

Editorial

Dear readers,

Our exhibition staged in collaboration with Jocelyn Wolff of Paris at the *Independent Brussels* was a great success. Curator Guillaume Leblon, a French artist resident in New York, used cardboard panels to define the floor space and generate the distinctive rhythm that also informed the plinths and consoles. The plinths were bathed in a delicate pink wash and the space further delimited by opaque, milky white drapes. The stand proved a great crowd-puller and the verdict of the media was gratifyingly positive: ARTnet, for example, named our stand the third best at both the *Independent* and the Brussels ArtFair held in parallel to it.

Also in this edition of *Cahn's Quarterly*, Gerburg Ludwig discusses an especially interesting aspect of the royal tombs of Vergina. Could one of them be the tomb of Philip II after all? Then there is an interview with me at TEFAF conducted by an interesting young journalist, Clément Thibault – to my mind a shining example of just how exciting journalism can look – as well as some more recipes, painstakingly pieced together by Yvonne Yiu. I especially recommend the breads, which are simply delicious and dangerously moreish! The sales catalogue homes in on clay as a medium and shows how it comes in many different guises, while the closing article by Martin Flashar explains how complex attributions to known historical figures can be. Identifying Roman emperors is tricky, especially since it was discovered that many Roman portraits were reworked several times over. Former attributions no longer hold, while new ones that take account of the landscape style certainly do not simplify matters.

Here's wishing you a pleasant read!

Jean-David Cahn



A CULTIC VESSEL WITH RAM PROTOME. H. max. 8.5 cm. Clay with glimmer, polished. Middle European, Late Bronze Age-Early Iron Age, Lusatian Culture, ca. 1100-700 B.C. CHF 22,000. This rare vessel was selected by the *Financial Times* for their review of *Independent Brussels*.

Gallery

Independent Brussels

Jean-David Cahn takes stock

By Yvonne Yiu

YY: *The Independent Brussels* counts as the "coolest" contemporary art fair on the circuit. So why would a dealer in antiquities like you want to exhibit there?

JDC: For me it was a unique opportunity to go ahead with a most unusual art project together with a good friend of mine, the gallerist Jocelyn Wolff of Paris. Our exhibition at the *Independent* was curated by the well-known spatial artist Guillaume Leblon, whose holistic concept brought together the timeless art of Antiquity with the contemporary art of today.

YY: *What was it like collaborating with Mr Leblon?*

JDC: Inspirational! And the results of our work were well received.

YY: *Indeed they were. The stand became a real crowd-puller and the press ranked it among the "Top 10 Booths" at the fair. What was it about it that so fascinated visitors?*



The stand of Cahn International and the Galerie Jocelyn Wolff at the *Independent Brussels* 2016.

JDC: What astounded them was the confrontation of ancient and modern. To think that these objects were made thousands of years apart and yet harmonized perfectly – in col-

our, in texture and materially, too – it was amazing. Without any didactic finger-pointing, visitors could see for themselves how contemporary art captures the same underly-

ing tenor that was present even in the works of the ancients.

YY: *What did you especially like about the Independent?*

JDC: The fair is easy-going and the atmosphere upbeat, and exhibiting there is so incredibly uncomplicated and youthful. You instantly feel at ease. And the venue, too, the Bauhaus-style Vandenborcht department store dating from the 1930s, is very beautiful. It was my first experience of the *Independent* and it certainly won't be the last.

VOTIVE BUST OF A YOUNG MAN in the exhibition curated by Guillaume Leblon at the *Independent Brussels 2016*. H. 31.5 Terracotta. Etruscan, 4th–3rd cent. B.C. CHF 18,000

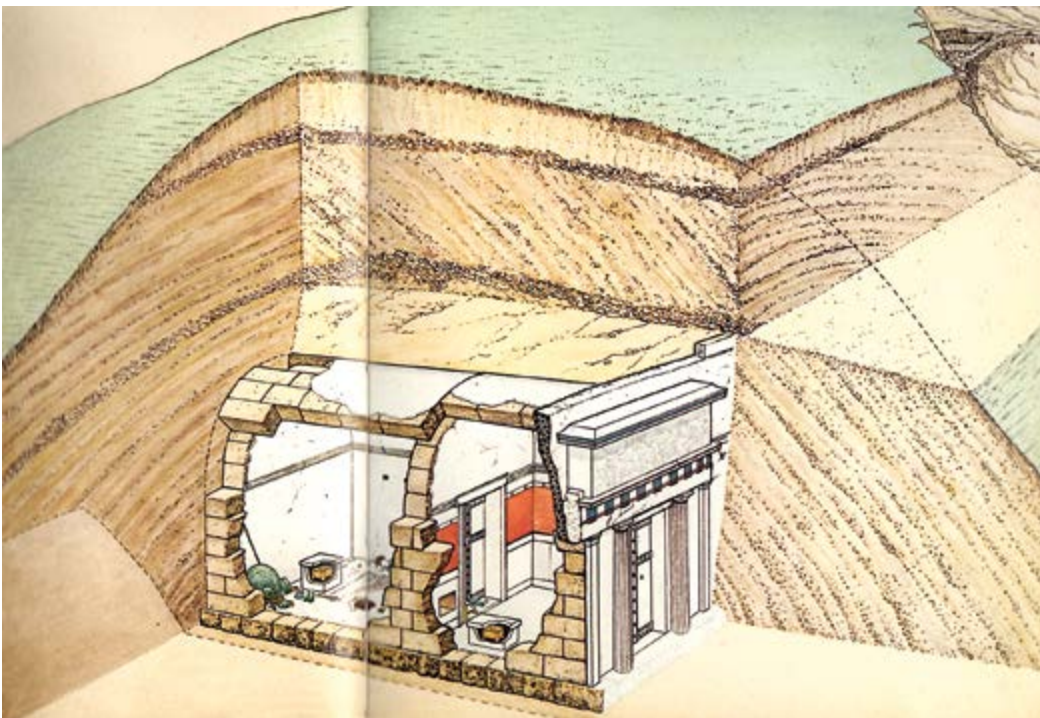


New Research Findings

Ancient Bones in the Laboratory

Modern Forensics Shed New Light on Macedonia's Royal Tombs

By Gerburg Ludwig



Reconstruction drawing of "Philip's Tomb", M. Andronikos, Vergina. *The Royal Tombs and the Ancient City* (Athen 1984) illus. 55.

Has the mystery enshrouding the occupants of the Royal Tombs of Vergina for the past four decades finally been solved? The team of Greek, Spanish and French anthropologists and palaeontologists headed by Antonis Bartsiakas of the University of Komotini is firmly convinced it has. Based on the detailed examination of the bones from Royal Tomb 1

in Vergina, the scientists succeeded in establishing that this was the final resting place of King Philip II of Macedonia, who was murdered in 335 B.C. by one of his followers. The key evidence was provided by modern forensic examinations. Published in the *Proceedings of the National Academy of Sciences (PNAS)* in 2015, the results brought new im-

petus into the decades-long debate about the identity of the Tombs' occupants.

Vergina is located on the north slope of the Pierian Mountains and was in all likelihood the site of the ancient Macedonian royal residence Aigai. The Great Tumulus (*Megalitoumba*) – which was built as protection from pillagers who were already active in Antiquity – lies to the south of the ancient town and contains several tombs from the second half of the 4th century B.C. Due to their excellent state of preservation and historical importance the entire site has been awarded UNESCO World Heritage Site status.

A look back: Ever since Manolis Andronikos, the head of excavations at the site in the 1970s, presented his spectacular finds to the public, the majority of archaeologists assumed that Royal Tomb 2 was the resting place of Philip, his second wife Cleopatra and their newborn infant. According to Andronikos, the tomb's remarkably luxurious decoration and grave goods, which included magnificent wall paintings, furniture, golden larnakes (funerary urns), jewellery, golden tableware and splendid weapons, provided conclusive evidence for this. The British anthropologist Jonathan H. Musgrave was of like opinion, identifying the royal skeleton on the basis of a wound to the right eye socket which, according to various Ancient authors Philip received in battle.



Interior of "Persephone's Tomb", M. Andronicos, Vergina. *The Royal Tombs and the Ancient City* (Athen 1984) illus. 46.

Such a spectacular find always provokes sceptics, and indeed there were some inconsistencies. Royal Tomb 2 did not contain any skeletal fragments of a new-born child and the date of some of the grave goods and the style of the architecture of the tomb's facade suggested a later date of creation and occupancy, namely by Philip III Arrhidaeus – the elder half-brother and direct successor of Alexander as King – and his wife Adea Eurydice. These contradictions provided the kindling for ongoing discussions. Only the identification of the third tomb as the resting place of Alexander IV, the son of Alexander the Great, was never called into doubt.

The new forensic examinations concentrated exclusively on the bones found in Royal Tomb 1, the oldest of the tombs, which was called the Tomb of Persephone because of the magnificent mythological wall paintings in the burial chamber but which had unfortunately been completely plundered. These yielded significant differences challenging the status quo of the 1970s. The team reordered the bones which belonged to an adult male, an adult female and a new-born infant, studying not only their surface and structure but also tooth attrition and the width of the epiphyseal lines (caused by growth). Furthermore, they took into consideration the post-mortem bone shrinkage when calculating the age-at-death of the infant. This enabled the team to adjust the age of the man upwards to 45 years; the woman was aged 18 when she died, and the infant lived for only a few weeks.

Literary and historical sources substantiated these finds. Philip is known to have reached an age of circa 46 years. Cleopatra was less than twenty years old when she was forced to commit suicide by Olympias, Alexander's mother, her baby having been murdered immediately before. Philip III Arrhidaeus, however, was executed at the age of 39 in 317

B.C. in the course of the Wars of the Diadochi. At the same time his wife, aged 25, was driven to commit suicide. Their marriage had remained childless, which corresponds to the finds in Royal Tomb 2.

Selected bones were studied with the aid of radiography, computed tomography and surface scanning, revealing pathological changes that had hitherto not been discovered. Most importantly, it could be observed that the male individual suffered from a flexional ankylosis of the left knee, resulting in the fusion of the tibia and the femur. In the centre of the deformed section of bone there is a large hole which reveals that a fast moving projectile such as a spear almost completely destroyed the joint and that part of the foreign body that had caused the injury, probably the shaft of the spear, was only removed at a later point in time. As a result, the man would have been lame, walking with a waddling, toeing-out gait. Attrition and bone outgrowths at the base of the skull and on one cervical vertebra show that the lameness led to a compensatory tilting of the head (chronic punctuated torticollis).

These results correspond to what ancient sources report about Philip. Demosthenes, Seneca, Plutarch, Athenaeus and Justin all describe how Philip was severely wounded in the leg by a lance in a battle against the Thracians in 339 B.C. It is remarkable that



Coin Portraits of Philip II, G.M.A. Richter, *The Portraits of the Greeks*, vol. 3 (London 1965) illus. 1705-06.

Philip, in an era without antibiotics, recovered from this terrible wound, and this testifies to the skill of his doctors. His robust nature soon came to terms with his stiff leg and only a year later, he set out with Alexander on a campaign against the Athenians and Thebans, vanquishing them in the Battle of Chaeronea and thereby putting an end to the institution of the Greek polis.

Source: *PNAS* (2015) vol. 112, no. 32, 9844-9848.



Congratulations!

We would like to congratulate our archaeologist Gerburg Ludwig on her 15-year work anniversary at Gallery Cahn and on the start of her own business. As of May 2016, she will work in Hamburg as a freelance archaeologist with specialist qualifications in scientific journalism.

Gerburg studied Classical Archaeology and Ancient History at the Universities of Leipzig and Freiburg and participated in the Freiburg excavations in Nysa, Turkey. From 2001-2016 she worked for Gallery Cahn. Gerburg was the main author of the popular animal catalogues that appeared in the years 2004-2008 and from 2007-2015 she was the main author of our auction catalogues, which are highly esteemed by collectors and experts because of their scientific excellence. Furthermore, Gerburg advised our German-speaking clients both at fairs and in the gallery. Her professional competence and kind attention was very much appreciated.

We are delighted that Gerburg will continue to share her expertise with us on a free-lance basis, assisting us with the cataloguing of our stock and as an author for our publications. We wish her all the best for the future!

The Debate

Jean-David Cahn on TEFAF and Archaeology

An Interview by Clément Thibault



Cahn International at TEFAF Maastricht 2016.

CT: *What do you think of this year's TEFAF?*

JDC: This fair is really dynamic. Several aspects have been worked on this year, especially with the arrival of new dealers. Today, TEFAF is undergoing a rejuvenation process and fine perspectives are in view with its launch of two new fairs in New York. This change was necessary. TEFAF is no longer a newcomer, but I think that the current period is promising. It will take a few years, but a dynamic has been triggered.

CT: *What dynamic is that?*

JDC: The fair is being updated and taking on a more global reach. Expertise is also returning to the foreground, with an absolutely extraordinary concentration of experts, especially for vetting. We wish to develop this potential for the public interest, beyond the business of presenting and selling work. Our ambition is to offer expertise on a wide scale.

CT: *Is vetting one of the major priorities of TEFAF?*

JDC: The strength of vetting lies in gathering a committee in which it's possible to talk and debate openly with the aim of validating pieces and protecting the dealer offering them for sale. "The benefit goes to the public": this is a major TEFAF principle. If any uncertainty surrounds a piece, we prefer to exclude it from the fair. These exclusions

concern pieces whose authenticity is not entirely clear or those that have undergone too many successive restorations that have ultimately changed their nature.

CT: *How is a vetting committee set up?*

JDC: As for myself, I am the president of the antiquities committee. This allows me to reconcile my theoretical knowledge and my wide experience with objects. This also gives me the keys for approaching artworks vigorously and ethically. Vetting committees gather researchers – archaeology professors – and dealers, and we understand one another very well. Mainly because dealers are all trained in archaeology up to master's or even doctoral level. We establish a dialogue between professionals who understand one another. This guarantees the analytical depth we owe to the public and to the object itself. Sometimes, we have detailed debates on fine points, for example on interpretation or on the attribution of a piece to such and such a period. The question of provenance is also raised – especially in the current context that turns this into an important question for today's archaeology market.

CT: *The current war in Syria and Iraq has placed the spotlight on the black market. What issues are raised by the black market today?*

JDC: A few things can be noted. First, there is the issue of authenticity that we've just discussed. The Maastricht fair is the only one to offer a mobile lab placing at our disposal an X-ray generator, cutting-edge microscopes and other devices. These tools are made available to us by the Rijksmuseum Amsterdam and the University of Leiden in the Netherlands. When we see a piece whose patina looks suspicious, we can check it straight away using radiography or a microscopic examination. We can also detect the trace of rotating machines. The fair invests a lot of money and gives us the resources to do our work in optimal conditions. This is unique in the world.

Regarding the Middle East catastrophe and the pillaging of artworks, what astonishes me is that no pieces have reached the international market through the market hub. Even during the Gulf War, very few pieces made it to the international market. But the consequences are dramatic, the first being that art in this region globally loses value. The media doesn't talk about this. Indeed, if a category of objects is pillaged or damaged, if it enters the black market, this affects the value of the legal pieces on the market.

And as an archaeologist, what I find unbearable is that this is a planned destruction



A PORTRAIT STATUETTE OF MARCUS AURELIUS. H. 36.2 cm. Bronze. Roman, ca. 169 A.D. P.O.R.

aimed at destroying the roots of our Western societies. We are dealing with a nihilism that we haven't seen in Europe since the wave of iconoclasm in the wake of the Reformation and the French Revolution. There is very little protection of the countries affected by this destruction and I fear that the phenomenon will increase in coming years. Not for economic reasons, because everyone knows that an organisation such as Daesh gets its income from selling petroleum, and potassium. Big petroleum groups are the ones that finance Daesh and not the black market for archaeological works. It's very difficult to divulge this type of information for political reasons. It's easier to focus on the art market. But how do we explain that petroleum sold by Daesh passes through NATO-member countries?

When, in spite of everything, we see certain pieces entering the black market, they are only pieces of low value that are unable to support the activity of a criminal organisation. What I fear is certain pieces vanishing into markets that we don't control at all, in certain Arab or Asian countries, but also Russian and ex-Soviet ones. It's impossible to know what happens over there. In France, for example, before a piece is placed on sale, it is checked by different administrative bodies,

particularly by tax officials, which back up the checking system. There are also pre-emptive rights enabling cultural authorities to oversee purchases and hence provenance. The archaeology market is the most controlled art market.

And I believe that it's perfectly legitimate for society to demand that we should not deal in pillaged objects. No dealer should rejoice in this type of situation.

CT: *What are your gallery's projects?*

JDC: I'm very interested in contemporary art, as a collector, but also through my family background. I'm involved in a project with the gallery of Jocelyn Wolff, a very dear friend, and we're planning to produce an installation by Guillaume Leblon during *Independent Brussels* (April 2016). Guillaume Leblon will be presenting archaeological objects in dialogue with contemporary works. I'm delighted with this project because I think that it's crucial not just to limit oneself to selling artworks. Taking artworks out of their contexts feeds reflection. Even if it is largely nihilistic, contemporary art fascinates me.

CT: *We see more and more initiatives in this direction, with contemporary art blended with other art-history movements. What do you think of this trend?*

JDC: Most of the time, attempts to blend periods are superficial or two-dimensional. When we look at a contemporary artwork, the exhibition context is very important. If you change location, you change how an object is seen. It's not enough to put objects from distant periods side by side; it's necessary to consider the issue of location. It's also necessary to bear in mind that as soon as contemporary art enters history, it's no longer contemporary but modern. It's important to distinguish the two.



Clément Thibault, journalist and critic, is publishing director at Art Media Agency. He studied Art History at Lille 3 and holds a Master in Cultural Management from ESC Toulouse. Clément Thibault has carried out interviews with major players in the art world including Jean de Loisy, Thierry Raspail and Hiroshi Sugimoto.

CT: *In the case of statues or archaeology, we sometimes tend to forget that these objects were part of concrete practices and lifestyles. Today, we give them an entirely different status as that of an aesthetic object. How can an archaeologist convey all the complexity felt by a Christian before an idol or a Roman before a statue of Marcus Aurelius?*

JDC: This can only ever be partial. The question arises for any period that dates back a little, and in all domains of art. Our era is challenged. The archaeologist's work consists in bearing in mind this distance while adopting a method and ethics that avoid falling into the subjective. At the same time, this subjective dimension is unavoidable because we are children of our times. The specificity of Roman archaeology is that it goes back to the source of our current Western society. We are not always aware of everything that we owe to these ancient societies that are so different from our own. Certain cultures have an oral tradition, others written. It's part of the dealer's job to be aware of the historical background needed to reconstitute the meaning of these objects in their original contexts. There is a multitude of dimensions that need to be taken into account in order to approach an object in the right way. This is the difficulty, and the richness, of this profession. As a dealer, you own a little fragment of time. It's our responsibility to transmit it to the next person. This goes far beyond the commercial relationship. The art market is not just about an exchange of money, but the transmission of memory.

The media never talks about this aspect of our profession. It's also thanks to the art market that a range of craft professions, under threat today, has survived.

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Jean-David Cahn studied Classical Archaeology at the Universities of Basle and Oxford where he joined Sir John Boardman to prepare his doctorate on arms and armour. In 1999 he founded Jean-David Cahn AG which specialises in ancient art. Jean-David Cahn is a member of the board of trustees of TEFAF.

"The Ancient World in Clay"

New Artworks Monthly
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A RED-FIGURE OINOCHOE SHAPE 6. H. 27 cm. Clay. The unusual shape of this well-preserved vessel is highly distinctive, with its beaked spout angled upwards, curvaceous handle with central rib, and a prominent carination that sets off shoulder sharply from body. In the shoulder's ample picture zone, which is bordered to the sides by a chevron-pattern, a young woman, dressed in long flowing chiton, sits at ease on a high-backed chair (klismos), a mirror in her raised left hand. Before her, a youth, naked but for the cloak draped over one arm, strides off to right, thyrsos in hand, his upper body turned back to left with right arm outstretched. A palmette serves as space-filler at lower right, and a leafed tendril rises into the handle zone. Below the neck's offset collar is a stretch of ovolos; on the bodychain of ivy punctuated by a sole half-palmette. Affixed immediately below the handle is a moulded relief plaque of a drunken papposilenos with his legs folded under him, a kantharos in hand, and his left arm resting on a wineskin. Contours of feature and form are here picked out in glaze. The vase's pale clay has been coated overall with a reddish milto wash imitation of the colouring of Attic models. Glaze misfired brownish orange in places. Unbroken. Minor chipping to spout and to body's carinated edge. Slight abrasion of surfaces. Formerly Coll. Dr. Linn, 1990s. Campanian, 2nd quarter 4th cent. B.C.

CHF 9,800



A SCULPTED VASE IN THE FORM OF A SEATED YOUTH. H. 10.6 cm. Clay, black glaze. The enthroned youth (Adonis?) has shoulder-length hair and wears a himation draped around his hips and legs. His right foot rests on a small pedestal. The object held in his left hand could be a now headless bird. The backrest of the throne features two lateral projections, each ending in a rosette. The reverse and elegantly curved mouth of the vessel are both glazed in black. Left forearm reattached. Left upper arm superficially worn. Glaze slightly chipped in places. Formerly Coll. Donati, 1970s. Greek or Western Greek, Hellenistic, 4th-3rd cent. B.C.

CHF 5,600

A SLAVE CARRYING A BASKET. H. 18.8 cm. Terracotta. His short cloak reveals his oversized penis dangling between his legs. On his left shoulder is a basket on a cloth pad, which he supports with his left arm; the right hand touches the right side of his head. Grotesque face with bulging brows, large, hooked nose and open mouth with drooping lower lip. On the back, an elongated hole with round drill hole. Front with large hole for insertion of a penis. Slightly worn. Formerly Erotika Collection Christian von Faber-Castell, Küsnacht ZH, Switzerland. Egypt, Alexandrian, 1st-2nd cent. A.D.

CHF 2,900





A VOTIVE BUST OF A YOUNG MAN. H. 31.5 cm. Terracotta. The slightly smaller than life-size head has almost boyish facial features. The almond-shaped eyes framed by sharply drawn eyelids are set beneath softly modelled eyebrows. A long, slim nose leads into a soft and finely modelled mouth with a slightly curved middle line in which the Classical Greek influence is unmistakably apparent. Above the forehead and temples an otherwise smooth crown is divided into strands of hair. This outstandingly well preserved bust is a fine example of a craft tradition that developed in the Etrusco-Italic region in the 5th and 4th cent. B.C. and that specialized first and foremost in works in clay. The terracottas were mould-made, reworked with a modelling stick and in a final stage painted in contrasting colours. Remains of this painting are still visible on the hairline, nose, right ear and neck of the bust shown here. Worn in one place along the lower edge; otherwise undamaged. Formerly W. Rosenbaum, Ascona, before 1984. Etruscan, 4th-3rd cent. B.C. CHF 18,000

A DRAPED STATUETTE OF A YOUNG WOMAN. H. 20 cm. Terracotta. The young woman is shown with her right leg engaged and left arm angled. She wears a long chiton, with her feet – clad in shoes – poking out from underneath it, and over it a loose, heavily pleated himation that covers her whole body and is drawn up over her neck and head. She holds the folds of her mantle gathered up in her right hand. Finely worked facial features. Mould-made and finished by hand. Veil slightly worn, otherwise undamaged. Formerly priv. coll. Lyon, France, 1980s. Greek, probably Tanagra, 4th-2nd cent. B.C. CHF 5,800



A FRAGMENT OF A FEMALE CHARIOTEER. H. 10 cm. Clay, reddish-brown paint. High relief. The woman has voluminous hair, wears a peplos and stretches both arms forwards. Traces of paint. Formerly Estate Herbert A. Cahn (acquired before 1970). Thereafter, Cahn Auktionen AG Basle, Auction Sale 4, 18 September 2009, lot 202 with illus.; Coll. A., Switzerland. Old inv. no. in red "1093". East Greek (Phokaia or Kyzikos), ca. 520 B.C. CHF 3,300



A SMALL JUG WITH FUNNEL-NECK. H. 7.8 cm. Light brown clay, coarsely grogged. Vessel with conical lower section and flat base. A sharp bend in the wall marks the transition to the off-set shoulder which is decorated with diagonal grooves. Tall neck. Broad strap handle from below the lip to the shoulder. A small fragment of the rim reattached; minor restoration to rim. Formerly Coll. Dr. Siegfried Zimmer, ca. 1950. Label with inv. no.: "221". Eastern Central Europe, Late Bronze Age, Lusatian Culture, ca. 1100-800 B.C. CHF 1,800

A ONE-HANDLED JAR. H. 8 cm. Clay, glaze. Jar with concave wall and high strap handle on a flat base. Metope frieze around the neck. Lower part of the vessel decorated with encircling stripes with a frieze of lines sandwiched between them. Two fragments from the rim reattached. Handle restored; the points of attachment with striped decoration are original. Paint chipped in places. Formerly Collection Joseph Klein, formed in New York between 1941 and 1980. Thence by descent. Attic, Late Geometric, 2nd half 8th cent. B.C. CHF 3,800



A JAR WITH TWO HANDLES. H. 15.4 cm. Brown clay with glimmer. Bellied body with rounded shoulder tapering down to the slightly concave base. The conical neck with S-shaped rim is set apart from the shoulder by an encircling groove. Two tiny strap handles on opposite sides connect neck and shoulder. Fissures. Formerly Coll. Dr. Ulrich Wisler, Biel-Benken, Switzerland, collected between 1960-1990. Eastern Central Europe, Late Bronze-Early Iron Age, Lusatian Culture, ca. 1200-700 B.C. CHF 2,200



A ONE-HANDED JUG WITH HEAD ATTACHMENT. H. 21.4 cm. Light brown clay with red-brown wash. The round body rests on three short legs. Funnel-shaped mouth and narrow neck. A round face with pronounced, hooked nose and two pointed ears attached below the mouth. Eyes and mouth, as well as three vertical decorative friezes impressed with round wooden tool. Arched handle with two large holes for grips running from the back of the neck to the shoulder engraved decoration. Part of the rim restored. Tip of one of the feet modern. Fissure at the root of the handle. Formerly Coll. Zackary, Los Angeles, 1960s. Thereafter London art market, 1992. Gilan, Amlash, 10th-8th cent. B.C. CHF 7,800



A LARGE ALABASTRON. H. 21 cm. Clay. On the body of this alabastron of notably elongated form a massive tusked boar stands heraldically to right, surrounded by blob-rosettes that are randomly disposed in the field as filling ornament. Right behind the boar is a red-breasted waterfowl with a large floral element hovering above. Topside of mouth glazed and accented with red. Black tongues on the shoulder; a series of concentric lines around the base. Details in added red. Reassembled from fragments; breaks retouched. Formerly de Simonis, ca. 2000. Etrusco-Corinthian, 2nd quarter of 6th cent. B.C. CHF 5,600



A TERRACOTTA STATUETTE OF AN "EPHEBE". H. 10.5 cm. Clay, white paint. He sits on a stone with his right hand placed on his right knee and his left hand resting in his lap. He wears a short-sleeved chiton under a finely pleated chlamys, which is fastened by a fibula on his right shoulder. Reverse only summarily sculpted. Traces of white paint. The head is reattached and the right foot is missing; otherwise well preserved. The figure may have worn a now missing hat. From The Fine Arts Museums, San Francisco, California, acquired by the museum in the late 19th-early 20th century, and subsequently sold to benefit The Acquisition Fund. Old label "28" on the back, two handwritten inv. nos. on the inside of the statuette. Greek, Boeotia, 3rd cent. B.C. CHF 2,800



A SMALL TUREEN. H. 8.3 cm. Grey-brown clay, graphite-burnished. Tripartite vessel with conical lower section and rounded shoulder adorned by a frieze of triangles. Four evenly spaced double knobs immediately below the frieze. Two of them frame a small perforation. The off-set neck tapers conically. Narrow mouth with everted, flattened lip. A fissure in the neck, otherwise unbroken. Formerly Coll. Dr. Siegfried Zimmer, ca. 1950. A label with the inv. no. "244" as well as a loose label with handwritten notes: "Ziergefäss Fr. Eisenzeit 800-500 v. Chr."; "4. Stufe der Lausitzer Kultur". Inscription on the base of the vessel in pale blue paint: "Schlesien". Eastern Central Europe, Late Bronze-Early Iron Age, Lusatian Culture, ca. 1000-600 B.C. CHF 6,500



A STATUETTE OF A WARRIOR. H. 10 cm. Clay, black and red paint. His helmet with long plume, nose-guard and protruding ears is painted red. Traces of paint on the figure's back and shoulders indicate that his garment was also painted red. Black paint is used for the eyes, the eyebrows and the beard. The warrior's right arm crosses his body as he unsheathes his now missing sword. In his left hand he holds a shield with a round central boss decorated with a pattern of circles and lines. The lower part of the body broken off. Shield, nose, right ear and chin slightly worn. Formerly Coll. E.H. Lawrence (1817-1891). Thereafter Sotheby's London, April 1892, lot no. 525. Inscription in red ink on reverse: "LAWRENCE COLL: LOT 525. p 818.". Cypriot, 7th-6th cent. B.C. CHF 4,200





A PROTOME OF A WOMAN. H. 19.3 cm. Clay. The goddess wears a low polos, a veil and disk-shaped earrings. The slender face with pointed chin is characterized by finely incised, almond-shaped eyes, prominent cheekbones and the typical Archaic smile. Her high forehead is framed by centrally parted locks, which behind the ears hang down onto the shoulders in three long, straight strands. Votive offering. Slightly worn, otherwise undamaged. Traces of red paint on the polos. Formerly Galerie Günter Puhze, Freiburg, 1999. Western Greek, late 6th-early 5th cent. B.C. CHF 4,800



A VOTIVE HEAD OF A YOUTH. H. 28.5 cm. Reddish clay with mica. The deep-set eyes with pupils, the fleshy, curved, slightly parted lips, and the mass of finely defined curls spilling out from underneath the mantle drawn up over his head lend this beautifully sculpted votive head of a young man a remarkably life-like expressiveness, further enhanced by his pathos-laden turn of the head. Front side mould-made. Reverse convex with smoothed surface; small firing hole. The type is known to have existed in Cales (Campania), among other places. Minor restoration work on the lower edge, otherwise beautifully preserved. With Royal Athena Galleries, New York, 2001. Central Italy, late 4th cent. B.C. CHF 12,000



A RATTLE. H. 8 cm. Brown clay, polished. Biconical body on low foot. Long, tapering neck with a perforation (for suspension or to amplify the sound) at the transition to the shoulder, decorated with diagonal hatching. Formerly Coll. Dr. Siegfried Zimmer, ca. 1951. Eastern Central Europe, Late Bronze-Early Iron Age, Lusatian Culture, ca. 1100-700 B.C. CHF 1,800



A LARGE JAR WITH TWO HANDLES (URN). H. 24 cm. Brown clay, graphite-burnished. Bellied vessel, tapering to base. Conical neck offset by a groove. Everted rim. Decoration in form of circular impressions. Two strap handles on opposite sides. Cracks sealed. Formerly Coll. Dr. Ulrich Wisler, Biel-Benken, Switzerland, collected between 1960-1990. Eastern Central Europe, Late Bronze Age, Lusatian Culture, ca. 1100-800 B.C. CHF 5,500



A SMALL TUREEN WITH FUNNEL NECK. H. 6.2 cm. Clay, graphite-burnished. Biconical vessel decorated with incised lines and triangles with central nub. Groove at the base of the shoulder. Flared rim. Small, flat omphalos. Rim slightly worn, otherwise undamaged. Formerly Coll. Dr. Siegfried Zimmer, ca. 1950. Eastern Central Europe, Late Bronze Age-Early Iron Age, Lusatian Culture, ca. 1000-700 B.C. CHF 1,500

Recipe from Antiquity

“In the Orchard give me Honey!”

Beekeeping and Sweet Cakes from Mesopotamia

By Yvonne Yiu



Inda3 gug2 gu-la (left), *ninda.i.dé.a/mersu* (middle) and *inda3 gug2* (right). Middle Eastern terracotta objects, from left to right: AN IDOL. H. 10.6 cm. 2nd mill. B.C. CHF 1,800. A BIRD. H. 4.3 cm. 2nd mill. B.C. CHF 650. A CARNINATED BOWL. H. 9.6 cm. 4th-3rd mill. B.C. CHF 800. A VOTIVE OFFERING WITH FERTILITY GODDESS. H. 8.5 cm. 7th-6th cent. B.C. CHF 600. A VOTIVE STATUETTE OF A WOMAN WITH TAMBOURINE. H. 7 cm. 2nd mill. B.C. CHF 600

“I, the valiant one, [...] to my father [Enlil] I would go,” the moon god Nanna-Suen decides in the Sumerian poem *Nanna-Suen’s Journey to Nippur*. He departs from the city of Ur, whose tutelary deity he is, and travels up the Euphrates River to Nippur. There he is received by his overjoyed father, who – probably remembering Nanna-Suen’s childhood – calls to his servants: “Give sweet cakes to my little fellow [...]! Give sweet cakes to my Nanna, who is fond of [eating] sweet cakes!” After having eaten, Nanna-Suen asks his father to grant him that which would make his city Ur prosper. Amongst other things, he wishes for honey (*lal*) and wine in the orchard. Enlil grants his son his requests and Nanna-Suen returns to Ur. (A.J. Ferrara, *Nanna-Suen’s Journey to Nippur*, 1973; ETCSL 1.5.1)

The cuneiform tablets preserving this poem mostly date from the 18th century. B.C., and thus one could assume that the techniques of beekeeping were common knowledge at the time, all the more so as the word *lal* is known to have been used as early as 2500 B.C. *Lal* (*dišpu* in Akkadian) had many uses, not only as a foodstuff but also as a component of medicines, for gifts to the gods and for the consecration of buildings, eg. “I mixed the mortar with cedar oil, fine oil, honey and ghee.” (CAD D, 162).

In older scholarly literature, *lal/dišpu* was generally translated with honey, even though in the 1950s Jean Bottéro had already pointed out that the term was also used to refer to a sweet plant juice (ARM 7, Commentary, 251). Only fairly recently, possibly in consequence of Konrad Volk’s research on beekeeping in Mesopotamia (in: *Landwirtschaft im Alten Orient*, eds. H. Klengel and J. Renger, 1999, 279-290) scholars have begun to regard date syrup as a serious alternative to honey when translating the word *lal/dišpu*, and it is easily possible that honey was used far less than previously assumed. Thus, in the *Electronic Text Corpus of Sumerian Literature* (2003-6) Nanna-Suen hopes to find syrup in his orchard – which is, in my opinion, much to the detriment of the text’s poetic effect and also a culinary loss!

The main reason for calling into question that *lal/dišpu* as a rule refers to honey is the paucity of evidence for successful beekeeping in Mesopotamia. Whilst there are abundant references to bees and honey in the art, religion and administrative texts of Pharaonic Egypt (cf. CQ 2/2014), and the Hittite Kingdom laws dating from ca. 1500 B.C. lay down the penalties for the theft of bee colonies (J. Friedrich, *Die Hethitischen Gesetze*, 1959, 44-47, § 91-92), the honey bee left hardly any traces in

Mesopotamia. References to bees are found mainly in lexical texts and are thus lacking in context, and in the visual arts representations of insects more or less resembling bees can hardly be unequivocally identified as such by means of the scenes depicted.

In view of the lack of documentary sources, the somewhat boastful inscription on a stele by Samašrešusur dating from the mid-8th century B.C. is all the more valuable: “I, Samašrešusur, governor of the land of Suḫu and Mari have brought down from the mountain of the Ḫabḫa-people the bees [literally: the buzzing ones] that gather honey, which none of my forefathers had ever seen or brought down to the land of Suḫu, and I established them in the gardens of the town of Algabbaribani. They now collect honey and wax there. I know how to separate honey and wax by melting, and the gardeners know it too.” (Volk, *Imkerei*, 281-2; WVDOG 4 (1903), pl. 5, iv 13-16, v 1-5)

If we believe the inscription, it appears that beekeeping was not practiced in the Euphrates Valley close to Mari in the time before Samašrešusur, at least as far back as living memory went, whilst the Ḫabḫa mountain people could boast of a long tradition of beekeeping. The production of honey in the mountains

is attested to by a roughly contemporaneous inscription by Sargon II, which describes “white honey [*lal-la-ru*]” as “the product of the mountains” (CAD L, 48; H. Winckler, *Die Keilschrifttexte Sargons*, 1889, 133, no. 170). It seems that the mountainous regions to the north and west of Mesopotamia, which have a more abundant and longer lasting nectar flow, were – and still are – more suited for beekeeping than the Mesopotamian plain itself which has a protracted gap in the nectar flow during the summer, making supplemental feeding necessary. Thus, Samsārēšur's attempt to introduce bees and beekeeping in the Mari region was probably more the exception than the norm. (Volk, *Imkerei*, 279–80, 284–5, 290).

Honey may, for the most part, have been an imported product, whilst date syrup, which was also called *lal/dišpu* would have been produced locally, as the climatic conditions in Mesopotamia were ideally suited for the cultivation of the date palm (RIA, vol. 2, 196). Reluctantly, I therefore have to admit that it does seem more likely that date syrup, and not honey, was harvested in Nanna-Suen's orchards in Ur. In contrast, when adminis-

The “sweet cakes” (*inda₃ gug₂ /kukku*), which Enlil requests to be given to Nanna were a kind of fruit bread, that was usually sweetened with dates (Hagan Brunke, *Essen in Sumer*, 2011, 132–136). For the tasting session in the Gallery, I baked “simple” *inda₃ gug₂* as well as the “luxury version” *inda₃ gug₂ gu-la*.

“Simple” *inda₃ gug₂*

1.0.0.0 *zi₃-KAL gur* (300 l emmer flour), 0.0.5.5 *zu₂-lum* (55 l dates), 45 *sa gi* (45 reed bundles), *inda₃ gug₂ gal-še₃* ([for] large bread-cakes)

On the basis of a Sargonic indication of size for *inda₃ gug₂*, Brunke calculated that the individual fruit breads were made from 1/4 or 1/5 litre of flour. The lists of ingredients also included the amount of fuel necessary for their production, and so it can be assumed that *inda₃ gug₂* was baked. To make one *inda₃ gug₂* bread-cake, knead together 250 ml whole-meal emmer flour, 45 ml finely chopped dates and sufficient water to make a fairly firm dough. Bake in the embers or in the oven at 200 °C for ca. 30 minutes. This compact, slightly sweet bread goes very well with fresh goat's cheese.

(Jean Bottéro, *Textes culinaires Mésopotamiens*, 1995, 22–23). On the other hand, Brunke found complete ingredient lists in the Ur-III sources that did not mention flour. Furthermore, there was no evidence that heat was used in the production process. Rather, one text mentioned a “pestle [to make?] *NIG₂-i₃-de₂-a*”. He therefore suggests that this item of food might simply be a kind of paste that could have been eaten with bread (Brunke 200–209). Judging from the ingredients listed for *PAD sag si₃-ga*, this seems to be a “luxury version” of *NIG₂-i₃-de₂-a*. As the word components *sag si₃-ga* can be interpreted as meaning “carefully presented”, *PAD sag si₃-ga* might in fact not be a single dish but a beautifully arranged tray with sweet foods (Brunke 209–211).

For our Mesopotamian dessert buffet I made *mersu* in these three different guises (as a tray of assorted goodies, as a paste and as a cake); of these the tray of sweet foods was by far the most popular.



PAD sag si₃-ga as a tray of assorted sweet foods.

trative texts from the Palace in Mari mention gifts of *lal/dišpu* that were sent to the king by high officials or rulers from regions in the north or north-west, it can safely be assumed that this was genuine bee honey (ARM 7, Commentary, 261–2). In most cases, however, the context is unfortunately lacking, making it impossible to determine which substance was designated *lal/dišpu*. It may well be that the distinction between the two products was not as relevant as its common property of sweetness, and that, applying a certain degree of pragmatism, the product which was at hand, be it honey or date syrup, was used when a sweetener was required.

Unlike in ancient Egypt, where honey cakes were very popular (CQ 2/2014), it can be deduced from Mesopotamian administrative texts – no recipes have been preserved – that bread and cakes were sweetened mainly with dried fruits and only rarely with *lal/dišpu*.

Inda₃ gug₂ gu-la

Knead together 100 ml each of two types of good flour, 30 ml each of clarified butter, grated cheese and raisins as well as 100 ml finely chopped dates and sufficient water to make a fairly soft dough. Add some sourdough if you wish for a lighter texture. Bake like the “simple” *inda₃ gug₂*.

A sweet dish that, on occasion, contained honey is called *mersu* in Akkadian and *ninda.i.dé.a* or *NIG₂-i₃-de₂-a* in Sumerian. Bottéro, who worked mainly with sources from Akkadian Mari, established flour, fat and dates as the basic ingredients from which *mersu* was made. Further ingredients such as raisins, figs and other dried fruits, spices including coriander, cumin and garlic, as well as cheese and honey were sometimes added. As *ninda* means bread, Bottéro suggested that *ninda.a.dé.a/mirsu* might be a kind of cake



NIG₂-i₃-de₂-a Paste

Pound clarified butter, cheese, dates and raisins in the ratio of 3:1:9:1 to make a spreadable paste. Add spices and/or garlic to taste.

PAD sag si₃-ga as a tray of goodies

Arrange the following in bowls on a tray, downscaling the quantities as required: 0.0.0.2 *i₃-nun* (2 l clarified butter), 0.0.0.0–20 *lal₃* (1/3 l honey), 0.0.0.4 *zu₂-lum saga₁₀* (4 l good dates), 0.0.0.4 *ga-ara₃* (4 l cheese), 0.0.0.4 ^{ges} ^{ge6} [*gepar*] *had₂* (4 l dried *gepar* fruit), 0.0.0.4 ^{ges} *hašhur had₂* (4 l dried *hašhur* fruit), 0.0.0.4 ^{ges} *geštin [had₂]* (4 l raisins), 0.0.0.4 ^{ges} *nu-ur₂-ma* (4 l pomegranates), 01 ^{ges} *peš₃* 06 *kuš* (1 string [of dried] figs, 6 cubits [in length]), *PAD sag si₃-ga-bi* 02-*am₃* ([for] two portions of *PAD sag si₃-ga*).

Ninda.i.dé.a/mirsu Cake

Mix the ingredients listed for *PAD sag si₃-ga* with approximately the same total quantity of flour, water and sourdough and bake like *inda₃ gug₂*.

Highlight

A Palimpsest Portrait Head

One Face, Two People – On Judging an Imperial Period Portrait

By Martin Flashar



A ROMAN PORTRAIT HEAD, H. 28 cm, c. 250 A.D. or later, remodelled from a portrait of Severus Alexander. Price on request

of the head; for it was around them that ever more material was chipped away, steadily reducing the volume to give rise to a new likeness.

The reworking of existing pieces, their “secondary use”, as it were, was a common practice in Roman Imperial portraiture. Research into this practice has gathered pace since the 1970s with archaeologists like Hans Jucker, Marianne Bergmann, Klaus Fittschen and Paul Zanker all attracting notice with ground-breaking observations. Many of the works that were remodelled were portraits of emperors: ruler A was reworked to create ruler B – though only after the former had been ousted and officially consigned to oblivion through a *Damnatio Memoriae* imposed *ex post* by the senate. But private portraits might also be reworked if it was likely to be worthwhile – if they were especially finely done and made of expensive materials, for example, such as those representing members of the senatorial upper class.

eyes. These are articulated in a way that recalls Emperor Pupienus (r. 238 A.D.), even if the portrait of the 70-year-old ruler differs inasmuch as it bears signs of his advanced age. Pupienus was often portrayed with curls in front of the ears, as was the (all too) young Elagabalus (r. 218–222 A.D.). But the ovoid head, eyes, mouth and physiognomy as a whole all quite clearly match portraits of Severus Alexander (r. 222–235 A.D.).

So it is a complicated matter. The initial portrait can only have been of Severus Alexander. We see curls in front of the ears on portraits of him, too, and the ones on our head would not have protruded as far as they do before the hair cap was removed. The hole above the forehead probably belonged to the first version of the work and perhaps served to affix a metal wreath. The remodelling gave rise to a private portrait of an ambitious aristocrat and we know from stylistic features that no such portraits were commissioned before 250 A.D. Our subject seems to have wanted to be associated with this important emperor, who despite the *Damnatio Memoriae* imposed on him was rehabilitated and deified as early as 238 A.D. and remained popular right up to Late Antiquity.

Archaeological finds can be very difficult to pin down. This fascinating portrait head is just such a one and has still not revealed all its secrets.

The viewer stands face to face with an impressive marble head and at first glance everything seems clear: The portrait is that of a man of the Late Roman Imperial Period; the short, incised hair and beard and the articulation of the eyes point to the 3rd century A.D.

If only it were so simple! Who is the subject? And how can the work be dated? That is where the difficulties begin. For the supposedly homogeneous appearance of the head is in fact undercut by certain key details: specifically the remains of two longish curls of hair in front of both ears, most clearly in evidence on the right. These do not match the head at all; yet nor can they be secondary additions (which would make no sense). They can only be the remains of the original, first version of the portrait – as are the large ears themselves, protruding as they do from the back

The long curls in front of the ears of the Cahn head perhaps point back to Antonine hair-styles. But as the preceding portraits in most cases belonged to the relatively recent past, our first step must be to date the second version. In doing so, we should not be led astray by the short hair and beard and signs of a receding hairline, since these superficial motifs are to be found in the works of imitators throughout the 3rd century. One sure sign is that supplied by the schematic incising in the surface of the hair cap. This has nothing to do with the somewhat softer *a penna* technique of the Severan Period in which the strands of hair are modelled like feathers, often so that they overlap like scales – for we are already at mid-century.

Alongside parts of the face, all that remained of the original head were presumably the

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