

Editorial

Expanding Perspectives

Dear readers

During this year's Art Basel, we presented an exhibition at our showroom on Malzgasse – in collaboration with Galerie Jocelyn Wolff, Paris, and Galerie Gregor Podnar, Berlin – in which sculptures and other objects by the Portuguese artist Francisco Tropa were displayed together with works of ancient art. The idea for the title of the exhibition, *Tote Bewegen*, came to me in the course of my contemplation of Francisco's artworks. For the set-up of the exhibition, Francisco and I first went through the gallery space and roughly distributed his works. Together, we then selected ancient objects in response to these works. Sometimes it seemed to me as if we had been guided by an invisible hand, and it was remarkable to observe how the objects unfolded their truly funerary character through their new interpretation in the exhibition.

The ephemeral combinations of contemporary and ancient art – one could also speak of installations – generated associations that greatly enriched the understanding of the works. The object ensembles each created a whole that was more than the sum of its parts. In its transience, this encounter between two worlds, limited as it was to the few days of the exhibition, had a performative quality which reminded me of a concert. While collectors usually choose either an ancient or a contemporary object, I have also seen visitors so touched by the interaction of the works that they considered buying the ensemble.

The exhibition *Tote Bewegen* was a great success. Despite the pouring rain we had a wonderful opening with over 200 visitors, and the key piece of the show (Francisco Tropa, *Giant*, 2006) was sold the same evening. We received a very positive response from exhibition organizers, curators and contemporary art galleries, and it is quite possible that further projects will result from these contacts.

As a direct consequence of the show, we are to stage an exhibition with four or five art-



Artworks by Francisco Tropa were juxtaposed with works of ancient art at the Cahn Gallery's show, *Tote Bewegen*, held during Art Basel 2019.

ists in collaboration with Galerie Marcelle Alix, Paris, during the *Foire internationale d'art contemporain (FIAC)*, which will be held in Paris from 17-20 October 2019. For some years now, a happening with various artists has been organised by about ten young contemporary galleries shortly before the opening of *FIAC*. This fall the final chapter of this pre-event will take place in the showroom of Cahn Contemporary in Paris. The function of this new company is to conduct cross-over events with other fields of art. A first project was the *Bourgogne Tribal Show* (30 May – 2 June 2019) and a second one was the *Parcours des Mondes* (Paris, 10-15 September 2019). The fact that Cahn Contemporary was chosen to host the finale of the *FIAC* pre-event testifies to the broad acceptance that the company already enjoys even after such a short time.

The impetus to found Cahn Contemporary was my personal need for a creative exploration of the objects of Antiquity, which

does not shy away from a permanent questioning of the artworks. At universities and museums, objects are sacralized. Mounting objects on pedestals or locking them up behind glass and allowing them to be touched only with white gloves creates a great distance between the beholder and the beheld. The archaeologist, too, tends to get between them, claiming for him or herself the authority to interpret them. What is important to me is, however, a very different, vibrant and intimate relationship to the art of Antiquity, a relationship which allows it to become part of our lived experience.

Jean-David Cahn

Discovered for You

Theatron – A Place of Wonder

Insights into Greek Theatre

By Gerburg Ludwig



Fig. 1: AN ACTOR IN THE ROLE OF A SLAVE IN THE NEW ATTIC COMEDY. H. 13.7 cm. Bronze. Roman, 2nd-3rd cent. A.D. CHF 22,000

Visit any traditional theatre today and you will watch actors playing amid scenery and props on a stage that is separated from the audience by a proscenium arch. Spectators at the Greek *theatron* (from θεάομαι, “to watch with wonder”), were more directly involved in the action, since the more than semi-circular *koilon* (audience area) built into the hillside surrounded the orchestra (performance area) almost completely and the low *skéné* (stage structure) was not cut off from the *koilon*. Spectators could therefore gaze at the sky or at the landscape, the view of which must have influenced their impression of the performance: “Theatre and landscape co-existed in a dynamic equilibrium,” (Vovolis, p. 2).

Theatre’s origins can be traced back to the orgiastic festivities of the cult of Dionysos, in which masked and costumed celebrants drank copious quantities of wine and danced rhythmically to work themselves up into a state of madness called *ékstasis* (“being outside oneself”). Athens’ rulers tried to keep these ever more popular celebrations in check by organizing official festivities of their own (6th cent. B.C.) Drama contests called *agone*, for example, were an especially common feature of the Great Dionysia of the spring, and starting in the 5th century B.C. were held in the Dionysos Theatre at the foot of the Acropolis. That is where the People’s Assembly was held, too; and when Athens, as the hegemon of the Attic-Delian League, collected its allies’ dues in the orchestra there, the symbolism would not have been lost on those present. To kick off the festivities, the cult image of Dionysos Eleutherios was ceremoniously carried into the city. At the *proagon* playwrights presented their dramas along with all the performers, *choregoi* (producers/sponsors), actors, chorus leader and chorus, to the audience.

Tragedy first became an integral part of the Great Dionysia during the tyranny of Peisistratos, ca. 535/532 B.C., and was followed only later by comedy (ca. 487/86 B.C.). Elements of the cult of Dionysos such as dance, music played on the aulos, flute and kithara, masks and costumes were worked into the performances. The plots of the tragedies turned on familiar mythological figures and provided guidance for self-reflection on the part of the spectators. Tragedians such as Aischylos (525–455 B.C.) and Sophocles (497–405 B.C.) supplemented their casts with up to three actors, the first of whom was the *protagonistés*. Actors could play several roles simply by switching masks. The comedies were full of direct references to current affairs and were not sparing in their critique of both unsatisfactory situations and politicians. Their key elements were disputation, fable, direct appeals to the audience and innovative means of advancing the plot. Variations in the order and number of actors as well as the costumes and masks shaped the development of Old, Middle and New Comedy. Aristophanes (ca. 450/444–380 B.C.) was the most important writer of the Old and Menander (342–290 B.C.) of the New.

The Greek word for actor, *hypokrités* (responder), references his dialogue with the chorus leader/chorus. Initially, all actors were amateurs. By the 3rd century B.C., however, they had professionalized to such an extent that artists’ guilds began to emerge, such as the Dionysian Technites in Athens. A decree from Delphi (278 B.C.) exempting actors from taxes and military service attests to the high esteem in which they were held. Women were denied access to the stage and women’s parts were played by men. The frequent changes of role demanded great versatility. Powerful texts and gestures more than compensated for the absence of facial expression. Ancient authors tell of superstars with exceptional talents and the airs to go with them. One Theodoros, for example, insisted on being the first to appear on stage so that the audience would become attuned to his voice and not the others (Aristotle, *Politiká* 7, 1336b, 28).

While not a single original theatre mask has survived, reproductions of the same (statuettes, clay masks, vase paintings, mosaics and wall frescos) as well as written sources allow us to reconstruct how they looked. That they sometimes had demonic or even bestial features is proven by ritual votive masks from Sparta and Tiryns (7th–early 6th century B.C.). Also helpful is the series of early Hellenistic, coloured mask replicas found in graves on the Lipari islands in Italy. The *Onomastikon* (mask catalogue) of the Greek scholar Pollux provides further information. Made of stuccoed and painted linen, the mask covered the whole head, but was nevertheless called a *prosopon* (face). Erika Simon explains this through reference to the cult image of Dionysos in Ath-



Fig. 2: A TRAGIC MASK. Mosaic, Casa del Fauno, Pompeii, 2nd cent. B.C., © National Archaeological Museum Naples (public domain).

ens, which consisted solely of the god's face attached to a column overgrown with ivy. The masks essentially were "speaking face(s)" (Simon, pp. 17, 20) and depending on the drama differed in structure and expression (figs. 2–3): raised eyebrows, large eye holes and a wide mouth with drooping corners lent the tragedian's mask its tragic character, later intensified by dishevelled hair or the extravagantly coiffed, piled-up *onkos*.

Two works at the Cahn Gallery present the comedian's costume and mask: the actor leaning casually on an altar with an additional mask (fig. 1) wears the typical slave costume of New Comedy. There are none of the drastic exaggerations of Old Comedy here (the padded belly and buttocks, the large, strapped-on phallus); what there are, are long arm and leg coverings, a short tunic, mantle and ankle-high stage boots. The mask has shaggy hair and a projecting, funnel-shaped beard framing the mouth hole, which is typical of New Comedy masks of slaves and old men. The position on the altar is not by chance: it is to the altar – that is to say, into the arms of the gods – that the slave flees in order to escape punishment for his misdeeds, this being a common subject on the stage. The clay mask (fig. 3) shows even more vividly the typical characteristics of the slave masks: the raised eyebrows and large, flat nose make the goggle eyes even more striking. Here, the funnel-shaped beard frames the mouth hole, while the hair above the forehead is rolled up in a *speira*.

With so many different borrowings from the cult of Dionysos, including music, dance, masks and costumes, performances of tragedies and comedies never quite lost their religious context. Their plots provided spectators with an opportunity for reflection, whether private or on the wider subject of the cohesiveness of Greek society.

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Fig. 3: A THEATRE MASK OF A SLAVE. H. 9.8 cm. Terracotta. Greek or Western Greek, 4th-2nd cent. B.C. CHF 7,000

My Choice

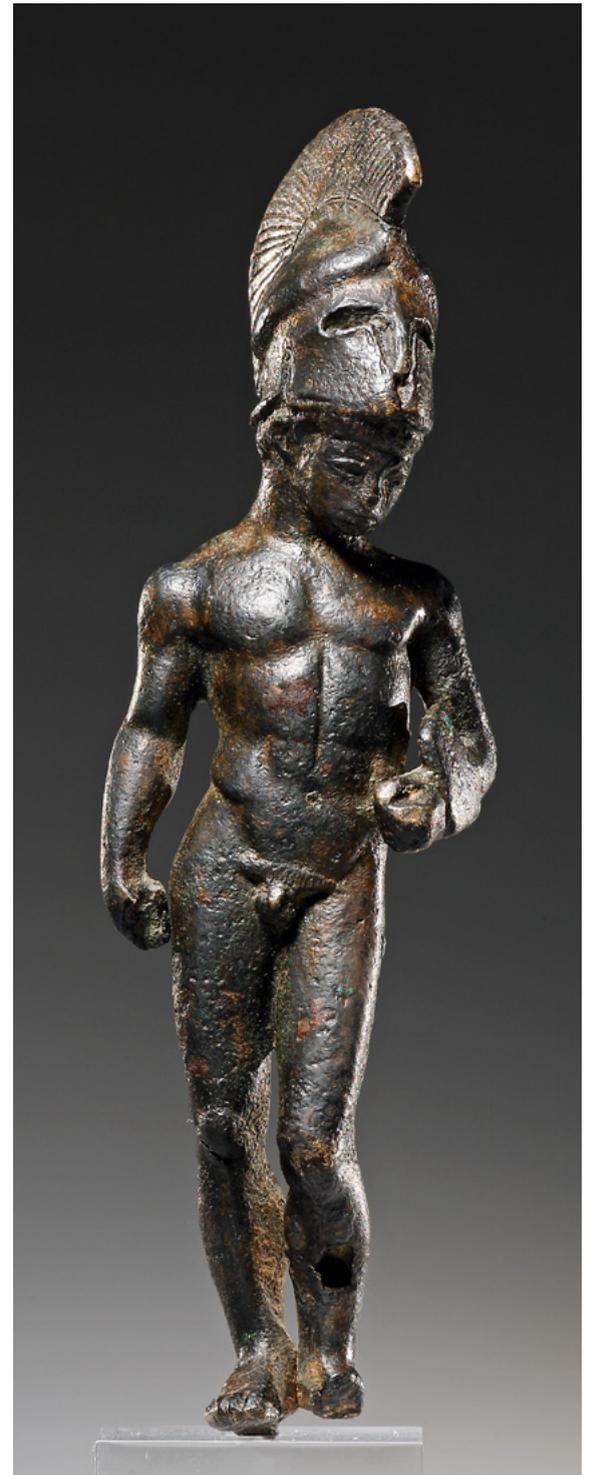
A Pyrrhic Dancer

By Jean-David Cahn

This nude athlete in bronze with a raised Corinthian helmet is an exceptionally rare, three-dimensional representation of a Pyrrhic dancer. The Pyrrhichios was an armed dance performed to the sound of the aulos, an ancient Greek wind instrument. From vase painting we know that the nude dancers were armed with shield and spear, and so it is likely that our athlete originally also held these. The Pyrrhic dance was probably characterised by brisk, light movements, given that the pyrrhic metre used in poetry, which is derived from this dance, consists of two short, unaccented syllables, making it the shortest metrical foot of all. Describing the dance in his *Nomoi* (815a), Plato observed that "it represent modes of eluding all kinds of blows and shots by swervings and duckings and side-leaps upward or crouching; and also the opposite kinds of motion, which lead to active postures of offence, when it strives to represent the movements involved in shooting with bows or darts, and blows of every description."

The Pyrrhichios, which Achilles is said to have danced around the pyre of Patroklos, played an important role in the Panathenaia, with dancers competing against each other for the prestigious prize awarded to the winner. Furthermore, the dance numbered amongst the gymnastic exercises practiced by young men in the palaestra and was considered military training. As such, the dance also had a very serious meaning. This aspect is taken into account by the slightly inclined head of the young man and his pensive facial expression. For me, the uniqueness of this statuette lies in its many striking contrasts – for example, the contrast between the mighty helmet and the slender physique of the youth, or the tension between his athletic musculature which speaks of decisiveness and vigour, and his serious, contemplative face. It is as if the young man wanted to convey to us that he is aware that he may be dancing the war dance for the last time.

The statuette was possibly a votive gift and was modelled with great care.



A STATUETTE OF A PYRRHIC DANCER. H. 13.1 cm. Bronze. Greek, late 5th cent. B.C. CHF 24,000

Much attention was lavished on details such as the engravings on the helmet and pubic hair, and the incised nipples. This bronze is a rare masterpiece of museum quality which, moreover, has an excellent provenance, having once belonged to the collection of the Swiss professor of law and economics, Maurice Bouvier (1901-1981).

Simply return them?

Taking the Eshmun Sanctuary in Lebanon as their starting point, Prof. Dr. Rolf A. Stucky und Jean-David Cahn discuss the difficulties encountered in the quest to identify and return stolen works of art.



Fig. 1: The Eshmun Sanctuary near Sidon in Lebanon. Photograph: Rolf A. Stucky

JDC: Dear Rolf, for decades the problems surrounding the restitution of stolen and looted art have made emotions run high. The recent wave of polemic unleashed by the French president's promise to return African cultural treasures currently in French museum collections – I commented on this in the Editorial of CQ 2/2019 – reveals that the issue has lost none of its relevance. While most people tend to focus on which objects should be returned, for a change I would like to take a closer look at *how* the process of restitution actually works. As an art dealer, I have noticed time and again that many people have no idea how complex and difficult it is to return objects to their rightful owners once it has been ascertained that they were stolen.

RAS: That is indeed true. It can take years from the moment somebody realises that he or she is looking at a stolen work of art until it is returned. Even in a clear-cut case such as the restitution of the marble bull's head from the Classical Eshmun Temple near Sidon which was stolen in 1981 during the Lebanese Civil War (1975-1990), lengthy legal proceedings were necessary: In January 2017 Thomas Campbell, then director of The Metropolitan Museum of Art, New York, officially informed Sarkis el-Khoury, Directeur

Général des Antiquités of Lebanon, that the museum had been given this sculpture on loan. Although the object was well documented and there was not the slightest doubt that the Lebanese state was the rightful owner, the collectors argued that they had bought the artifact in good faith in 1996. As good faith has a relatively high standing in the USA, we were faced with significant difficulties. Complex legal proceedings ensued, which were finally decided in favour of the Lebanese state. As a result, the restitution of the bull's head as well as that of four other sculptures was finally celebrated in the National Museum of Beirut in February 2018.¹

JDC: Your example shows clearly that in restitution issues different legal principles can clash. In the case in question, the good faith of the collector who acquired the stolen artwork conflicts with the right of the legal owner to have his property returned. A further complicating factor is the lack of communication – above all the lack of timely communication – as well as different legal systems. The goodwill, sometimes of several parties, is often, as unbelievable as it sounds, insufficient to effect the restitution of objects, as the bureaucratic hurdles are overwhelmingly high.

The length and complexity of administrative formalities also hamper the implementation of efficient measures to protect cultural property in areas of crisis. Article 14 of the Swiss Cultural Property Transfer Act (CPTA), which came into force in 2005, provides that financial assistance can be granted to museums or similar institutions in Switzerland for the temporary fiduciary custody and conservatory care of cultural property that is part of the cultural heritage of another state and is in jeopardy in that state due to exceptional events. This is, of course, a very welcome measure. However, this financial assistance can only be granted if the fiduciary custody is consented to by the official agency responsible for culture in the other country or occurs under the auspices of UNESCO or another international organization for the protection of cultural property. To speak plainly, this means that the state in question, say for instance Syria, has to admit that it has lost control over certain areas, and naturally it will not do so. As a result, we here in Switzerland possess the technical infrastructure to temporarily store jeopardised movable cultural heritage, but cannot use it, as the requisite applications are not submitted. This is, in my opinion, a lamentable structural deficit of the CPTA.

If – for whatever reasons – it is not possible to protect the cultural heritage in an area of crisis, it is all the more important that information on the jeopardised objects be made available to authorities, archaeologists, art dealers and collectors. This is the only way these cultural goods, should worst come to worst, can be identified as stolen or looted. I know of several cases in which archaeologists responsible for a project in a region that was later affected by violent conflict were in possession of extensive documentation on jeopardised or looted cultural goods. They could not, however, make these public for various reasons such as exclusive publication rights. This is patently absurd! In an emergency, archaeologists should have the right to pass on such information to third parties without having to request permission. This would be an important preventive measure, making it possible to identify the objects should they, many years later, surface on

the art market. This is, after all a prerequisite for their restitution!

RAS: Indeed, I myself experienced exactly the situation that you describe. I lived in Lebanon from 1970 to 1972 and worked at the French Archaeological Institute. During this period and also in the following years, until 1974, I regularly visited the excavations headed by Maurice Dunand in the Eshmun Sanctuary. Many archaeologists find it more exciting to continue their fieldwork than to sit in the library and publish their excavations. Thus, I was entrusted with the archaeological legacy of Maurice Dunand. Excavation work was stopped only in 1978, three years after the outbreak of the Lebanese Civil War. I intended to wait with the excavation publication until after the end of the war in order to be able to make new photographs of the artefacts. In addition, many details required checking. However, I would have put my life at risk, had I travelled to Lebanon at the time.

But then, in 1991, four sculptures which evidently came from the Eshmun Sanctuary were offered for sale in Zurich. Legal proceedings ensued and in the end the artworks could be returned to Lebanon. This incident brought home to me that I had to publish all the sculptures of which I had a photograph and an inventory entry as quickly as possible.² One needs both elements, the photograph and the inventory entry, in order to prove that an artefact comes from a certain excavation. Although there is a law that all objects found in Lebanon should be published first in a Lebanese journal, the civil war left me with no choice – I had to disregard the law. At your suggestion, dear David, I also forwarded all object descriptions and photographs to the Art Loss Register.

When I returned to Lebanon in 1996 for the first time since the end of the civil war, I discovered that of the 660 inventoried sculptures from the Eshmun Sanctuary, only twelve were left, all pieces without market value. So far, we have succeeded in effecting the restitution of about twenty stolen sculptures, but about a hundred pieces are still missing!

JDC: Could it be that much has disappeared locally? For example, there are persistent rumours that works of ancient art were seen to be in the possession of a certain, very powerful local family.

RAS: That is certainly possible. The excavator's photographs which I published in 1993² show that there were also less significant fragments – little hands and feet which could at most serve as paperweights. So maybe some things were not "exported". But

the objects that did leave the country were the important, expensive artworks. There can be no doubt that the parties to the civil war trafficked ancient art according to the principle: "art for weapons".

In a second step, in 2005, three colleagues from Basel and I published the architecture along with the Egyptian, Phoenician and Greek inscriptions of the Eshmun Sanctuary.³

JDC: Your publications have created a very important instrument for the detection of cultural goods stolen from the Eshmun Sanctuary. The problem is, however, that such scientific publications are not intended for a broad audience. The books in question are two special issues of the academic journal *Antike Kunst*, which is aimed at German-speaking archaeologists. The people most likely to come into contact with the stolen objects, namely art dealers and collectors, will not necessarily be aware of these publications. It would be very important for the information contained in them to be disseminated as widely as possible. If the Lebanese Ministry of Culture wishes to search for the stolen objects, it should formally hand over both of your volumes to the Art Loss Register and to Interpol. The integration of this information into these databases would greatly increase the chances that the stolen artefacts, especially the architectural fragments, are recognised.

RAS: The Art Loss Register has already received both the sculpture and the architecture catalogues. As a result, two very significant objects could be identified: on the one hand a marble sculpture of a man dating from the 6th cent. B.C. in an American private collection and on the other a male torso of the 4th cent. B.C. which was given on consignment to a German gallery in 2017. These pieces were returned to Lebanon

in 2018 together with the aforementioned bull's head.¹ Thank you for bringing Interpol to my attention. I will inform the Lebanese authorities about this.

JDC: I think that makes sense, especially as Interpol's database is becoming increasingly important for the art trade. For the members of IADAA (International Association of Dealers in Ancient Art), it is mandatory to do an Interpol search. The Art Loss Register remains important but has proven cumbersome in recent years. Furthermore, it has for some time now required information on object provenance which on occasion clashes with the latest data protection laws of the European Union. This confronts dealers with almost unsolvable problems.

RAS: The situation in Lebanon has in the meantime largely returned to normal. The country is currently in the "after disaster" phase, to use the terminology of UNESCO's *Disaster Risk Management Cycle*,⁴ and is seeking to remedy the damage suffered, for instance by locating stolen cultural property and, if possible, effecting its restitution. But I would like to know how the antiquities trade reacts to the situation in countries that are in the midst of a crisis ("during disaster"). I am thinking of Syria, for example. It is known for a fact that the Islamic State (IS) has sold excavation licenses and that, as a result, excavations have been conducted in Syria in the territory of IS. Doubtless some of the excavated artefacts have been "exported".

JDC: I would like to give a clear answer. Firstly, reports according to which IS finances itself by trafficking ancient art are based largely on wild speculation. Vincent Geerling, Chairman of IADAA, has written an important article on this topic (CQ 3/2016, pp. 4-5). Secondly, any object that is obvi-



Fig. 2: The bull's head from the Eshmun Temple which was restituted to Lebanon in 2018. Photograph: Stucky 2005 (see note 3) Cat. C 17

ously from Syria - stylistically, these works are easily recognisable - and lacks a sound provenance is not tradeable. The market for artworks from war zones has collapsed completely. This does not mean that this type of art is not collected, but the pre-conditions are absolutely clear: The artefacts must have solid documentation. The market is very sensitive to such crisis situations, because it is the nightmare of any trader to unintentionally acquire such piece. It is remarkable how little is generally known about how the art trade works! Few people realize that in Europe the sale of an ancient work of art is subject to multiple regulatory controls. There is no European country in which cultural goods are not subject to import and export regulations. In addition, there is robust self-control by the trade itself, which includes the mandatory verification of objects in theft archives such as the Art Loss Register or Interpol.

RAS: Of course, I agree with you. Sculptures from Palmyra and Jordanian mosaics are relatively easy to recognize. Nonetheless, the problem of the excavation licenses sold by IS remains. These concern material of the 3rd and 2nd millennium B.C. from the Euphrates region - the left bank of the river up to the Turkish and Iraqi border.

JDC: Near Eastern art is easily recognizable, even if it requires specialized knowledge to identify the exact geographic location from which a piece comes. Every reputable dealer, if he works carefully, will exercise extreme caution with items from the Euphrates

area. Nothing can be traded from this region without written documentation predating 1991. This is almost equivalent to a trade ban and the market for these artefacts has largely collapsed, at least in Europe and the USA. At major art fairs, the Vetting Committee closely scrutinises items from the Near East and adequate documentation must be presented. In the past 20-30 years, the art trade in the West has developed very effective due diligence measures and artefacts without an impeccable provenance have no commercial future. Accordingly, very few objects from these war zones have appeared in Europe. But that does not mean that we know what is happening on in the Asian, Russian or Arab markets.

The antiquities trade, especially in Europe, but also in North America, has made significant progress with regard to due diligence matters. On the other hand, I think there is a substantial deficit in the field of art crime prevention. It would make sense to pre-register the artefacts located in threatened areas with the Art Loss Register or Interpol well in advance of a possible or expected catastrophe. This would have a deterrent effect, as these objects would be recognizable. Furthermore, an instrument for their detection would already be in place, should they nonetheless be looted. Of course, this assumes that the objects are documented, but unfortunately that is far from always the case.

RAS: Exactly this topic was discussed by speakers from Syria and Palestine at the 9th

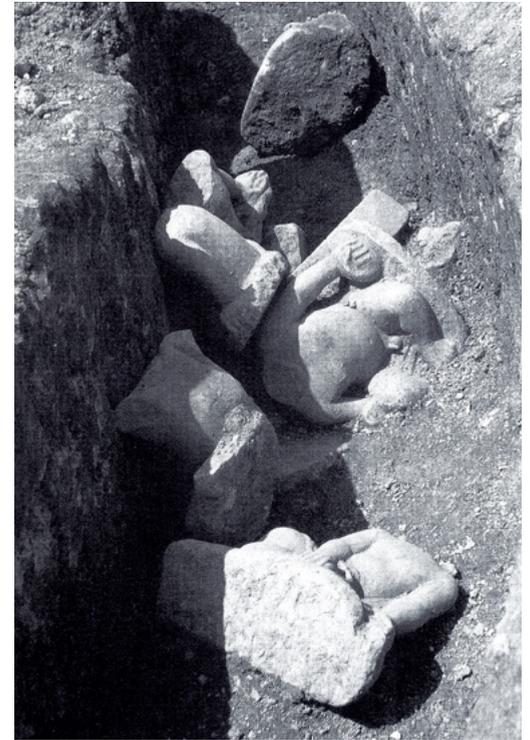


Fig. 3: Sacred pit (favissa) in the Eshmun Sanctuary. Photograph: Stucky 1993 (see note 2), pl. 3.3

International Congress on the Archaeology of the Ancient Near East, which was held in Basel in 2014.⁵ There is increased awareness of the necessity to document museum and excavation collections with photographs and exact descriptions and to disseminate this information both in print and digital formats. Furthermore, the ICOM Object ID was launched in 1997. This is an international standard used for describing cultural objects, facilitating the identification of archaeological, cultural and artistic objects in case of loss or theft.⁶ It is much to be hoped that funds are made available, especially in politically unstable countries, permitting them to adequately document their cultural heritage.

JDC: Dear Rolf, here I can only agree with you. Thank you for your time.

¹ Anne-Marie Maïla Afeiche, "La restitution au Liban de cinq sculptures d'Echmoun", in: *Bulletin d'Archéologie et d'Architecture Libanaise* 18 (2018) 5-18.

² Rolf A. Stucky, *Die Skulpturen aus dem Eshmun-Heiligtum bei Sidon*. Antike Kunst, Beiheft 17, 1993.

³ Rolf A. Stucky et al., *Das Eshmun-Heiligtum von Sidon. Architektur und Inschriften*. Antike Kunst, Beiheft 19, 2005.

⁴ *Managing Disaster Risks for World Heritage*, UNESCO 2010, 13, fig. 1 (<https://whc.unesco.org/document/104522>, site visited on 21.6.2019).

⁵ Cf. for instance: Hamed Salem, "Palestinian Archaeological Collections and Lessons of Conflicted Situations", in: Rolf A. Stucky, Oskar Kaelin und Hans-Peter Mathys (eds.), *Proceedings of the 9th International Congress on the Archaeology of the Ancient Near East*, Bd. 1, 2016, 505-520, und Silvia Perini, "Syrian Cultural Heritage in Danger: A Database for the National Museum of Aleppo", in: *ibid.*, 521-532.

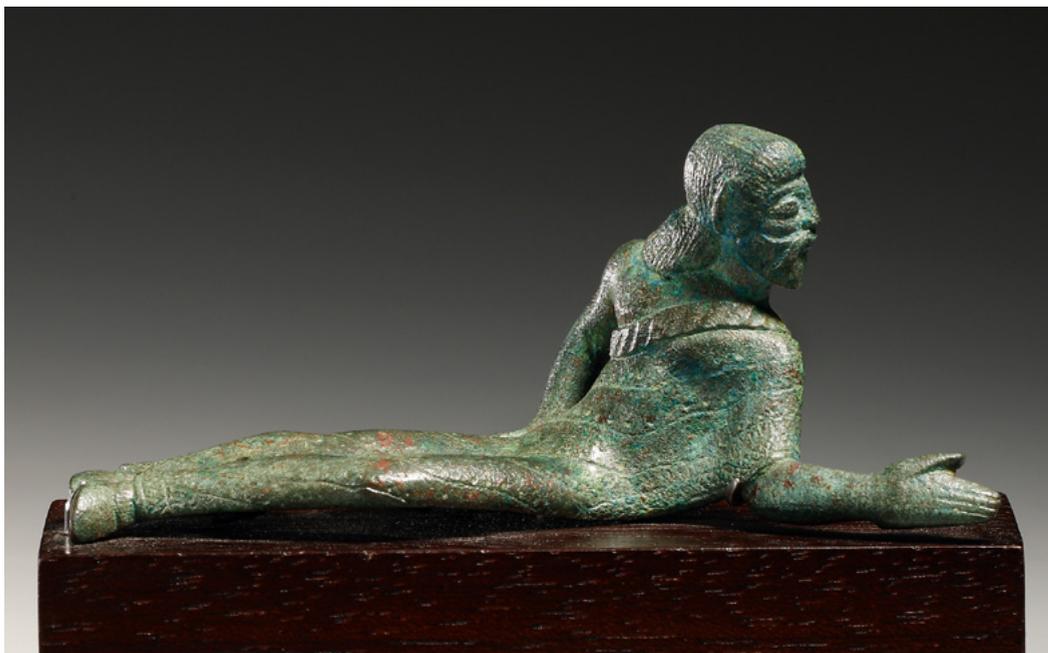
⁶ Cf. <http://archives.icom.museum/object-id/> (site visited on 21.6.2019).



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Rolf A. Stucky was professor of Classical Archaeology at the University of Basel from 1978-2007.

Dining Culture in Antiquity

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A BRONZE STATUETTE OF A RECLINING SATYR. L. 11 cm. Bronze. Fairly flat applique from a vessel in the shape of a satyr reclining to right. He wears an ankle-length cloak which leaves his left arm and shoulder free and which is decorated with finely engraved wave patterns and rows of dots. The face is rendered in profile with carefully sculpted details. Fine strands of hair. The shape of the applique corresponds to that of the vessel to which it was once attached: probably the upper body of the satyr curved up along the neck and the slightly arched lower body was attached to the shoulder with two rivets that have been preserved. Partially blue patina (possibly azurite). Intact. Formerly Galerie Fischer, Lucerne, Auction 21.5.1941, no. 99, pl. 9 (left). Thereafter Pino Donati, Molinazzo di Monteggio, Ticino, Switzerland, acquired in the late 1960s. Etruscan, 6th cent. B.C. CHF 15,000



A HEAD OF A SYMPOSIAST. H. 9.4 cm. Terracotta. Elongated, oval face with fine features and long, stranded full beard. The hair above the forehead is combed back and held in place by a broad band (taenia). Above it a voluminous wreath with three rosettes with large petals. Reverse smoothed. Part of the taenia's ends, which originally descended onto the figure's shoulders, are visible behind the lateral rosettes. The base of a palmette preserved above the central rosette. Rosettes slightly worn. Fragment of a statuette representing a man reclining on his side and wearing an elaborate headdress. The so-called Tarentine symposiasts were an important type produced in Tarentine coroplast workshops from the late 6th-4th cent. B.C. Formerly priv. coll. Tom Virzi (1881-1974), New York. With Galleria Serodine, Ascona (publ.: Galleria Serodine, Terrakotten aus Westgriechenland, Casa Serodine Ascona, 1.4.-23.5.1994). Thereafter priv. coll. Switzerland. Western Greek, 2nd-3rd quarter of 4th cent. B.C. CHF 2,200



A BLACK-FIGURE LITTLE-MASTER CASSEL CUP. H. 9.8 cm. Clay. In the reserved zone between the handles, repeated on each side, a pair of confronted sirens stand with wings widespread and their heads turned back. A red-hearted palmette is attached by a tendril to the roots of each handle. On the concave surface of the offset lip, a pattern of alternating black and red tongues. Below the figured zone, a band of leftward laurel enclosed within triple-line borders, then a corona of fine rays above an all-black base. Inside, a circumscribed dot within a small reserved tondo. Although of the standard Cassel cup type, this example is one of the relatively few decorated with little-master figures on the bowl in place of chains of ivy or lotus. Reassembled from fragments; loss to righthand siren on one side, together with a small section of lip, filled and coloured, with no repainting of figure-work. Footplate and most of stem modern. Formerly Coll. Dr. K. Deppert, Frankfurt. Subsequently Coll. Päselt (inv. no. 29), since the 1970s. Attic, ca. 530-520 B.C. CHF 9,500

AN OINOCHOE WITH LION'S HEAD APPLIQUE (GNATHIA WARE). H. 21.7 cm. Clay, black glaze, red, white and yellow paint. A pear-shaped, black-glazed jug with trefoil mouth and flat, profiled ring foot. The neck is adorned by a white-yellow tendril from which a female theatre mask, red fillets and white-yellow twigs are suspended. A plastic, polychrome lion's head applique at the rim. A reddish, reserved band above the foot. Paint abraded in places. Mouth slightly worn. Formerly Coll. A. Raifé (1802-1860). Publ.: F. Lenormant, Description des antiquités ... composant la collection de feu M. A. Raifé, Paris, 1867, 181, no. 1420 (old collection label on the underside of the vase). Thereafter Paris priv. coll., acquired 1990. Western Greek, Apulian, last quarter of 4th cent. B.C. CHF 12,000





AN ATTIC RED-FIGURE PLATE WITH HOPLITODROMOS. Dm. 20.6 cm. Clay. Tondo: A running, nude youth, carrying the heavy circular shield of a hoplite warrior in his outstretched left hand while grasping a Chalcidian helmet by the cheek piece in his right. The youth's nudity and the fact that he carries armour give good indications that he was participating in the hoplitodromos, a foot race in which the competitors wore the helmet and greaves of the hoplite infantryman from which the race took its name. The plate itself has an elegant offset rim and was pierced in antiquity with two holes at the top for suspension. Restored from fragments. Surface partially worn. Formerly Coll. Nicolas Koutoulakis (1939-1994). Thereafter French priv. coll. Attic, ca. 510-500 B.C. CHF 18,000



A MOUSE. L. 5.2 cm. Bronze (solid cast). Plastically modelled mouse with offset eyes, pointed snout and rounded, upright ears. The mouse crouches on its hind legs and gnaws on a rounded, flat object that is divided into several segments (possibly a piece of bread or cake), which it holds in its paws. The partially preserved, long tail curls upwards. Roughly half of the right hind paw lost. Formerly priv. coll. Costa Carras, London, acquired by his parents prior to 1960 and since then in the family. Roman, 1st-3rd cent. A.D. CHF 2,800



AN OINOCHOE. H. 18.3 cm. Silver. Elegantly curved, piriform vessel with slightly flared neck and thickened lip. Low, conical foot with flat base. S-shaped handle with point of attachment articulated as a leaf. The neck and upper part of the body decorated with finely turned grooves. Surface slightly corroded in places. Formerly priv. coll. J. V. B., 's-Hertogenbosch, Netherlands; acquired ca. 1990. Roman, 2nd-3rd cent. A.D. CHF 6,600



A PATERA WITH LYNX-HEAD APPLIQUE. W. 35 cm (with handle). Bronze. A shallow pan-shaped dish with fluted, columnar handle affixed with a pointed leaf attachment to the vessel's body and terminating in a robustly modelled head of a lynx with pointed ears, its mouth wide open and its fur rendered by a series of short engraved strokes. A fissure in the rim; a small hole in the handle. Formerly Japanese priv. coll., acquired in London in 1974. Published: Kokusai Bijutsu, Ltd., 2nd Exhibition Catalogue, 1974, no. 50. Roman, 1st cent. A.D. CHF 7,500



A SPOON WITH PANTHER'S HEAD. L. 15.5 cm. Silver. The slender, pointed oval bowl is thin-walled and unusually deep. The transition to the handle is adorned with a voluminous sickle-shaped element, whose upper end is crowned by an intricately worked head of a panther with wide-open maw. Its head is crowned by a rosette with six petals. A silver drop is inserted into each petal and a round bead adorns the rosette's centre. A small bead marks the beginning of the slender, tapering handle. In terms of type, the spoon belongs to the group of cochlearia. Tip of the handle broken off, otherwise intact. Formerly Coll. Sch.-Lensing (inv. no. 238), 1970s-1990s. Roman, 3rd cent. A.D. CHF 2,300



A RARE COSMETIC VESSEL IN THE FORM OF A SHELL. L. 15 cm. Marble. Two-part vessel in the shape of an elongated shell with distinct ribbing. The bowl-shaped lower part is flattened slightly on the underside. The lid has a stepped rim permitting a close fit with the lower shell. Surface slightly worn. Reddish-brown patina. The shell was a popular shape for vessels in Antiquity. Such containers were made of different materials (mostly bronze and terracotta, more rarely marble) and were used to store cosmetics, amongst other things. Formerly priv. coll. London, acquired ca. 1979. Thereafter Rupert Wace, Ltd., London. Label with inv. no. "17341" on the underside. Graeco-Roman, ca. 2nd-1st cent. B.C. or later. CHF 18,000



A JUG. H. 11 cm. Yellow-green and green glass. The globular body rests on a low, spreading foot with arched underside and pontil mark. Long, slender, cylindrical neck flaring to a wide trefoil mouth. Lip molten round. Decorative trailing below the mouth in dark green. The separately applied strap handle runs from the lip to the shoulder. Deposits in the interior. Slightly iridescent. Handle reattached. Traces of trailing on the neck. Formerly Coll. P. Martens, The Netherlands, formed between 1974-1984. Eastern Mediterranean, 3rd-4th cent. A.D. CHF 2,200



A CYLINDRICAL BOTTLE. H. 13 cm. Pale green glass. Mould blown, cylindrical body with shallow vertical grooves. Slightly arched base with pontil mark. Broad neck. A broad ring pressed out of the wall of the neck marks the transition to the wide mouth. Iridescent. Intact. Formerly priv. coll. A. and M. Z., Switzerland, collection mainly formed 1960s-1990s. Thence by descent in the family. Late Roman, 3rd-5th cent. A.D. CHF 1,600



A SQUAT JUG. H. 15.5 cm. Greenish, transparent glass. Thick-walled, cylindrical vessel with short neck and folded rim around the mouth. Base slightly concave. The body is adorned by seven cut grooves, three large ones alternating with four fine ones. Wide, sharply angled strap handle with ribbing. Free-blown, handle attached separately. Slight encrustation inside. Finely iridescent. Three small cracks on the neck and body, otherwise undamaged. Formerly priv. coll., Germany, acquired 1993. Roman, Eastern Mediterranean, 1st-2nd cent. A.D. CHF 7,500

AN AMPHORISKOS. H. 7 cm. Purple glass. The body is fairly broad at the shoulder and tapers towards the base. It rests on a plate-shaped foot with arched underside. Funnel-shaped neck with a ring pressed out of the wall of the neck below the wide mouth. Two almost vertical handles run from the rim to the shoulder. Fine deposits. Slightly iridescent. Intact. Formerly Coll. Shlomo Mousaieff, formed between 1948 and 2000. Roman, 2nd-4th cent. A.D. CHF 3,600



Recipe from Antiquity

Food for War and Peace

By Yvonne Yiu



Councillors' Sardines. A BLACK-GLAZE CUP. Dm. 21.6 cm. Clay. Attic, 4th cent. B.C. CHF 2,600. *Thrion.* A CUP ON A LOW FOOT. Dm. 21 cm. Clay. Attic, 2nd half of 5th cent. B.C. CHF 4,500. *Greek City Paste.* A BLACK-GLAZED PLATE. Dm. 12.5 cm. Clay. Attic, 400-375 B.C. CHF 600. *A BEGGAR.* Bronze. H. 4.4 cm. Alexandrian, 2nd-1st cent. B.C. CHF 1,400. *A MINIATURE BEAKED JUG.* H. 2.7 cm. Bronze, lead. Macedonian, 7th cent. B.C. CHF 100

"Spectators, don't be angry with me if I presume to speak to the Athenians about the city when composing comedy. Even comedy knows what's just, and I will say some things that may be hard to take but are still just." (*Acharnians* 498-502). This observation, made by Dikaiopolis in *Acharnians*, highlights a significant aspect of the plays written by Aristophanes (450/444-ca. 380 B.C.), the most important dramatist of Attic Old Comedy. With hilariously absurd plots, witty dialogues that are abundantly spiced with obscene jokes, dance, song and music, Aristophanes provided his audience with sidesplitting entertainment, whilst at the same time addressing some very serious social and political issues. Aristophanes wrote his first comedies during the early years of the Peloponnesian War, which broke out in 431 B.C. Punctuated by several short phases of peace, it dragged on until 404 B.C. when Athens surrendered, leaving Sparta supreme. A vehement opponent of the war and of the politician Kleon (d. 422 B.C.) whom he regarded as a corrupt warmonger, Aristophanes used his comedies, which were performed in front of a huge audience, to express his political views. To this end, he employed a rich pictorial language in which motifs of food and eating play a prominent role.

To oppose the war was a dangerous undertaking, and legal action was initiated against Aristophanes by Kleon after the performance

of *Babylonians* (426 B.C., lost), the charge being that the play insulted and slandered the Polis. Hence, when Dikaiopolis speaks out courageously against the war with Sparta, beginning with the words quoted above, he does so with his head on the chopping block. The *Acharnians* are furious with him for having made a private Thirty Years' Peace with the Spartans, but he succeeds in convincing them that the blame for the war should be shared by Spartans and Athenians alike and that the war is not serving their interests. Rather, he argues, Athenian war profiteers are obstructing the peace process to the detriment of ordinary people. The war supporter Lamachos has to admit defeat. Venting his frustration, he exclaims: "Oh democracy, this is intolerable!" (509-625).

The first thing Dikaiopolis does, now that the laws of peace apply to him, is to set up a marketplace that is also open to the enemies of Athens: "These are the boundaries of my market. Here all the Spartans and their southern allies may do business, and the Megarians and Boeotians." (719-721). Shortly afterwards, a Megarian arrives and sells his two daughters, who are disguised as piglets, for a bundle of garlic and a cup of salt, while a Boeotian exchanges poultry and eels for an Attic sycophant. The famous Kopaic eels, a delicacy that had not been available since the outbreak of the war, are hailed with particular enthusiasm. Even Lamachos, a hardboiled opponent

of peace, cannot resist such a temptation and sends a slave to Dikaiopolis to buy one of the eels. However, his request is roundly rejected: "No way, not even if he gave his shield to me. Let him shake his crests – he can only get salt fish; and if he makes a fuss, I'll call my market wardens here!" (966-968).

The contrast between the warrior's wretched fare and the culinary delights made possible by peace culminates in a series of rapid exchanges in which Dikaiopolis and Lamachos give packing instructions to their slaves, the former because he has been invited to a feast, the latter because he has received a summons to join a military expedition: "L: Bring me thyme-flavoured salt and onions. D: Fresh fish for me; I am fed up with onions. L: A fig leaf with some stale salt fish. D: For me a fig leaf filled with fat; I'll cook it there. [...] L: Bring me my round shield with the Gorgon on the front. D: Bring me a round flat-cake with cheese on top." (1097-137). Even before Lamachos returns from battle nursing his wounds and Dikaiopolis staggers back from the feast supported by two attractive girls, the chorus has no doubt about who has chosen better. Disregarding traditional notions of courage and honour, the *Acharnians* follow Dikaiopolis in the triumphal exodos, singing: "'Hail to the champion!' – that's you, and your wineskin!" (1233-34).

While most of the foods mentioned in the verbal exchange between Lamachos and Dikaiopolis require no further elucidation, the fig leaf dish (*thrion*) was already thought to merit explanation by the scholiasts, some of whom even provided recipes in their commentaries on the comedies of Aristophanes. Fig leaves stuffed with a variety of fillings appear to have been quite widespread in ancient Greece, but the scholiast discussing *Acharnians* 1101 assumes that Dikaiopolis ate the traditional Athenian version.

In *Knights* (424 B.C.) Aristophanes hurls vicious invective at Kleon. The powerful politician is thinly disguised as the slave Paphlagon who ruthlessly dupes his senile master, Demos (Greek: citizen of the Polis). The actor may even have worn a caricature mask: "And don't be scared – it won't look just like him; because they are afraid, none of the mask-makers would make a close likeness. But he will still be recognized; the audience are no fools." (230-3). In this comedy, the *thrion*

Dikaiopolis' *demou thrion*
(Scholion on *Acharnians* 1101)



"Ordinary *thrion*: an Athenian dish into which go pig and kid lard, flour, milk and the yolk of an egg to bind it. Wrapped in fig leaves, it makes a most delicious food according to Didymos." Knead together 50 g lard, 200 g flour, 50 ml milk and 1 egg yolk. Form small lumps, roll up in fig leaves and simmer in honey water for 20 minutes. The fig leaves are fairly tender and give the dish a fragrance not provided by vine leaves.

also makes an appearance, this time as the emblem on Demos's signet ring: "Tell me, what was your seal? - A fig leaf of cow fat (*demou boeiou thrion*), well cooked." (953-4). This is a pun, as the word for fat (*demos*) is the same as the name of the signet owner. Moreover, the fact that this fig leaf is "well-cooked" gets a surprising twist at the end of the play: Paphlagion's opponent, a sausage-seller, boils down Demos who, thus rejuvenated, goes "back to the old way of life" and eagerly embraces a thirty-year peace (personified by two sexy girls). (1320-1408).

Indeed, the motif of eating, usually linked to greed and excess, pervades the entire comedy. Thus, Paphlagion is beaten up by the knights who have remained true to traditional Athenian values because, they tell him, "you eat up public funds before it is your turn" (258). The fact that Kleon was permitted to dine in the Prytaneion after the victory of Sphakteria (424 B.C.) is heavily criticized: "I denounce this man; he runs into the City Hall with empty stomach and comes out full up. - And he takes things he's not allowed - bread, meat, and fish - a privilege not even granted Perikles." (280-3). A similar degree of moral decay can be witnessed in the behaviour of the other generals: "No general from those times would ever beg someone like Kleon's father for state-sponsored meals; but now, if they don't get free meals and seats of honour, the generals say that they won't fight." (571-6). Not surprisingly, the way to the Councillors' favour goes through their stomachs. The sausage-seller wins them over by barging into their meeting and yelling: "Know that since war broke out, I've never seen sardines sold cheaper! [...] The Councillors stood up and made a great fuss over the sardines. [...] They shouted for the Prytanen to dismiss them, then

Councillors' Sardines
(After *Knights* 677-8)



Grill the sardines over hot coals (ca. 5 minutes on each side). Serve with plenty of chopped chives and coriander leaves.

jumped the railings everywhere. I ran ahead of them, got to the marketplace, and bought up all the chives and coriander; then I gave them all away for free to please the Councillors, who need seasoning for their sardines. [...] I've won the Council to my side with just an obol's worth of coriander." (642-82).

The comedy culminates in a competition as to who can offer Demos the most delicious dishes. Paphlagion and the sausage-seller bring him barley cakes, pea soup, fish, boiled meat, offal, wine, flat-cakes and a hare and then ask him to decide "which man serves you and your digestion best". A look inside the hampers points Demos in the right direction. The sausage-seller's hamper "is empty; I gave everything to you", while Paphlagion's is "full of good stuff. Look at this large flat-cake that he put aside to keep - and he cut me a tiny slice!" Found guilty of embezzlement, Paphlagion is dismissed and sent to "sell sausages all by himself, beside the city gates, mixing up dog and donkey mince like he did politics." (1151-1225, 1398-9).

Even though *Knights* won the first prize at the Lenaia festival, it did not sway public opinion enough to oust Kleon from power. However, two years later, in 422 B.C., he fell in the Battle of Amphipolis, as did the Spartan general Brasidas. The death of these two proponents of an aggressive war policy paved the way for the Peace of Nicias, which was concluded only a few days after the performance of *Peace* (421 B.C.). In this comedy, the war-weary protagonist Trygaios, like Dikaiopolis in *Acharnians*, searches for a way to make peace on his own. He flies up to heaven on a giant dung beetle to negotiate with the gods, but finds that they have left their house to Polemos (Greek: war, conflict), who sets about preparing a paste from the Greek cities in a huge mortar: "P: (puts leeks in the mortar) Oh Prasians, thrice wretched, five times wretched and a thousands times, this is the day you die! T: Well, folks, no worries for us yet. That is a Spartan problem. P: (adds garlic) Oh Megara, Megara, you will be completely ground and pounded to a paste. T: Good god! How great

and bitter is the grief he's given the Megarians. P: (adds cheese) Oh Sicily, there is no hope for you. T: What a fine place will now be grated up! P: (takes honey) Now let me pour in this: honey from Athens. T: Hey, you! I beg you use another honey! Don't use Athenian; it will cost far too much!" (242-54).

Polemos's Greek City Paste
(After *Peace* 242-54)



Put 150 g sautéed leek, 1-2 cloves of garlic, 40 g grated cheese and 1 tsp honey in a mortar and grind to a paste.

But when Polemos wants to pound the ingredients, he notices that he is missing a pestle. He sends his slave first to Athens and then to Sparta, but, alluding to the death of Kleon and Brasidas, the slave reports that both the Athenians and the Spartans "have lost their pestle". (259-88). Annoyed, Polemos goes indoors to make another pestle, whilst Trygaios, assisted by the farmers, rapidly sets to work and succeeds in freeing the goddess Peace. Amidst great rejoicing, Peace is welcomed with a sacrifice and in his prayer to her Trygaios conjures up a vision of a reconciled Greece, symbolized by a bustling market where - as in *Acharnians* - goods from regions that had previously waged war with each other are offered for sale: "Blend all us Greeks together once again, starting afresh with the essence of friendship. May our marketplace be filled with good things - from Megara, garlic, early cucumbers, apples, pomegranates. And may we see men coming from Boeotia with geese, ducks, pigeons, wrens, great baskets of Kopaiic eels." (996-1005).

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Highlight

Cultural Transfer at the Dawn of a New Era

By Martin Flashar



LATE GEOMETRIC PITHOS. H. 47.5 cm. Clay. Western Greece, ca. 700–670 B.C.

Price on request

Historical turns always see a regrouping of the arts. They are generally triggered by social factors, often compounded by technological innovations and with them a new sense of space and time. In the Renaissance, for example, the invention of book printing, the building of sailing ships for the Indian and Transatlantic trade routes, Humanism (especially on the Upper Rhine), and the Reformation all ushered in great strides in the arts, including the development of nudes both male and female modelled on those of Antiquity, portraiture and central perspective. The late 8th century B.C. when the Geometric Period was nearing its end likewise unleashed new energies. The introduction of the Phoenician alphabet was followed by the Greek drive to colonize and found city states in both east and west, the emergence of the Homeric epics, the *Iliad* and the *Odyssey*, the first mythological images, the invention of hollow bronze casting and ultimately the development of monumental sculpture.

It is to this context of acculturation that the Cahn Gallery's magnificent vase belongs. It begins with the form. Such capacious vessels were used to store and transport a wide range of wares, including wine and oil. They occur in all periods throughout the ancient world and while the forms vary, they are all very similar in the end. The most neutral term for them is the *pithos*. This vessel type often had no handles, although it might have eyelets or grips to help moor it in place. The *stamnos* might also be a candidate, since it was generally more bulbous in shape, although it always had two handles. This should not be read as terminological uncertainty on the part of archaeologists. After all, not everything that grew out of local or regional traditions and that was handed down and varied through the generations can be neatly classified, especially not in times of great change. The Cahn vase is ovoid in shape and has three small round nubs evenly spaced in three different places around

the neck. Barely perceptible, they cannot possibly have had any technical function. Perhaps they were a kind of signature – or a playful abbreviation.

The decoration of the vase is very varied and from top to bottom comprises a row of tangential circles just under the lip separated by a black line from a much broader main frieze. This contains figural motifs and in its turn is “framed” by a line at both top and bottom, while below it are three thick stripes of varying width and finally a frieze of lotus blossoms and palmettes. Inside the central zone are eight male figures striding from right to left and actively engaging with what appear to be wild goats. The hunters are armed with spear-like thrusting weapons. Only one is turned to the right to face the largest of the beasts, the one with the mightiest horns. This could be the “main scene” since otherwise it is impossible to say where the action begins and ends. There does not appear to be any (for us) recognizable narrative – a myth, for instance. Stylistically, too, the piece is an intriguing blend. The male figures with their triangular torsos, excessively narrow waists and slim underpinning seem as if frozen in the Geometric style, as do the actual ornaments: the sun symbol with semi-circular disc, the stars, spoked wheels, rhombuses, spirals, wavy and zigzagging lines and swastikas. But such a picture field teeming with motifs is already reminiscent of the *horror vacui* of the Corinthian style. The frieze of lotus flowers and palmettes above the foot is probably the “most recent” element. It was not yet established in ca. 700 B.C. and occurs only sporadically in proto-Corinthian painting and not at all in Greece itself.

As to the place of origin: the vase shape, dark clay with volcanic inclusions and pale yellow slip as painting ground all recall a find group from Megara Hyblaia on Sicily, which was founded in 729 B.C. The best known examples from that group are the “ovoid stamnoi” in the Louvre (Inv. CA 3837) and Basel (Antikenmuseum, Inv. 1432), both of which have unambiguously mythological themes as well as figures that are already early Archaic in appearance, indicating that they must have been made later, by the sons of those who established the vases in the colony. At least indirectly, the question this impressive vase ultimately leaves us with is whether we are not once again standing on the threshold of just such a culturally momentous historical turn?