

really remarkable sentences: '... it can confidently be said that the chances that the original works of the earlier Pre-Socratics were still readily available to his (*sc.* Aristotle's) pupils, such as Theophrastus and Eudemos... are extremely small', and 'There is, therefore, no justification whatsoever for supposing that very late commentators, such as Proclus (5th century A.D.) and Simplicius (6th century A.D.), can possibly possess more authentic information about the Pre-Socratics than the earlier epitomators and excerptors...'.<sup>1</sup>

It was these two sentences which occasioned my footnote: for here an important principle is at stake. Dr Dicks now explains that his remarks were intended to be limited to Thales, Anaximander and Anaximenes. The reader could not have guessed that this was so: for the very paragraphs from which Dr Dicks' judgment is quoted include references to Xenophanes and (indirectly) Heraclitus, while the paragraph immediately following the second sentence which I quoted (*CQ* n.s. ix [1959] 301) lists 'Thales, Pythagoras, Heraclitus, and Empedocles' as 'these early figures'. Nonetheless, even if we restrict ourselves to Dr Dicks' chosen trio, my point remains, that there is evidence that Anaximander's work was known both to Apollodorus and to Theophrastus. (N.B. 'Known to': for, as I remarked in my note, 'I would not claim to distinguish between "available" and "readily available" in the case of Theophrastus and Eudemos'.) Dr Dicks ignores this simple refutation of both his earlier and his emended thesis.

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### A Note on a Rattling Attic Black Glaze Cup in Dublin

(PLATES IV-V)

In the Classical Museum of University College, Dublin, there is a small black glaze Attic cup (inv. no. V3020; provenance unknown) belonging to the Vienna-Cup group<sup>1</sup> (PLATE IV, 1-4). It is 7.7 cm high and 13.8 cm in diameter (20 cm at the handles). It has been broken and repaired at some time and parts of the handles are modern, and some of the lip is restored (apparent on PLATE IV, 3 and 4). It might be as well to point out that the foot is whole and has never been broken. The cup is almost wholly black, except for the insides of the handles, the outside edge and resting surface of the foot, and the centre of the foot which are all reserved (PLATE IV, 1 and 2). It looks quite normal, but if one picks it up and tilts it, one hears a rattling, almost a ringing, sound from the foot which is not only hollow, but contains three small clay pellets, as revealed by an X-ray examination (PLATE IV, 3 and 4). There is no vent hole.

<sup>1</sup> H. Bloesch, *Formen attischer Schalen von Exekias bis zum Ende des strengen Stils* (Bern/Bümpliz, 1940), 139-41, pls 38-9.

The cup is to be dated to some time within the period 475-450 B.C.<sup>2</sup> I do not know of any parallels among the Vienna-Cup group, but there is another black glaze cup in Leningrad<sup>3</sup> (Hermitage B 721; PLATE V, 1) which belongs to the Kalliaides-Brygos group<sup>4</sup> and which has a hollow foot and rattling pellets just like those on the Dublin cup. The Kalliaides-Brygos group is generally dated to between 500 and 470 B.C.<sup>5</sup> This would mean that the Leningrad cup is probably earlier than the Dublin example, but they both still belong to the first half of the fifth century. The relevance to the discussion of a fragmentary foot in Toronto<sup>6</sup> (Royal Ontario Museum 923.13.11) from a cup of Cup-Type C7 painted by Skythes<sup>7</sup> c. 500 B.C., is debatable. In the case of this foot there is a hollow channel around the edge as in the Dublin and Leningrad examples, but it differs from them in that there was originally a small rectangular hole in it, the left side of which is preserved (PLATE V, 2, far left). The hole was apparently never closed, so that it is unlikely that the hollow held pellets as did the others, or if it did, there might have been a temporary stopper of, say, unbaked clay. The hole is a puzzle, for it seems too big to be merely a vent hole.<sup>8</sup>

The cups discussed so far belong to the early fifth century B.C. and, in the cases of the Dublin and Leningrad pieces, have rattling pellets in hollow feet. Another type of rattling vase occurs a century later, but these fourth century examples have rattling pellets inside hollow *rims*. In the Kocabaş Collection in Istanbul there is a mid-fourth century Attic cup-kantharos<sup>10</sup> (inv. no. 1911: acquired on the Istanbul market, provenance unknown) 7.5 cm high and 7.5 cm in diameter, with a moulded lip which has

<sup>2</sup> *ibid.* Zeittafel, p. 145.

<sup>3</sup> Information from Mr Shefton who also provided the photograph reproduced in PLATE V, 1.

<sup>4</sup> Bloesch, *op. cit.*, 134-6, pls 1-5.

<sup>5</sup> *ibid.* Zeittafel, p. 145.

<sup>6</sup> Information from Mrs Leipen and Miss Harle who also provided the photograph reproduced in PLATE V, 2. The rest of the cup is said by J. W. Graham (see n. 8) to be in the Villa Giulia Museum.

<sup>7</sup> Bloesch, *op. cit.*, 111-36, pls 32-6.

<sup>8</sup> J. W. Graham, 'Scythes Re-united,' *Royal Ontario Museum Bulletin* xxv (June 1957) 14-16, pl. 6 a-c. Cf. J. D. Beazley, *ARV*<sup>2</sup> 83, no. 8. The foot is now published, in profile, by J. V. Noble in 'Some Trick Greek Vases,' *Proc. Amer. Phil. Soc.* cxii (1968) 372, fig. 4.

<sup>9</sup> One is not wholly persuaded by Noble's explanation of the purpose of this hole, *loc. cit.*, '... a hollow foot which could be filled with wine. A small rectangular hole in the foot which was used to fill the secret cavity was held closed by the host's thumb and when he passed it to his guest the wine would trickle over him.' Indeed, Professor Bloesch points out to me that the Dublin cup is proof that this could not be so.

<sup>10</sup> Information from Dr Firath.

a ringing pellet inside the hollow channel (PLATE V, 3; the handles are modern). Other Attic cup-kantharoi of this type are to be found in Newcastle upon Tyne and in the British Museum (inv. no. 56.8.26-294; from Kalymnos).<sup>11</sup> The only other similar vase of which I know is Lyon 1/3<sup>12</sup> which is not, however, Attic but South Italian—a skyphos having a hollow rim with pellets inside.

A surprising feature of the three Attic fourth century examples mentioned here is that they lack vent holes (the reason for vent holes being to allow gases formed within the hollow during the firing process to escape).<sup>13</sup> In this respect they resemble the Dublin cup. The fact that the cup exists at all, of course, means that it was possible to manage without a vent hole, so perhaps the point is not so important. Potters did sometimes make knobs for amphora lids without vent holes. Apparently if the walls were thin and the firing proceeded slowly, the trapped air could penetrate the thin porous walls and escape without injuring the knob.<sup>14</sup> In addition there is a small bottle-like object in Boston<sup>15</sup> (inv. no. 01.8061) which must, judging by its weight, be hollow and which has no vent hole, and then there is a white-ground lekythos in Dublin (University College V3003) which the writer has observed by an X-ray examination to have had an inner container of Noble's cylindrical type,<sup>16</sup> but which also lacks a vent hole.

The question obviously arises as to how the foot of the Dublin-Leningrad type was made and how the pellets were placed inside. Noble, in his discussion of the fragmentary foot in Toronto<sup>17</sup> has provided the answer to the first question: '... the foot was thrown in two concentric pieces on the potter's wheel and then joined with a wet clay slip before drying'. The X-ray photographs provide the answer to the second question. In PLATE IV, 4 can be seen at the edge of the foot, immediately opposite the handle on the left, the point where the foot was pierced and stopped up again after the pellets were inserted. A small piece of clay projects slightly into the hollow at this point, there is also a very small crack there (the result of having no vent hole?) and the outside edge is slightly flat to the touch, presumably because wet clay was used to smooth over the stopping.

There is a reference to a cup of the second, mid-fourth century type in a fragment of Eubulus preserved in Athenaeus,<sup>18</sup> where it is described as

<sup>11</sup> Information concerning both these cups from Mr Shefton.

<sup>12</sup> Information from Dr von Bothmer.

<sup>13</sup> J. V. Noble, *The Technique of Attic Painted Pottery* (New York, 1966) 24.

<sup>14</sup> Mr Noble has drawn my attention to this on p. 13 of his book. He tells me that he has done it himself in his own kiln.

<sup>15</sup> Information from Professor Bloesch.

<sup>16</sup> *Proc. Amer. Phil. Soc.* cxii (1968) 375-78.

<sup>17</sup> *ibid.* 372.

<sup>18</sup> xi 471d: *fr.* 56 in Kock, *CAF* ii 183.

*ψηφοπεριβομβήτριαν*—'a pebble rattling piece' in J. M. Edmonds' translation.<sup>19</sup> Edmonds' explanation of this phenomenon, 'perhaps a pebble was kept in it which rattled when the cup was emptied'<sup>20</sup> is in fact correct, although he was apparently unaware of the fullest implications of what he wrote.

What could have been the purpose of such cups? Were they connected with the game of Kottabos? Hardly: at least not in the forms in which we know it,<sup>21</sup> and in any case, one needed a cup without a raised rim,<sup>22</sup> a requirement that would immediately disqualify the Dublin cup, the Istanbul cup-kantharos with its moulded lip as well as Eubulus' cup which was *κωθωνόχειλον*. It was probably not the case that the rattle might be an alarm to draw attention to one's drink being stolen in the dark. Can we perhaps learn more from the Eubulus fragment?

The lines of Eubulus are in fact a description of the libation ceremony that took place at the end of the meal and before the symposium started, for it is stated that they had been draining the cup to Zeus Soter: 'ἄρτι . . . τῶν Θηρικλέων . . . εἰλκον Διὸς Σωτήρος.' This was one of two formulae regularly used in libations: 'ἀγαθοῦ δαίμονος', when the wine was undiluted, and 'Διὸς Σωτήρος' when water was added.<sup>23</sup> The libation took place after the washing ceremony (*ἀπονίπασθαι*<sup>24</sup>) with which the meal proper concluded, and the vessel from which the libation was made was called a *μετάνιπρον*<sup>25</sup> or *μετανιπρίς*<sup>26</sup> because it was used *μετὰ τὸ ἀπονίπασθαι*.<sup>27</sup> We know from Eubulus that a rattling vase was used on at least one occasion for this ceremony and probably even fairly often, for the fact that he uses the adjective *ψηφοπεριβομβήτριαν* at all without further explanation implies that his audience knew what he was talking about. One would not of course suggest that whenever the libation ceremony took place, a rattling cup was used—the very rarity of the things would preclude that possibility, but on the other hand it would not be inherently unlikely that occasionally cups that were outstanding for their beauty, or, as in the case of the rattling cups, for their novelty value, might be employed as libation cups. Although the *metaniptiris*<sup>28</sup> mentioned by Eubulus is admittedly of the mid-

<sup>19</sup> *The Fragments of Attic Comedy* ii (Leiden, 1959) 107.

<sup>20</sup> *loc. cit.*

<sup>21</sup> K. Schneider, *PW* xi 2 (1922) 1528-41, s.v.

<sup>22</sup> C. Seltman, *Wine in the Ancient World* (London, 1957) 111.

<sup>23</sup> Diodorus Siculus iv 3, and Philochorus in Athenaeus ii 38d.

<sup>24</sup> Pollux vi 92.

<sup>25</sup> Antiphanes in Athenaeus xi 486 f.; *fr.* 137 in *CAF* ii 68.

<sup>26</sup> Diphilus Comicus in Athenaeus xi 487a; *fr.* 69 in *CAF* ii 564.

<sup>27</sup> Athenaeus ix 408 and Pollux vi 31.

<sup>28</sup> The *μετάνιπρον* and the *μετανιπρίς* were presumably interchangeable terms, but since only

fourth century type—the Istanbul type of cup-kantharos with rattling pellets in its rim, it is surely the case that cups of the Dublin/Leningrad type with pellets in the feet served as *metaniptrides* as well.

The argument that rattling cups occasionally functioned as *metaniptrides* is supported by the existence of two as yet unpublished East Greek silver phialai of the late sixth century B.C. in the New York Metropolitan Museum<sup>29</sup> (inv. nos 66.11.21 and 66.11.22) on which the separately worked central bosses in the shape of Persian heads are filled with tiny bronze pellets so that they rattle. Phialai were of course the libation vessels *par excellence*,<sup>30</sup> and the fact that on the one hand we have rattling phialai of the late sixth century, and on the other cup-kantharoi of the mid-fourth for which we have literary evidence for their likely use as libation bowls, gives one further grounds for identifying cups of the Dublin/Leningrad type as *metaniptrides*.

The few examples of rattling vases that I have been able to locate are probably the tip of a hitherto un-

*μετανιπτρίς* is found in connexion with Zeus Soter, it might on balance be safer to use it rather than *μετάνιπτρον*.

<sup>29</sup> Information from Mr Boardman and Dr von Bothmer.

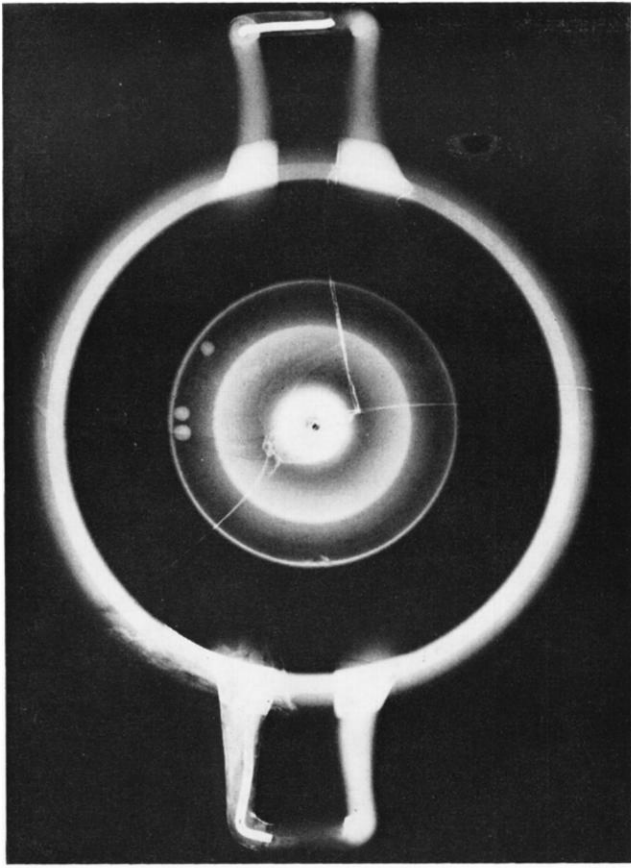
<sup>30</sup> G. M. A. Richter and M. J. Milne, *Shapes and names of Athenian Vases* (New York, 1935) 29.

recognised iceberg. There must be quite a number of such vases lying in museums that have not been seen, or rather heard, for what they are. There is at present a tenuous thread leading from the late sixth century to the mid-fourth century and from Asia Minor to Southern Italy. It remains to be seen what happened between the mid-fifth century and the mid-fourth, and indeed whether the extant examples are as exceptional as they at present seem to be.

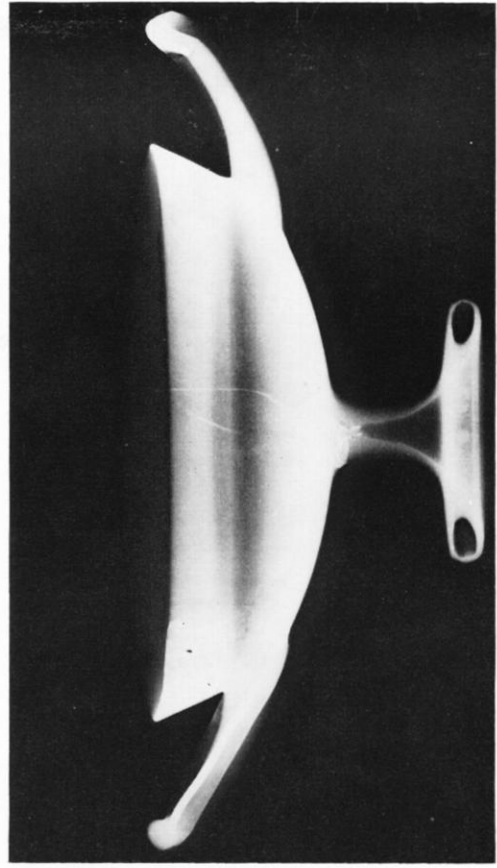
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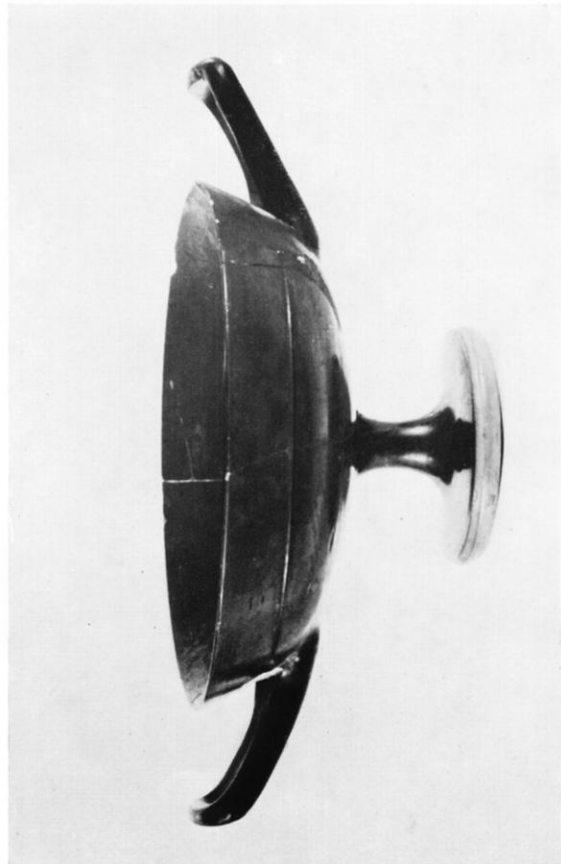
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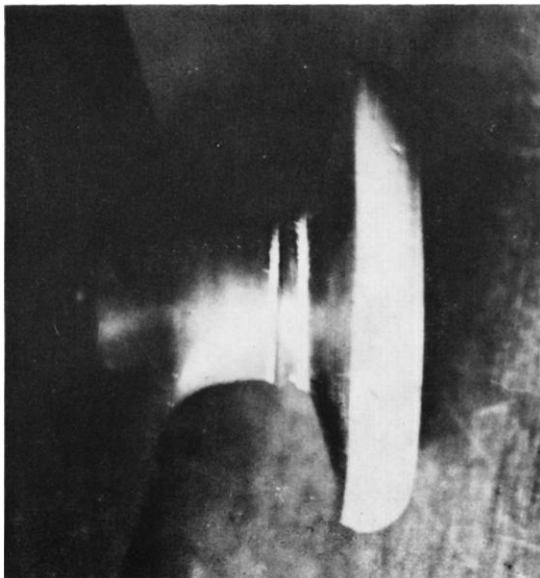


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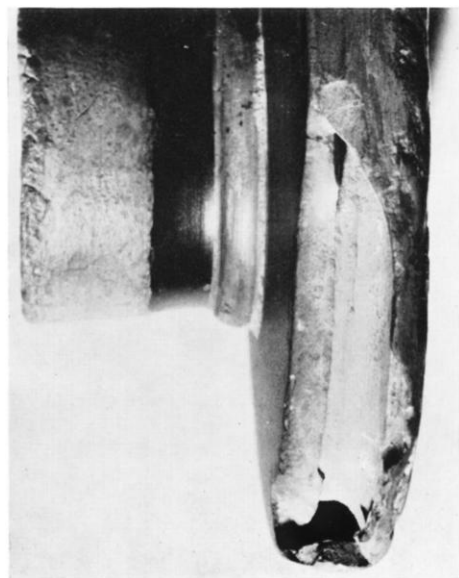


2.

Classical Museum of University College, Dublin V3020  
 A NOTE ON A RATTLING BLACK GLAZE CUP IN DUBLIN



1. Hermitage, Leningrad



2. Royal Ontario Museum, Toronto



3. Kocabaş Collection, Istanbul

A NOTE ON A RATTLING BLACK GLAZE CUP IN DUBLIN