

Editorial

Dear readers

How reassuring it is to know that despite the dire reports of on-going destruction in the Middle East there are still some glimmers of hope that encourage us to continue collecting and to continue taking an interest, each in our own way, in the works of Antiquity, as Martin Flashar's article makes clear.

The tendency among archaeologists to reject all trade in antiquities out of hand and to forbid all contact with collectors and dealers recalls the egregious excesses of collective culpability and should therefore be met with scepticism. The institutional pressurizing of young archaeologists working as interns in the art business is completely at odds with freedom of opinion and scholarship and must be resisted. After all, critical interns greatly enrich the art business and are instrumental in its development. The imposition of gagging orders to prohibit dialogue attests to a woeful want of far-sightedness and does not solve anything.

While some delight in the sensuous pleasure to be had from viewing ancient works of art, others are spurred on to satisfy their desire to know more about their larger historical context. Access is not exclusive and both have rights. Ancient art is sensuous and should be allowed to give pleasure – to the collector, the archaeologist and the curious visitor. The latter, moreover, should be able to form their own picture instead of having carefully packaged information visually and mentally forced upon them in excessively didactic exhibitions.

This edition of *Cahn's Quarterly* thus presents a small selection of objects on the theme *At One with the Gods*. Furthermore we are preparing an exhibition on the theme of eating and drinking in Antiquity which will be held during Art Basel in June. I am therefore delighted to announce that Prof. Dr. Joachim Latacz is to give a talk on wining and dining in Ancient Greece and Rome called "*Weil Speis und Trank in dieser Welt doch Leib und Seel' zusammenhält*": *Griechen und Römer bitten zu Tisch*, to be held on Thursday, 18 June, at 7 p.m. Prof. Latacz is a leading Homerian scholar and was for many years professor of Greek Philology at the University of Basel. His thrilling lectures have for many remained unforgettable to this day.



Business as Usual

Ancient Sculptures in the Israel Museum

By Detlev Kreikenbom

A project to create a catalogue of the ancient sculptures in the Israel Museum shows how fruitful the collaboration between archaeologists based in as diverse fields as those of the museum, academia, and the art market can be.



HEAD OF ALEXANDER THE GREAT, from Beth Shean. Jerusalem, Israel Museum IAA 1931-7.

The Israel Museum numbers amongst the most important cultural institutions in Jerusalem. It is famous for its "Shrine of the Book", and for the large model of Herod's Temple and the surrounding city, at a scale of 1:50, and attracts hundreds of thousands of visitors every year. Relatively few people, however, realise that the Museum is also home to a rich collection of important ancient sculptures. Even amongst specialists, it is hardly known. Many of the objects come from excavations in Israel. Others the Museum owes to the generosity of collectors, who either donated their personal treasures to this institution during their lifetime or left them to it as a legacy. Parts of the Ernest Brummer Collection, New York, and objects from the



A RED-FIGURE CALYX-KRATER, ATTRIBUTED TO THE NIOBID PAINTER. H. 26 cm. Clay. Formerly private coll., Paris, before 1970. Attic, ca. 450-440 B.C. CHF 110,000

collection of Arthur and Madeleine Chalette Lejwa, likewise New York, entered the Museum in this manner. For this reason, the artworks preserved in Jerusalem offer a broad overview of the history of Greek and Roman sculpture. The artefacts range from Cycladic idols dating from the 3rd millennium B.C., through classical funerary monuments of the 4th century B.C., to portraits and statues of deities of the Roman period. The impressive finds from Beth Shean, ancient Skythopolis, take pride of place amongst the sculptures created during the time when the country was under Roman rule, and they are prominently displayed in a light-flooded exhibition space. This allows a distinctive feature of many of the marble sculptures from this city



STATUETTE OF A MAENAD from Beth Shean. Gift of Henry Crown, Chicago. Jerusalem, Israel Museum IMJ 1976.53.64.

to be seen to advantage: their exceptionally well-preserved polychromy. It is known that in Antiquity it was common practice to paint statues either partially or in their entirety. How startlingly vibrant the colours chosen were, can still be directly and vividly experienced in the Israel Museum.

The above-mentioned lack of knowledge about the collection is not least due to a shortage of adequate publications. To this day, no catalogue of the ancient sculptures held by the Museum is available. A research and publication project aims at remedying this deficiency by providing scholars as well as a broader, more generally interested public with well-founded information on the objects. This project is being implemented in cooperation with the Museum. Jean-David Cahn provided the initial impulse for this undertaking, and I immediately supported his idea with great enthusiasm. Both of us have a fervent interest in this project, albeit for different reasons. Jean-David Cahn has been personally connected to the Israel Museum for a considerable period of time. Therein he continues a family tradition begun by his father, Herbert A. Cahn, who was a supporter of this institution. From my perspective, the scholarly investigation of the material found in Israel forms the logical continuation of the research on, and documentation of, the ancient marble sculptures from the Roman province of Syria that has been undertaken in recent years by the Archaeological Institute of Mainz. The long-term objective of this new project is, after having concluded the museum catalogue and in collaboration with our Israeli colleagues, to do scholarly research and to document all the ancient sculptures in the country.



STATUETTE OF EROS, RIDING ON A DOLPHIN. PART OF A SCULPTURAL GROUP WITH APHRODITE, from Beth Shean. Jerusalem, Israel Museum IAA 2001-2987.

Detlev Kreikenbom: Studies in Berlin, Kiel and Rome. Habilitation on "Sculptures after Polykleitos". Museum work in Frankfurt a.M. Interim and visiting professorships in Berlin, Giessen and Cologne. Since 1998 university professor in Mainz, since 2000 research in Libya and Syria. Main research areas: history of ancient sculpture, cultural contacts in North Africa and the Near East, reception of Antiquity, history of science.

Hedypatheia: A Life of Luxury A Culinary Journey through Antiquity

Eating and drinking together was of paramount importance to the societies of Antiquity, and, likewise, offerings of food and drink to the Gods formed an integral part of religious practice. The exhibition at Gallery Cahn focuses on vessels, which were used for this purpose, as well as on representations from this context. We also hope to bring ancient hospitality to life various ancient foods for you to taste.

We cordially invite you to a lecture (in German) by the leading Homer specialist Prof. Dr. Joachim Latacz:

«Weil Speis und Trank in dieser Welt doch Leib und Seel' zusammenhält»: Griechen und Römer bitten zu Tisch
Thursday, 18 June, 7 p.m., refreshments served from 6 p.m.

Opening hours of the exhibition:

Mon-Sun 15-21 June, 9 a.m.-6 p.m., Thurs 18 June, 9 a.m.-9 p.m.

Venue: Jean-David Cahn AG, Malzgasse 23, 4052 Basel

Editorial

Dear readers

The diversity of opinions is a significant part of our self-conception. The basis for this should be provided by carefully researched editorial contributions in the media, which enable us to form an independent, critical opinion. It is alarming that well-established media, which we would after all like to trust, currently report on themes such as the ancient art trade in a startlingly superficial manner. The media have always been exploited by politics. Berlin is currently developing new legislation on the ancient art trade. A point of concern is that art dealers were only invited after insisting on being included. They are not, however, on the list of speakers. It is striking that, at the same time, very poorly researched contributions are presented in the German media. These include interviews with so-called representatives of the art market, who do not belong to an association and are, therefore, not committed to observing ethical standards, but who nonetheless pose as experts for the official trade. All this bears witness to a not particularly democratic stance, on the basis of which a law is being created. This is a pity, for there is nothing to be said against the creation of a law that exerts a controlling influence and, at the same time, provides collectors and dealers with legal security. The open and critical, but not biased and superficial, contribution by my old friend Dr. Marc Fehlmann to this issue of *Cahn's Quarterly* should be understood in this sense.

Wouldn't it be more constructive if Berlin would, in the course of this consultation process, take a look beyond its national borders, instead of depending on the one-sided and almost fanatical opinions of certain civil servants or archaeologists? England, for instance, the country with the largest volume of art trade in the world, spent a long time drafting a well-balanced law. Switzerland, too, spent many years of debate before enacting a law in 2005, which resolved many existing deficiencies, especially those regarding free warehouses. It is far from perfect, but this legislation helped calm the situation. It is to be hoped that Berlin will do justice to its constitutional responsibility by listening to all interested parties, and not just to a group of specialists with extreme views, who in several verdicts have been called to moderation by the independent German judiciary.

On 28 January 2015 Herbert A. Cahn would have celebrated his 100th birthday. In this and subsequent issues of *Cahn's Quarterly*, we will devote various contributions to him, which will reveal facets of his personality not familiar to many. I hope you enjoy reading these interesting articles, and I hope to see you soon in Maastricht.



RES PUBLICA AMISSA – late Republican marble portrait. 19th century restorations removed.

CHF 26,000



Business as Usual

What Do We Do With All Our Books?

The Sense and Nonsense of a Research Library

By Sandra Kyewski



"Of all worlds created by man, that of books is the most mighty." (Heinrich Heine)

Heine's dictum may not appear correct to all of us; nonetheless, I was immediately reminded of this quote when I first entered the library of the Cahn Gallery. Room after room, shelf after shelf, a world of its own opened up before me – far away from the general bustle of the gallery. I soon realised that the task assigned to me in October 2014 – the screening, checking and (re)ordering of the library – amounted to a Sisyphean challenge. Whenever I had registered all the books in the database and had ordered them neatly on the shelves according to their subject area,

The library of the Gallery Cahn numbers over 11,000 volumes.

more boxes of books, in addition to the new acquisitions, would appear from a seemingly inexhaustible source – the storerooms of the gallery.

But what exactly do we do with all these books? A well-sorted, comprehensive and functioning library is indispensable for the daily routine of the gallery's team of archaeologists. Every ancient object that enters the gallery is carefully studied. Its condition is examined and its date ascertained. A com-



For archaeologists, books are a crucial source of reliable and quotable information.

prehensive description of the piece and the identification of the geographical or cultural context within which it was created are equally indispensable as the research on its provenance. To this end, the archaeologists need comparable objects or earlier publications featuring the pieces. And just these can be found in our library, which is ordered according to the relevant topics. Regardless of whether it is a vase or a sculpture or, for instance, an Egyptian work of art – in our library the archaeologists can quickly find what they are looking for.

To some, the thought of a dim, old-fashioned library with dusty volumes may seem anti-

quated in the age of online resources, Google and Wikipedia. Let it be said, however, that archaeology – especially as a visual science – is necessarily dependent on the printed medium as a reliable and quotable source. Even though in recent years many excellent projects have been initiated to create online image databases, journals etc. and to digitise information, these are (still) under construction. It is often quicker to consult the standard reference work sitting on the shelf. Furthermore, the trustworthiness of information disseminated on the internet must always be verified.

But let us return to the library in the Gallery Cahn, which has been continuously enlarged. Containing over 11,000 books, it has grown to the size of a considerable research library. Apart from the monographs and reference works on the various periods and genres, it is particularly well-stocked with offprints and old auction catalogues. In contrast, journals are not collected. The foundation of the library was laid by merging the personal library of Herbert A. Cahn with the company library of HAC – Kunst der Antike. We therefore have a great number of duplicates – i.e. two or even more copies of the same publication. It was part of my task to find these duplicates and to remove them – in the meantime, I have filled 90 boxes with these unwanted books! Many of them are reference works, which – I can bear witness to this – would make the heart of any archaeology student beat faster.

So the question posed at the beginning can be asked again: What shall we do with all our books? Jean-David Cahn was disappointed by the limited interest shown by German-speaking universities and research institutes in his previous auctions with archaeological litera-

ture. He has therefore decided not to hold any further auctions with books. It is, however, his particular wish that these books be again used for research purposes. We are, therefore, looking for institutions, maybe also in Eastern Europe, which would be interested in such a small but almost self-contained library. We will gladly consider any suggestions you may have.

Welcome

We are delighted that Martin Flashar will take over the column "Highlight" from John Robert Guy, who has now retired. Martin Flashar received his doctorate from the University of Bonn in 1991, where he studied with Niklaus Himmelmann, and habilitated in 2003 at the University of Freiburg im Breisgau. He teaches at Freiburg University and works as an independent art consultant, journalist and author.



Congratulations

Many Happy Returns, Dear Robert!

Last December, John Robert Guy celebrated his 65th birthday and has therewith reached retirement age. We would like to say a heartfelt thank you to you, dear Robert, for your excellent work! We are delighted that, as Honorary Curator of Herbert A. Cahn's sherd collection, Robert will still occasionally visit us at the gallery. If you have any enquiries pertaining to the sherds, please contact John Robert Guy.

Imprint

Publisher

Jean-David Cahn
Malzgasse 23
CH-4052 Basel
+41 61 271 67 55
mail@cahn.ch
www.cahn.ch

Photos
Niklaus Bürgin
Marc Fehlmann
Martin Flashar
Ulrike Haase
Marianne Kreikenbom
Yvonne Yiu

Editors
Jean-David Cahn
Yvonne Yiu

Translations
Yvonne Yiu

Authors

Jean-David Cahn
Marc Fehlmann
Martin Flashar
Ulrike Haase
Marianne Kreikenbom
Sandra Kyewski
Yvonne Yiu

Design and Layout
Jean-David Cahn
Michael Joos
Yvonne Yiu

Printer
Druckerei Deiner
www.druckerei-deiner.de



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

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 phalloi 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 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 NEKHMET.
H. 10.3 cm. Bronze. Egypt, Late Period, 26th
-30th Dynasty, ca. 664-343 B.C.

Starting bid CHF 2,000

Business as Usual

The Etruscan Urn Revisited

By Yvonne Yiu



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

Auction 9
Basle, 19 November
cahnauktionen.ch

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 Lavnitia 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.

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.

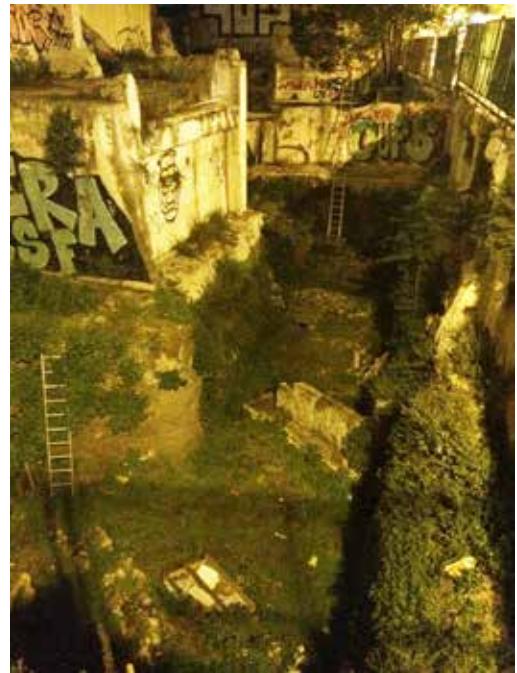


Business as usual

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.

17/09/10	20/09/10	23/09/10	26/09/10	29/09/10	02/10/10	05/10/10	08/10/10	11/10/10	14/10/10	17/10/10	20/10/10	23/10/10	26/10/10	29/10/10	01/11/10	04/11/10	07/11/10	10/11/10	13/11/10	16/11/10	19/11/10	22/11/10	25/11/10	28/11/10	01/12/10	04/12/10	07/12/10	10/12/10	13/12/10	16/12/10	19/12/10	22/12/10	25/12/10	28/12/10	01/01/11	04/01/11	07/01/11	10/01/11	13/01/11	16/01/11	19/01/11	22/01/11	25/01/11	28/01/11	01/02/11	04/02/11	07/02/11	10/02/11	13/02/11	16/02/11	19/02/11	22/02/11	25/02/11	28/02/11	01/03/11	04/03/11	07/03/11	10/03/11	13/03/11	16/03/11	19/03/11	22/03/11	25/03/11	28/03/11	01/04/11	04/04/11	07/04/11	10/04/11	13/04/11	16/04/11	19/04/11	22/04/11	25/04/11	28/04/11	01/05/11	04/05/11	07/05/11	10/05/11	13/05/11	16/05/11	19/05/11	22/05/11	25/05/11	28/05/11	01/06/11	04/06/11	07/06/11	10/06/11	13/06/11	16/06/11	19/06/11	22/06/11	25/06/11	28/06/11	01/07/11	04/07/11	07/07/11	10/07/11	13/07/11	16/07/11	19/07/11	22/07/11	25/07/11	28/07/11	01/08/11	04/08/11	07/08/11	10/08/11	13/08/11	16/08/11	19/08/11	22/08/11	25/08/11	28/08/11	01/09/11	04/09/11	07/09/11	10/09/11	13/09/11	16/09/11	19/09/11	22/09/11	25/09/11	28/09/11	01/10/11	04/10/11	07/10/11	10/10/11	13/10/11	16/10/11	19/10/11	22/10/11	25/10/11	28/10/11	01/11/11	04/11/11	07/11/11	10/11/11	13/11/11	16/11/11	19/11/11	22/11/11	25/11/11	28/11/11	01/12/11	04/12/11	07/12/11	10/12/11	13/12/11	16/12/11	19/12/11	22/12/11	25/12/11	28/12/11	01/01/12	04/01/12	07/01/12	10/01/12	13/01/12	16/01/12	19/01/12	22/01/12	25/01/12	28/01/12	01/02/12	04/02/12	07/02/12	10/02/12	13/02/12	16/02/12	19/02/12	22/02/12	25/02/12	28/02/12	01/03/12	04/03/12	07/03/12	10/03/12	13/03/12	16/03/12	19/03/12	22/03/12	25/03/12	28/03/12	01/04/12	04/04/12	07/04/12	10/04/12	13/04/12	16/04/12	19/04/12	22/04/12	25/04/12	28/04/12	01/05/12	04/05/12	07/05/12	10/05/12	13/05/12	16/05/12	19/05/12	22/05/12	25/05/12	28/05/12	01/06/12	04/06/12	07/06/12	10/06/12	13/06/12	16/06/12	19/06/12	22/06/12	25/06/12	28/06/12	01/07/12	04/07/12	07/07/12	10/07/12	13/07/12	16/07/12	19/07/12	22/07/12	25/07/12	28/07/12	01/08/12	04/08/12	07/08/12	10/08/12	13/08/12	16/08/12	19/08/12	22/08/12	25/08/12	28/08/12	01/09/12	04/09/12	07/09/12	10/09/12	13/09/12	16/09/12	19/09/12	22/09/12	25/09/12	28/09/12	01/10/12	04/10/12	07/10/12	10/10/12	13/10/12	16/10/12	19/10/12	22/10/12	25/10/12	28/10/12	01/11/12	04/11/12	07/11/12	10/11/12	13/11/12	16/11/12	19/11/12	22/11/12	25/11/12	28/11/12	01/12/12	04/12/12	07/12/12	10/12/12	13/12/12	16/12/12	19/12/12	22/12/12	25/12/12	28/12/12	01/01/13	04/01/13	07/01/13	10/01/13	13/01/13	16/01/13	19/01/13	22/01/13	25/01/13	28/01/13	01/02/13	04/02/13	07/02/13	10/02/13	13/02/13	16/02/13	19/02/13	22/02/13	25/02/13	28/02/13	01/03/13	04/03/13	07/03/13	10/03/13	13/03/13	16/03/13	19/03/13	22/03/13	25/03/13	28/03/13	01/04/13	04/04/13	07/04/13	10/04/13	13/04/13	16/04/13	19/04/13	22/04/13	25/04/13	28/04/13	01/05/13	04/05/13	07/05/13	10/05/13	13/05/13	16/05/13	19/05/13	22/05/13	25/05/13	28/05/13	01/06/13	04/06/13	07/06/13	10/06/13	13/06/13	16/06/13	19/06/13	22/06/13	25/06/13	28/06/13	01/07/13	04/07/13	07/07/13	10/07/13	13/07/13	16/07/13	19/07/13	22/07/13	25/07/13	28/07/13	01/08/13	04/08/13	07/08/13	10/08/13	13/08/13	16/08/13	19/08/13	22/08/13	25/08/13	28/08/13	01/09/13	04/09/13	07/09/13	10/09/13	13/09/13	16/09/13	19/09/13	22/09/13	25/09/13	28/09/13	01/10/13	04/10/13	07/10/13	10/10/13	13/10/13	16/10/13	19/10/13	22/10/13	25/10/13	28/10/13	01/11/13	04/11/13	07/11/13	10/11/13	13/11/13	16/11/13	19/11/13	22/11/13	25/11/13	28/11/13	01/12/13	04/12/13	07/12/13	10/12/13	13/12/13	16/12/13	19/12/13	22/12/13	25/12/13	28/12/13	01/01/14	04/01/14	07/01/14	10/01/14	13/01/14	16/01/14	19/01/14	22/01/14	25/01/14	28/01/14	01/02/14	04/02/14	07/02/14	10/02/14	13/02/14	16/02/14	19/02/14	22/02/14	25/02/14	28/02/14	01/03/14	04/03/14	07/03/14	10/03/14	13/03/14	16/03/14	19/03/14	22/03/14	25/03/14	28/03/14	01/04/14	04/04/14	07/04/14	10/04/14	13/04/14	16/04/14	19/04/14	22/04/14	25/04/14	28/04/14	01/05/14	04/05/14	07/05/14	10/05/14	13/05/14	16/05/14	19/05/14	22/05/14	25/05/14	28/05/14	01/06/14	04/06/14	07/06/14	10/06/14	13/06/14	16/06/14	19/06/14	22/06/14	25/06/14	28/06/14	01/07/14	04/07/14	07/07/14	10/07/14	13/07/14	16/07/14	19/07/14	22/07/14	25/07/14	28/07/14	01/08/14	04/08/14	07/08/14	10/08/14	13/08/14	16/08/14	19/08/14	22/08/14	25/08/14	28/08/14	01/09/14	04/09/14	07/09/14	10/09/14	13/09/14	16/09/14	19/09/14	22/09/14	25/09/14	28/09/14	01/10/14	04/10/14	07/10/14	10/10/14	13/10/14	16/10/14	19/10/14	22/10/14	25/10/14	28/10/14	01/11/14	04/11/14	07/11/14	10/11/14	13/11/14	16/11/14	19/11/14	22/11/14	25/11/14	28/11/14	01/12/14	04/12/14	07/12/14	10/12/14	13/12/14	16/12/14	19/12/14	22/12/14	25/12/14	28/12/14	01/01/15	04/01/15	07/01/15	10/01/15	13/01/15	16/01/15	19/01/15	22/01/15	25/01/15	28/01/15	01/02/15	04/02/15	07/02/15	10/02/15	13/02/15	16/02/15	19/02/15	22/02/15	25/02/15	28/02/15	01/03/15	04/03/15	07/03/15	10/03/15	13/03/15	16/03/15	19/03/15	22/03/15	25/03/15	28/03/15	01/04/15	04/04/15	07/04/15	10/04/15	13/04/15	16/04/15	19/04/15	22/04/15	25/04/15	28/04/15	01/05/15	04/05/15	07/05/15	10/05/15	13/05/15	16/05/15	19/05/15	22/05/15	25/05/15	28/05/15	01/06/15	04/06/15	07/06/15	10/06/15	13/06/15	16/06/15	19/06/15	22/06/15	25/06/15	28/06/15	01/07/15	04/07/15	07/07/15	10/07/15	13/07/15	16/07/15	19/07/15	22/07/15	25/07/15	28/07/15	01/08/15	04/08/15	07/08/15	10/08/15	13/08/15	16/08/15	19/08/15	22/08/15	25/08/15	28/08/15	01/09/15	04/09/15	07/09/15	10/09/15	13/09/15	16/09/15	19/09/15	22/09/15	25/09/15	28/09/15	01/10/15	04/10/15	07/10/15	10/10/15	13/10/15	16/10/15	19/10/15	22/10/15	25/10/15	28/10/15	01/11/15	04/11/15	07/11/15	10/11/15	13/11/15	16/11/15	19/11/15	22/11/15	25/11/15	28/11/15	01/12/15	04/12/15	07/12/15	10/12/15	13/12/15	16/12/15	19/12/15	22/12/15	25/12/15	28/12/15	01/01/16	04/01/16	07/01/16	10/01/16	13/01/16	16/01/16	19/01/16	22/01/16	25/01/16	28/01/16	01/02/16	04/02/16	07/02/16	10/02/16	13/02/16	16/02/16	19/02/16	22/02/16	25/02/16	28/02/16	01/03/16	04/03/16	07/03/16	10/03/16	13/03/16	16/03/16	19/03/16	22/03/16	25/03/16	28/03/16	01/04/16	04/04/16	07/04/16	10/04/16	13/04/16	16/04/16	19/04/16	22/04/16	25/04/16	28/04/16	01/05/16	04/05/16	07/05/16	10/05/16	13/05/16	16/05/16	19/05/16	22/05/16	25/05/16	28/05/16	01/06/16	04/06/16	07/06/16	10/06/16	13/06/16	16/06/16	19/06/16	22/06/16	25/06/16	28/06/16	01/07/16	04/07/16	07/07/16	10/07/16	13/07/16	16/07/16	19/07/16	22/07/16	25/07/16	28/07/16	01/08/16	04/08/16	0

Editorial

Dear readers,

Due to your positive feedback, we are now launching the second series of *Cahn's Quarterly*. In this first issue you can watch Attic potters at work and look into an ancient Egyptian baker's oven. The catalogue is dedicated to well-being and waits upon you with culinary utensils such as a fish-plate, a spit, and a cheese grater, as well as many other objects which make life more pleasant. This time, my personal choice is a remarkable head of a child, and our vase expert, John Robert Guy, focuses on an elegant Pagenstecher lekythos.

As always, we will also provide you with the latest news from the gallery. This year, we would like to look after you more as customers, and to give greater attention to your wishes. We would be delighted to source objects for you, and will be at your side if you want to part with works of art. We would be most obliged if you could fill in the enclosed questionnaire in order to improve our customer care. All information will be treated in the strictest confidence, and I would like to express my gratitude for the trust you have already shown in me.



A BLACK-FIGURE TREFOIL OINOCHOE WITH A FRIEZE OF ANIMALS. H. 24.2 cm. Clay. Late Protocorinthian, ca. 640-630 B.C. CHF 48,000

Business as usual

Traces in Clay - On the Immediacy of Ancient Objects (Part 2)

By Gerburg Ludwig

The trained eye of the archaeologist can detect many details, which provide clues to the process of making an ancient vessel. In the first part (CQ 4/2013) of the introduction to the close inspection of pottery, the search for traces in the clay provided insights into the production process influenced by the potters' and painters' skill and routine. In the second part of my essay, we shall look at traces left by firing, signatures, and ancient repairs.

Traces left by firing are still dependent on the skill of the potter, but are mainly caused by the conditions during the firing process in the kiln. To make efficient use of the space, vases were either stacked inside the kiln or placed close to each other - occasionally too closely. Figure-decorated vases were fired in three stages of oxidation and reduction. If

the vases were too close to each other, oxygen and carbon-monoxide, which caused the grey colour of the clay to change to orange and transformed the grey colour of the glaze into lustrous black, could not move evenly around the vases. This caused flaws such as traces of stacking and so-called ghosts, that is, the discolouration of the walls of neighbouring vessels due to incomplete firing of parts of a vase. (Fig. 1: Light ring caused by a vessel stacked inside it. Fig. 2: The glaze failed to turn black because the vase was placed too close to another.)

In addition to the traces left by the production process, potters and painters signed their works self-confidently with a short sentence in a prominent position, for example on the outside of a cup. More frequently, the crafts-

men painted or incised their signatures or brief sequences of letters on an inconspicuous part of a vase (fig. 3 Graffito "MA"). These so-called graffiti are sometimes useful for identifying a specific potter, a workshop, or - if the inscription was incised later - the





2



3



4



5



6

Handling such a vase gives an immediate impression of everyday life and sometimes also of its imperfection, thus enriching our perception of the past and bringing it closer to our own experiences. Not only the typical motifs depicted on vases, for instance a perfectly composed and almost sublime mythological scene, but also the momentary impressions of an everyday event or of a feast documented by the traces and flaws described above, can, in equal measure, form a bridge to the past.

1) Cf. B. Kaeser, Herstellungs- und Schicksalsspuren, Nachträge in: M. Bentz (ed.), Vassenforschung und Corpus Vasorum Antiquorum. Standortbestimmung und Perspektiven, CVA Deutschland 1. Beih. (Munich 2002) 65-72, esp. 67-69.

2) For a brief overview of ancient repairs, see S. Pfisterer-Haas, Antike Reparaturen in: Bentz, loc. cit. (note 1) 51-57; for other traces of use, cf. Kaeser, loc.cit. (note. 1) esp. 69-71.

Friends

PERRIN
Antiquaires

98, rue du Faubourg Saint-Honoré – F.75008 Paris
Place Beauvau
Tél. +33 (0)1 42 65 01 38 - Fax. +33 (0)1 49 24 04 08
www.galerieperrin.com e-mail: contact@galerieperrin.com



Paris, 23 Janvier 2014

Cher David

Je profite du cent-cinquantième anniversaire de la Galerie Cahn pour évoquer avec émotion une figure qui dépasse celle du grand marchand et connisseur que toute la profession aime et respecte. Je veux surtout saluer mon ami David, qui, avec un talent unique, a partagé avec moi sa passion de l'Antiquité, à laquelle il a dédié sa vie. Chacune des œuvres qu'il présente est une précieuse invitation à voyager dans le temps et dans l'espace. Je sais qu'il offre à tous les collectionneurs un interlocuteur privilégié, en qui tous ont une confiance inébranlable. Je souhaite à David de poursuivre longtemps la grande aventure de la Galerie Cahn, riche en découvertes et en émotions.

Avec amitié et complicité.

Philippe Perrin

Philippe Perrin

Sarl galerie Perrin. Siret 341 095 941 00017 - R. C. 87 B 05163 - N° Intracom Fr 12341 095 941 - Code APE 4779 Z - Capital de 23.400.92 €

owner. It is possible that the graffito "XXXΛ" (fig. 4) represents a trade or registration number.

On occasion, ancient repairs are evidence of the use of vases, and of accidents. Since there was no effective glue, vases were repaired in an ancient version of stapling: small holes were drilled along both sides of the break, then the fragments were clamped together with lead brackets (figs. 5-6).

Because traces left in the clay provide information on the making of a vase as well as about mistakes made during the production process, and also give clues regarding the use to which the vessel were put, we archaeologists take great care, in addition to due admiration of beauty, shape, drawing and pattern, to draw attention to these flaws and marks in our descriptions.

Editorial

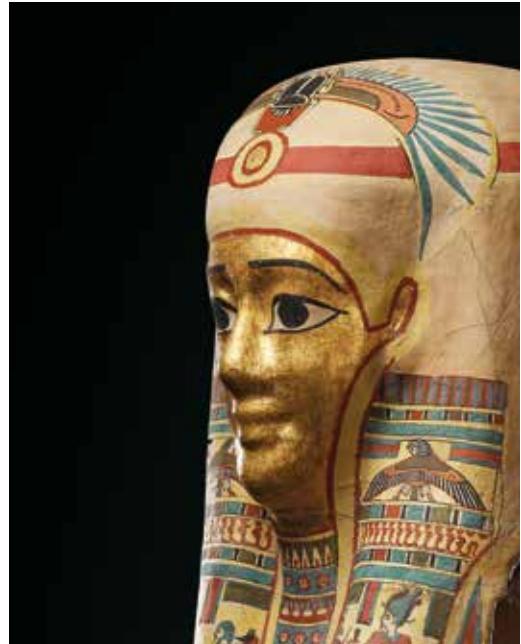
Dear readers

The last quarter was fraught with a densely packed programme, and the question "How much more?" has frequently come to my mind, as well as the worry that it might also be too much for you. Does it make sense to participate at Munich Highlights, to hold an auction with preview in Basle and to stage an exhibition at BAAF celebrating the gallery's 150th anniversary all at the same time, whilst giving up active participation at BAAF Basle? I therefore ask for your understanding, if we offer a less packed programme in the future. The important question is, whether less is not more and whether this enables us to look after our clients better.

My wife and I shall use the days between Christmas and New Year for a careful analysis. We will decide at which events we will participate and which ones we will forgo, in order to be able to offer you a well-balanced programme in 2014.

The auction was successful, apart from the lots with books. I refer to Ms Yiu's report on page 3. The live bidding on the internet was - in spite of my capricious remarks - a resounding success and will certainly be continued. Contrary to our intentions, Cahn's Quarterly 4 will not be the last. The series will be continued because of your enthusiastic feedback and comments, for which I thank you very much indeed.

Meanwhile I wish you a Merry Christmas and a Happy New Year!

A MASK OF A MUMMY. H. 45 cm. Cartonnage, polychromy. Egypt, Ptolemaic Period, ca. 1st cent. B.C. Auction 8, lot 51, sold for CHF 158,600

Business as usual

Traces in Clay - On the Immediacy of Ancient Objects

By Gerburg Ludwig

A multitude of details reveal, to the practised archaeologist's eye, valuable insights into the production history of ceramic vessels. The first part of this introduction into tell-tale minutiae explores the traces left by the potter; the second part (CQ 1/2014) looks at marks made on the objects after they have left his hands.

When a pottery fragment is found during an excavation, its stratigraphic context is first documented and then it is removed from the ground. After the loose soil and encrustation has been brushed off, the fragment is categorised roughly. Depending on its condition, size, the curvature of the wall, the turning ridges in the clay and the decoration, the possibility exists that it can be assigned to a certain vessel shape, ceramic ware or genre. This classification later becomes part of the documentation pertaining to the entire find-context. By comparison with pottery found



in neighbouring or similarly structured excavations, conclusions can be drawn with regard to the original utilisation of the site. In general, it will probably have been either a settlement, a necropolis or a sanctuary. Furthermore, pottery, due to its high quality and thorough documentation, serves as a chronological indicator, which helps to date the excavation as a whole.

Only much later, after thorough cleaning and restoration, some of the fragments, which

can, in the best case, be reassembled to form a complete vessel, reveal their figural and ornamental decoration, and sometimes also their hidden secrets. These are only rarely uncovered by the photographs or drawings made to document the excavation. If one leaves aside the white gloves generally used when handling objects in museums and collections, as well as when presenting them at auctions, and takes the ceramics into one's bare hands, the "close-up" visual impression is complemented by a tactile experience



comparable at best to that of sculpture formed by human hands, and which far surpasses the two-dimensionality of photographic plates or powerpoint presentations. Like the potter who once held the vessel in his hands, turning it this way and that, we can now "experience" the object. In this way, minute but valuable details can be discovered, which bear witness to the process of creation and sometimes also to mishaps. One differentiates between traces caused directly by the potter's hand during the processes of potting and painting (production marks) and those caused during firing which are not necessarily directly controllable by him.¹

A closer look at the ceramics that are currently in the gallery stock, or have been sold recently, reveals that these traces are fairly frequent. How exactly were they caused? Small clay tablets, the pinakes from Pentekouphia near Corinth, dating from the 6th century B.C., as well as some scenes on drinking cups, skyphoi, hydriae and kraters, are decorated with lively scenes depicting work in the clay pits and potter's workshops.² At the beginning of the creation process, no tool and no brush mediated between the potter's hand and the lump of clay awaiting to be formed.³ With the aid of a potter's wheel, both hands formed the interior and exterior of the vessel and smoothed its surface. Only at a later stage did the potter employ a limited selection of tools, such as wooden rods, leather rugs and stencils. Production traces such as turning ridges (illus. 1) and traces of smoothening (illus. 3) on the interior and exterior of vessels bear witness to this first production stage. Occasionally, larger crystals in the clay were dragged along during turning, causing an irregular surface structure (illus. 1).

Handles were attached using moist clay slip, and the fingers often left pronounced, ring-shaped traces of smoothening around the handle roots. Sometimes the potter also left fingerprints in the clay (illus. 2-3). Once the vessel had been given the shape desired, the potter detached it from the wheel using a thread. If he did not finish the base, an area of curved hatching remained visible (illus. 4). The vessels were dried slowly in a cool chamber in order to prevent the clay from

cracking. The semi-hard vessels were then painted. This task was accomplished by applying the ferrous glaze (fine clay slip), which was only slightly different in hue from the grey clay and had a delicate metallic shimmer, to the vessel, on which the design had sometimes already been incised or sketched. It was not always possible to avoid inadvertent applications of glaze either due to a slip of the brush or to drips and splashes (illus. 5-6). Furthermore, minor flaws were tolerated, for instance when the red miltos wash on the base of a vessel was smeared on piercing the ring foot with a wooden rod (illus. 7).

To be continued in CQ 1/2014.

1) H. Schörner, Werkzeuge, Techniken, Arbeiter. Ein Blick in die griechische Keramikwerkstatt, Forum Archaeologiae 62/III/2012 (<http://farch.net>) 1-8; B. Fellmann, Herstellungsspuren an attischen Trinkschalen in: M. Bentz (ed.), Vasenforschung und Corpus Vasorum Antiquorum. Standortbestimmung und Perspektiven, CVA Deutschland 1. Beih. (Munich 2002) 59-63; B. Kaeser, Herstellungs- und Schicksalsspuren, Nachträge in: Bentz, ibid., 65-72.

2) I. Scheibler, Griechische Töpferkunst. Herstellung, Handel und Gebrauch der antiken Tongefäße (Munich 1983) 71-85, 92-111, 117-120, illus. 64-71, 73-74, 82, 92, 94-98, 101-102, 106-108.

3) Scheibler, ibid. (note 2) 73-107.

Friends

GALERIE JOCELYN WOLFF



Dear Jean-David,

Congratulations for the 150th Birthday of your gallery! Last week, I was in Houston where I visited the Menil collection. I thought about you immediately: there is nothing I care more about than the dialogue between avant-guard artists of today and the art of the very origin of civilizations. It is always a source of inspiration, a very precious way of challenging our *oeil*.

I very much appreciate your personal interest in young artists, an interest which you share with your wonderful wife, Antje. As a collector myself, I appreciate being able to have access to some of your treasures; I have to say that your pricing is always incredibly correct. This alone makes Cahn International a very precious address for amateurs. It creates a trust relationship, a family feeling that is so important in the era of mega-galleries and auction houses, with limited expertise and short-term business views.

I am deeply convinced that family-run, expertise-rooted galleries are the future. Art is about passion; it is about sharing knowledge, transmitting aesthetics values and taste to future generations. One can feel these values upon entering your gallery.

Please continue offering access to archeological objects to the passionate community of contemporary art. Please continue collecting contemporary art. The dialogue between the ages, specialities, cultures nourishes the very essence of creation.

Kindly yours,

Jocelyn Wolff

Galerie Jocelyn Wolff - 78, rue Julien-Lacroix F-75020 Paris + 33 1 42 03 05 65 - galeriewolff.com

Editorial

Dear readers

This autumn is filled with many exciting premieres! For the first time, the Cahn Gallery will exhibit at Frieze Masters in London (17-20 October). As always, we will also be present at Munich Highlights (8-13 November), which has, this year, succeeded in finding a wonderful new exhibition space in the Munich Residenz. BAAF Basel will take place at exactly the same time, so, unfortunately we will not have a booth there. However, we will be present at BAAF with a small exhibition celebrating the 150th anniversary of the Cahn Gallery. Furthermore, we will present a special exhibition in our rooms at Malzgasse 23. A shuttle service with an Armstrong Siddeley (1946) will link the two venues. Another important premiere is that our Auction 8 of ancient art will take place on 9 November in the Villa Wenkenhof, Riehen, directly adjacent to BAAF. For the first time, you can also bid online at the auction. The catalogue will be available in early October.

In the meantime, I hope that you will thoroughly enjoy reading the third edition of *Cahn's Quarterly*.



AN ATTIC FUNERARY RELIEF with a Young Woman.
H. 42.3 cm. Marble. Attic, 390-360 B.C. Auction 8
Starting bid CHF 95'000

Business as usual

The Lady with Three Passports

By Yvonne Yiu



A BUST OF LIVIA DRUSILLA, wife of Emperor Augustus. Marble. Roman, late 1st century B.C. - early 1st century A.D.

Count Franz Xaver Morstin, the protagonist of Joseph Roth's short story *The Bust of the Emperor*, was "like so many of his peers in the former Crown Lands of the Austro-Hungarian monarchy, [...] a man above nationality, and therefore of true nobility." Accordingly, Count Morstin found it very pleasing, when, during his travels through his "many-faceted fatherland", which reached from Galicia to Serbia and from Tyrol to Transylvania, he would, regardless of the changing languages and local colour, always see "the solemn and yet cheerful black-and-yellow that shone with such familiar light amidst so many different colours" and hear "the equally solemn and happy God Save the Emperor, which was native among all the songs of all the peoples [...]." It went without saying, that he could travel throughout the huge territory of the Danube Monarchy without any restraints. In the aftermath of the First World War, however, a multitude of nation states replaced the empire, and the Count "discovered to his astonishment that he needed a passport and a number of so-called visas before he could reach those countries which he had chosen for his journey."

Livia Drusilla, who accompanied her husband, the Roman Emperor Augustus, on many of his travels, and whose empire was even larger than that of the Habsburgs, would have been just as astonished, if an official had requested to see her passport before permitting her to cross a provincial border. She was spared such an embarrassing scene, but, some two thousand years later, a bust of the Empress, which was probably created during her lifetime, experienced inconveniences similar to those encountered by Count Morstin, although, with the European Union and the agreements on the free movement of goods and persons, many of the obstacles that confronted the Count have now been overcome.

The slightly over life-size bust of Livia depicts the Empress with lovely, Madonna-like facial features. Her wavy hair is covered decorously with a veil, but the flowing drapery of her chiton reveals as much about her physical beauty as it conceals. No wonder the recently divorced Octavian (later Emperor Augustus) fell in love with her at first sight, although she was not only married, but also pregnant!

The Lady with Three Passports (cont.)

Just like the Empress herself, her portrait bust has travelled extensively. As a cultural good, travelling is, however, by no means easy. For each border crossing, the requisite authorisations need to be obtained, and sometimes even a passport with photograph has to be issued.

When Jean-David Cahn purchased the bust, it already possessed two passports, as a Spanish colleague had acquired the sculpture in France, imported it into Spain with a French passport, and then brought it to a Dutch fair with a Spanish passport. In order to take the bust of the Empress along with him to Switzerland, Cahn had to procure a third, Dutch passport for the lady. In contrast to the disillusioned Count Morstin, who turned his back on the ruins of his fatherland after having buried a bust of the Emperor Franz Joseph, Livia Drusilla's odyssey took her back to her native Rome. On her provisionally final journey, from Switzerland to a Roman private collection, the lady with three passports could travel without a special permit, for – the ways of the public authorities are past finding out – this time no passport was necessary.

Auction

Erotica? Erotica!

By Christian von Faber-Castell

An ugly old dwarf with an excessively exaggerated erection unsuccessfully (!) harasses a nymph, who takes flight. A goat-legged satyr resembling the devil of the Christians shamelessly sodomises a goat. And the beautiful Aphrodite, in love with life, cuckolds the grumpy, club-footed smith of the gods, Hephaistos, by taking her pleasure with his main client, the god of war, Mars... All these are favourite topoi frequently found in original Greek – and epigonic Roman – art, not only on vases and in frescoes but also on reliefs and in sculpture in the round. Irrespective of modern scruples, informed by the desire to protect animals, young people and matrimony, the often grotesque comedy of such representations is as fresh and immediate as it was two thousand years ago.

Precisely this timeless directness makes for the unique and unparalleled appeal of ancient erotica. In order to understand it, one

needs neither archaeological knowledge nor academic learning. An attentive eye, coupled with an imaginative mind, are absolutely sufficient. Indeed, erotica are a *direttissima* into Antiquity, leading the beholder straight to the ancient Greeks, Etruscans and Romans without any byways through mythological, historical or other convoluted formulations, which are comprehensible only to specialists.

Due to this, erotica, in all their diversity, ranging from highly artistic to rather crude artefacts, belong to the oldest and at the same time most future-proof areas of collecting in the realm of ancient art, because globally they are spontaneously understandable. And it does not even always have to be great art: already a very normal, maybe just slightly acrobatic, scene of intercourse on the disc of a modest Roman oil lamp reminds us of how little has changed since the days of Caesar and Cleopatra.

Auction 8

**Saturday,
9 November
10 a.m.**

Preview

Wed. 6.11. 2 p.m. – 6 p.m.
Thurs. 7.11. 10 a.m. – 9 p.m.
Fri. 8.11. 10 a.m. – 6 p.m.

**Villa Wenkenhof
Bettingerstr. 121
CH-4125 Riehen**

**Catalogue online
9 October**

cahnauktionen.ch

Friends

Prof. Dr. Detlev Kreikenbom
Institut für Klassische Archäologie
Johannes Gutenberg-Universität Mainz

Lieber David!

Ich freue mich sehr, Dir zum Jubiläum Deines Hauses herzlich gratulieren zu dürfen! Ich tue dies als Freund und als Archäologe – und weil die Jean-David Cahn AG eine außergewöhnliche Institution ist, der gerade aus der Perspektive eines Hochschullehrers hohe Anerkennung gebührt. Ich meine die fest verankerte Beziehung zur Wissenschaft. Sie hat in Deinem Haus schon Tradition; sie setzte mit Deinem Vater Herbert A. Cahn ein. Er war beides in einer Person: erfolgreicher Leiter der Firma und international anerkannter Fachvertreter.

Heute stellt sich der Zusammenhang mit dem Fach komplexer dar. Du bist ebenso ein engagierter Archäologe und prägst, wenngleich mit anderen Akzenten, das Profil des Geschäfts. Überdies steht Dir ein Team von qualifizierten wissenschaftlichen Mitarbeitern zur Seite. Diese Zusammenarbeit im eigenen Haus stärkt die Kompetenz und gewährleistet, dass antike Objekte gemäß aktuellem Forschungsstand diskutiert und entsprechend in hauseigenen Publikationen vorgestellt werden.

Lieber David, Kunstwerke sind bei Dir in guten Händen – auch wenn Sie Deine Hände meist rasch wieder verlassen.

Mit allen guten Wünschen für die Zukunft der Jean-David Cahn AG grüßt Dich

herzlich

Dein Detlev

29.8.2013



Editorial

Dear readers

I have manifold reasons to thank you. I am greatly indebted to you for a very successful TEFAF Maastricht 2013. It was a strong fair with a stimulating atmosphere marked by lively conversations, which bore witness to the continuing attractiveness of ancient art for collectors both young and old. I would also like to thank you for the very positive and encouraging feedback so many of you gave to me regarding the first edition of *Cahn's Quarterly*. This has both touched and motivated me.

The second edition of *Cahn's Quarterly* is again packed with highly readable contributions on art works in our stock and on our activities as a gallery. You will, for instance, learn about what you shouldn't put into your hand luggage, where you should go during Art Basel, who works in our administration and which gods are currently assembled in our rooms. The culinary foray into antiquity is continued with a honey cake recommended by Cato the Elder.

Have a good time reading.



AN OUTSTANDING HEAD OF A HERM. H. 25 cm. White, fine-grained marble. Formerly Coll. N. Koutoulakis, Geneva, 1950's-1960's. Greek, probably Attic, ca. 460-450 B.C. Price on request

Business as usual

A Lethal Weapon

By Yvonne Yiu

Just a couple of weeks had gone by since the terrorist attack on the World Trade Center on September 11, 2001. The shock was profound and the fear of further attacks was paralysing. Only people who had no other choice travelled by aeroplane, and those who were

constrained to fly certainly did not choose New York as their destination – unless they were out of their minds.

But isn't it an open secret that people dealing with art are – at least a little bit – mad? You can call it passion, enthusiasm or single-mindedness, if you prefer. In any case, even the Axis of Evil could not deter Jean-David Cahn from going on his business trip to the Big Apple, and indeed everything went smoothly – until he embarked on his return journey.

Cahn let a shipper take care of all the pieces he had acquired on the New York art market, with the exception of a head of Aphrodite. Unwilling to lose sight of this valuable marble sculpture, he decided to take it on board in his cabin luggage, accompanied by all the requisite documentation.

At John F. Kennedy Airport the atmosphere was tense, the general unease fuelled by the memory that the name-giving president had been assassinated. *Nomen est omen?* No, that was too horrible to think of. The art dealer took a deep breath, and tried to look inconspicuous.

What was it, again, that they said? "If disaster strikes, remain calm and be patient". Cahn did his best to remain calm during the security check, even though he had to take off his shoes and belt, and to be patient, although disagreeable hands rummaged around in the privacy of his carry-on baggage.

The security officer had already, with slightly raised eyebrows, signalled to his colleague that our art dealer had aroused his suspicions. The leather bag appeared too heavy and the image on the screen revealed a massive, irregularly shaped object. The officer deftly pulled out a packet enveloped in silk paper and bubble-wrap. "Careful!" gasped Jean-David Cahn. Unimpressed, the security officer tore open the protective layers to reveal – not a hand-grenade, not a dismantled kalashnikov, but the tenderly smiling face of the Goddess of Love.

The officer mastered his surprise in a moment. He had been in the service of national security for too long to be put off his guard by such a trick. Ever since Rosa Klebb and Elektra King had flickered across the movie



A HEAD OF APHRODITE. Greek, 340-330 B.C.



A Lethal Weapon (cont.)

screen, it was common knowledge that precisely the most beautiful women were the most perfidious. "Excuse me, sir, but you aren't permitted to take that on board." "I beg your pardon!?" "Dangerous goods may not be taken on board an aircraft either by passengers or members of the crew." "But look at her! This is an ancient work of art!" "I'm sorry, but we must comply with our regulations. This is a blunt instrument that may endanger the safety of the aircraft or guests on board. You could threaten the pilot with it."

Jean-David Cahn tried reasoning, he raged, he pleaded, but the officer did not relent. The queue behind him grew longer and

increasingly impatient as the minutes until departure time melted away. He had no other choice but to give in and race back to the check-in area. Luck was on his side, and he was still able to stow the head in his suitcase. Then he hurtled off to the security check. How exasperatingly slowly the queue moved! What a nuisance it was to take off his shoes and belt again! The last call for Jean-David Cahn was already reverberating through the passageways. Finally, soaked in sweat and gasping for breath, he sank into his seat on the aircraft. He had made it!

Well, not quite. As soon as the art dealer had grown accustomed to the idea that he had survived this near catastrophe, gnawing uncertainty set in. Was his suitcase really in the hold or sitting somewhere on the runway? Would the head survive the rough baggage handling unscathed? What if somebody stole the suitcase? "If disaster strikes, remain calm and be patient".

Landing! After nine hours of gruelling inactivity, Jean-David Cahn leapt from his seat as if stung by a tarantula and rushed to the baggage carousel. At last he sighted his luggage. In a quiet corner, he opened the suitcase. With trembling hands he unwrapped the silk paper and beheld her face. Aphrodite smiled at him calmly with a serenity that had outlasted the vicissitudes of more than two thousand years, as if she wished to say: there really was no need to be worried.

Exhibition

Archetype and Individual in the Art of Antiquity

10 – 16 June 2013

Gallery Cahn, Malzgasse 23
4052 Basle

Opening:

Monday, 10 June, 5 – 9 p.m.
with drinks and snacks

Tuesday-Friday, 11 – 14 June
9 a.m. – 6 p.m.

Saturday-Sunday, 15 – 16 June
2 – 6 p.m.

Lecture on the subject of the exhibition by

Prof. Dr. Detlef Kreikenbom
on Saturday, 15 June, 5 p.m.

Friends

Johnny Van Haeften LTD

13 Duke Street, St. James's London SW1Y 6DB
Telephone: (020) 7930 3062 Fax: (020) 7839 6303
Email: paintings@johnnyvanhaeften.com www.johnnyvanhaeften.com

Dear David,

23rd April 2013

It gives me the greatest pleasure to add my own few words of congratulation for your extraordinary achievement. The name Cahn is synonymous with Antiquities and the unbeatable combination of integrity, expertise and connoisseurship. Your ability to find fascinating works of art with an unimpeachable provenance, continues to impress me as do your erudite catalogues and of course your beautiful stands at TEFAF Maastricht and elsewhere.

On a more personal level, I have enjoyed our friendship and my occasional rather hesitant forays into collecting works of art in your field, but I know that when I buy items for my own humble collection with a Cahn imprimatur, I am buying with total confidence and must confess that of the many works of art I have acquired over the years my favourite is the pair of hub caps from a Roman chariot that I bought from you many years ago at Grosvenor House!

It has been a privilege to do business with you, but more so, to count you as a friend.

With great respect and affection,

Yours ever
John

Johnny Van Haeften

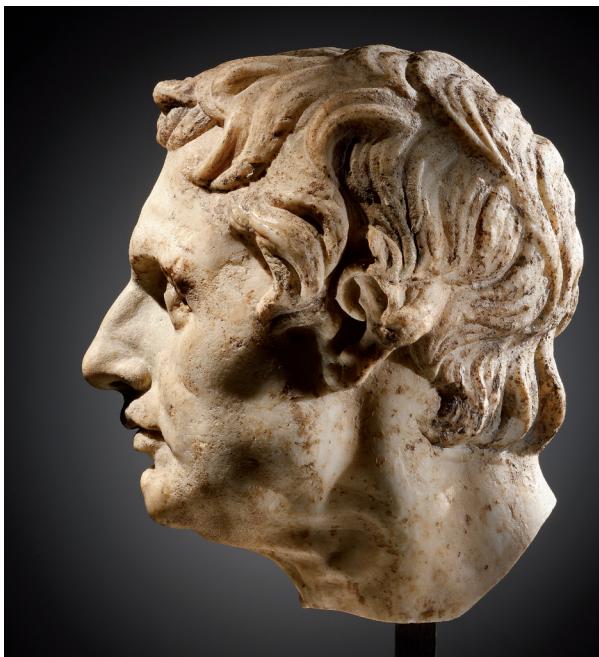


Editorial

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

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

Have a good time reading!



Business as usual

Stone Age Wildlife Conservation

By Yvonne Yiu

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

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

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

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



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

CHF 22,000



Stone Age Wildlife Conservation (cont.)

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

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

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

2012 - Our 149th Year

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

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

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

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



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



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

€ 4,500