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 Seele 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.

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 collection of Arthur and Madeleine Chalette Lejwa, likewise New York, entered the Museum in this manner. For this reason, the artefacts 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.
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.

**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
At the close of my lecture, let me, under the heading “suffering”, make some general remarks on the situation today. Collectors, dealers and ancient art enthusiasts do not always encounter a friendly reception from the press and academia. The reasons for this are to be found, amongst other things, in the history of science and in politics. Increasingly, the discipline of archaeology is dissociating itself from the study of art. In scholarly literature, one can, on occasion, even find observations that bear witness to an estrangement from art and a hostility towards artists.

The recently published, 382 page book, *Archaeology*, a monument celebrating the current areas of research, hardly ever speaks of art, except for a laboured and relativising article on the analysis of style by A. Borbein.\(^1\) Certainly: the viewpoint of modern archaeology is simulating and often new – to mention just a few examples: the study of context, the analysis of materials, statistics, social relevance, questions concerning the reception of artworks. They enrich our picture of history, but do not justify the exclusiveness with which these viewpoints are presented. The questions “What?”,”Why?” and “For whom?”, which we direct at the objects of our research should not eliminate the “How?”. Let us not forget that style is a phenomenon that belongs to the history of ideas, in which the artist is embedded, or from which he emerges and helps to form something new. Art history as a history of artists is no longer “in”. The discipline is reproached for basing its attributions and dates upon hypotheses. But this is also true for social and reception theories. After all, everything in our discipline is necessarily a swaying, fragile building constructed from hypotheses.

Thus, the attributions of artworks to mostly anonymous artists on the basis of their artistic handwriting – which Beazley called “style” – are hypotheses. Nonetheless, they are important and conducive to understanding. Exactly this, if I may speak of myself, is what I find so fascinating when looking at these small artworks: the movement of the artist’s hand, the way in which human expressions are rendered, the immanent contrast, which needs to be overcome, between the shape of the vessel and the drawing, the opposition of pictorial tradition and innovation, in sum: the creative act which we try to comprehend. The small fragment of a vase, too, like the temple and the statue, is the work of human hands and is made for human beings. With their care for, and love of these works, collectors have a social and scientific function that is often underestimated.

Of course: if one hits them on the head, they hole themselves up.

Let me state a wish: that the academic representatives of our discipline, instead of losing themselves in theories, place original specimens in the hands of their students, so that they may learn from them. Or even that they converse with artists, who, due to their direct sensibility, often understand artworks differently, and maybe better than us academics.

I will refrain from commenting on the political situation today, all the more so, as you can find a very fair overview in the recently published booklet, edited by Martin Flashar, *Bewahren als Problem. Schutz archäologischer Güter* [Freiburg i.B. 2000].

To close, I would like to mention two things I hope for: A team of specialists has set themselves the task of publishing the red-figure fragments of my collection.\(^2\) May I live to see this! And secondly: that not all of you start collecting vase fragments...


\(^2\)Unfortunately, this wish was not fulfilled. Work on the envisaged two volume publication is, for various reasons, still in progress.

Herbert A. Cahn (born 28 January 1915, died 5 April 2002) would have celebrated his 100th birthday this year. With a series of articles in this magazine we would like to pay a tribute to this remarkable numismatist, scholar and art dealer.
The Debate

An Ancient Vase in the Rijksmuseum, Amsterdam – A Fortuitous Find

By Martin Flashar

The day-to-day routine of university life can occasionally be stimulating – when debates open up, for instance on study trips with students. In addition to informal, personal conversations, and the scholarly discussions when viewing the exhibits, it is often the fortuitous finds that provide food for thought. The three days in late February 2015, which I spent in The Netherlands with students from the University of Freiburg, were densely packed, but nonetheless, a couple of hours remained at our free disposal. Many of us were attracted by the “Late Rembrandt” exhibition in the Amsterdam Rijksmuseum, whilst the important permanent collection was viewed rather cursorily. There, I chanced to notice a painting by the Dutch artist George Jacobus Johannes van Os (1782–1861): “Still Life with Flowers in a Greek Vase: Allegory of Spring”.

The colourful bouquet in this painting is indeed impressive: red shrub roses and daylilies vie with Rhododendron Praecox, white mountain-laurel (Kalmia latifolia), St. John’s wort, tufted pansies and gypsophila – my florist confirmed their absolutely realistic representation. The flowers are nonchalantly placed in an evidently ancient Greek vase. It seems as if the artist himself arranged them. The vase, too, is not imagined, but real. It is an Attic red-figure column-krater of the High Classical Period, and was created in ca. 440 B.C. On the left of the picture zone we see a naked youth wearing a laurel wreath in his hair, leading a bull by the horn, and swinging a cudgel above his head. On the right, an agitated woman, her head turned back and her hands (which originally held attributes) raised, hastens to right. The image undoubt-

edly shows Theseus catching the bull of Marathon and driving it to Athens, where he will sacrifice this beast of Cretan origin, which had wreaked havoc on the plain of Marathon. The complex mythical constructions devised by the Athenians had turned Theseus into an Attic national hero and given him a place in the series of kings of the days of old, thus making him a model of vigour for the youth of Athens. Incidentally, the rather unspectacular reverse of this vessel shows three stereotypical young men – ephebes with staff and cloak. As they are precisely the main group targeted by the “message” of the renewed myth of Theseus, a subtle relationship is created between the two sides of the vase.

But what do we know about the painter of the canvas? George van Os was part of a family of artists. His father, Jan, was a poet and painter. George’s oeuvre includes plant and flower motifs, animals, especially birds and winged game, as well as landscapes. He was born in Den Haag in 1782; in 1809 he won his first art prize in Amsterdam, and in 1812 he won the gold medal at the Paris Salon. His flair for detailed representations brought him fame in France, where, as of 1827, he found long-term employment as a porcelain painter in the royal factory in Sèvres.

Thus, one does not have to search far to find the current repository of the krater: it is located in the Musée National de Céramique de Sèvres. It was published in 1994 in the Lexicon Iconographicum Mythologiae Classicae (LIMC) and already in 1934 in the Corpus Vasorum Antiquorum (CVA), and for the first time in a book with engravings of painters. George’s oeuvre includes plant and flower motifs, animals, especially birds and winged game, as well as landscapes. He was born in Den Haag in 1782; in 1809 he won his first art prize in Amsterdam, and in 1812 he won the gold medal at the Paris Salon. His flair for detailed representations brought him fame in France, where, as of 1827, he found long-term employment as a porcelain painter in the royal factory in Sèvres.

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ancient vases by Dubois-Maisonneuve, which appeared in several installments starting in 1817 and spanning two decades. Here, as in the painting by van Os, the vessel appears intact, whilst in the CVA damage (incurred in the meantime?) is clearly visible: surface losses and cracks; the vessel is clearly (again?) reassembled from fragments.

The low inventory number (inv. 3) indicates that the object belongs to the oldest holdings of the museum, the “Collection Denon”. The art expert Dominique-Vivant Denon, who advised Napoleon on his confiscations and served, from 1802, as head of the Musée Napoléon (the future Louvre), was himself a collector. As of 1778, he held various offices in Naples, where he met the eminent collector of Greek vases, William Hamilton, and succeeded in building up his own impressive collection of ancient vases. These were later acquired by Sèvres to form the core of the museum’s collection.

M. Massoul, CVA Sèvres, France 13 (Paris 1934) p. 37, pl. 19.

And what are we left with at the end? Just an amusing observation on a minor detail? Perhaps there is more it, after all. There is hardly any secondary literature on the oeuvre of George van Os. It would, however, surely be a rewarding field for research, given his remarkable vita and his close liens to the royal factory as well as to the museum of Sèvres, whose collection served as a source of inspiration and pictorial motifs for him. In view of the fact that similar references to ancient pottery, which van Os could see on a daily basis in Sèvres, abound in his paintings, the result of such a study would certainly be a valuable contribution to our knowledge on the reception of Antiquity. Thus, “debate” arises: a Greek krater is “found again”; it is not located on the art market, no, but its relevance as a museum-piece gains a new significance; its “history” acquires an additional dimension – thanks to a glance across the borders between disciplines. This is something we should focus on learning more intensively.

Perhaps because I am an archaeologist at heart, the objects with the greatest power to captivate me are those that do not reveal the full extent of their character and beauty at first glance. Patience and sensitivity are required of anyone wishing to properly appreciate the subtle modelling of this torso of a young woman, clad in chiton and himation. Viewed from the front, the work’s most striking aspects are the slenderness of the torso, whose lateral contours, clearly visible underneath the drapery, make for a charming contrast with the rather broad shoulders; next the right arm, set slightly apart from the body as an ingeniously asymmetrical element in a work that in all other respects adheres rigorously to the anterior central axis; then the greatly reduced volume of the body when viewed in profile; the accumulation of finely modelled folds sheathing the back; the long hair which, to judge by what remains of it, was originally divided into numerous rows of curls, whose strictly horizontal ends fittingly emphasize the axial system on which the composition is based; and then finally, the pleated hem of the himation emerging from underneath the mass of curls at the back and sweeping under the left arm to the front, where, logically, it was worn diagonally over the breast right up to the shoulder.

Archaic marbles are very rarely found on the art market and, over the centuries, have managed to retain more or less of their original appearance. So surely it is only right and proper that we give them our attention at least for a fraction of the time they themselves have endured.

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At One with the Gods

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A DOG’S HEAD RHYTON, FROM THE WORKSHOP OF THE BALTIMORE PAINTER. H. 14.3 cm. Clay, black glaze, white and yellow paint. A Maltese dog’s head with pointed muzzle, small pointed ears, and round eyes in applied yellow and white. On the forehead a tuft of fur painted in white. The nostrils and insides of the ears are red. The bowl of the vessel is decorated with a woman’s head facing to left. On both sides of the handle, palmettes and tendrils. A series of short, vertical strokes on the folded, profiled rim. Fine cracks. Slightly worn. The rhyton belongs to H. Hoffmann’s “Main Group” of rhyta in the form of a Maltese dog’s head. Formerly Harlan J. Berk Ltd., Chicago, 1993. Thereafter Collection William Suddaby. Western Greek, Apulian, ca. 330-320 B.C. CHF 18,800


UPPER PART OF A WOMAN WITH POLOS. H. 20.3 cm. Clay. Probably all that survives of a standing statuette of a goddess that cannot have been less than 50 cm tall. The broad-shouldered figure is clad simply, if severely, in a peplos. The breasts are rendered as gentle elevations. The forearms are extended forwards. The long, smooth hair, rendered as a homogeneous structure, hangs down onto the shoulders. A thick mass of hair on the crown serves as a cushion for the tall polos. Narrow, almond-shaped eyes and the typical Archaic smile characterize the slender face with pointed chin. The ears are adorned with disk-shaped ear ornaments. This terracotta was consecrated as an votive offering, possibly in a sanctuary of the fertility goddesses Demeter and her daughter Persephone, whose cult was especially widespread in southern Italy and Sicily. Made using a mould with the details modelled by hand. Reverse unworked. Hands lost. Minor superficial chipping. Formerly Coll. Wirtz, late 1980’s. Western Greek, last quarter of 6th cent. B.C. CHF 5,400

A PATERA WITH LYNX-HEAD APPLIQUE. L. 35 cm. Bronze. A shallow pan-shaped dish with fluted, columnar handle affixed with a pointed leaf attachment to the vessel’s body and terminating in a robustly modelled head of a lynx with pointed ears, its mouth wide open and its fur rendered with a series of short engraved strokes. A fissure in the rim; a small hole in the handle. Formerly art market London, 1974. Roman, 1st cent. A.D. CHF 16,000

AN ARYBALLOS IN THE SHAPE OF SERAPIS. H. 9.3 cm. Terracotta, red and reddish paint. Robed bust of the Egyptian-Hellenistic god Serapis in the form of a miniature vessel, presumably to hold anointing oil. The beard-ed god’s slim face is framed by long strands of hair that curl up into ringlets at the ends. The characteristic kalathos serves as mouth, while the plinth decorated with encircling red stripes provides the foot. Two scrolled volutes on the reverse. Drilled eyes. Hair with remains of reddish-brown paint. Slightly worn. Formerly Collection Max Hagemann, before 1964. Late Hellenistic-Roman, perhaps Alexandria, 1st cent. B.C.-2nd cent. A.D. CHF 850

A FRESCO FRAGMENT WITH EROS. H. max. 16.7 cm. W. max. 16 cm. Stucco, polychromy in fresco technique. Charming fragment with the representation of the winged child-god Eros, clothed in a chlamys and set before a yellow background. An ivy wreath adorns his curly hair. He holds a thin, long staff in his left arm. He turns his head to his proper right, where the head and part of the shoulders of the god Pan, with long, pointed horns and red skin have been preserved. Modern beige cement mount and brass-coloured metal frame. Reassembled from large fragments. Formerly Herbert A. Cahn, Basle, March 1970. Thereafter Coll. Hans J. Morgenthau (d. 1980), Chicago, collection formed in the 1960’s-1970’s. Thence by descent. Roman, 1st cent. A.D. CHF 13,000

A STRAP-HANDLED KANTHAROS. H. 15.4 cm. Clay, black-brownish, dull glaze. Double moulding and encircling stripes on the foot. The strap handles, attached to the everted rim, form an elegant and high loop. The vessel in the shape of a calyx. Complete, reassembled. Formerly German art market, 2003. Greek, Boeotian or Euboean, ca. 450 B.C. CHF 2,000

A SMALL VOTIVE RHYTON. L. 5 cm. Bronze. A miniature drinking vessel in the shape of a bull’s head with upwards curving funnel. It was probably originally held by a statuette of a Lar. Intact. Formerly Tajan, auction Hôtel Drouot, Paris, 5 June 2002, no. 102. Roman, 1st-2nd cent. A.D. CHF 600
A HEAD OF APHRODITE. H. 10.4 cm. Terracotta. With her sensuous lips slightly parted, she looks straight at the viewer with her eyes wide open. The eyebrows are rendered as a ledge, the fine nose drawn straight. Her thick, tangled hair, parted down the middle and held in place by a fillet that half conceals the ears, is tied up in a krobylos at the back of the head. The hair is slightly worn with a small piece missing from the krobylos. Tip of the nose restored. Minor retouching on the left cheek. Remains of red paint in the hair. Superb free-hand sculpting. Formerly estate of the niece of the archeologist Eugen Petersen (1836–1919), the first director of the DAI Rome between 1887–1905. His niece received the head in 1903, after visiting her uncle in Rome. Greek, Hellenistic, early 3rd cent. B.C. CHF 12,000

A HAND OF A VOTIVE STATUETTE. L. 10.8 cm. Terracotta. The whole left hand including the wrist and beginning of the forearm are preserved. The position of the fingers indicate that the hand originally held an object, probably a votive gift. A fine depression at the beginning of the wrist may be a trace left by the hem of a garment. The style of the fragment points towards Etruria, where it was common practice to dedicate both life-sized and under life-sized statues. Tip of the index finger slightly worn. Surface encrusted. Formerly Private Coll. Monsieur M., France, before 1980. Etruscan, 5th–3rd cent. B.C. CHF 2,200


A RING WITH INTAGLIO. D. 1.9 cm. Gold, glass paste. The smooth, circular hoop broadens towards the profiled setting with an almost circular intaglio depicting the bust of the helmeted goddess Minerva to left. Hoop slightly dented, otherwise undamaged. Formerly Coll. Saeed Motamed (1925-2013), formed between 1953 and the early 1990’s. Roman, 1st-2nd cent. A.D. CHF 1,200
A FEMALE HEAD. H. 10.5 cm. Terracotta. An archaic female figure, with characteristic almond-shaped eyes and mysterious smile. The hair is elaborately dressed, with short curls framing the face and long locks descending onto her shoulders. The head is crowned with a luxuriant wreath. Slight traces of red paint. Previously Coll. A. P., United Kingdom. Formerly Coll. Kropatschek, Germany. Western Greek, ca. 500 B.C. CHF 8,800

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 are tucked behind the ears and descend onto her shoulders in three long, straight strands. Votive offering. Slightly worn, otherwise undamaged. Traces of red paint on the polos. Formerly Galerie Günther Puhze, Freiburg, 1999. Western Greek, late 6th-early 5th cent. B.C. CHF 4,800

A GEM WITH A PRIESTESS (?). H. 1.8 cm. Carnelian. Oval gem stone with fine, detailed engraving. Decorated with a frontally shown figure, probably a woman, wearing a long, belted garment and a wreath. A phiale (?) in the raised right hand, branches in the lowered left. Two small chips at the edge. Formerly Coll. of the diplomat Monsieur R., Toulouse, France, who spent time in Tunisia. Roman, 1st-3rd cent. A.D. CHF 900

A SMALL VOTIVE PLAQUE WITH AN INSCRIPTION. H. 10.5 cm. L. 12.3 cm. Bronze. The inscription at the top of the plaque, ΘΕΚΡΙΤΑ ΑΡΤΕΜΙΤΙ ΛΟΧΙΑΙ, identifies it as a votive pinax dedicated to the goddess Artemis Lochia, the protector of pregnant women and women giving birth. Sanctuaries of Artemis Lochia are attested in Brauron and Pergamon. The plaque was folded several times in Antiquity. On the reverse, a ledge at the edge, indicating that the plaque was soldered onto something in Antiquity; additionally a small hole for suspension. Formerly Collection J. R., New York, 1981. On the reverse, a handwritten inscription “AFort 3024”. Greek, 5th-2nd cent. B.C. CHF 3,400

A PART OF A FEMALE HEAD PROTOME. H. 16.5 cm. Terracotta. The preserved right half of the face shows the fine countenance of a smiling kore, her almond-shaped eyes wide-open, in Ionic style. She wears disk-shaped ear ornaments and a diadem over her wavy forehead hair. Mould-made. Chin reattached. Formerly Coll. Sello, Switzerland. Thereafter, it passed by inheritance in the 1990’s to his daughter, Mrs. Conti, Locarno, until 2003. On the back a label with inv. no. “85”. Western Greek, late 6th-early 5th cent. B.C. CHF 4,500
Recipe from Antiquity

“...silphioparaomelitokatakechymeno...”

Or: Honey is a Must for Every Feast!

By Yvonne Yiu

In Aristophanes’s comedy Assemblywomen, which was first performed in 392/391 B.C., the playwright lets the Athenian women seize power in the city’s parliament. They establish a kind of communist welfare state, which provides for the basic needs of its citizens, and replaces matrimony with a statutorily regulated system of free love. In celebration of their victory, the chorus announces the first communal feast instituted by this new pleasure-driven feminist government:

“It is time, friends, high time to go to the banquet - if we want to have our share of it […]. Open your ranks and let the Cretan rhythms regulate your dances. […] Very soon we’ll be eating lepadotemachos-leek-with-honey-sauce-thrush-blackbird-pigeon-dove-roast-cock’s-brains-wagtail-cushat-hare-stewed-in-new-wine-gristle-of-veal-pullet’s-wings”. (1163-1174).

No satisfactory translation has yet been found for this megalomaniac dish, which was, in 1990, awarded an entry in the Guinness Book of Records as the longest word in literature.
for the preparation of savoury dishes, the ancient Greeks seem to have used it mainly to sweeten cakes and other desserts. Honey was frequently paired with fresh cheese and, judging from the many references to it, honey cheesecake appears to have been one of the most popular desserts amongst the Hellenes. These cakes, which were also presented to the Gods as votive gifts (even Cerberus could be pacified by them), were so common that instructions regarding their preparation are rather vague. In his book *The Art of Making Bread* (*artokopikos*, Ath. *Deipn. 14.647c), Chrysippus of Tyana, “that clever writer on confectionary” (*sophos pneumatologos*, Ath. *Deipn. 14.648a), includes the following recipe: “The *phthois* is made thus: Take some cheese and pound it, then put it into a copper sieve and strain it; then put in honey and a hemina [ca. 300 g] of flour made from spring wheat, and beat the whole together into one mass.” (Ath. *Deipn. 14.647d-e).

Mixing 300 g flour with 150 g ricotta and 150 g honey makes a very soft but still mouldable dough. As the word *phthois* was also used to designate medicinal pills and gold nuggets (Lettomandridion, 1833, 62), I formed the dough into small balls. These can be either baked in the oven at 180 °C for ca. 20 minutes or fried in a pan with a little oil. Served warm with a liberal drizzling of honey, they are not unappealing, although they have a rather rubbery texture and would, in my opinion, benefit considerably from the addition of egg and yeast.

The Cretan sweetmeats called *gastris*, for which Chrysippus also provides a recipe, are, however, absolutely superb: “In Crete the bakers make something which they call *gastris*. And it is made thus: Take Thasian and Pontic nuts [hazelnuts and walnuts, cf. Pliny, *Hist. nat.* 15.88-90], almonds, and poppy. Roast with great care, and then pound in a clean mortar, Mix and make soft with boiled honey, putting in plenty of pepper, and continue mixing. It will be of a black colour because of the poppy. Flatten it and make it into a square shape; then, having pounded some white sesame, soften that too with boiled honey, and draw it out into two layers, placing one beneath and the other above, so as to have the black surface in the middle, and make it into a neat shape.” (Ath. *Deipn. 14.647f-648a).

It is well worth the effort to make this ancient predecessor of the honey-sesame bar – it is probably no coincidence that *gastris* can also signify “pot-bellied” or “glutton” (Liddel-Scott-Jones). For the black layer, simmer 240 g honey for ca. 2 minutes. Gently roast 240 g ground nuts and 60 g poppy seed. Mix with the honey, add plenty of ground black pepper and roll out the mixture into a thin rectangle between two sheets of baking paper.

Serve warm with a liberal drizzling of honey.

You are cordially invited to taste these sweet treats and many other ancient delicacies at Gallery Cahn during Art Basel! For further details, see page 2 and the invitation card. So please: “Come, quickly, seize hold of a plate, snatch up a cup, and let’s run to secure a place at table. The rest will have their jaws at work by this time. Dance gaily! Iai! Iai! We shall dine! Euoi! Euai! Euai!” (Aristoph. *Assemblewomens* 1175–1180).

30-40 cm. In some of the hives excavated, the upper half of the interior was strengthened by incisions, thereby enabling the bees to attach their combs to the vessel’s wall with greater ease. The hives, which could be extended by pottery rings of ca. 10 cm length in case of a honey flow, were closed by lids with a small flight entrance. (Crane, *Beekeeping*, 1999, 196–202).

Much valuable information on the techniques employed by ancient Greek beekeepers is provided by the *Historia animalium* (Book IX, Ch. 40, 626a–627b) by Aristotle. As in modern apiculture, the beekeeper’s interventions aimed at maximising the productivity of his bee colonies. Thus he made sure that the number of combs in a hive was in the right proportion to its bee population and that he left enough honey in the hive for the bees to feed on during winter. If a colony was short of food, the beekeeper provided the bees with figs and other sweet things. As a precautionary measure, melliferous plants such as pear and almond trees, beans, poppy and thyme were planted close to the hives, and wasps, frogs, toads and certain species of birds that were regarded as enemies of the bees were planted close to the hives, and wasps, frogs, toads and certain species of birds that were regarded as enemies of the bees were pacified by them, so he could produce Attic honey at home, and, as a side issue, so he could improve the native bees by crossing with the Greeks.” (Ch. 38).

Whereas in Roman cuisine honey was almost as indispensable as the ubiquitous fish sauce
Ruler or Athlete?

A Late Classical–Early Hellenistic Marble Head

By Martin Flashar

"A portrait, again?" the reader of this column might ask him or herself. The answer is: "yes!" and there is a deeper reason for this. Ancient portraits are particularly appealing to lovers of Antiquity, to private collectors, and to museums, along with their visitors. They convey individuality and personal expression, they are impressive. And they are repeatedly encountered on the art market. Many different types of portraits existed in Antiquity and, correspondingly, a significant number have been preserved. These portraits represent deceased persons, belong to honorary statues, and celebrate military or other victories. The archaeologist Bernhard Schweitzer enumerated (in 1940) three criteria which a portrait should fulfil: it must depict a particular living or deceased person, the representation must be distinctive, allowing the person to be recognised, and it should convey something of the individuality and character of the person portrayed. In the meantime, scholars have realised that physical resemblance is not a mandatory criterion for the Greek portrait. But is the magnificent marble head presented here the representation of an individual at all?

The cap of short, curly hair might speak against the interpretation of the sculpture as a portrait: it is rather unspecific and is often found in a stereotype manner on sculptures of heroes and athletes. Nonetheless, already the possibility that the sculpture represents the winner of an important contest, even if such champions were, in Greece, often depicted in an idealised and impersonal manner (so that they were only "identifiable" by means of the inscription on the pedestal), leads back to the phenomenon of portraiture.

Any doubts the beholder might have, are, however, dispelled on observing the way in which the head is rendered in its entirety. This expansive movement to right, the powerful musculature of the neck, the raised right shoulder, which can only be explained by assuming an originally raised arm holding an attribute – in sum these observations speak eloquently in favour of a portrait. Further indications are the extraordinary quality of the head, which, despite the corrosion and damage it has suffered in front, is evident on closer examination; its dimensions, which are considerably over life size: the statue must have originally measured more than 2.5 m; and, lastly, the individual expression of the face, which can best be understood en face.

It is immediately evident that this head could not have been created prior to the portraits of Alexander the Great. This distinctive, regal pose was coined by the Macedonian. The small, almost cheekily raised bunch of curls above the centre of the forehead may also have been inspired by representations of Alexander. The most closely related heads can be found on Attic funerary reliefs dating from the decade between 330–320 B.C. The comparison with a head of Dionysos from Delphi, which probably graced the pediment of the Temple of Apollo (which can be dated ca. 327 B.C. on the basis of financial documents) is particularly impressive because of the differences in motif and typology: both heads have the same proportions, powerful forehead, increased concentration due to the way in which the eyes and cheeks are included in the frontal view, a similar modelling of eyes and eyelids, and the same detailed and nervous rendering of the hair.

Athletic champions and rulers – as of the aristocratic Archaic Period, they formed a welcome union (the poet Pindar bears witness to this in his compositions celebrating victories at the Panhellenic games). Democracy broke with this view, but with Alexander’s rule and the rise of the Diadochi, the iconographic liaison was imbued with new meaning. This fine portrait, once part of the collection of a Basle archaeologist and intimate connoisseur of ancient sculpture, breaks free from the traditional types and forms of the Late Classical Period and stands at the threshold of the nascent Hellenistic Period – and is, therefore, so valuable.