

Editorial

Dear readers

In this edition of *Cahn's Quarterly*, I am delighted to present to you a highly differentiated contribution by Prof. Dr. Andreas Furtwängler on the issue of unpublished excavations. He focuses especially on the problem of insufficient funding. As longstanding director of the excavations in Samos and Didyma, he is certainly one of the most respected excavators from Germany. I am grateful for his objective and open contribution. In my opinion, it would be better to excavate only when sufficient funds, not only for the field work, but also for the publication have been secured. The dramatic number of unpublished excavations should really trigger off a serious debate in international institutions such as UNESCO and also ICOM. It is remarkable how hesitatingly this deplorable situation is dealt with. For instance, the UNESCO conference on unpublished excavations held in 1998 in Nicosia is poorly published and hardly known. Institutions did not participate. Instead, valuable time and money is wasted on conferences, which, above all,

serve to propagate a biased, negative image of the art trade and collectors. Certainly attitudes should be changed. The younger generation has largely put into effect this professionalisation. These adjustments require patience and understanding. Critical exchange and dialogue form the basis for this, not biased denigration. Certain archaeological circles choose the easy way out, and thereby deflect attention from structural problems and the responsibilities of their discipline. Valuable time has been wasted in this tendentious debate, which has led to a certain speechlessness between the trade and archaeology, and now dialogue is lacking in the face of the grave problems in areas of armed conflict such as, for instance, Syria and Ukraine. One should have worked together to develop preventive strategies. Instead, as always, urgent warnings, which come too late, and wild claims are made public by the media and certain organisations. Who cares that exclusive publication rights of archaeologists prevent the transfer of information to the



Museum garden in Aleppo before the civil war.

Art Loss Register about artworks, which may have been stolen from war zones? This makes it harder for dealers and collectors to identify such objects, and to hand them over to the authorities. Would it not make sense to recognise that the public interest overrides the exclusive publication rights of archaeologists?

Despite my remarks, I do hope you enjoy reading this edition of *Cahn's Quarterly*. We here in Basle greatly enjoy writing these texts for you every couple of months. Do try out Yvonne Yiu's beer recipes, the ancient Egyptian home brew tastes delicious!

Auction

Auction 9 of Ancient Art

By Yvonne Yiu

This year, the traditional autumn sale held by Cahn Auktionen AG will take place on 19 November, immediately preceding BAAF Basel. The preview and the auction itself will be held in our gallery at Malzgasse 23 in Basle.

As last year, you may participate in the auction, from the comfort of your home or office, by bidding online.

Once again, important private collections, mostly from Switzerland and Germany, but also from other European countries and from the USA, could be acquired. Correspondingly, over 200 artworks from all major Mediterranean cultures, spanning a time range from the Predynastic Period to Late Antiquity, will be offered for sale.



A FRAGMENT OF A MUMMY MASK. H. 23 cm. Cartonnage, polychromy. Egypt, New Kingdom, 18th Dynasty, Amenophis III, 1390-1353 B.C. Starting bid CHF 36,000



A PORTRAIT BUST OF A FLAVIAN LADY. Carrara marble, rosso antico, marble with dark inclusions. Roman, 2nd half of 1st cent. A.D. Starting bid CHF 18,000



A STATUETTE OF DANCING EROS. H. 12.9 cm. Bronze. Roman, 1st half of 2nd cent. A.D. Starting bid CHF 5,800



A HEAD OF THE VULTURE GODDESS NEKH BET. H. 10.3 cm. Bronze. Egypt, Late Period, 26th-30th Dynasty, ca. 664-343 B.C. Starting bid CHF 2,000

The Collection P. auf der Heyde, Zurich, is remarkable for its six exquisite bronze statuettes, including an Etruscan figurine of Heracles and an elegant Roman applique in the shape of a dolphin. The Collection R.G.C., Madrid, features five helmets from different ancient cultures, and the Davis Collection, USA, is offering a striking Hellenistic head of a goddess or sovereign with severely symmetrical facial features that are smoothly carved from white marble.

Collectors of Egyptian art will find a wide range of objects from three Swiss and German private collections. Numbering amongst many highlights are the polychrome funerary mask of a woman from the New Kingdom, and the bust of a pharaoh. The Collection A. and E. Offermann, Cologne, presents a rich selection of intaglios and seals, and whoever could not procure a sufficient number of phallos and erotic figurines from the Erotica Collection Faber-Castell, Küsnacht, last year, has a second chance this November.

The auction catalogue will be mailed in early October, and can be consulted online as of 18 October. Our archaeologists are more than happy to assist you with any queries you may have, and, of course, we would be delighted to welcome you in person at the auction.



A LARGE HEAD OF A CAT WITH A SCARAB. H. 11.7 cm. Bronze, hollow-cast. Egypt, Late Period, 26th-30th Dynasty, ca. 664-343 B.C. Starting bid CHF 3,000

Business as Usual

The Etruscan Urn Revisited

By Yvonne Yiu

The fate of the unhoused ashes from the Etruscan urn (CQ 2/2014) clearly stirred the hearts of our readers, and we would like to thank those who expressed their opinions on the matter, both in letters and in conversations. We are especially indebted to Prof. Dr. Rudolf Wachter of the Universities of Basle and Lausanne. As a classical philologist who specialises in epigraphy, he immediately noticed that my attempt to read the Etruscan inscription on the urn could not possibly have had a positive effect on the peace of the dead. "I can understand that the ashes balk at being buried before the name of the deceased has been properly deciphered!", he wrote to us by return post, and offered to look into the matter. His research revealed that the ashes were those of a woman called Thesia Lavt-nita Arntnis, and that both the urn and the inscription had been published in the 1980's.

The case of Thesia shows us, especially in the age of computerisation, when all information is seemingly available at a click of the mouse, how priceless both human memory and the friendly willingness to share knowledge are.

Auction 9
Basle, 19 November
cahnauctionen.ch

Gallery

A Passion for Perfection – Partnership with La Serlas

By Yvonne Yiu

Intent on his work, the goldsmith imparts the finishing touches to the piece of jewellery before him. Many hours and countless work-steps were necessary from design to completion, but now the object scintillates on the workbench with breathtaking beauty.

Was this today or two thousand years ago? Over the centuries, the goldsmith's tools have been refined and the stylistic language has undergone constant transformation, but the passion for artistic perfection has remained unchanged.

Gregor Barth, manager of the jewellery boutique La Serlas located on Bahnhofstrasse, close to Paradeplatz in Zurich, and the classical archaeologist Jean-David Cahn recognised this similarity between modern Haute Joaillerie and the art of antiquity, and decided to form an innovative co-operation, which will make it possible to admire artworks from both ancient cultures and from contemporary jewellery masters under one roof.

After modifications necessary for insurance reasons, the gallery on Via Maistra 11 in St. Moritz will reopen in December 2014 under the aegis of La Serlas. Jean-David Cahn will maintain a presence there with two showcases and a display window, and a joint private view will take place in the first week of January 2015. The St. Moritz branch of La Serlas will be open throughout the year.



A RING WITH AN IMPORTANT INTAGLIO, SIGNED "A.M.". H. 1.9 cm. W. 1.6 cm. Gold, carnelian. Roman, Augustan, late 1st cent. B.C.-early 1st cent. A.D. CHF 36,000

At the main shop of La Serlas on Bahnhofstrasse, Zurich, Jean-David Cahn will exhibit both sculptures as well as smaller works of ancient art. Our gallery in Basle will host a showcase by La Serlas, presenting the making of a ring from inception to completion. A first joint event with La Serlas, Zurich, is scheduled to take place this autumn.



A NECKLACE AND EARRINGS. L. 4.9 cm and 3.7 cm. Jasper, gold. Settings, necklace and studs modern (ca. 1975). Near Eastern, 3000 B.C. CHF 3,500

Should you be interested in a piece of ancient art on display in La Serlas, Zurich or St. Moritz, you will be expertly advised either by Jean-David Cahn or by employees of La Serlas.

We greatly look forward to our partnership with La Serlas!

A Mutual Enrichment



Timeless and unique collector's pieces from precious materials – this description is fitting both for valuable antiquities and for exquisite jewellery. La Serlas and Jean-David Cahn AG share a passion for such unique objects. This lays the foundation for our co-operation.

We greatly look forward to the mutual inspiration engendered by this partnership. And we are especially delighted for our clients. We will now be able to serve our customers not only in Zurich but also in St. Moritz and Basle. At these three locations, we will show them the fascinating relationship between ancient and modern artworks. We eagerly anticipate the reactions.

Gregor Barth, Manager La Serlas

The Debate

Unpublished Excavations: The Viewpoint of a Field Archaeologist

By Andreas Furtwängler



Didyma, Temple of Apollo. Excavations have been carried out on this site for over 100 years.

In his contribution to the question of why much information about excavations and finds has never been published, Sir John Boardman very convincingly presented the main reasons leading to this state of affairs (CQ 2/2014). He concludes his argument with the observation that informative facts can be gleaned from finds that are not particularly impressive and that this material is “sometimes not worthy of display but of extreme historical and archaeological importance”.

Here, the question arises as to what the opinion is of a field archaeologist who is active today. I am such an archaeologist, and so, let us suppose that I can provide convincing reasons to carry out an excavation, and that the authorities support my cause. Now, my finances are only sufficient to fund the campaign itself. And if I cannot present any spectacular finds or prestigious objects, which can be published in advance, and I have “only” findings that make new historical inferences possible, my project is often not destined for a bright future. For, in consequence, the staff and funding allotted to my project remain very limited.

My experience has shown that it is very rarely possible to present in detail material that is not spectacular, but nonetheless of im-

portance. Even if the larger historical context is set forth, it is nowadays a much more protracted endeavour to produce a detailed “catalogue raisonné”; the comparisons have become more numerous, as has the secondary literature. Thus, individual groups of material



Grave S 11-1, Azatan, Armenia. Published funerary finds from the year 2013: This 18-year-old woman was entombed with stunning bronze ornaments, including long necklaces, little bells, cheek ornaments and sewn-on bronze beads. This example shows that prestigious finds can indeed be published rapidly in order to render possible the funding of a project.

can only sporadically be given to students for their theses, allowing at least a part of the finds to be saved from oblivion.

To this day, honourable institutions such as the Deutsches Archäologisches Institut, which have existed since the 19th century, run classical excavations that are endowed with considerable funds; I think, for instance, of Olympia, Delos, Pergamon, Didyma etc. Often, however, the reasons for keeping these renowned sites are political rather than scholarly. A lack of suitable scholars, the problem of short-term contracts, which make it impossible for employees to have a decent livelihood, but also the incidence of staff-members who leave the team, often prevent the adequate presentation of finds and findings that have been hoarded for years. Restoration work has become increasingly prioritised. Can one improve this situation, or does one have to accept it as symptomatic of our times?

These are, to my mind, developments, the import of which it is hard to assess. The “Bildungsbürger” of the late 19th and 20th centuries, who belonged to the intellectual and economic upper bourgeoisie, and whose relationship to classical antiquity was still un-



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broken, has given way to the interested world citizen of our globalized society. The subject "Classical Antiquity" – to mention just one example – has to economise, for instance, at our universities (at least in Germany) and to look for liaisons with other disciplines of archaeology in order to survive. For many years now, professorships have not been as generously endowed as they generally were in the 1960's. The academic junior staff has, at German universities, been largely eliminated, administrative jobs are subject to cuts, and secretaries who took care of bureaucratic tasks for the department head will soon become entirely a thing of the past. Burdened with administration, the professor or scientific director – if he is active as a field archaeologist – has less and less time to concern himself with adequate publication. Due to the demands of teaching and on-site research, he is left with only a very restricted time budget to present the finds in detail and to ensure their adequate scholarly analysis.

Does this sound defeatist? Things are not quite as bleak as my short sketch would make it appear. Thanks to social media, the younger generation can contact field archaeologists quickly, form networks with international scholars, ask questions regarding finds, receive background information, access otherwise hard-to-get literature with the click of a mouse, and comb through databases. Jealousy and vanity are replaced by interest and idealism: this is my hope! In any case, no one can take from us the intimate relationship to archaeology and also to ancient art.

My Choice

A Monumental Lamp

By Jean-David Cahn



A SPOUT OF AN EXCEPTIONALLY MONUMENTAL OIL LAMP. L. 21 cm. Bronze, Roman, 1st-2nd cent. A.D. CHF 22,000

On visiting a colleague in Jerusalem, I, by coincidence, discovered this impressive fragment of a monumental bronze oil lamp, which had formed part of the Baidun Family Collection since 1976. After receiving the export license from the Israel Antiquities Authorities, the object was shipped to Basle.

In its charming, unrestored condition, the fragment displays a crusty, earthy patina. It belonged to lamp with multiple spouts, and is decorated with the mask of a comedian, whose open mouth serves as air vent. The dimensions of the entire lamp were monumental. The spout itself is 21 cm long, and the diameter of the whole object can be reconstructed as measuring 1 m!

The actor gapes at us with furrowed brow, wrinkled nose and erect hair. A rectangular fitting with square cross-section was cast separately and is placed over a peg behind the mask and fastened by a horizontal iron pin. Above it, the flat snout of a dolphin can

be seen. One of the chains with which the lamp was suspended from the ceiling would have been fastened to its tail.

Such ceiling lamps with multiple snouts are only rarely preserved. This spout alone weighs 1460 g! The whole lamp would have weighed over 20 kg.

It was frequently used, as testified by the traces of burning and heat at the tip of the snout. One would like to calculate the quantity of oil used by such a lamp. The lamp was cast in the same manner as were large bronzes, i.e. with the typical rectangular plaques, that were inserted after casting had taken place, in order to correct casting errors.

A lamp of these dimensions would have graced and illuminated a very stately villa, a temple or a bath. It gives us an idea of the now lost extravagance and luxury of the furnishings found in 1st and 2nd century A.D. Palestine.

The Care of the Self

New Artworks Monthly
on www.cahn.ch

A RED-FIGURE LEKYTHOS, ATTRIBUTED TO THE BOWDOIN PAINTER. H. 26.5 cm. Clay. A youth stands to right, in long flowing robe, playing the double flute. He wears the phorbeia, a leather strap tied across the cheeks of aulos players for additional support because of the powerful blowing required to sound the two pipes, one held in each hand. Groundline of continuous meander to right; chain of five palmettes in silhouette on the reserved shoulder; black tongues at base of neck. Complete, reassembled. Formerly from the estate (1995-1997) of Coll. B. G., Munich. Attic, ca. 480-470 B.C.

CHF 18,000

A JAR. H. 6.9 cm. Bronze. The squat vessel tapers to the circular base. Short, constricted neck and funnel-shaped mouth. Fine grooves at the shoulder and the base. Organic deposits in the interior of the vessel, possibly crystallized resin. Slightly dented, minor lacunae, a crack at the rim. Formerly art market, Germany, 2000. Greek, 5th cent. B.C.

CHF 2,800



A HAND MIRROR WITH HANDLE. D. 9.6 cm. Bronze. Slightly curved disc with upright rim, to which an arched handle is attached by two lengths of bronze wire twisted to form a loop and hanger shape. The interior is decorated with a series of concentric rings. Mirrors of this type were composed of two discs that were hinged together and could be shut to protect the reflective surface on the inside. Partially corroded. A fragment of the rim reattached. Formerly H.A. Cahn, Basle. Roman, 1st cent. B.C.-1st cent. A.D.

CHF 1,600



A WHITE-GROUND LEKYTHOS. H. 30.5 cm. Clay. On the front of this slender cylindrical vessel slight traces remain of the tall shaft of a stele. On the right is the figure of the deceased, a young woman, auburn-haired and fully wrapped in a red cloak, save for her right arm, which she extends out to the left, as though reaching for one of the fillets or holding something aloft. On the stele's left, another female stands in three-quarter view to right. Dressed in a long sleeveless chiton, she gestures with a raised right hand, palm inwards, and extends her left towards the tomb, in mourning for the loss of her kinswoman. Above the scene, a border of rightward stopt meanders punctuated by saltire squares; on the shoulder, probably once a floral complex of interlocking palmettes. Figure-work in matt outlines. Added red much faded. Traces of a reddish miltos wash on reserved top of mouth, edge and underside of disc-foot. Complete; breaks through lower neck and at base of handle restored. Small loss to top of deceased's head repainted. Glaze in places misfired brownish orange. Formerly Lochard Collection, The Netherlands, acquired prior to 1943; and thence by descent to the Van der Noordaa Collection, The Netherlands. Publ.: L. Byvanck-Quarles van Ufford et al. (eds.), *Klassieke kunst uit particulier bezit: Nederlandse verzamelingen 1575-1975*, Rijksmuseum van Oudeheden, Leiden, 15 May-13 July 1975 (exhib. cat.). Attic, ca. 430-420 B.C.

CHF 24,000



A PAIR OF EARRINGS WITH GARNETS. L. 4.3 cm. Gold, garnet, mother-of-pearl. Round gold wire, its end attached to an eyelet. Soldered to it, two beaded wires tied in a knot and supporting a square bezel with small garnets. Gold wire with a pearl as pendant. Gold hook modern. One pearl a modern replacement. Formerly Coll. Madame G., Rodez, France, who lived in Tunisia in the 1940's. Roman, 1st-2nd cent. A.D. CHF 2,200



A THEATRE MASK OF A SLAVE. H. 18.1 cm. W. 14.5 cm. Terracotta. Two large openings for the eyes and a horizontal aperture for the nostrils. Bulging eyebrows and furrowed forehead. Broad, wide-open mouth with prominent lower lip. Unruly hair frames the forehead, temples and cheeks. Holes for attachment on the sides. Minor restorations. Re-assembled from fragments. Slightly worn. Formerly Rosenbaum, Ascona, 1961. Therafter, Coll. Hans and Ines Jucker, Berne. With old coll. label on reverse: "H J 342". Publ.: Vereinigung der Freunde antiker Kunst (ed.), Kunst der Antike aus Privatbesitz Bern - Biel - Solothurn (Solothurn, 1967) no. 342. Greek, Hellenistic, 3rd-2nd cent. B.C. CHF 15,000



TWO FIBULAE AND A NECKLACE. L. 30 cm. Silver. Two fibulae with similar decoration. Pin holder in the shape of an upright palmette with a rivet to which the pin was attached. The catch consists of a plaque adorned by two hemispherical elements and a central loop. The bow of the fibula is composed of four, respectively five, fluted beads alternating with disc-shaped elements. Fibulae of this type were found mainly in northern Greece and the Balkans. L. max. 4.9 cm. Furthermore, a four-strand necklace with a ring at each end. Probably part of a larger ensemble. Both pins and one catch lost. One loop broken. Formerly H.A. Cahn, Basle. Northern Greek, 5th-4th cent. B.C. CHF 2,800



A RING WITH CAMEO. D. max. 1.5 cm. Gold, agate. Horizontal oval hoop made of sheet gold with grooves and floral decoration, into which a cameo with a female bust to left, probably a helmeted goddess (Minerva?) is set. Hoop partially filled in. Formerly Coll. Saeed Motamed (1925-2013). Roman, 2nd-4th cent. A.D. CHF 1,200



A LUNULA PENDANT. W. 3 cm. Sheet gold. Crescent-shaped sheet-gold plaque with an upright palmette and delicate tendrils in filigree gold wire. The rim of the crescent is enlivened by gold wire and the tips are adorned by a rosette with a gold bead. A broad, centrally affixed loop for suspension. One bead missing. Formerly priv. coll., Austria, acquired in the 1980's on the art market, Vienna. Greek, 4th cent. B.C. CHF 2,200





A NECKLACE. L. 55 cm. Agate, gold. Composed of nineteen graduated biconical beads interspersed with small round agate beads and later gold spacer beads. Restrung. Modern fastener. Formerly European priv. coll., 1978. Thereafter, Christie's, New York, 8 December 2005, lot 68. Roman, 1st cent. B.C.-1st cent. A.D. CHF 7,800



A CANDLESTICK UNGUENTARIUM WITH CONTENTS. H. 15.4 cm. Light green glass. Conical body with pushed-in base. The long, slender neck is off-set by a constriction and flares slightly towards the broad, inwards-folded rim. A liquid with compact organic material is sealed in the bottle. Mouth and neck slightly encrusted. Slightly iridescent. Intact. Formerly Coll. U. and I. H., Baden-Württemberg, Germany (1969-1980). Roman, 1st-3rd cent. A.D. CHF 1,200



A RAZOR WITH DOLPHIN HANDLE. L. 9.4 cm. Bronze, iron. The boat-shaped blade of hammered iron is held by a cast bronze handle. The elegantly curved body of the dolphin terminates in a spatula-shaped tail fin. The surface of the body is roughened with lines of engraved dots. Formerly Munich art market, 2000. Publ.: JDC, Tiere und Mischwesen, Cat. 13 (Basle 2001) no. 95. Roman, 1st-2nd cent. A.D. CHF 1,200



AN ENAMELLED "CHATELAINE" BROOCH. L. 9 cm. W. max. 4 cm. Bronze, enamel. The brooch is comprised of a D-shaped cast-bronze plate with a central raised boss, two small lateral lugs and a third, larger, positioned centrally above, the whole decorated with red and yellow enamel cellwork. Below the lower edge, a transverse rod has been secured, from which are suspended, and separated by three spacers of blue glass seed-beads, four cosmetic instruments - a pair of tweezers, a grooved ear-scoop, a spoon, and a scraper or nail-cleaner. A vertical hinged pin and catch-plate are soldered to the flat, unworked reverse. Such enamelled chatelaine brooches, with toilet sets affixed, were a common female accoutrement, notably in Roman Britain. Bowl of spoon lost, and some evidence of recent repair about pierced adjuncts securing transverse bar. Condition generally excellent. Formerly priv. coll., County Durham, Great Britain. Roman, 2nd cent. A.D. CHF 2,800



A RHOMBOID OINTMENT PALETTE. L. 29.6 cm. Schist, green. A cosmetic palette with a slight depression due to usage on either side. Surface and one corner slightly worn, otherwise undamaged. Formerly Coll. Ernest Cramer-Sarasin (1838-1923), Geneva. Acquired in the last quarter of the 19th century. Egypt, Predynastic, Naqada I, 1st half of 4th mill. B.C. CHF 2,200



A SPIRAL-HEADED PIN. L. 20.3 cm. Bronze. Solid, round bronze wire, terminating in a spiral twisted to the left with twelve layers. Dress or hair pin. Surface partially corroded, otherwise intact. Fine green patina. Formerly Munich art market, 2000. Early Iron Age, Hallstatt Period, 8th-6th cent. B.C. CHF 1,300



A VOTIVE EYE. L. 5.3 cm. Clay. The eye is embedded in a horizontal oval representing a section of the face. It is framed by broad lids which are joined together on one side and open on the other, probably thereby indicating the lacrimal caruncle. The votive therefore appears to be that of a left eye, as is further suggested by the bulge above it, that would, in this case, represent the brow. Iris and pupil are represented in relief. Similar objects from the votive deposits of Ponte di Nona near Rome and Campetti, Porta di Caere in Veji are assigned dates ranging from the late 3rd cent. to the 1st half of the 1st cent. B.C. Mould-made. Traces of red paint. Surface slightly worn. Formerly private coll. of an academic, England, acquired between 1950 and 1975. Old label with findspot: "Rome, Columbarium near Tomb of Scipio". Roman, 3rd-1st cent. B.C. CHF 850



A DAGGER. L. 39.2 cm. Bronze. The triangular blade is set off from the handle by a profile. The lower section of the grip is decorated by horizontal bands and the upper section was originally inlaid. The crescent-shaped top of the handle is enlivened by grooves. Traces of use. Formerly Coll. Hofmann, Berlin, before 1939. Late Bronze Age, probably Western Asia, 13th-11th cent. B.C. CHF 2,200



A RARE LAMP-FILLER IN THE SHAPE OF A SILENUS. H. 9.7 cm. Clay, black glaze. The naked, bearded, big-bellied Silenus squats on the ground clutching a wine-skin. Its opening serves as spout. A broad circular handle at the back. Slightly worn. Formerly London art market. Western Greek, 3rd cent. B.C. CHF 5,800



A BLACK-GLAZED KANTHAROS. H. 17.3 cm. Clay, black glaze. High foot, slightly flaring body and high strap handles. Wall set off from the foot by a sharp ridge. Base reserved. Reassembled from fragments. Minor restorations. Formerly priv. coll., Switzerland. Greek, Boeotia, 5th cent. B.C. CHF 3,200



A BLACK-FIGURE MASTOID CUP, Attributed to the Haimon Group. H. 8.4 cm. Clay. This small drinking cup is of standard mastoid shape, with everted offset lip, and a round-shouldered body that tapers sharply to a small round base whose flat underside is unglazed. In the broad reserved zone between the high-swung handles, on either side, a clothed maenad dances amidst a spreading vine and is framed by a pair of eyes. Under each handle, a stemmed ivy leaf. Unbroken. Upper righthand section of one side corroded and pitted. Added white details in good part well preserved. The simplified, silhouetted style of the figure-work, with minimal incision, is fully characteristic of products of the prolific Haimonian workshop. Formerly Paris art market. Attic, ca. 500-480 B.C. CHF 5,600



AN APOTROPAIC STATUETTE OF PRIAPUS. H. 37.2 cm. Marble. The god of fertility and aversion of evil has a compact upper body rendered in the shape of a phallus resting on his left leg, the right is bent at the knee and placed forward. The shoulders taper to form the glans of the penis which originally supported a schematically rendered head. A loincloth with a pointed front, half of it covered by a tripartite breadth of cloth decorated with vertical circles as worn by gladiators, covers his private parts which used to be typical for gladiators. A semicircular width of cloth partially covers thighs and parts of the buttocks. On the left, Priapos carries a dagger stuck in his wide belt. Back partially worked in the round; at the height of the shoulders and the buttocks, a round hole for attachment. Right thigh preserved to the knee, the left to the upper end of the knee. Worn. A triangular recess at the front of the loincloth probably held a metal ornament, perhaps a symbolic representation of the pubic delta. In this garb, the statuette probably served as a guardian of a boundary, boundary stone, or as guardian of a piece of land or as a companion warding off evil. Formerly Sotheby's London, 17-18 July 1985, no. 464. Thereafter European private collection. Gallo-Roman, 1st-2nd cent. A.D. CHF 46,000

Recipe from Antiquity

“Waiter, Another Dream-forgetter Beer Please!”

Beer Brewing in the Time of the Pharaohs

Von Yvonne Yiu



A RELIEF-FRAGMENT WITH THE HEAD OF A GOD. H. 30.4 cm. W. 47.5 cm. Limestone. Egypt, probably Third Intermediate Period, 21st–22nd Dynasty, ca. 1070–800 B.C. CHF 56,000

Those who wished to quench their thirst in ancient Egypt would, in general, not delight their palate with a glass of wine, since, except in the Delta, “vines they have not in their land” (Herodotus, Histories, II, 77, 4). Rather, their favoured beverage was beer, which was produced in a great variety of styles. Rainer Hanning’s dictionary “Die Sprache der Pharaonen” lists, amongst many others, hieroglyphs for excellent beer, thick beer, laxative beer, extra-sacrifice beer and dream-forgetter beer. The quality of the beer greatly pleased Diodorus of Sicily who travelled in Egypt in 60–57 B.C. In his *Bibliothèque historiké* he notes: “The Egyptians also make a drink out of barley which they call zythos, the bouquet of which is not much inferior to that of wine.” (II, 34, 10).

In pharaonic Egypt, beer, together with bread (see CQ 1/2014), formed the basis of every meal. Accordingly, the hieroglyphs for bread (Gardiner list X1 or X2) and beer (Gardiner list W22) are components of the words “food” (wnmt) and “meal” (SAbw). The statue of the

inspector of scribes, Sekhemka, dating from the 5th Dynasty (ca. 2400–2300 B.C.), sold by Christie’s on 10 July 2014 for over 15 million pounds sterling, holds a scroll on his lap with a list of offerings designed to render his afterlife as agreeable as possible. Naturally, a breakfast of bread and beer could not be lacking on it.

Both bread and beer were important means of payment and barter, and, consequently, mathematical papyri such as the Rhind Mathematical Papyrus (ca. 1550 B.C.) or the Moscow Mathematical Papyrus (ca. 1850 B.C.) devote much attention to bread and beer problems. Amongst these, pefsu problems, which are concerned with the number of loaves of bread or jugs of beer made from a certain amount of grain, are particularly numerous. The pefsu value was calculated by dividing the number of loaves or jugs by the number of heqat (ca. 4.8 litres) of grain used. Thus, the higher the pefsu value is, the lower is the grain content of the bread or beer. The average pefsu of bread is 20, and beer was

produced in strengths of 2, 4, and 6 pefsu. By means of the pefsu value, the correct amounts to be exchanged in a barter transaction could be calculated:

“Example of exchanging bread for beer. If it is said to you: “100 loaves of bread of [pefsu] 10 are to be exchanged for a quantity of beer of [pefsu] 2, [reason as follows to find the quantity of beer].” Reckon the amount of wedyet-flour in 100 loaves of [pefsu] 10; it is 10 [heqat]. Multiply 10 by 2; it makes 20. Say then that this [i.e. 20 des] is [the amount of beer it takes for] the exchange.” (Papyrus Rhind, Problem 78)

The close relationship between bread and beer is also reflected in the artistic record. Bakery and brewery scenes are depicted next to each other on reliefs such as those in the mastaba of Ti in Sakkara (ca. 2400 B.C.), or in wooden models like the one found in the sepulchre of Meketre in Thebes (ca. 1981–1975 B.C.). Moreover, the production processes themselves appear to be closely related. In the brewery scene from the mastaba of Ti, for instance, inscriptions describe some of steps in the brewing process as “kneading the uncooked bread”, “moulding the loaves” and “pouring the dough”. Due to such inscriptions, as well as sources like the Hymn to Ninkasi (ca. 1900 B.C.), which describes the production of beer in Mesopotamia, and the brewing instructions written by Zosimos of Panopolis (ca. 350–420 A.D.), the general consensus has, for almost a century, been that the ancient Egyptians brewed their beer by fermenting partially baked loaves of bread.

So far, modern attempts to brew beer from bread have failed to produce a palatable beverage. Reporting on the experiments conducted by Gil Stein of the University of Chicago and Nate Gibbon of the Great Lakes Brewery in Cleveland, Ohio, last year, the Swiss newspaper “Tagesanzeiger” pronounced the crushing verdict that “beer from Mesopotamia tastes disgusting”. As any attempt undertaken by myself to ferment Egyptian beer breads was not likely to be better fated, I was greatly relieved to read about the

research carried out by Delwen Samuel of King's College London.

In contrast to previous research, which was based on the study of images and texts, Samuel used scanning electron microscopy to examine biological residues from the brewing process found in Deir el-Medina and el-Amarna. Changes in the structure of the starch samples revealed that bread was not used in the brewing process. Rather, a portion of the grain was malted and ground to produce enzymes that would break down starch into sugars. A further portion of ground grain, that may also have been malted, was well heated in water to make the starch susceptible to attack by enzymes. Both quantities were mixed and sieved to extract a sweet liquid. Yeast and possibly also lactobacilli were added in order to change the sugars into alcohol. (J. Am. Soc. Brew. Chem. 54(1):3-12, 1996 and I. Spencer Hornsey, A History of Beer and Brewing, 2003, p. 68)

My attempt to brew ancient Egyptian beer according to the method suggested by Samuel, is, to some extent, informed by modern brewing methods, as no precise information on the quantities and temperatures used in pharaonic Egypt are available. In order to have a comparison, I also brewed a Swiss lager beer.

One kilogram of malt, with a volume of ca. 2 l or 0.4 hekat produced 10 not completely filled 0.5 l bottles of beer, which is the equivalent of 10 des jugs, the usual measure for beer in pharaonic Egypt. The pefsu value of my "Egyptian" home brew is thus $10/0.4=25$, which is considerably higher than the stan-

dard value of 2-6 pefsu found in ancient Egypt.

At the tasting session, the "ancient Egyptian" beer with honey was much praised. The beverage was a cloudy light yellow, highly effervescent, and had a pronounced sour taste with a whiff of yeast in its bouquet. It reminded Jean-David Cahn of certain cider styles and he found it very refreshing. The variant without honey was much sourer and less bubbly, and failed to convince the tasters. The Swiss lager was a pleasingly light beer which, in contrast to the "ancient Egyptian" beers, formed a nice head. Nonetheless, our daring and experimental archaeologists found it a bit too conventional.



From left to right: "Ancient Egyptian" beer without additives, "ancient Egyptian" beer with honey, Swiss lager beer.



Malt steeped in water



Straining



Rehydrating the yeast



Fermentation



Filtering

«Ancient Egyptian» Beer

For the mash, steep 0.5 kg barley malt in 1.5 l lukewarm water.

Gently heat another 0.5 kg barley malt in 1.5 l water for 1 hour. Mix the two batches. In the course of 1 hour, gradually heat up to 78°C.

Strain the mixture to separate the mash from the wort (lautering). Sparge the mash until 5 l wort are in the pan.

As no hops is added, the mixture is not boiled. Thus, the enzymes are not denatured.

Cool down to 20 °C.

Original gravity: 10 °Plato resp. density of 1040 kg/m³
With the «ancient Egyptian» method less sugars could be extracted from the malt, resulting in a lighter beer.

Add 2.3 g rehydrated, top-fermenting yeast. Ferment at 20 °C until gravity remains constant.

Duration of fermentation: 5 days.
Final gravity: 4 °Plato resp. density of 1016 kg/m³

Variant A: Add one teaspoon of honey to each bottle.
Variant B: No additives.

Store at 20 °C for three days.

Mature for 3 weeks in a cool cellar.

Swiss Lager Beer

For the mash, add 1 kg barley malt to 2.5 l water heated to 50°C.

Keep temperature at 54°C for 10 min.
Keep temperature at 64°C for 40 min.
Keep temperature at 73°C for 20 min.
Heat up to 78°C.

Bring the wort to the boil. Add 3.4 g bitter hops and boil for 65 min. Add 1.4 g of aromatic hops and boil for 10 min. Remove the foam and filter the liquid.

Original gravity: 14 °Plato resp. density of 1055 kg/m³

Duration of fermentation: 3 days.
Final gravity: 8 °Plato resp. density of 1032 kg/m³

Add one teaspoon of sugar to each bottle.

Mature for 3 weeks in the refrigerator.

Highlight

A Cup Attributed to the Triptolemos Painter

By John Robert Guy



A RED-FIGURE CUP, Attributed to the Triptolemos Painter and to the Potter Python. H. 10.6 cm. W. 37 cm. D. 29.5 cm. Clay. Attic, ca. 480 B.C. Price on request

Within a tondo encircled by a border of cross-squares, of characteristically Dourian form, and leftward units of meander, an elegantly garbed female stands to left with a warrior's arms: helmet, spear, and a shield proudly emblazoned with a rampant lion. At lower left, a stool with patterned cushion; in the upper field, remains of the inscription "ho pais kalos". Across the exterior unfold crowded scenes of warriors, five per side, in violent combat. The cut and thrust of battle is here powerfully conveyed, with overlapping figures tightly massed and expertly composed. Copious blood flows from the fallen wounded who, on the threshold of death, roll their eyes upward. Details of dress and armour are minutely observed, from elegantly layered and embroidered chitoniskoi to a leather cuirass's

ornamental panther-mask. Occupying the handle-zones are carefully wrought palmette complexes of standard Dourian type. Reassembled from fragments; gaps filled, with re-touching restricted to the cup's interior. The foot is a modern restoration.

This cup assuredly ranks amongst the finest of the Triptolemos Painter's mature works, ca. 480 B.C., produced in the workshop of the potter Python. In style, ornament, and composition, it owes a conspicuous debt to the artist's fellow and rival, Douris, from whom he absorbed much, all the while forming and evolving a stylistic vocabulary distinctly his own. The Triptolemos Painter, long-lived and productive, is one of the most versatile artists in red-figure of the late archaic period. His

career, from very early to very late, ca. 500 to sometime after 470 B.C., may be charted with a remarkable degree of accuracy. As principally a painter of cups, he collaborated with the potters Euphronios, Hieron, Python and Brygos. He ventured, however, onto a wide range of vase shapes, decorating a ram's head rhyton signed by Charinos as potter, and a unique white-ground alabastron, signed on the topside of the mouth by the otherwise unknown potter Hermotimos. In his later years, he may be seen to share labour on a pelike, and on at least three column-kraters, with the Flying-angel Painter, an uncommon practice for the time. He ends his days in the Brygan workshop, alongside cup-painters of the next generation, early classical followers such as the Villa Giulia and Lyandros Painters, the Saboureff and Stieglitz Painters, the Telephos and Boot Painters, all of whom continue and breathe new life into the vibrant Brygan production of white-ground cups.

Provenance: Formerly Collection Michael Waltz, Munich, acquired in the 1970's.

Publ.: Apollo Magazine, February 1983; B. Seidensticker and M. Vöhler (eds.), *Gewalt und Ästhetik: Zur Gewalt und ihrer Darstellung in der griechischen Klassik* (Berlin, 2006) 284, fig. 22 (side B); S. Muth, *Gewalt im Bild: Das Phänomen der medialen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.* (Berlin, 2008) 195, fig. 121 (side B). BAPD 9023176 (as Munich, private): attribution by Martha Ohly-Dumm.

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