

Editorial

Dear readers

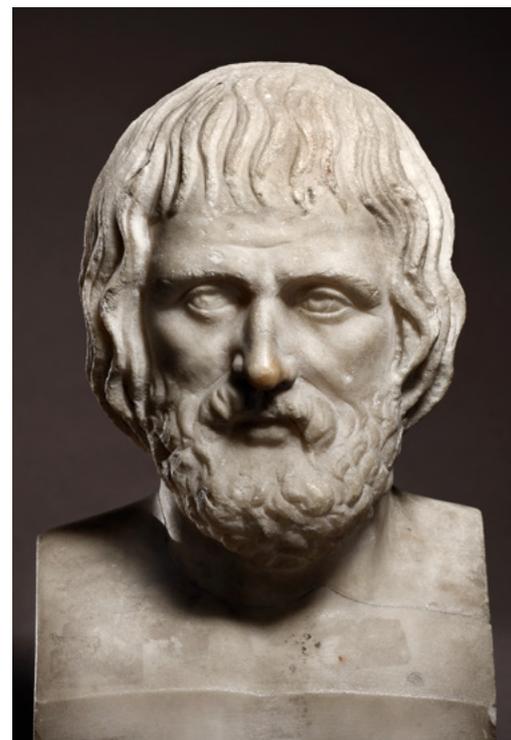
I was delighted to see many of you at TE-FAF Maastricht. For us the fair was very successful and on the whole was characterised by a good mood and strong sales. As the preview day had, in past years, become too crowded, the fair management decided to hold two invitation-only opening days. I was quite sceptical about this, but contrary to my apprehensions this proved to be very pleasant as the visitors could look at the artworks without being distracted by the bustle of the jostling crowds.

In numerous conversations with clients I was asked why the prices in our sales catalogue were net of VAT. The reason for this lies in the lack of a unified policy on VAT for ancient art amongst the different countries in the European Union. Although it is a rather dry subject, I would like to offer you a glimpse of what goes on behind the scenes and to give you an impression of all the red tape involved when it comes to customs and taxation.

When we, as a Swiss company, exhibit at a fair in the European Union, all the artworks need to be imported temporarily. If an object is delivered to a buyer at the fair, it is imported permanently and the VAT of the country in which the transaction took place must be paid. Every country has its own tax rate for ancient art: 5% in Great Britain, 5.5% in France, 6% in the Netherlands, 7% in Germany, 10% in Italy and 24% in Greece. It is not without irony that, of all places those countries with a strong interest in having "their" culture collected by "their" citizens are also the ones with the highest and hence most

prohibitive tax rates. The matter is further complicated by the fact that there are different definitions, sometimes bordering on the absurd, as to what counts as art. In the eyes of the German tax authorities, for instance, objects of use are not art. It follows that sculptures, apparently regarded as being totally useless, always benefit from the reduced VAT rate of 7%. This rate also applies for objects of historical importance or of museum quality. On the other hand, painted vases (even works by masters such as the Berlin or Brygos Painters) are vessels and thus objects of use. The standard VAT of 19% is therefore charged, even if the item is purchased by a museum! If a piece is delivered directly to us at the fair from the European Union, the tax rate on our margin varies from country to country. In the Netherlands, France and England the rate is currently 21%. In view of this European hodgepodge, we have decided always to communicate prices net of VAT and to add the taxes due in the country where the transaction takes place. The benefit for the client is that the actual price of the artwork always remains transparent.

What many clients may not know is that the reduced VAT for art is only applicable if the art dealer imports the object on behalf of the client. The proof of import into the European Union is regarded as proof of export from Switzerland and thus the transaction is exempted from the Swiss VAT. As a courtesy to our clients, we have always paid the administrative fee of ca. EUR 150 per transaction, even though this is not customary practice in the art trade, which passes on these costs to the customer.



A PORTRAIT HERM OF EURIPIDES. H. 25.5 cm. Marble. Roman, 2nd half of 2nd cent. A.D. Restorations dating from the 18th cent. CHF 78,000

Having bored you long enough with this rather indigestible information, I would like to draw your attention to our exciting and beautiful Art Basel project with the artist Franz Erhard Walther, which is curated on our side by Ariane Ballmer. (Find out more about this project on pp. 7-10 of this edition).

Jean-David Cahn

LE MONDE EST DÉSORMAIS SANS MYSTÈRE

Franz Erhard Walther invited to the Cahn Gallery during Art Basel 2018
A joint project by Jocelyn Wolff and Jean-David Cahn

You are cordially invited to the opening featuring food based on recipes from Antiquity and prehistory:
Monday, June 11, 8-10 p.m

Exhibition: Tuesday-Sunday, June 12-17, 11 a.m.-6 p.m. Cahn Gallery, Malzgasse 23, Basel

Discovered for You

Mere Clay, It Shimmers Like Pure Silver

On the Art of Imitating Ancient Metal Vessels

By Gerburg Ludwig



Fig. 1: A TREFOIL OINOCHOE WITH HANDLE APPLIQUES. H. 15.2 cm. Bronze. Etruscan, 5th cent. B.C. CHF 6,800

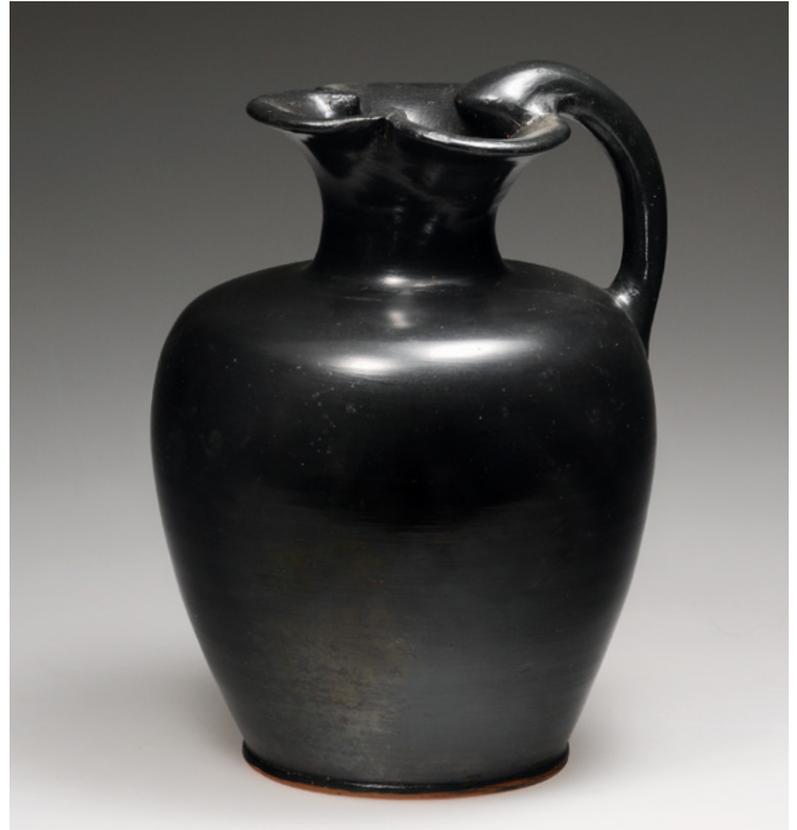


Fig. 2: A TREFOIL OINOCHOE. H. 16 cm. Clay, black glaze. Attic, 5th cent. B.C. CHF 7,800

It is an observation familiar to us from everyday life: Ornamental design cues are used to enhance materials and media, although they are not necessary from a functional point of view. The embossed seam on rubber shoe soles or a page layout that imitates a ring binder in our computer's word processing program are good examples of this. Though absent from some dictionaries, for instance the German Duden, the term *skeuomorph* used to describe this phenomenon has become current in the worlds of design and software development. It is compounded from the Greek words "σκεῦος" (container, implement) and "μορφή" (shape) and was coined by antiquarians studying archaeological artefacts in

the late 19th century. Defined as an object or feature which emulates the design of a similar artefact made from another material, the *skeuomorph* is a specialised form of imitation.

In ancient cultures such an imitative approach was made possible by the existence of a generally accepted hierarchy of materials, which revealed the social status of the vessels' owners. A Jewish legal text of the 2nd century A.D. whose purpose was to raise funds tells us how natural it was for people to think in such categories. It stipulates that those who used golden vessels should sell these and use silver ones; those who used silver vessels should use bronze vessels, and those who used bronze

vessels should use glass vessels. (Tosephta, *Peah*, 4,11). Bronze was assigned an intermediary value in the ranking list. Due to its reddish-yellow sheen it could be used to imitate vessels made of gold and conversely bronze vessels, themselves of substantial value, were imitated using clay or glass.

Clay imitations of metal vessels were already being made in the Early Bronze Age, as exemplified by the polished grey ceramics of the 4th millennium B.C. produced in the Levant. In the Archaic Period, Attic potters took up this idea again by coating entire vessels with a clay slip – also used for greater contrast in red- and black-figure vase painting –

UPCOMING FAIRS

Please note that this summer we will be exhibiting in London at MASTERPIECE, 28 June - 4 July 2018. In autumn we will be present at Biennale Paris, 10-16 September 2018, and at TEFAF New York Fall, 27-31 October 2018, but not at Frieze Masters London. We look forward to welcoming you at these fairs.

that turned black during firing. This slip, which sinks down and forms a sediment when clay is elutriated, contains very fine components, including minerals which ideally had a high proportion of chromophoric iron oxide. The slip glistens both when it is applied and after firing and is therefore called "Glanzton" in German. The potter applied it with the aid of a potter's wheel, or, as Athenaeus reports of the potters from Naukratis in his *Deipnosophistai*, they plunged the entire vessel into a liquid – the slip mentioned above – so that it would look like silver (Ath., *Deipn.*, 11, 480e). On firing the slip sintered and sealed, forming a black layer on top of the clay.

But why black? It appears unusual from our present point of view, but it was not customary to polish silver in Antiquity. In order to clean the vessels, they were smoked using sulphur. Homer describes how Achilles prepared his drinking cup for a ritual act in this manner (Homer, *Ilias* 16, 225). As a result, the vessels took on a matt, dark grey to black patina (silver sulphide) that protected the surface. This effect was enhanced by the salt in the sea spray that drifted far inland along the coast. It was this colour that was imitated by means of the black glaze. Furthermore, the potters borrowed the shapes and decoration typical of metal vessels. The rib pattern which became popular in the 5th century B.C. and developed into a standard feature some 100 years later was unequivocally derived from metal vessels. Sharp edges are also reminiscent of the valuable metal models.

Let us examine some of the vessels offered for sale by the Cahn Gallery from a skeuomorphic perspective. First two trefoil oinochoai (figs. 1–2): In view of the Attic provenance of the clay imitation (fig. 2), it comes as a surprise that the bronze jug is of Etruscan manufacture (fig. 1). However, the metalsmiths there liked to take their cues from imported silver or bronze vessels from the Greek motherland. Thus, the bronze jug is already an imitation, albeit in a similar or related material. The basic shape and contour of the jugs clearly indicate that the vessels are related. Rising up from a broad base, the wall of the squat body curves outwards and upwards towards the distinctly offset shoulder. In this way the greatest storage capacity was achieved. The short neck with the slightly flaring trefoil rim facilitated precise pouring. The magnificent applique in the shape of a woman's head at the transition from the handle to the rim of the bronze jug is replaced by a slight projection at the top of the handle of the clay version. Just below the shoulder the base of the handle transitions simply into the wall, whereas on the bronze sister-piece this point is adorned by a silen's head. To all appearances the potters first concentrated on the imitation of formal and functional aspects. But as

time progressed, they broadened their range, employing manually produced but increasingly also mould-made appliques, stamped ornaments, embossed decorative bands made using the potter's wheel and the vertical ribs that typically adorn the body wall.



Fig. 3: A RARE KANTHAROS WITH VOTIVE INSCRIPTION TO DIONYSOS. H. 9.6 cm. Bronze. Greek, 2nd half of 4th–3rd cent. B.C. CHF 9,800

If one focusses on the chalice-shaped bodies of two drinking vessels in the Cahn Gallery (figs. 3–4), a formal relationship becomes apparent despite the differences in their overall shape and size. The bronze kantharos (fig. 3) is a typical drinking cup used in the symposium. Its rounded base rested comfortably in the drinker's hand and the sharply bent edges and flaring rim made it easy to grip. This basic shape with the sharp edges was also employed by the potter for his clay version (fig. 4). The slender foot with broad base, the raised encircling band in the centre of the stem and especially the high strap-handles with connecting bar and lateral projections on which the fingers could rest make this kantharos a very imposing vessel. Possibly it was directly modelled on a vessel made of silver.

In the course of the next centuries, this type of pottery was produced on an almost industrial scale which resulted in a considerable loss of quality. The sheer number of preserved examples permits the assumption that such black-glazed ware was, so to speak, the silver of the man on the street.



Fig. 4: A LARGE KANTHAROS WITH HIGH HANDLES. H. 38.1 cm. Clay, black glaze. Boeotian, 2nd half of 5th cent. B.C. CHF 16,000

The Debate

Portable Antiquities: New in The Netherlands

Britain's highly successful Portable Antiquities Scheme (PAS), which deals with archaeological finds made by the public, celebrated its 20th anniversary last year. We devoted a feature to PAS in CQ 1/2018 and in the Editorial, Jean-David Cahn made a case for the adoption of this scheme by other countries. We were therefore most interested to note that PAN: Portable Antiquities of the Netherlands, which is clearly based on the British scheme, was launched in 2016. The introduction of PAN was directly related to the coming into force on 1 July 2016 of the new Dutch Heritage Law, which legalised metal detection in the topsoil down to a depth of 30 cm. Previously metal detection had been illegal, but although it was practiced a lot it was generally not prosecuted. PAN aims to document and publish both new finds as well as finds made in past decades by members of the public, thereby greatly increasing the number of artefacts available for scholarly research. Furthermore, PAN seeks to increase public awareness of cultural heritage in The Netherlands.

Further information is available at:
<https://www.portable-antiquities.nl>



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The “Portable Antiquities Scheme (PAS)” A Solution for Switzerland?

By Peter-Andrew Schwarz



Students from Basel University during a survey with metal detectors at a Celtic and Roman find spot in Canton Jura.

Following the contribution by Michael Lewis, “Preserving the Past: Recording Archaeological Finds Made by the Public”, in the last issue of *Cahn's Quarterly* (CQ1/2018, pp. 4-5), I was asked whether the “Portable Antiquities Scheme” (PAS), which was introduced in Great Britain twenty years ago, could serve as an example or model for Switzerland.

Before delving any deeper into the matter, it is important to note that the legal situation in Switzerland is both clearer and – in line with the goal of ensuring the long-term protection of the country’s cultural heritage – stricter than in Great Britain. According to Art. 724 of the Schweizerisches Zivilgesetzbuch (ZGB, Swiss Civil Code) all finds made in the soil are public property. They must therefore be handed over to the responsible cantonal authorities regardless of the circumstances under which and by whom they were found. Furthermore, all 26 cantons have either a specialist unit for archaeology or at least an official reporting office which is responsible for the protection of its archaeological heritage and for storing any finds.¹ The cantonal laws and directives not only describe the tasks and competences of

the specialist units but also specify, for instance, that the use of metal detectors is prohibited or requires a license.

However, due to their limited resources, which also have to cover rescue excavations in connection with building activities, these specialist units are generally unable to carry out proactive, i.e. systematic and comprehensive surveys. Such capacity bottlenecks can, on a case-by-case basis, be relieved with the help of university institutes for archaeology, but these, too, cannot ensure the long-term monitoring of an entire area.

Not least for this reason, many specialist units nowadays collaborate closely, sometimes on an almost institutionalised level, with non-professional volunteers. The basis for this type of cooperation is provided by the “Richtlinien für die Zusammenarbeit mit Ehrenamtlichen” (Guidelines for Collaboration with Volunteers) published in 2013 by the Konferenz Schweizerischer Kantonsarchäologinnen und Kantonsarchäologen (KSKA, Conference of Swiss Cantonal Archaeologists)² and the “Guidelines – Richtlinien für archäologische Untersuchungen” (Guidelines for Archaeological Investiga-

tions) published in 2015 by the Trägerverein Horizont.³ Furthermore, an important role is played by the Arbeitsgemeinschaft Prospektion Schweiz (AGPS, Work Group Prospection Switzerland) which acts as an umbrella organisation and network for all parties involved in prospection, such as university institutes, cantonal specialist units and non-professional volunteers.⁴

The “Portable Antiquities Scheme” is based on a very different legal and institutional framework and cannot therefore be applied to the Swiss context, or only to a very limited degree. This does not, however, mean that PAS should be rejected *a priori*. Quite the contrary: The scheme shows impressively how great the potential of long-term, spatially comprehensive prospection projects and constructive public-private collaboration can be with regard to the investigation of the settlement history of specific areas – and not just in those cases in which the archaeological heritage can be protected only partially or not at all because of an insufficient legal basis, the lack of an institutional framework and/or deficient resources.

The rigorous and systematic reporting of finds in the context of PAS, i.e. their documentation in a central and publicly accessible data-



The Celtic potin coin of the Zurich type (top) and the Late Republican denar which was minted ca. 125 B.C. (bottom) were found during systematic prospections in the Brünig area. They indicate that this important mountain pass between central Switzerland and the Bernese Oberland was already used – at least sporadically – in the late 2nd to early 1st century B.C.

base, is of an exemplary character. In Switzerland coins are documented in such a way – albeit only to a certain degree. Since 1992, the internationally networked "Inventar der Fundmünzen der Schweiz" (IFS, Inventory of Coins Found in Switzerland), a venture of the Schweizerische Akademie der Geistes- und Sozialwissenschaften (SAGW, Swiss Academy of Humanities and Social Sciences) has documented all numismatic finds – both old and new – in a central database and publishes the annual bulletin IFS ITMS IRMS. In this organ all newly found coins in Switzerland and the Principality of Liechtenstein are published. The IFS may, however, make data on the coins available online only with the explicit permission of the cantons in which the finds were made.⁵

Links:

- 1 <http://www.archaeologie.ch/d.htm>
- 2 http://www.archaeologie.ch/archaeologie_richtlinien_ehrenamtliche_version%2010-2013.pdf
- 3 http://www.archaeologie-schweiz.ch/fileadmin/user_upload/customers/archaeologie_schweiz/Partner/H2015/Arbeitsgruppen/Guidelines_Arch_20151102.pdf
- 4 <https://www.prospektion.ch>
- 5 <https://www.fundmuenzen.ch/dienstleistungen/datenbanken/muenzen.php>



Peter-Andrew Schwarz is Vindonissa Professor for Provincial Roman Archaeology at Basel University and as part of his teaching and research activities has carried out various prospection projects in Cantons Aargau, Baselland, Jura and Obwalden. He is *inter alia* member of the Arbeitsgemeinschaft Prospektion Schweiz (AGPS), the Commission of the Inventar der Fundmünzen der Schweiz (IFS) and the Commission du Patrimoine Archéologique et Paléontologique (CPAP) of Canton Jura.

My Choice

A Hand of a Kouros

By Jean-David Cahn



A HAND OF A KOUROS. L. 16.5 cm. Marble. Greek, Archaic, ca. 550 B.C. CHF 18,000



KOUROS OF TENEA (Detail with left hand). Ca. 560 B.C. From: G.M.A. Richter, *Kouroi*, 1988, fig. 249.

Surviving Archaic sculpture is very rare and generally in a poor state of preservation. Notwithstanding this, the sculpture of this period has provided us with some of the finest works of art created in Antiquity. The intensity and sheer energy of the sculptures testifies to the skill of the craftsmen who made them and surprises and moves us despite the often corroded and battered condition of the pieces. Take, for example, this life-size left hand of a kouros who was depicted in the typical pose, striding forward energetically. The hand originally touched his left thigh – the contact area is clearly visible – and it is clenched to form a fist in a gesture of strength and youthful potency. But see how elongated the hand is with its refined fingers and slender thumb! Power and elegance are in perfect harmony with each other.

Dating a fragment like this hand is not easy due to the rich local variety of landscape styles, but I would suggest a date of ca. 550 B.C. It is particularly close to the kouros of Tenea in Munich, who has slightly shorter fingers but the same inwardly curled finger tips. Possibly sculpted on one of the Greek Islands, the hand appears to have been broken

off in Antiquity as the fine iron-oxide patina covers the entire surface including the areas of breakage.

Archaic sculpture is very rare on the market and this is also reflected in the limited museum holdings outside Greece. It is therefore considered exquisite to be able to show Archaic sculpture, which in view of its artistic quality is undoubtedly a match for Classical sculpture – I personally prefer Archaic over Classical art. From a historical point of view, the Archaic Period is extraordinarily interesting. It was an aristocratic society in which something akin to an awareness of its own intellectual identity began to emerge. This was the period when the oral tradition was increasingly fixed in writing and when the Iliad and the Odyssey were first written down. Preceding the period of radical social change that followed in the wake of the catastrophic Persian invasion of Greece, it appears to me as a still slightly innocent world, lacking a single dominant centre of power and without the ambition to totally destroy its enemies on the battlefield. This fragment representing the hand of a kouros thus speaks to me of the almost Arcadian time before the loss of the Archaic smile.

Bizarre and Comic Figures – Antiquity as a Curiosity Cabinet

New Artworks Monthly
on www.cahn.ch



A STATUETTE OF A COMIC ACTOR. H. 8.7 cm. Bronze (solid cast). The figure wears a grotesque mask, a short, sleeveless, belted garment, a padded doublet, long, close-fitting trousers and a phallos and can therefore be identified as an actor from the Old Comedy. His wide-open eyes are framed by pronounced lids. His nose is broad and he wears a pointed beard. The characteristic mouth opening is rendered by a broad groove. He wears a wreath on his head. His right arm is outstretched whereas the left is angled and raised. He originally balanced objects in his hands. Although they are now lost, the rivets in his hands reveal that these objects were worked separately. They may have been vessels, suggesting that the actor played the role of a kitchen slave. Phallos broken. Formerly Galerie Segredakis, Paris, 1970s. Greek, 1st half of 4th cent. B.C. CHF 14,500

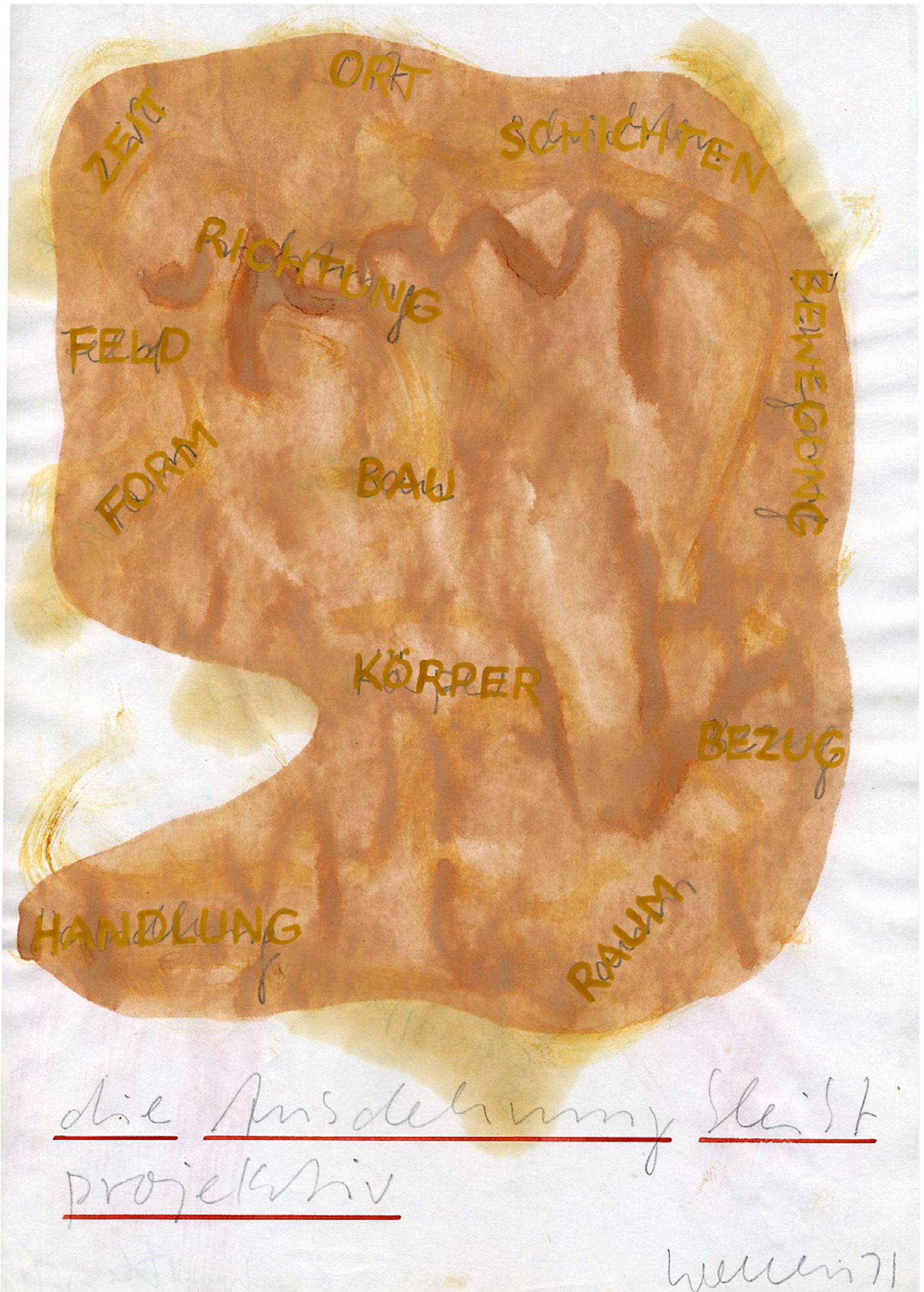


A CAMPANULATE FIGURINE OF A MAN. H. 19.5 cm. Clay. Stylised male figure. Head slightly raised, gaze directed forwards. Oval face, relatively flat profile. Ears, eyebrows and nose plastically modelled. Eyes and mouth rendered by slit-shaped openings. Circular ears (or earrings?). Relatively high forehead. The top part of the head trimmed to form a plane that slants backwards. The back segment of the trimmed surface is closed, whereas a slit remains open on the side closest to the forehead. Short neck. Broad, rounded shoulders. Hollow upper body with triangular contour. The preserved left arm points downwards and does not touch the body. Prominently projecting phallos. Hollow and bell-shaped from the waist downwards: circular cross-section, slightly flaring at the base. Two perforations on opposite sides in the lower third of the legs. Typical Punic shape. These objects are interpreted as votives. Irregularly shaped hole next to the phallos, probably only made after firing. Right arm and shoulder as well as lower half of left arm missing. Traces of abrasion on the surface. Head broken off at the neck and reattached. Nose slightly worn. Formerly Erotica Collection Christian von Faber-Castell, Kusnacht ZH, Switzerland. - On the back an old label "Illa Plana (Ibiza) Idole de barro conico con el vesco marcado No. 2". Illa Plana, Ibiza, Spain, Late Archaic, 6th-5th cent. B.C. CHF 8,500



A FINIAL IN THE FORM OF A STYLISED HEAD OF A MAN. H. 6.4 cm. Bronze. Stylized face of a man with globular eyes, a nose that projects horizontally, a wide groove for the mouth and moulded ears. Surmounting the head is a vertical rod that ends in a convex element whose smooth upper face is marked with a cross. Beginnings of the neck preserved. Upper lip slightly chipped. Probably a finial for a fibula. Formerly Priv. Coll. Martini, acquired in the 1990s. Greek, Geometric, 8th cent. B.C. CHF 6,800





Franz Erhard Walther, *Werkzeichnungen*. Double-sided drawing. 29.5 x 20.8 cm. Pencil and watercolour on paper. 1971.



Paleolithic and Neolithic stone tools from Europe.

LE MONDE EST DÉSORMAIS SANS MYSTÈRE FROM NOW ON, THE WORLD IS WITHOUT MYSTERY

Franz Erhard Walther invited to the Cahn Gallery during Art Basel 2018
A joint project by Jocelyn Wolff and Jean-David Cahn

Opening: June 11, 8–10 p.m.
Exhibition: June 12–17, 11 a.m.–6 p.m.
Cahn Gallery · Malzgasse 23 · Basel

Franz Erhard Walther's art practice integrates the concept of participation into sculpture. The art viewer is invited to actively engage in the artwork, either by performing or looking at the work being performed, or by using his or her own imagination to unlock its meaning. Walther has liberated sculpture from its three-dimensional boundaries into the dimension of time and imagination. A pioneer in the development of conceptual art and "relational aesthetics," Franz Erhard Walther has an immense influence on younger generations of artists all over the world. For Walther, the artwork itself is action in time and space, in most instances made possible through a material object, such as his interactive sewn-canvas sculptures.

Right from the beginning of his artistic career Franz Erhard Walther has had solo exhibitions in famous museums such as the MOMA New York (1970), the National Gallery in Berlin (1981), and the Museum Ludwig in Cologne, Germany (1977). He participated in now legendary exhibitions, such as "When Attitudes Become Form" (1969) and the 14th Biennale de Sao Paulo in Brazil (1977). He has appeared four times at the world's most famous international art show, documenta: documenta 5 (1972), documenta 6 (1977), documenta 7 (1982), documenta 8 (1987). He received the Golden Lion for the best artist in the main curated show of the Venice Biennale 2017 and has had important museum exhibitions all over the world.

Jocelyn Wolff: For years now, I have noticed how artists take an interest in prehistoric objects and art. These artists include Franz Erhard Walther, who, beyond reading widely on the subject and evincing an unquenchable curiosity, has for many years collected flint artefacts. These objects, whose form and technique fascinate him, also allow him to travel imaginatively in space (the landscape) and in time (human history), which is consistent with his artistic thinking.

For Franz Erhard Walther, the focus is on considering an art work as an action, in time and in space, activated either by the viewer's imagination on being confronted with the participative character of the object or by a performance according to a precise protocol. For me, there is an incredibly fertile dynamic in the relationship between the kind of time travel that comes through exploring prehistoric objects and the work of Walther.

At a time when we are becoming conscious of the possibilities of artificial intelligence, the famous words of French scientist Marcelin Berthelot written not long before the discovery of the atom, come to mind: "From now on, the world is without mystery. Rational conception claims to clarify and comprehend everything."

Over the last few decades, scientific progress in the field of archaeology, which benefits from the latest technological advances, has been considerable. It allows us to delve into our common past with greater precision, and at the same time envelopes it in ever deeper mystery. For example, I recently read that, within a given time frame, *Homo sapiens* generated technically similar tools from one group to another, from one individual to another, while the Neanderthals gave each of their artefacts a unique, individual mark.

I am convinced that, when used as a cognitive tool and as a *mise-en-abîme* of what underlies the singularities and the limits of the exploration of human intelligence and creativity, the readings that artists make of prehistoric artefacts can tell us something about art today. For this latest collaboration between Jean-David Cahn and Jocelyn Wolff, we asked Franz Erhard Walther to develop an exhibition according to his personal interpretation of some exceptional prehistoric objects provided by the Cahn Gallery.

Jean-David Cahn: Prehistoric artefacts, in the present case mainly stone tools from the Palaeolithic and Neolithic periods, exert a great fascination on today's beholders. The complex interplay between naturally occurring stone material and man-made shapes results in truly remarkable objects. Made thousands of years ago, they are no less appealing today than they were necessary then. The *longue durée* of their impact generates considerable tension between the analytical, (archaeo-)logical gaze of the present and a diffuse sense of past mystery.

Is a stone tool a work of art? The positivistic principle according to which "form follows function" is too simplistic for the case in question. Certainly, there are some remarkable solutions to the optimisation of efficiency which are reflected in the choice of material, the shape and surface finishing of the tools. At the same time, it is well known that individual design skills and creative freedom were also exercised. The clear preference of a group of people for certain raw materials (interestingly not necessarily those which were the simplest to procure or the easiest to process!) and for distinctive shapes bears witness to a collectively shared and binding symbolic language that was not governed by functional necessity alone. Rather, it is closely related to a consciously fostered group identity. The prehistoric export of stone material – most notably silex from Grand Pressigny during the Neolithic period – over great distances and into regions which had their own flint resources also points to an interest in quality and aesthetics far transcending the exigencies of pure survival. The ideological and symbolic appreciation of stone artefacts eventually culminates in the prehistoric use of stone axes as insignia of power, idols and fetishes, and even in the creation of artefacts exclusively for these purposes.

The intellectual, physical and emotional engagement with a stone tool begins with its manufacture, continues in its usage and ends with its disposal, its loss or deliberate final deposition, permitting the object to become part of the archaeological record. This exhibition project was conceived as a continuation of our active engagement with the objects, certainly also from an archaeological point of view, but more importantly on an intuitive level. In the interaction between participant and object, through the visual and tactile experience of a stone tool, a dialogue between past and present, here and there, us and our ancestors unfolds, the exceptional appeal of which lies in its very subjectivity.



Bergwand

Ort

Schichten

Ort

Felswand

Fels

Baum

Fels

Körper

Berg

Hohlraum

Waldkirch 71



A BLACK-FIGURE BAND-CUP WITH MALE DANCERS. H. 12.5 cm. Clay. Between the handles a zone of figures rendered in silhouette. A/B: A row of nude dancers (seven on A, six on B) moving to right, all represented in the same slightly crouched posture. A curved row of dots in front of the seventh dancer on side A. Palmettes flank the handles. Reserved bands below the figured zone. Glaze on lower part of cup, together with foot, misfired bright orange. Complete, reassembled from fragments. Formerly Coll. H. Voigt, Essen, Germany. Thereafter priv. coll. Basel, acquired from Cahn Auktionen AG, Basel, Auction 4, 18.09.2009, lot 150. Attic, ca. 500 B.C. CHF 16,500



A RED-FIGURE JUG WITH SPOUT. H. 16 cm. Clay, black glaze. Squat, bellied body on flat base, wide neck with everted rim, broad strap handle that juts over the rim and tubular spout on the shoulder. To the right of the spout, a nude satyr wearing shoes and holding a thyrsos staff in his left hand is seated on a wine amphora. He holds an offering bowl with his left hand. A stela and an open window before him. To the left of the spout, a nude satyr shouldering a thyrsos staff dances in front of a krater that stands on the ground. A suspended ivy vine and a drinking horn on the ground enliven the background. A band of ovolos around the neck, wave pattern around the rim and a frieze of lines around the base of the spout. Palmettes below the handle. Polychromy partially faded, red preliminary drawing visible. Reassembled from fragments, smaller lacunae restored. Priv. coll. Basel, acquired from Cahn Auktionen AG, Basel, Auction 1, 25.9.2006, lot 441. Lucanian, early 4th cent. B.C. CHF 46,000



A FRAGMENT OF A RELIEF WITH EROS AND A HIND. L. 29 cm. Marble. A winged Eros strides to right, his head raised, carrying a slain hind that is tied to a staff by the legs, its head dangling lifelessly. The animal is rendered very naturalistically. The hindlegs of a feline are visible in front of Eros. A moulding on the reverse. Underside and short sides roughly finished. Part of the lid of a sarcophagus with Erotes or from a balustrade. Formerly Coll. Prof. Benedict Maedlin, Basel, before 1960. Supposedly once the property of the painter Arnold Böcklin. Roman, ca. 160 A.D. CHF 16,800



A FOOT OF A CANDELABRUM. H. 6.5 cm. Bronze. This magnificent candelabrum stands on three lion's paws. Each interstice between the legs is adorned by a broad, heart-shaped leaf with finely engraved veins. The ends of the leaves reach all the way up to the hollow shaft, of which the base is preserved. The shaft would originally have been fairly long and have ended in an ornamental support for the oil lamp. Tips of leaves slightly worn. Two ends of the leaves partially preserved. Examples of this type have been found in Pompeii. Comes with three candelabrum fragments (two shaft fragments and one foot support), most probably from the same find context. With Sasson Gallery, Jerusalem, prior to the year 2000. Roman, 1st cent. A.D. CHF 4,200



UPPER PART OF A FEMALE FIGURINE. H. 17 cm. Fired clay. Upper part of a heavily stylised female figurine. A pair of small breasts below the neck. Short arms project laterally from the body. Elongated, conical, hollow head. The eyes and mouth are formed by circular perforations and the long, straight nose with nostrils is plastically modelled. The headdress or coiffure is severely geometrical, thereby accentuating the conical shape of the face. Carefully smoothed surface. The form is congruent with the characteristic repertoire of anthropomorphic terracotta figurines, which exhibit a high degree of stylisation, generally with exaggerated, prominent buttocks, over-sized, elongated upper body, short arms, rudimentary breasts and small head. Preserved from the breasts upwards. Arms and head slightly worn. Formerly Priv. Coll. Sam Dubiner, acquired between 1954-1958. Thereafter Priv. Coll. Zakary, Los Angeles, USA, 1960s. Amlash Culture, ca. 10th-8th cent. B.C. CHF 7,800

A MALE IDOL. H. 4.7 cm. Bronze. The schematic figure stands with his over-sized hands raised in a gesture of adoration. The back of the head has a dowel hole, indicating that the piece served as an applique. Slight damage to left hand and top of the head. Formerly Coll. Levkovic. Thereafter Coll. Dr. Wassilijew. Western Asia, 8th-7th cent. B.C. CHF 3,400





A HEAD OF A STATUETTE WITH HIGH FOREHEAD AND DISC-SHAPED FACE. H. 5.8 cm. Terracotta. Nose and left ear slightly worn. Right half of face slightly encrusted. Formerly English priv. coll. Thessaly, 7th-6th mill. B.C.
CHF 10,800

AN ARCHAIC GORGONEION. Dm. 6.5 cm. Fired clay. Hollow object, knob-shaped with circular face. Incised, almond-shaped eyes, circular perforations for the pupils. Nose broken off; remains of its broad bridge. Open-work mouth; most of the long, applied canines preserved. Remains of the now lost, lolling tongue at the lower edge of the mouth and chin. An incised moustache between mouth and nose that is interpreted as "fur zone". The hair is rendered by short incised lines along the rim of the circle. Early, Archaic type of Gorgoneion (Floren 1977), i.e. the stylised head of Gorgo Medusa rendered as a hairy, mask-like, grotesque face with boar's canines and lolling tongue within a circular shape. In Antiquity, Gorgoneia were thought to be endowed with apotropaic powers. Due to its fragmentary condition, the function of the object cannot be determined with certainty. However, it may have been a handle, the lid of a vessel, a spout, a spool or a type of stand. Slightly worn. Nose, one tooth and tongue missing. Formerly Bavarian priv. coll., prior to 1990. Phoenician, Archaic, 7th to mid-5th cent. B.C.
CHF 1,500



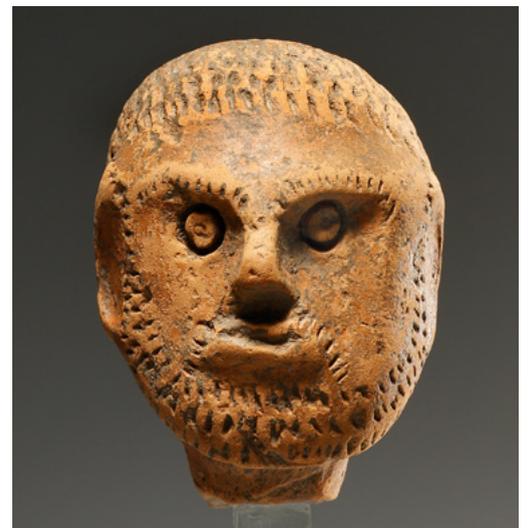
AN ELEPHANT GROTESQUE. H. 8.3 cm. Terracotta. Statuette representing a pot-bellied elephant which sits on the ground and holds its over-sized phallos with its trunk and forelegs. Hand-modelled. Thigh of the left leg preserved. Part of the left ear reattached. Exceptionally rare motif. Formerly MuM AG, Basel, 1962. Thereafter Priv. Coll. C. von Faber-Castell, Switzerland, acquired 1991 from Herbert A. Cahn, Basel. Published: MuM AG, Basel, Sonderliste E, 1962, no. 97 with illus.; H.A.C., Kunstwerke der Antike, Cat. 3, Basel 1991, no. 32 with illus. Greek, 3rd-1st cent. B.C.
CHF 2,200



A LAMP WITH A BULL'S HEAD. H. 17 cm. Wrought iron. At one end of the large, bowl-shaped lamp the sides are squeezed together to form a nozzle for the wick. The high handle curves inwards and ends in a stylised bull's head applique. The bull's flat head has a drill hole in its middle and a hook is attached to the rounded muzzle. At the transition to the handle, two elegant S-shaped horns curve upwards. The base of the lamp is concave. It comes with its original chain composed of six links connected by hooks and loops. Surface corroded. Intact. Formerly Munich art market, 2008. Scythian, North West Caucasus, 1st-2nd cent. A.D.
CHF 7,000



A GROTESQUE HEAD OF A BALD MAN. H. 7.8 cm. Terracotta. Expressive face. Prominent arched brows over heavily lidded eyes with drilled pupils and incised irises. A furrowed brow, large hooked nose, projecting ears and puffed-out cheeks. Incisions suggesting hair on the back of the head. Intact; traces of a white coating. Formerly Coll. J. and M. T., Bonn, Germany, 1950s-1960s. Roman Egypt, 2nd-3rd cent. A.D.
CHF 4,200



A TERRACOTTA HEAD OF A BEARDED MAN. H. 5.2 cm. Terracotta. Small hand-modelled head of a bearded man with round punched eyes, short, angular nose and broad lips. Large, barely offset ears with no detailing in the interior. Brow, hair and full beard indicated by short grooves in the clay. Possibly from a statuette. Formerly UK priv. coll., before 2017. Roman Provinces, 1st-4th cent. A.D.
CHF 1,700

Recipe from Antiquity

Liquid Gold

Honey Collecting and Beekeeping in the Stone Age

By Yvonne Yiu



Prehistoric power bars with honey and pine nuts. Back: A CORE ("LIVRE DE BEURRE"). L. 30.4 cm. Stone (silex). France, Late to Final Neolithic, ca. 3000-2200 B.C. CHF 4,600. Left: AN AXE BLADE. L. 20.4 cm. Stone. Europe, Neolithic, ca. 5500-1800 B.C. CHF 2,200. Right: AN AXE BLADE. L. 16.3 cm. Stone (silex). Rügen (Northern Germany), Nordic Neolithic, ca. 4000-2000 B.C. CHF 3,400.

"When the honey season starts we first do a religious ceremony before entering the forests. We recall the ancestors and spirits of the forest, the clan deities. We ask their protection and blessings. We ask pardon of the bees and the forest since we are going to take their honey. For us honey eating is a serious, solemn thing. We don't talk when we eat honey."

Since time immemorial, humans have collected the honey of wild bees and many indigenous groups in Africa, Asia, Australia and South America still pursue this activity today. The words quoted above, in which members of the Kattunayakan, a South Indian tribal people, express their profound reverence for nature, bees and the honey produced by them, may serve as a mirror for the emotions associated with the collecting and consumption of honey by people in prehistoric times. (Interview by Mari Marcel Thekaekara, *New Internationalist*, 2.9.2009).

The inner life of our ancestors will remain forever elusive, but cave paintings nonetheless provide a tantalising glimpse of how they perceived themselves and the world around them. Prehistoric representations of bees, honeycombs and honey gathering have been preserved in many countries, most notably in Spain, India and South Africa, although dat-

ing these artworks is often difficult. It is generally accepted, however, that the oldest preserved depiction of people gathering honey is located in the Cuevas de la Araña in Bicorp, Spain, and was created in the Late Mesolithic Period (ca. 6000 B.C.). To the right of a detailed hunting scene in which numerous persons slay a herd deer using bows and arrows – possibly an indication that collecting honey was also regarded as a hunting activity – two figures climb up a vertiginous rope ladder in order to reach a wild nest clinging to a rock face. They carry baskets in which to place the honeycombs and the figure closest to the nest is surrounded by a swarm of agitated bees. It is less clear whether there are cave paintings referring to the practice of honey gathering from the Palaeolithic Period, but some scholars have interpreted various patterns in a side chamber of the famous cave in Altamira, which was decorated in several phases between ca. 34,000-15,000 B.C., as ladders, honeycombs and a swarm of bees. (E. Crane, *The World History of Beekeeping and Honey Hunting*, 1999, 37-38).

Ethnographic and primatological observations suggest that not only honey but also bee brood was most probably consumed by early humans and hominids over a period of several million years. It is easy for us to appreciate that due to its sweetness, fragrance and ca-

loric density, honey must have been a highly sought-after food. On the other hand, the idea of pleurably savouring a comb of warm larvae would seem rather foreign to us, even if, since the beginning of this year, the European Union's new Novel Food Regulation has permitted insects as food for human consumption. Bee brood, however, is a good source of protein, fat, several essential minerals and B-vitamins and is still eaten today in considerable quantities by various foraging peoples such as the Tamang of Nepal, the Onge of the Andaman Islands and the Efe of the Ituri Forest in the Congo. Primates, too, have a great liking for honey and larvae – indeed to such an extent that they have developed specialised tools for honey dipping, i.e. the harvesting of honey in nests that are not easily accessible. Chimpanzees, for instance, use a long stick as a probe to gather information on the location of a nest in the interior of a tree or under the ground. The stick used to collect the honey is shorter and modified more extensively than the probe, with the bark removed and brush tips produced on one or both ends by chewing the stick to loosen the fibres. (J. Lapuente *et al.*, *American Journal of Primatology*, 2016, doi.org/10.1002/ajp.22628). One would expect that early humans engaged in similar forms of behaviour and Alyssa Crittenden goes so far as to suggest that even Australopithecines knew how to harvest honey and bee brood. These nutritious foods may, she argues, "have been a crucial energy source to help enlarging the hominin brain." As such, they would have played a significant role in shaping the course of human evolution. (*Food and Foodways*, 2011, doi.org/10.1080/07409710.2011.630618).

Opportunistic honey hunting is thought to be the earliest form of interaction between humans and bees. Based on ethnological evidence it is assumed that this activity, in which hunters raided a bees' nest when they found one and harvested the honeycombs from it without taking steps to preserve the bees, was practiced by only a few – mostly male – individuals within a group. Such a practice is only possible in the long term if the human population density is low and the groups move through a fairly large area to find food, allowing the bee population to recover from the inroads made into it. Over time, early humans would probably have developed strategies for

Comb with Honey and Bee Brood



A spring delicacy for immediate consumption.

finding hives with greater success. These may have included revisiting known nest sites, listening for the humming sound made by bee colonies, studying the flight path of bees and observing the behaviour of animals which eat bees or bee products, for instance apes or the honeyguide bird. The latter engages in a curious interaction with humans and possibly also animals such as the honey badger. With conspicuous movements and repeated cries, the honeyguide seeks to attract the attention of a "hunting partner" and then leads him to a hive. After his partner has broken it open and has taken his share, the bird feeds on the left-over insects and hive fragments. (Crane, 44, 54-55).

Ethnographic observations further suggest that a system of nest ownership might gradually have evolved. Nest sites in rocks are generally inhabited by bees for extended periods of time, even if the combs are repeatedly harvested, and at some point in time people will have realised that a hive remained more reliably productive if a certain quantity of brood and honey was left behind. A hive would thus become a valuable asset and may have been marked as someone's property by a pile of stones or a sign cut into the bark of a tree. (Crane, 107-110). There are hardly any concrete indications as to when such a practice might have commenced, but as this custom is found in recent hunter-gatherer groups, it is certainly possible that it preceded the development of agriculture in the Neolithic Period.

An extensive survey of Neolithic pottery shards by M. Roffert-Salque *et al.* (*Nature*, 2016, 226-230) has demonstrated that bee products were exploited continuously and in places also extensively by early farming societies in Europe, the Near East and North Africa from the 7th mill. B.C. onwards. As small quantities of beeswax, which is composed of a highly constant, chemically easily identifiable suite of lipids, are always present in honey, the wax can serve as a biomarker for honey, which, consisting mainly of water-soluble sugars, does not survive in the archaeological record. The oldest evidence for beeswax came from Çayönü Tepesi and Çatalhöyük, both Neolithic sites of the 7th mill. B.C. in Anatolia. Most of the assemblages investigat-

ed were comprised of rounded pots that were interpreted as cooking vessels and which often contained traces of dairy and adipose fats. On one of the fragments from Çayönü Tepesi biomarkers for beeswax as well as for mammalian animal fat were found. This combination may be due to the re-use of the vessel over time, but it is also quite conceivable that honey was used to sweeten foods containing meat or milk products. (R.P. Evershed *et al.*, *Nature*, 2008, 528-531; M.S. Copley *et al.*, *Journal of Archaeological Science*, 2005, 485-503, esp. 491).

Neolithic Farmer's Breakfast



Put one handful of grain per person, for instance einkorn, barley or emmer, into an earthenware pot and cover with plenty of water. Cook gently overnight in the embers. Pour off any excess water in the morning. Add enough milk to cover the grain, sweeten with honey, add dried fruit if desired and reheat briefly.

In Central Europe beeswax was found on potsherds from *Linearbandkeramik* sites occupied by the earliest farmers of Austria and Germany, for instance Brunn am Gebirge (5500-5400 B.C.) and Niederhummel (5360-5220 B.C.). Further finds dating from the 6th mill. B.C. were discovered in Poland, specimens from the 5th mill. B.C. were found in the Chasséen settlements in Saône-sur-Loire and finds from the 4th mill. B.C. were made in the Lake Village sites in the French Jura. Although almost 1,200 vessels from Ireland, Scotland and Fennoscandinavia were examined, no conclusive evidence for beeswax was found there. It has therefore been suggested that the 57th parallel North marks the ecological limit to the natural occurrence of honeybees in the Neolithic Period.

The fact that a significant number of shards containing beeswax residues date from the period in which farming societies began to develop inevitably raises the question whether the finds reflect an incipient domestication process. Archaeological evidence is extremely scant, but it is indeed possible that those nest-tending and beekeeping techniques documented by ethnographers which require only a minimal modification of the existing environment were already employed in the

Neolithic Period. Such techniques include the reclosing of openings made to collect honey from cavity-nesting bees, creating artificial cavities in trees, rocks or walls, combating pests and marauding animals and encouraging the growth of melliferous plants in the vicinity of hives. (Crane, 127 ff.). Furthermore, clearances made in the course of the Neolithic colonisation of previously densely wooded areas would have encouraged the expansion of bee-favourable habitats with a wide variety of shrubs, herbs and flowers. (S. Needham/J. Evans, *Oxford Journal of Archaeology*, 1987, 21-28). That beekeeping was also actively practiced within settlements is suggested by two artificially hollowed-out tree trunks that are interpreted as log hives and were found standing upright next to the wall of a house in the Lake Village of Arbon-Bleiche 3 (Canton Thurgau, Switzerland) which was inhabited for just 15 years between 3384-3370 B.C. The hives were probably covered with a stone slab or a wooden board and an opening at ground level would have served as flight entrance. (A. de Capitani *et al.*, *Die jungsteinzeitliche Seeufersiedlung Arbon Bleiche 3*, 2002, 212 f.). As they are made of perishable material, such hives as well as the woven skeps were preserved only in exceptional circumstances.

Prehistoric Power Bars

Finds from Bilancino and Grotta Paglicci (Italy), Pavlov and Dolní Věstonice (Czech Republic) and Kostenki (Russia) reveal that grinding starchy plants into flour using pestle-shaped stones was a widespread practice even 25-30,000 years ago. (A. Revedin *et al.*, *La prima farina*, 2015). The ingredients of this sweet, protein-rich bar have all been found at Palaeolithic sites, albeit not together. Such a compact, energy-packed food would certainly have been ideal to take along on a foraging or hunting trip.



Knead together 150 g einkorn flour, 100 g liquid honey, 100 g pine nuts and 50 g lupine flour. Add a little water if necessary. Form the dough into bars. Light a fire above a large, flat stone. After about 30 minutes push the wood and embers aside, brush the soot off the stone with a leafy twig and bake the bars on the stone for 5-10 minutes turning them occasionally.

Highlight

Festive Song as a Social Event

Citharoedes on Stage – and in a Vase Painting by the Brygos Painter

By Martin Flashar



A RED-FIGURE LEKYTHOS BY THE BRYGOS PAINTER. H. 32.5 cm. Attic, ca. 480-470 B.C. CHF 46,500

A bearded musician steps forward with measured pace, the gentle motion causing his long garment to sway slightly. He plays the cithara, the instrument of Apollo. With the plectrum in his right hand he plucks the strings above the mighty sounding box. The man's head is thrown lustily back so that his haunting song streams upwards to the heavens from his wide open mouth. A wonderful composition!

To reach a more precise interpretation of the scene it is necessary to study its iconography. On which occasions did such musical performances take place? And how does this image of man relate to the imagined myth? The typology of the singer in profile to right is almost identical to that of the God himself, and he wears Apollo's clothing: a long chiton and

a cloak draped loosely over it. But extreme emotions such as ecstasy or *enthousiasmós* are never encountered in representations of the deity; nor are expansive gestures, dancing steps, and the act of singing. These are reserved for the mortal citharoede.

The painter who frequently decorated the perfect cups signed by the potter Brygos belonged to the leading artists active in Athens in the early 5th century B.C. More than 200 vessels have been attributed to his hand. With a sure instinct, the Brygos Painter and his contemporaries committed topical themes of symbolic importance to the curved surfaces of the ceramic products given to them to adorn. Besides mythological scenes, these often included brilliant athletes, venerated poets such as Sappho and Alkaios, and of course, time and again, Athena and symposium scenes. Especially on lekythoi, which traditionally served as grave goods and therefore expressed a higher degree of individuality than other vessels, the Brygos Painter also chose to paint unnamed men and women performing music.

By a fortunate coincidence, a "sister" vase, also by the Brygos Painter, has also been preserved. This second lekythos was with Münzen und Medaillen AG, Basel, in 1982 and subsequently entered the Art Collection of the Ruhr University, Bochum. It is not a true pendant or duplicate as the vessel is 1.5 cm taller. Furthermore, the citharoede is somewhat stiffer and the composition more measured. Both lekythos and drawing may well have been created a few years earlier. In any case it testifies to the presence of the motif in the workshop. On the lekythos in Bochum the large piece of colourfully embroidered cloth that is further embellished by borders and long fringes is better preserved than here and drapes down to the ground from the cithara. Rather than being part of the musician's clothing, it is a festive "vestment" adorning the instrument itself.

Sir John Beazley was the first to study vases with citharoedes, publishing his programmatic essay "Citharoedus" in the *Journal of Hellenic Studies* in 1922. The motif first appears on red-figure vases in the circle of painters around the Berlin Painter at the turn of the 5th century B.C. A few dozen specimens dat-

ing from the following couple of decades have been preserved. Singers accompanied by the cithara numbered amongst the entertainments at a symposium. However, some images show a veritable stage platform as well as figures of Nike placing a wreath on the singer. These pictures to all appearances allude to the winning entry in an official competition. This is already the case in black-figure vases of the 2nd half of the 6th century B.C. The emergence of this new pictorial theme doubtless reflects the increased importance of the discipline in the Panathenaic Games. When, in a second step, these impressive, anonymous citharoedes appear in the works of image inventors without any narrative context at all, then there is bound to be a shift in focus towards the individual. The isolation of the figure invites the beholder to identify with him and thus forms part of the process leading to a new image of man, here demonstrated by the carousing of the admittedly still aristocratic circles of Athens' *jeunesse dorée*. Interestingly, even Ernst Buschor felt the need for a historical perspective in his celebrated book on Greek vase-painting: "That the commitment to the world of sound now becomes the subject of representation is a sign of the times: this immersion is one of the roots of Classical being." (*Griechische Vasen*, 1940, p. 171).

The mysterious, indistinct silhouettes of other figures on the left side and back of the vase belonging to the Cahn Gallery are a technical curiosity. These "ghosts", as the phenomenon is termed, are not related to the scene painted on the vase but were caused by a "mistake" in the production process to which lekythoi were especially prone. These slender vases with almost vertical sides could be placed closer together during drying and firing than was the case with bulbous vessels such as kraters or amphorae. If the vases actually touched each other, as in the case of the lekythos discussed here, the drawings were liable to "tinge" the adjacent vase. Magical faces from the unknown neighbouring vase can frequently be identified; here we see shadowy figures. There is thus nothing supernatural in this phenomenon, nor does it do anything to detract from the beauty of this lekythos. Indeed quite the opposite is the case. The accidental counterproof permits an insight into the highly complex production process and thus, in my eyes, makes this vase all the more precious.