gradually developing pleasure is akin to tasting a good Bordeaux and is for me the most authentic pleasure that can be derived from beholding works of art. Not slow food, but slow art!



A Selection of Sculptures from the Gallery Cahn

New Artworks Monthly
on www.cahn.ch

A FRAGMENT OF A SARCOPHAGUS. H. 50 cm. Marble. - The upper parts of two figures are preserved on the far left section of this sarcophagus front, both facing sharply to right with countenances of surprise or consternation. Mercury, wearing petasos (winged?) and a cloak typically secured with a large pin at right shoulder, is readily identifiable by the top of his messenger's wand (caduceus), carved in shallow relief at mid-field overlying the folds of a mantle that has been raised sail-like aloft. In front of him and to his proper right is a female companion, doubtless a goddess, clothed in chiton and heavy cloak, her long locks of hair drawn back and bound into a chignon, with loose tresses trailing onto her shoulder. Scene bordered above by a narrow projecting moulding; left edge regularly finished. Roughly worked surfaces at back preserve part of curved left end of sarcophagus's interior. Noses of both figures restored, as well as upper lip of the female figure. These figures in all likelihood once formed part of a multi-figured scene of the discovery and seduction of Rhea Silvia by the god Mars, by whom she conceived and gave birth to the twins Romulus and Remus, legendary founders of the city of Rome. Formerly part of the decorative scheme of a villa in Aachen, Germany, 1950's-1960's. Roman, Early Severan, 1st quarter of 3rd cent. A.D. CHF 36,000



A FRAGMENT FROM A RELIEF WITH THE REPRESENTATION OF A BOAR'S HEAD. H. 14 cm. Marble. - The boar looks to the left with his mouth wide open. The pronounced bulge on the forehead, the powerful tusks and the thick, shaggy hair are the distinct characteristics of the fully grown male animal. The head probably decorated a shield depicted in the relief. Snout slightly worn. Formerly Coll. Jumpertz, Rhineland, before 1983. Roman, ca. 300 A.D. CHF 3,400



A FRAGMENT OF A RIGHT HAND HOLDING A PHIALE. L. 19 cm. Marble. - From a life-sized sculpture. The thumb rests on the wide rim of the phiale, while the rather slender fingers give support from beneath. Finely incised arches to indicate the nails. Drill holes separate the fingers. Little finger and rim of the phiale worn, otherwise well preserved. Formerly coll. Warren Stratford Trevors, acquired in the 1950's-1960's. Roman, 1st-2nd cent. A.D. CHF 8,800



A FRAGMENT OF AN IONIC CAPITAL. W. ca. 56 cm. Marble. - Slender capital with evenly inward curving volutes. Slightly worn, with some chipping of surfaces. Hellenistic or Roman, ca. 150 B.C.. CHF 8,500



FRAGMENT OF THE HEAD OF A WOMAN WITH A CLASSICAL COIFFURE. H. ca. 28 cm. Marble. - The area around the right ear and nape of the neck is preserved. The head originally faced to the left. The hair is gathered together at the nape of the neck. A ribbon is tied around the top of the head. The hair emerges from below it in thick strands, framing the face. Roman, 1st c. A.D.

CHF 6,800



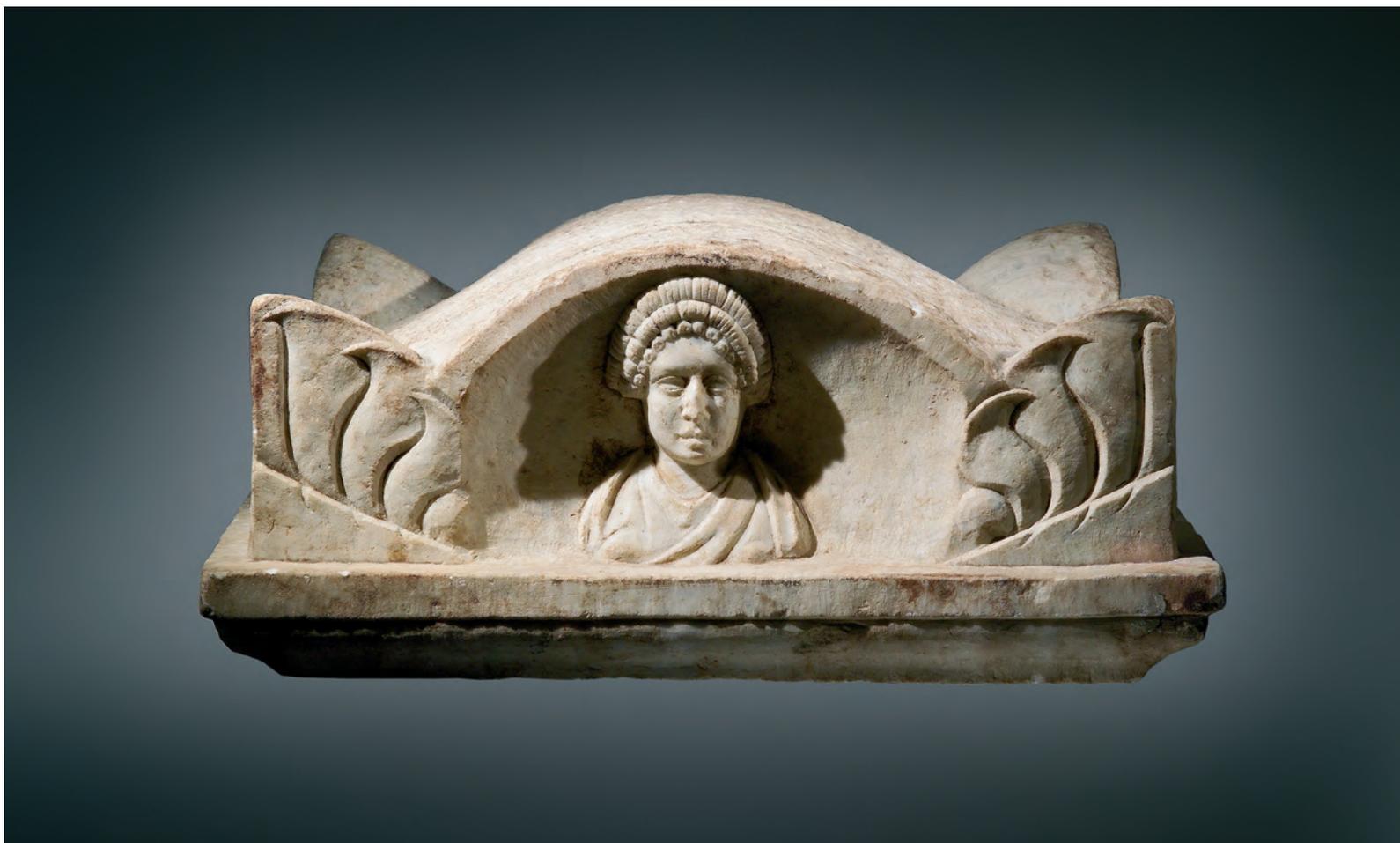
A SMALL HEAD OF EROS. H. 10.2 cm. Marble, fine-grained. - His long, curly hair is braided over the forehead and top of his head. The head is turned to left. The round face has narrow, almond-shaped eyes. The head is inclined slightly, indicating that the posture of the statuette as a whole was very dynamic. Face, hair above forehead and neck slightly worn. Damage to nose. Formerly American private collection. Acquired ca. 1960. Roman, early 2nd cent. A.D.

CHF 9,800



ANIMAL COMBAT SCENE. H. 22.5 CM. MARBLE. - Part of a child's sarcophagus with lion attacking a gazelle. Animal combat scene of the "static type": The gazelle crouches below the predator, stretching its head upwards in a gesture of despair. The lion stands above the gazelle, its jaws wide open with lolling tongue and furrowed forehead and nose. The jowls are pulled up high and set off distinctly. A deep groove around the eyeballs, drilled pupils. Magnificent mane structured by deep drill channels, without the ornamental regularity characteristic of the second half of the third century A.D. Compact body with clearly visible muscles on the chest and forelegs. Tufts of fur on the underside of the forelegs. A leash is thrown over the lion's back. Upper edge and lower left edge of the relief fragmentary, forelegs of the gazelle missing. Lion's mane next to jowls damaged. Slight damage to lion's flank; a drill hole from a later date. Interior roughly hewn. Formerly Estate Jean-Philippe Mariaud de Serres, Paris. Roman, 1st half of 3rd cent. A.D.

CHF 26,000



A LID OF A CINERARIUM. L. 47,5 cm. Marble, iron. - The lid is shaped like a barrel-vault. Acroteria in the form of stylized palmettes flank the pediment with the bust of a lady. She wears a Flavian hairstyle: two tiers of hair rise up over the row of curls framing her forehead. Fine facial features. Edges slightly worn. Both short sides of the lid have a hole in the middle of the profiled edges, allowing the urn to be closed. An iron pin is still preserved in one of the holes. A vertical groove in the middle of the underside of the back of the lid. Formerly H.A. Cahn, Basle. Exhibited at KAM Zürich 9th-14th February 1999, no. 342. Roman, Flavian, ca. 80 A.D.

CHF 16,000



A MONUMENTAL RELIEF WITH FIGURE OF A DRAPED FEMALE. H. 102 cm. Marble. - Preserved is the torso of an over life-size female figure, standing in a pronounced contraposto pose, with her weight borne on a straight right leg, the left originally flexed at the knee. She is fully enveloped in a voluminous mantle that also veils her head as a mark of piety. With her right hand she draws across her upper body a series of folds that cascade down her front from her left shoulder, looping over from a raised left forearm, and continue in calligraphic progression to form a V-shaped crease between her legs. Probably from the left side of a monumental funerary relief, late Hellenistic to early Roman in date, depicting at least two figures (two women, or man and woman) side by side. This type of the draped female form is one of the most prevalent of such images in the classical world. The elegant, all-enfolding drapery and the carefully composed stance were intended to represent feminine virtues of beauty, grace and decorum in both Greek and Roman societies. Carved from a large block of marble, the flat back of which is roughly worked and heavily encrusted. Formerly Sotheby's, New York, 15 June 1988, lot no. 121; James la Pere. Greek, Hellenistic, ca. 1st cent. B.C. CHF 78,000



A HEAD OF A NYMPH. H. 11.1 cm. Fine-grained marble. - The softly rounded neck with Venus folds clearly reveals that the head of the nymph was originally stretched far forwards. The long, wavy hair is centrally parted, wound around a broad fillet and knotted at the nape of the neck. A circular drill-hole separates the knot from the neck. Slender, oval face with narrow, almond-shaped eyes below sharply ridged eyelids and flat eyebrows. Soft cheeks and slightly protruding chin. Slightly pouting mouth with dimples. Part of the crown of the head was sculpted separately. The flat areas were tooled with a claw chisel. Root of nose and part of the nostrils preserved. Minor restorations to the right inner corner of the eye and to the left nostril. Neck slightly worn. The hair style and posture of the head indicate that it came from a statuette representing a nymph bending over a basin of water, a Hellenistic statue-type of the 4th cent. B.C. Formerly with Hirsch, Munich. Greek, Hellenistic, late 4th-1st half of 3rd cent. B.C. CHF 16,000



A PORTRAIT HEAD OF A MAN. H. 24 CM. LIMESTONE. - This portrait of a middle-aged man, angled slightly to its proper left, is both spare in execution and direct in expression. Prominent almond-shaped eyes are framed by sharply defined lids. The forehead is broad and heavily creased, the cheekbones high, the chin small, and the thin-lipped mouth tightly closed. The receding hair is close cropped and combed forward from the crown. These features are fully characteristic of the tradition of veristic Republican portraiture that developed in the 1st century B.C. "... to embody the Roman aristocrat's ideas of his defining qualities: his sternness, honesty, gravity, experience, and hardened military courage" (R.R.R. Smith, *Hellenistic Sculpture* (London, 1991) 256). This head is readily paralleled by numerous others, in marble and limestone, in the new portrait manner commissioned by Romans in Italy during the age of Julius Caesar. The areas behind the ears and at back are only summarily worked. Damage to right eye, nose and head's reverse above. Formerly priv. coll. Tessin, Switzerland, since the 1960's. Roman, mid-1st cent. B.C. CHF 16,000



A FRAGMENT OF A LIFE-SIZE LEFT FOOT. W. 13 cm. Bronze, hollow cast. - The four preserved toes are rendered in a highly naturalistic manner with great attention paid to the details. The joints of the toes and the toenails are carefully sculpted and the small folds in the skin are rendered by incisions. Formerly Munich art market, 1980's-1990's. Roman, 1st cent. B.C.-2nd cent. A.D. CHF 12,500

A SANDALLED RIGHT FOOT. L. 26 cm. Marble, iron. - The life-sized foot wears a sandal with elaborately laced thongs. The thongs are tied crosswise over the top of the foot and form a kind of basket around the heel. An almost oval cavity slightly above the toes may have served as the setting of an ornament made from a different material. The bottom of the calf with an iron dowel is preserved. Toes missing. Slightly worn. Formerly priv. coll., England. Greek, Hellenistic, 4th-2nd cent. B.C. CHF 15,800



Favorites

Artworks appeal to the beholder – some more, others less. In every edition of Cahn's Quarterly, an employee of the gallery talks about a work of ancient art that struck a chord in him or her.

The Table is Set

By Gerburg Ludwig



A Mosaic of a Dining Table with Fish. H. 76 cm. L. 146 cm. Stone tesserae. Roman, 4th-5th cent. A.D. CHF 48,000

On entering a room with an elaborately and festively set table, maybe even resplendent in warm candlelight, one's gaze is magically attracted to it. The host has taken great pains to present the dishes attractively – after all, the food should be a feast for the eyes too – and invites us to take our seats.

At first, the eye is caught by the two large fish (sea bass?) placed in the centre of the table on a bed of leaves or sea weed and scintillating in many colours.¹ Vessels of various shapes surround this composition. On them are placed the accompaniments: cheese, possibly pastries, as well as green and black olives and nuts. Sprays of laurel and thyme, two pomegranates and more olives are sprinkled in between the dishes.

The presentation and preparation of the food are reminiscent of many an evening during study trips in Boeotia or on Crete. Having reached the tavern after an exhausting hike through rough terrain, we would scrutinize the menu with tired eyes, looking at the prices and starting to calculate. Our amiable Greek fellow students would kindly suggest ordering just the cheaper appetizers. No sooner said than done, and each time the table would groan under the load of bowls and plates with the most varied and tasty Medi-

terranean appetizers, such as tzatziki, Greek salad with feta, egg plant salad, dolmadakia or calamares, accompanied by bread and the inevitable fries, so that together with the wine and water, every inch of the table was covered.

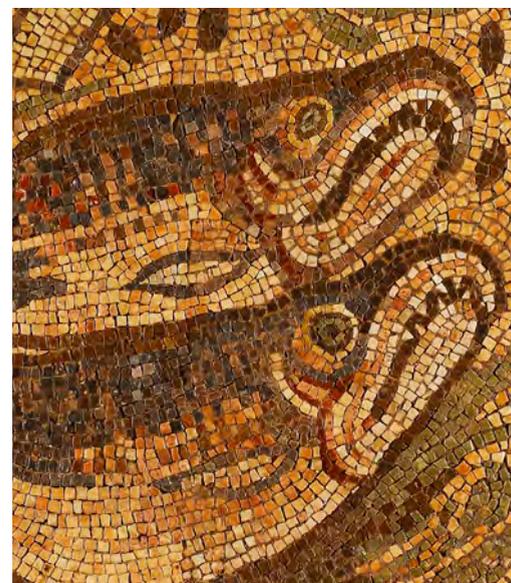
The table in the triclinium (dining room), whose floor was graced by the mosaic illustrated above, may similarly have been laden with dish after dish of delicious food.² The mosaicist elaborated this subject using contrasting elements. The deep hued scales on the backs of the fish, the black olives and the dark contours of the fish, vessels and foods are set off from the light-coloured ground. The interior structures, the ornamentation of the various foods, the vessels and the leaves are, however, rendered in pastel hues.

If one studies the edge of the mosaic and the parallelogram of the picture frame formed by diagonal rows of tesserae, one realises that it is only part of a larger composition. The artist probably wanted to depict in perspective a table or platform, which ended in the bottom left corner but that continued further upwards. How richly the table must once have been set! It seems as if a door were opened for the beholder by means of the colourful visualisation of the festively laid table.

Whilst vase-painting generally concentrates on mythological themes, and Archaic and Classical sculpture, as well as the Roman copies after these sculptures, focus on idealised representations, glimpses of the real, often everyday world are – aside from Hellenistic sculpture, Roman military reliefs and Greek and Roman funerary sculpture – essentially the domain of the floor and wall decoration of the various Roman buildings, a prime example of which is the famous Nile mosaic from Praeneste.³

Notes:

- 1) For the identification of the fish, cf. the sea bass on a mosaic emblem of a marine scene with a king fisher on a cliff from the Casa di Arianna, Pompei VIII 2, 16, Museo Archeologico Nazionale, Naples, inv. no. 120177, B. Andreae, *Antike Bildmosaik* (Mainz 2003) 152f., illus. 152-153, no. 12. On the representation of fish on mosaics in general, *ibid.*, 127 ff.
- 2) A detail of a mosaic with five suspended thrushes ready for preparation from El Jem, now in the Musée du Bardo, Tunis, cf. G. Fradier, *Mosaïques romaines de Tunisie* (Tunis 1986) 96. For a richly laid table with fish, ducks and a laurel branch, cf. a mosaic emblem from the Casa del Granduca di Toscana, Pompei IX 2,27, Museo Archeologico Nazionale, Naples, inv. no. 109371, cf. Andreae, *ibid.*, 214 and a mosaic emblem with a basket of fruit, birds and chickens from Rome, Grotte Celoni on the Via Salaria, Museo Nazionale Romano, inv. no. 340767, cf. Andreae, *ibid.*, 215.
- 3) For the Nile mosaic from Praeneste/Palestrina, cf. Museo Nazionale Prenestino, Palazzo Colonna Barberini, Andreae, *ibid.*, 78 ff., 252 ff., esp. illus. 82-85, 90-91, 94-97, 104, 252-253. For further scenes from everyday life on Tunisian mosaics, cf. G. Fradier, *Mosaïques romaines de Tunisie* (Tunis 1986) 38-39, 50, 56, 62, 64-65.



Recipes from Antiquity

Taste the Pulse of the Roman Empire

By Yvonne Yiu

The series of recipes from Antiquity in Cahn's Quarterly does not begin with exotic delicacies such as the udders of sows or the hare studded with feathers to make him look like Pegasus, which were served at the feast of Trimalchio (Petronius, Satyricon 36). Rather, I would like to acquaint you with the everyday food of the farmers, artisans and legionaries. If they hadn't partaken of their daily pulse, I would venture to suggest that there would have been no Roman Empire, no Roman high culture – and maybe no Gallery Cahn.

For this reason, I would like to begin by paying homage to pulse, a porridge composed of cereals, legumes and vegetables. It is rich in protein, essential amino acids and vitamins. An ideal substitute for meat, it could assist us today to reduce our carbon footprint.

If you find this basic recipe – a slight variation on that published in the collection of Roman recipes from Augusta Raurica (www.augustaurica.ch/infos/rezepte/puls1.htm) – too plain, you could try out the more refined version named after Emperor Didius Julianus (Pultes Julianae, Apicius V, I, 3, www.gutenberg.org/files/29728/29728-h/29728-h.htm).

Pulse

Serves 4 people

7 dl water
 2 dl white wine (dry to sour)
 80 g wholemeal or barley flour
 50 g bruised barley grain
 50 g lentils (dry)
 20 g butter
 2 tbsp olive oil
 1 onion, finely chopped
 some coriander, pepper, fennel seeds and cumin

Simmer gently for about 30 minutes. If necessary add water or wine. Stir frequently to prevent the porridge from burning. (This happens easily, as shown by the crusts on shards of Roman cooking pots).

Add finely chopped vegetables such as leeks, beans and carrots. Season with salt and fresh herbs, for instance lovage, peppermint and celery leaves.

Simmer gently for another 30 minutes.



The ingredients presented on a plate and two bowls from the Roman Imperial Period, belonging to the Gallery Cahn.



Ready to be served!



Jean-David Cahn tastes the pulse.

Pulse is supposed to taste even better the day after cooking. The team of archaeologists were unanimous in their praise of the dish and ate up the last lentil. They especially liked the strong flavour of the fennel seeds and cumin.

As I had to buy a minimum of 500g of bruised barley, my family will have to eat another nine pots of pulse. After that we will surely be able to speak Latin fluently.

The cook wishes bene vobis satiat!

Photos: Yvonne Yiu

Highlight

A Head of Medusa from the Traianeum at Pergamon

By John Robert Guy



A head of Medusa from the Traianeum at Pergamon. H. 37.5 cm. Grey, middle-grained marble. Pergamon, Roman Imperial Period, ca. 114–129 A.D. CHF 225,000

We are very proud to present this rare and important piece of Roman marble sculpture, whose provenance is historically significant. It is a slightly over life-sized head of the Gorgon Medusa with oval face and large, heavily lidded eyes below contracted eyebrows. The mouth is opened, lips parted to reveal the upper row of teeth. Two partially preserved snakes are entwined to form a knot below her slightly projecting chin. The wild, unruly hair framing her face is dramatically rendered by deeply drilled channels, and originally cascaded down well below her chin. Two scale-feathered wings rise up from the crown of her head in a pronounced V-formation.

This impressive architectural fragment comes from the frieze, composed of heads of Medusa in high relief alternating with voluted ornaments, on the entablature of the Temple of Zeus-Philios (Iupiter Amicalis) in the Traianeum of Pergamon. The temple was

arguably begun ca. 114 A.D. during the reign (98–117 A.D.) of the Roman emperor Trajan and finally inaugurated by his successor, Hadrian, in 129 A.D. The temple's cella housed, in addition to the sacred image of Zeus enthroned, colossal statues of the two emperors, and the entire architectural complex of the Traianeum was conceived as a focal point for the imperial cult.

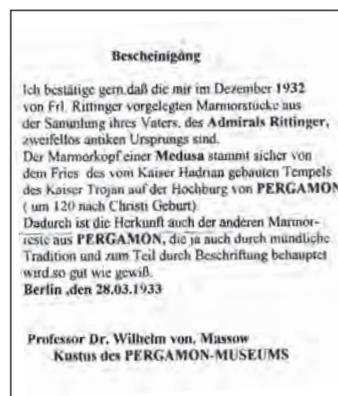
The temple was excavated by the Berlin Museums in 1879–80 and 1885, and some fragments of the frieze were given at the time as presents to visitors of the excavation. Thus, a number of heads of Medusa found their way to Germany. Our example formerly resided in the collection of Admiral Rittinger, from late in the 19th century, and thence passed by descent to his daughter (Coll. Ohlendorf, Hanover, Germany, before 1958 to 2012, by inheritance). It was exhibited in the Heimatmuseum Stümpelhof in Hottel, Lower Saxo-

ny, from the 1950's to 1980's. Other comparable heads of Medusa from the frieze of the Zeus-Philios Temple in Pergamon are located in the Pergamonmuseum, Berlin, and the Martin-von-Wagner-Museum in Würzburg.



The head of Medusa as exhibited in the Heimatmuseum Stümpelhof.

Certificate of authenticity by Wilhelm von Massow, director of the Pergamon Museum, Berlin.



Medusa-heads from the official publication documenting the excavations: H. Stiller, *Das Traianeum, Altertümervon Pergamon V2* (Berlin 1895), 20ff. pl. 10, 12. 1.

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
John Robert Guy
Gerburg Ludwig
Yvonne Yiu

Proofreader

John Robert Guy

Translation

Yvonne Yiu

Photographs

Niklaus Bürgin
Ulrike Haase
Gerburg Ludwig
Christoph Sandig
Brigitte Vincken
Yvonne Yiu

Design and Layout

Jean-David Cahn
Denise Barth
Yvonne Yiu

Printer

BARTH OffSetdruck AG
www.barth-druck.ch