

## Editorial

Dear readers,

In the last issues, our staff was introduced to you. With this issue, we inaugurate a series of articles on controversial subjects in archaeology and on problems in the art trade. It gives me great pleasure to present the first article in the series, written by Prof. Sir John Boardman, who gives a summary, from his point of view, on the subject of unpublished excavations. This is a matter I have myself been concerned with for some time, since I, too, used to be a field researcher. Archaeology has a responsibility towards society, which supports excavations through taxes, but also towards host countries, where excavations are conducted, and mainly towards research, which may expect that results are worked with and are scientifically processed promptly. Excavation sites and objects do not belong to the archaeologist who has dug them up. Today's archaeology sets legitimately high ethical standards when it comes to the handling of antiquities, especially on the part of private collectors, dealers, and museums. Archaeologists' handling of their own responsibility in this regard, however, appears rather qualified by a good measure of self-tolerance. UNESCO, having become attentive to the problem, has addressed the subject in a conference held in Nicosia. The outcome is alarming: according to the contribution of an Italian archaeologist, in Italy alone about 85% of the excavations remain unpublished, even within a very generously measured time period. Roused by this widely spread habit, some institutions have introduced time limits, within which excavations must be published or they will be taken away from the responsible persons. And then? From my experience, nothing is more difficult than to deal scientifically correctly with notes of an old excavation of which one has not been a part.

I think we may ask whether excavations can at all still be held to account if they are not financed in advance and through to their final publication. Those among you, who have walked through excavated fields of ruins that sometimes resemble a Verdun-like desert, may ask themselves whether it would not have been of benefit to leave the site undisturbed and safeguarded. In exactly the same way that rigorous due diligence is expected of the art trade, of collectors, and of museums, it may well be asked that the same principles be apply to field research. Excavations without publication and documentation are nearly as destructive as looting.

The subjects that will be treated in our *Quarterly* are in the Anglo-Saxon tradition of provocation. A certain degree of generalisation can hardly be avoided in the process. In no way do I mean to criticise the large number of field researchers who, due to construction projects, often have to deal with hasty and rushed emergency excavations under very difficult physical and financial constraints. On the contrary, it is rather a pity that in many countries there are no adequate financial or human resources available for emergency excavations.

The subject of unpublished excavations will be treated in several contributions, in this number and in subsequent issues of the *Quarterly*, and they will, one hopes, in terms of the diversity of their opinion, illuminate the subject's critical aspects.



### Business as usual

## What shall we do with Oemialarnpnim?

By Yvonne Yiu

Issues regarding the date, attribution, and restoration of ancient artefacts are, so to speak, the daily fare of an archaeologist, and although this food for thought includes some quite hard nuts to crack, as Ulrike Haase describes in her article on page 4, solutions can generally be found. Art dealers are also familiar with questions concerning ethics, when they relate to matters such as the provenance and saleability of cultural property. Only rarely, however, do ethical problems regarding cultic and religious practices arise. Lacking experience in the ins and outs of practical theology, they leave us quite at loss.



Excavation, current state in 2014



A CINEARIUM. H. 21 cm. Etruscan, 3rd-2nd cent. B.C.

*What shall we do with Oemialarnpnim?  
(cont.)*

Thus, we have been racking our brains over such a problem for almost four years. At Auction 5 of Cahn Auktionen AG, an Etruscan funerary urn of the 3rd-2nd century B.C. was offered for sale as lot 134. The slightly conical vessel was decorated with an elegant ribbon in red paint, and, just below the rim, the name of the deceased was written in slender Etruscan letters. Transliterated into Latin letters, the inscription reads: Oemialarnpnim.

It is nothing short of a miracle that, for over two thousand years the mortal remains of Oemialarnpnim were preserved in this urn, although his/her last sleep had been rather restless for quite some time, with the urn passing from one collection to the next. On September 16, 2010, this long partnership came to an abrupt end. The lucky highest bidder was probably more attracted to the artistic quality of the vessel than to its function as a funerary urn. It is, after all, not everyone's cup of tea to store the bones of a dead person in one's home, and collectors of ancient art frequently try to forget the fact that many archaeological finds come from a funerary context. In any case, it was the buyer's wish that we keep the remains of Oemialarnpnim, allowing the urn to enter the new collection empty.

As a result, we were faced with the question of what to do with Oemialarnpnim? Simply to throw away the bones of a human being would be lacking in respect and piety. Their renewed interment would, probably, be more appropriate, especially as the Etruscans thought it very important to provide their dead with an attractive environment, in order to prevent them from returning to torment the living. But where and according to which cultic practices should this be done? The "Schweizer Naturbestatter" were willing to bury the bones in their interment forest, but Jean-David Cahn did not like this idea, because the Etruscan would be in a totally foreign environment there. Rather, he suggests considering donating Oemialarnpnim's remains to an Institute of Medical History for research purposes.

We will keep you posted.

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Fig. 2: Al Mina finds inventory in University College, London.

## The Debate

# Unpublished Excavations

By Sir John Boardman

**A long-standing problem which affects our understanding of antiquity and especially of ancient art lies in the fact that a very great deal of information about excavated sites and objects has never been published. It is easy to understand the reason for this but little is done to remedy the matter.**



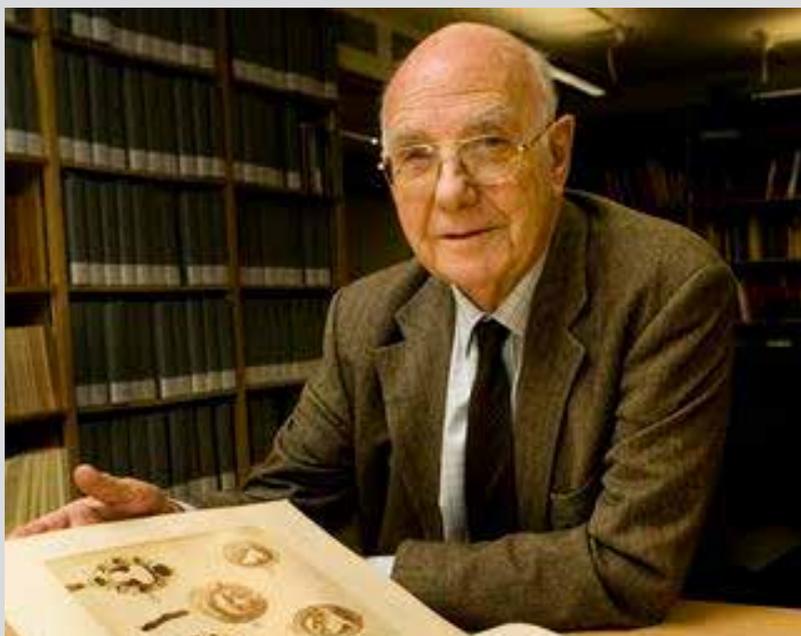
Fig. 1: The Stoa of Attalos, Athens.

Many excavations are undertaken as rescue operations by the authorities in any country (I think especially of Italy, Greece, Turkey) but the authorities involved may not have the skill or, more importantly, the time and financial resources to prepare publication, and other scholars are often reluctant to take on material which has been found more or less by accident unless it is of absorbing importance. Another category of find for which publication responsibility may be difficult to define, is that from illicit excavations, confiscated by police or "appearing" on the market. More important perhaps is the case of major excavations undertaken by teams, perhaps from a university, where the personnel involved may change over the years and where the material found is so considerable in size that publication cannot easily be effected by a single scholar. Individual major finds are generally made known fairly quickly since they enhance the prestige of the excavation and excavators. The rest of the material may easily be neglected until an interested scholar appears who is willing to deal with it. Of course, an excavator cannot know exactly what he or she is going to find. A massive hoard of coins or sealings or decorated pottery may be found without the excavating team having an expert on hand to deal with them in the proper manner. "The proper manner" is also a problem these days and it is easy to make

a mountain out of a molehill when coping with archaeological material – to demand or expect an excessive degree of study, analysis and comparanda. The more we know the more expensive and time-consuming become the techniques of study where, often, a simpler approach would prove adequate for the demands of further scholarship.

A special case is that of old excavations published incompletely by modern standards although thought adequate at the time. A good example is the site at Al Mina in Turkey, excavated by Sir Leonard Woolley and published by him in two journal articles. The mass of material not published in detail is still, for the most part, accessible, though much was distributed to universities or museums who had contributed. There are also detailed inventories (Fig. 1). The trays of sherds in the BM can still be studied (Fig. 2), but Woolley was exceptional. The American excavations in the Agora at Athens still lack publication in several categories, but the material is accessible in the great Stoa of Attalos which they rebuilt (Fig. 3), and is the object of continuing study by American and Greek scholars. All is not always lost.

Otherwise, the result of this rather unpredictable aspect of excavating antiquity is that valuable historical or archaeological material



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may remain neglected. Where the excavator is not a native of the country involved pressure may be applied by the national authority to publish finds, but this is very difficult always to enforce. So often the contents of sealed boxes deposited from an excavation in museum basements are known only to the excavator, who may move or be moved from his position (or die) and his records, however complete, may not be easily accessible or even intelligible to any scholar wishing to complete his work by publication.

It is thus not difficult to find some excuses for non-publication – beyond the observation that there can be no moral imperative to excavate every known site. However, the loss to scholarship is extreme. Sadly, it may also be abetted by simple reluctance by an authority to allow others access to material which they might expect, one day, to be able to win the credit for publishing themselves. The attitude approaches simple jealousy on occasion and a “dog in the manger” attitude used to be commonplace and has not altogether disappeared. I have heard the remark “they want to steal our material” made of a foreign scholar’s application to study finds from an excavation, only partly published a hundred years before. And a measure of jealousy of younger compatriot archaeologists may also be detected.

The idea that collectible material from excavations, whether published or not, might be sold, is understandably anathema to most countries, although it might well be to the benefit of scholarship and public apprecia-

tion of antiquities if it were allowed, and help generate resources for hard-pressed archaeological departments.

Is there a solution? A more liberal attitude on the part of archaeological ministries and museums has to be encouraged. There was a few years ago a scheme by which Italian museums could lend decorated vases to American museums where they could be properly restored and cleaned for exhibition as a “payment” for the temporary loan. This sort of arrangement can certainly help conserve the material and make it known to scholars and the public, but such objects are rather a special case, more art than archaeology, and most information from excavations comes from sometimes plentiful but unimpressive material, sometimes not worthy of display but of extreme historical and archaeological importance. Maybe the question to be asked of any proposed new excavation should be not “where”, or “by whom”, or “how much”, but simply “why?”.



Fig. 3: Tray of sherds from Al Mina in the British Museum.

## Gallery

# TEFAF 2014

By Jean-David Cahn

TEFAF Maastricht was a very successful fair for us this year. We were able to sell many sculptures, and the smaller pieces were also in great demand. It was an additional pleasure that the sales were evenly distributed during the whole fair.

The opening of the fair was extremely well attended and, with about 11'000 visitors, it was actually too crowded. This gives cause for concern, because the atmosphere was more akin to that of a stock-market than of an art fair, with lots of noise and wrangling. It would be more comfortable for the visitors to attend the fair first only on the weekend. For the future, this rush needs to be managed more carefully.

**We are anxious to provide our customers with high quality service by careful preparation in advance of the fair. To this end, we kindly ask you to indicate your collecting preferences on the enclosed questionnaire.**

This year's TEFAF impressed by Tom Postma's captivating design. The pleasant, indirect light and the unobtrusive architecture created an impression of noble restraint whereby the gorgeous bouquets of flowers showed to advantage. The virtuoso use of flowers is a hallmark of TEFAF, but this year the florists excelled themselves. The bouquets of flowers were probably the most beautiful in the last decade.

It is also worth noting that the sector for antiquities has increased by the addition of two more dealers, so that alongside BAAF Basel and BAAF Brussels, TEFAF now numbers amongst the fairs that provide the most comprehensive overview of the antiquities market. TEFAF is, and will remain, a fair of superlatives, and we congratulate the organisers for this masterly achievement!

**Dear customers**

**More than 200 questionnaires have been filled in so far!**

**Thank you very much!**

**Is yours among them?**

## Favourites

## Experiences of an Archaeologist

By Ulrike Haase

For more than two years I have been responsible for the researching and description of the incoming antiquities. Indeed, I am more than willing to meet the large and small challenges that arise every day, because...



A HAND OF A KOUROS. L. 16 cm. Marble. Archaic, mid 6th cent. B.C.

CHF 22,000



AN IDOL. H. 6.9 cm. Marble. Early Cycladic II, ca. 2700-2300 B.C.

CHF 2,600

who would have known that objects, once displayed behind closed glass cases during my student days, now wait on my desk to be taken in hand. Apropos hand: I remember well my first visit to the National Museum of Athens during a study trip. How the more than 2000-year-old statues of young women and men fascinated me. And I also remember well the feeling of disappointment when, on trying to approach them carefully to find any traces of paint, a voice from behind reminded me politely but firmly: "Please do not touch!"

So it quite warmed my heart when, some time ago, I had to work on a beautiful marble hand, which could be easily classified as Greek Archaic. One is only able to understand the full meaning of the object after having a closer look. It is the glittering crystalline structure of the marble that fascinates in the first place. Then the distinctiveness of the powerfully modelled clenched fist. Finally, the anatomical precision with which each finger was carved out of the stone. It feels quite like shaking hands with a 2600-year-old youth. That is what I would call "hands-on" archaeology.

Such direct contact with objects is for me a constant reminder of the inexhaustible diversity that ancient civilizations bequeathed

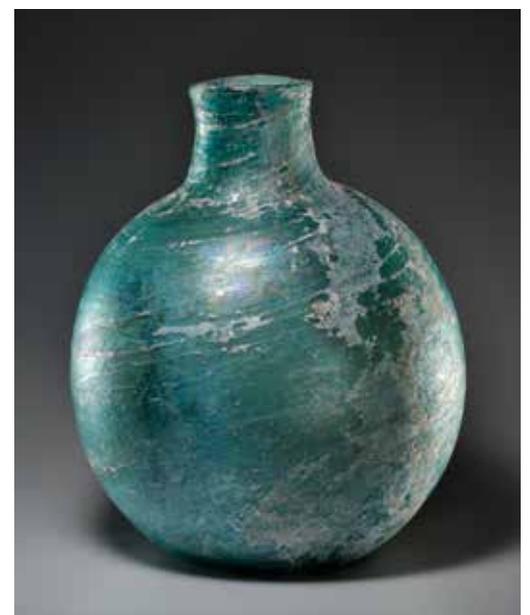
to us. I always keep in mind this endless variety whenever an object's chronological, typological, stylistic and contextual classification seems to be difficult, or even almost impossible, to determine. In fact, objects do not always fit into a conventional framework and, thus, often challenge an archaeologist.

I well remember a monumental glass storage vessel that passed through the gallery some time ago. After days of unsuccessful research, the advice of an archaeologist who is a friend of Mr Cahn helped to identify the piece not as Roman but as Byzantine. It could be dated by comparison to similar vessels recovered from an 11th-century shipwreck.

Moreover, it is always quite challenging when an object reveals only a part of its original appearance. Thus, a rather insignificant marble fragment, once belonging to the Collection of Michael Waltz, initially caused some confusion.

The piece is of rectangular form, with both its sides slightly convex, and its corners rounded. The smoothed surfaces show irregular contours caused by later damage. While material, style and collection provenance left no doubt of its affiliation to the Cycladic Culture, there remained a degree of uncertainty

regarding its initial identification as the head of a Cycladic idol. Further research made me realize that it is rather the schematically rendered body of a small-size idol with sloping shoulders tapering to the neck. Typologically related are idols of the so-called "Apeiranthos Type", which have been recovered, for instance, on Naxos.



A MONUMENTAL STORAGE VESSEL. H. 43 cm. Glas. Byzantine, 11th cent. A.D. sold

In any case, as challenging as research can be, in the end there is always the moment of recognition: You are never too old to learn.

And so I am already expecting the new arrivals, true to the motto: "Habent parvae comoda magna morae". Only after passing the controls of the Art Loss Register and Interpol is an object safe enough to be purchased. Only after complying with strict export and import criteria can the object find its way to the Gallery Cahn. Only after this procedure is completed does my work start: not yet knowing the object of desire in the original, I carefully unpack it, have a look at it, turn it around, discuss it with my colleagues. And finally, I do the necessary research work so that it can leave the gallery after the responsible and careful completion of due diligence. At this very moment, I recognise that the years of archaeological studies and training have paid off.

Notes:

- 1) Cf. P. Getz-Preziosi, *Early Cycladic Sculpture*, Cat. J. Paul Getty Museum Malibu (Malibu, 1985) 37 f., fig. 18; J. Thimme, *Kunst und Kultur der Kykladeninseln im 3. Jahrtausend v. Chr.*, Cat. Badisches Landesmuseum Karlsruhe (Karlsruhe, 1976) 434, no. 61.
- 2) *Ov. Fast.* 3, 394.

## My Choice

The regal goddess Isis sits enthroned with her son Horus on her lap. With her right hand she proffers her left breast to the infant, inviting him to nurse. Her posture is somewhat stiff; her hands and feet are slightly elongated, and her angular joints form a charming contrast to the delicately sculpted, expressive face with large eyes, and very finely modelled ears and lips. The body is extremely slender at the waist, and its proportions are very elegant. The wig is engraved in remarkable detail, and the individual strands of hair, as well as the feathers of the vulture-hood, are precisely rendered. Likewise, attention is paid to the smallest detail of the Uraeus. The tip of one of the cow's horns is restored. The Horus child has delicate facial features and a splendidly braided curl of infancy.

As chance would have it, for once the old-fashioned mount dating from the 19th century with a hand-written label was not removed for aesthetical reasons during the last 30-40 years. The inscription informs us that this statuette was found in Thebes during the excavations by Auguste Mariette (1821-1881). Mariette was the founder of the Egyptian Department of Antiquities and, at the time, it was common practice for excavators to take home finds from a dig, or that a partition agreement permitted them to keep half of the finds. These finds often remained the private property of the excavators.

## My Choice

# An Enthroned Isis Nursing the Horus Child

By Jean-David Cahn



AN ENTHRONED ISIS WITH HORUS CHILD. H. 17.1 cm. Bronze. Egypt, Late Period, 26th Dynasty  
CHF 32,000

How nice it would be if the provenances of the last decades were known to us. If one had remounted the piece, its old provenance

would have been lost and, under the current strict regulations, a museum would not have the option of acquiring this bronze statuette.

## Beauty and the Beast



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



A PORTRAIT BUST OF A ROMAN LADY. H. 40.4 cm. Fine-grained marble. Portrait of an elegant Roman lady, her head turned slightly to the right. She is dressed in a tunic and a stola which is held by fibulae on the shoulders, the contours of the breasts are visible through the cloth. The fine strands of her hair are combed to the back, parted in the middle, and bound in a knot at the back of the head; to the left and right of it, two small groups of curls. A deep hole drilled into the top of her head and a hollowed-out section directly behind it indicate that the head received a later attachment. Upper and lower lid sharply offset from the eyes, the iris incised, the pupil drilled. Her upturned gaze and hooded lids give the face a severe appearance. The elegantly curved mouth with its drilled corners forms, in contrast, a gentle smile. 19th-century base, its marble matching the bust. Neck reattached. Worn, a larger part of the crown lost. Formerly Coll. Prof. Hermann Wintz, Erlangen, Germany (d. 1946). Roman, Severan, late 2nd-early 3rd cent. A.D. CHF 68,000



A PAIR OF EARRINGS. H. 3.8 cm. Gold. The upper part is formed by the bust of a female winged figure (sphinx?) shown frontally. At the bottom, an eyelet, from which a conical pendant ending in a bead is suspended. On the reverse, an arched hook. Intact. Formerly art market, France. Greek, 3rd-2nd cent. B.C. CHF 5,800



A PAIR OF EARRINGS WITH GARNETS. L. 4.3 cm. Gold, garnet, pearl. Each earring is composed of a rosette with a garnet in the middle. Below, a bar formed by a pair of antithetical double duck's heads. Attached to it are three pendants with various beads. Intact. Formerly Munich art market. Roman, 3rd cent. A.D. CHF 6,800



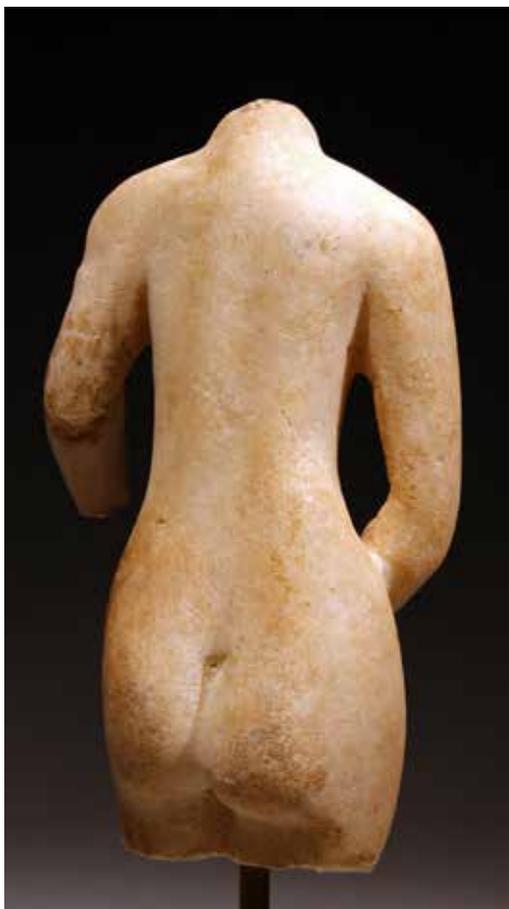
A LAMP IN THE SHAPE OF A NUDE MAN. H. 9 cm. Clay. Lamp in the shape of a man with a pointed face and a long nose. He is naked save for a belt and squats, holding his huge penis which serves as the lamp's nozzle in both hands. Filling hole in the figure's back. Loop at the back of the man's head. Small, oval base. Intact. Formerly Coll. K. S., Cologne. Old illegible inventory label on the underside. Roman, 1st cent. A.D. CHF 1,800



CAPITOLINE VENUS. H. 13.7 cm. Bronze, silver. The goddess stands with her legs close together, her weight resting on the left, supporting leg and the right, relaxed leg placed slightly to the side. She covers herself modestly with her left hand and places her right hand in front of her breasts. Her upper body curves gently to the right, a movement that is continued by the turn of her diademed head. Her hair is parted in the middle and drawn to the back of her head, where it is gathered together in a chignon. Two strands of hair cascade onto her shoulders. The oval face is dominated by the inlaid silver eyes. Nose and chin slightly worn. Left foot and toes of the right foot reattached. Formerly private coll., Zurich. Roman, 1st cent. A.D. CHF 26,000



A LUNATE PENDANT. W. 5 cm. Gold, garnet. This pendant, of very refined make, is lunate in form, with three cabochon garnets in claw-settings at its segmented centre. These are bordered above by successive rows of plain and twisted wire, and in the principal zone by a vegetal stalk sprouting short curling tendrils. Affixed to the crescent's pointed tips are two heart-shaped garnets in independent claw-settings (one now restored), and at mid bottom edge a round garnet encircled with twisted wire and flanked by two small rosettes. Fused to its top raised edge are two hollow, conjoined spherical beads for suspension, their ends ornamented with twisted wire and their surfaces with granulation. A third palmette marks the point of their attachment to the pendant's rim. A flat sheet of gold encloses the entire reverse. Formerly Coll. Sasson, Israel, early 1990's. Nabataean-Hellenistic, 2nd cent. B.C. CHF 9,800



A TORSO OF VENUS. H. 16.1 cm. Marble. The goddess is almost completely naked. She holds a width of cloth covering her thighs and pubic area with her right hand. Her waist merges in an elegant curve with her broad hips. Her left upper arm is adorned with a bracelet. Two thirds of the left arm preserved. Right hand worn. Formerly Coll. Nicolas Landau (1887-1979). On the old base a label with handwritten inv. no. "448". Roman, 2nd-3rd cent. A.D. CHF 8,800



AN IMPORTANT CAMEO WITH PTOLEMAIC QUEEN. An H. 2.6 cm. Agate, gold. The brown upper layer, offset against the lighter background, represents the bust of a woman to right. Her head is adorned with wig and vulture cap, a combination that is attested as having already been worn by royal women in the Old Kingdom. The plump facial features of the woman with wide open eyes and ample, slightly protruding chin show clear parallels to coin portraits of Ptolemaic queens. Set in an 18th-19th century gold floral mount. An eyelet permits use as pendant. A narrow strip of surface of the bust's back was cut away and the adjacent ground thus exposed was polished. Overall height with mount: 5.7 cm. Formerly American priv. coll., acquired in the 1960's. Egyptian, Ptolemaic, 3rd-2nd cent. B.C. CHF 28,000

A GROTESQUE HEAD OF A BALD MAN. H. 7.8 cm. Terracotta. Expressive face. Prominent arched brows over heavily lidded eyes with drilled pupils and incised irises. A furrowed brow, large hooked nose, projecting ears and and puffed-out cheeks. Incisions suggesting hair on the back of the head. Intact; traces of white coating. Formerly Coll. J. and M. T., Bonn, Germany; 1950's-1960's. Roman Egypt, 2nd-3rd cent. A.D. CHF 3,600

her neck. She spreads her cloak across her back elegantly. Smoothed reverse with central firing hole. Intact. Votive statuette. Formerly Coll. P.M. Suter, 1970's-1994. Roman, 2nd cent. A.D. CHF 850

A STATUETTE OF VENUS. H. 27.1 cm. Terracotta. The nude goddess of beauty stands in contraposto on a high plinth. Her hair is piled up high on the top of her head, forming a Venus loop on the crown. Two curls frame



A BEGGAR. H. 4.4 cm. Bronze. Statuette of a small, balding, old man with turgid face standing on a low, circular base. He wears a long, belted cloak that leaves his left shoulder free. He rests his large head on his right shoulder. A piece of cloth which is knotted together to form a bag hangs from his right forearm. It probably contains his few belongings. Intact. Formerly London art market, 2003. Alexandrian, 2nd-1st cent. B.C. CHF 1,400





A PLASTIC VASE IN THE FORM OF A PAN'S HEAD. H. 18.2 cm. Clay. Head and neck of Pan form the vessel's body. Mounted on a profiled foot with wave-pattern. The expressive grimacing face, bearded, snub-nosed, with ribbed horns rising from the forehead, is coated with a light red wash. Between the tips of the horns, the remains of a painted bust in a rectangular field. Upper part of the vessel missing. Formerly estate of Vladimir Rosenbaum (1894-1984). Publ.: Brussels Ancient Art Fair (BAAF III), Cat. June 2005, see Galleria Serodine, Ascona, illus. Western Greek, 4th cent. B.C. CHF 18,000

A MALE IDOL. H. 4.7 cm. Bronze. The schematic figure stands with his oversized hands raised in a gesture of adoration. The back of the head has a dowel hole, indicating that the piece served as an applique. Slight damage to left hand and top of the head. Formerly Coll. Levkovic. Thereafter Coll. Dr. Vassilijev. Western Asia, 8th-7th cent. B.C. CHF 2,800



A TANAGRA FIGURINE. H. 27 cm. Terracotta. The figurine stands at ease, with her weight resting on her left leg and with her relaxed right leg flexed gently. Her slender body is entirely enveloped by a richly pleated robe with a raised collar. Only the tips of her toes protrude from below the garment. Her left arm is akimbo and her right hand is raised slightly above her abdomen, drawing a diagonal fold across her body. Her delicate head with melon coiffure and centrally knotted hairband is inclined to her right. Mould-made. Firing hole on the reverse. White engobe with traces of pink and black paint. Tip of right foot slightly worn. Formerly priv. coll., Geneva, 1970's. Greek, Hellenistic, 3rd-2nd cent. B.C. CHF 8,800

PELVIS AND THIGHS OF A FEMALE CYCLADIC IDOL OF THE SPEDOS TYPE. H. max. 6.8 cm. Marble. The legs form an elegantly curved outer contour and are separated in front and on the reverse by a deep groove. Incised pubic area. Surface slightly encrusted. Formerly Coll. Michael Waltz, Munich, 1970's. Cycladic, Early Cycladic II, 2700-2300 B.C. CHF 2,800



LEGS OF A CYCLADIC IDOL. H. max. 5.4 cm. White, fine-grained marble. The feet and the calves, which broaden toward the top, are preserved. A shallow groove in front and on the reverse separates the legs. The flat feet point upwards and are offset from the legs by a horizontal incision. Fine incisions indicate the toes. Surface slightly encrusted. Formerly Coll. Michael Waltz, Munich, 1970's. Cycladic, Early Cycladic II, 2700-2300 B.C. CHF 2,400



## Recipes from Antiquity

## Honey Offering Cakes from the 18th Dynasty

By Yvonne Yiu

"Again, Ra [the sun god] wept. The water from his eye fell on the ground and became a bee. When the bee had been created, its task was [to work on] the flowers of every plant. That is how wax came to be, and how honey came to be, from his [Ra's] tears." (Papyrus Salt 826, BM 10051, col. 2, ll. 1-7)

The weeks during which we prepare the summer issue of *Cahn's Quarterly* coincide with the most impressive phase in the annual cycle of the honey bee. After a long phase of reduced activity during winter, the colony grows at a breath-taking rate. The queen lays up to 2000 eggs daily and the worker bees build comb after comb to create room for the brood, nectar and pollen. When the apple trees begin to blossom, it is high time to provide the colony with extra honeycombs. If the weather is favourable, the worker bees can collect up to 2 kg of nectar per day, and the beekeeper looks forward to a plentiful harvest of liquid gold.

The fascination and also reverence inspired in us by this miracle of nature is something we hold in common with the people of Antiquity, who were filled with admiration for the bee. In pharaonic Egypt, this high regard was expressed in a variety of ways. For instance, in ancient Egyptian mythology, bees originated from the tears of the sun god Ra, the most important god in their pantheon, on whom all living beings depended. Furthermore, the bee is part of the throne name of the pharaohs. This name was conferred upon the ruler on the occasion of his coronation, and is composed of a variable part invoking the god Ra and the invariable epitheta "nswt-bjtj", which were symbolised by a plant (swt) and a bee (bjt), each represented above the sign "T". The hieroglyphs translate literally as "He of the sedge, he of the bee" and mean "King of Upper and Lower Egypt".

Honey was collected from wild bees by honey hunters and also harvested by beekeepers who kept their colonies in cylindrical hives



Duck-shaped sjt-cakes below an IMPORTANT STATUETTE OF AN IBIS. L. 46.5 cm. Wood, stucco, black paint. Egypt, Late Period, 26th-30th Dynasty, ca. 664-332 B.C. CHF 72,000

made of clay or dung. Beekeepers formed a discrete professional group and were often associated with a temple. Some were, however, directly responsible to the pharaoh's household. A profusion of titles has survived, for instance "Chief Beekeeper of Amun", "Beekeeper of the Treasury of the Pharaoh" or "Chief Beekeeper of the Eastern Water".

Some of the honey delivered by the beekeepers was used as a sweetening agent for the foods consumed by the royal household and the upper echelons of society. Honey was also an important ingredient for many medicines. By far the greatest part of the honey produced was, however, offered to the gods or fed to their sacred animals. Many a worker who nourished himself mainly with bread, beer, and onions (CQ 1/2014) would have envied the sacred crocodile in Krokodilon Polis (also called Arsinoë) for his not exactly species-appropriate diet. The Greek historian and geographer Strabo (ca. 64 B.C. - 24 A.D.) relates:

"The people in this Nome hold in very great honour the crocodile, and there is a sacred one there which is kept and fed by itself in a lake, and is tame to the priests. It is called

Suchus; and it is fed on grain and pieces of meat and on wine, which are always being fed to it by the foreigners who go to see it. At any rate, our host, one of the officials, who was introducing us into the mysteries there, went with us to the lake, carrying from the dinner a kind of cookie and some roasted meat and a pitcher of wine mixed with honey. We found the animal lying on the edge of the lake; and when the priests went up to it, some of them opened its mouth and another put in the cake, and again the meat, and then poured down the honey mixture. The animal then leaped into the lake and rushed across to the far side; but when another foreigner arrived, likewise carrying an offering of first-fruits, the priests took it, went around the lake in a run, took hold of the animal, and in the same manner fed it what had been brought." (Geographica, Book 17, §38)

The gods themselves were offered honey cakes on a daily basis. The amounts of honey and fat required for their manufacture were recorded on offering docket, for instance on a docket in Karnak written during the reign of Ramesses III: "Honey for cakes, hin 4, daily from the Treasury of the Temple of Millions of Years, of the King of South



and North Egypt, Usimare Meriamun, in the Estate of Amun. Fat for cakes, hin 2, daily [...]". (Kitchen, Ramesside Inscriptions, V, 236, ll. 36-37). The hin is a unit of volume and corresponds approximately to 0.48 litres. The amount of honey needed annually for offering cakes alone was, therefore, about 700 litres (or one tonne). The offering cakes were either eaten by the priests themselves (who seem to have had a sweet tooth) or distributed amongst the populace, after they had been presented to the gods.

The famous bakery scene in the tomb of Rekhmire, vizier to the kings Thutmose III and Amenophis II, as well as high priest of Annu (18th Dynasty, ca. 1479-1397 B.C.), depicts the production of sjt-cakes. Whilst beekeepers harvest honey, workers in the "Chamber of Sweets" pound and sift tiger nuts. One labourer urges on his colleague, crying: "Hurry up! Every batch needs to be pounded. Let us prepare [the offering]!" The ingredients are blended, formed and then fried in a shallow pan. The latter scene is elucidated by an inscription which reads: "Add fat, fry sjt-cakes". The "green", ie. fresh, cakes are then hastily borne away by a delivery man. Rekhmire oversees these activities, and expresses his wish that such cakes be freshly made every day as a suitable and highly acceptable offering to the god.

This scene has given rise to numerous recipe reconstructions. The texts reporting on them, however, fail to mention the weights or proportions of the ingredients used. Hence, I had to create my own recipe for the sjt-cakes I served to my colleagues at the Cahn Gallery:

150 g tiger nut flour (the ground rhizome of the grass *Cyperus esculentus*), 150 g einkorn or emmer flour (the wheat flour commonly used today is made of *Triticum durum*, which was not cultivated in pharaonic Egypt, see CQ 1/2014), 100 g honey, 50 g fat and 2 eggs are mixed to form a soft dough and then formed as desired. The ancient Egyptian bakers made sjt-cakes shaped like cattle, geese, obelisks, cones and spirals. As I did not have a goose-shaped cookie-cutter, I used a duck-shaped one.

The shaped dough is fried in plenty of oil. It turns surprisingly dark, but if one takes it out sooner the inside is not yet done. The mummified appearance of the sjt-cakes intimidated my colleagues somewhat, but, plucking up their courage, they did taste the offering cakes. The reactions were mixed, varying from "very good" to "strange, but one can eat them". In general, the cakes were found to be a bit dry but with a pleasant honey and nut taste. Jean-David Cahn was, however, very enthusiastic, pronouncing them to be "delicious! They would be quite addictive as cakes accompanying coffee".

## Gallery

# Art 2014: Chill out at Cahn's

During Art Basel, Jean-David Cahn welcomes you with ancient hospitality.



*The Shuttle: Armstrong Siddeley Hurricane 1946, six-cylinder car, in-line engine, aluminium coachwork, not for sale*

Every year in mid-June, an epidemic of art fever breaks out in Basle. For the span of a week, Art Basel, celebrated as the "Olympics of the Art World", brings together some 300 of the world's leading galleries from all five continents. Works of art by over 4000 artists – both recognised celebrities, as well as rising stars – will be shown. A rich programme of symposia, film screenings and talks with artists further enhance the exquisite agony of choice.

Together with five other galleries, Jean-David Cahn wishes to offer his clients the possibility of recovering from this vibrant but also extremely exhausting event. The exhibition "Doors Open!" staged by Cahn, Berney, Heim, Günther, Knoell and the Erasmushaus, invites you to enjoy art at a more relaxed pace and to refresh both mind and body.

At the Cahn Gallery, works of ancient art will be juxtaposed with paintings and works on paper by Swiss artists such as Ferdinand Hodler and Augusto Giacometti from the Heim Gallery. In addition, you are welcome to browse through our storage shelves.

An exclusive old-timer shuttle service with an Armstrong Siddeley connects the six galleries with Art Basel.

To celebrate the grand opening of the exhibition "Doors Open!", Jean-David Cahn invites you to a grill-party on the Sunday before Art Basel.

The exhibition is open daily during Art Basel, Monday 16 June to Sunday 22 June, from 9am to 8pm.

We look forward to your visit!

DOORS  
OPEN



Cahn's barbecue party to celebrate the opening of the exhibition:  
Sunday, 15 June  
from 5 p.m.  
Malzgasse 23

r.s.v.p.

## Highlight

# An Attic Red-figure Neck-amphora, Attributed to the Dinos Painter

By John Robert Guy



A NECK-AMPHORA WITH A WARRIOR TAKING LEAVE OF HIS FAMILY. Attributed to the Dinos Painter. H. 45 cm. Attic, ca. 430-420 B.C. CHF 125,000

On the obverse of this majestic, elegantly turned vessel, a statuesque young warrior, armed with sword and spear, his cloak casually draped over right forearm and left shoulder, a travelling hat (petasos) slung behind, takes poignant leave of his family, clasping his father's hand in a traditional gesture of farewell. At right, a young woman, wearing a sleeveless peplos, approaches with wine vessel (oinochoe) and phiale to make an offering to the gods for his (her husband's?) safe return. On the reverse, a triad of youths, fully wrapped in their mantles, converse. On mouth's edge, a row of egg-pattern; on the neck, a palmette-floral complex; tongues on the shoulder, and a continuous band of rightward maeanders, punctuated by saltire-squares, as groundline. In each of the handle zones is a balanced unit of adorsed lyriiform

palmettes tipped with voluted tendrils. Reassembled from fragments. Several slight areas of restoration to the figurework, principally, on the reverse, the head and right forearm of youth on left, and extended right hand (with pomegranate) of figure on right. Rather more than half of the mouth, together with a section of the neck, and the entire left handle are modern. Glaze in good part misfired greenish to bright orange. On the sloping surfaces of the foot's reserved underside is an incised line to either side of the central depression, exactly on axis with the handles, serving in all probability as a guide to their positioning. This masterful vase, produced during the glory years of Athens' Golden Age, the time of Perikles and of Pheidias, which in its polished style fully reflects the classical perfection of the Parthenon's sculpted frieze, is a fine early

work by the Dinos Painter, a direct pupil of the Kleophon Painter whose style, according to Beazley, he continues in "a less solemn and a sweeter form" (ARV<sup>2</sup> 1151).

For an important early work by the Dinos Painter, of like quality and date (ca. 430-420 B.C.), compare the Aktaion calyx-krater now in Atlanta, GA (Emory University, Michael C. Carlos Museum 2000.6.1: BAPD no. 15540), for which see J.R. Guy in N. Leipen et al., *Glimpses of Excellence: A Selection of Greek Vases and Bronzes from the Elie Borowski Collection* (Toronto, 1984) 22-23, cat. no. 17, illus. The above vase is the only neck-amphora with twisted handles thus far known from the hand of the Dinos Painter, although it was a shape much favoured by Polygnotos and related artists. There is at least one example by the Dinos Painter's master, the Kleophon Painter (Syracuse 47834: ARV<sup>2</sup> 1146, 45; BAPD no. 215185). On the Dinos Painter, see more recently S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (Madison, 1995), esp. 147-161, pls. 132-139.

Provenance: Formerly with Giovanni Messina, Montreal, 1980's; thereafter, Collection Jonathan Kagan, New York.

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