

signature of any kind on the 47 other pieces in the list. Douris, on 254 cups or cup-fragments, has 35 signatures of his own as painter, and on 26 vases of other shapes four more. On two of the other vases (one with his *egrapsen*-signature, one not) he has his own name with *epoiesen*; no other *epoiesen*-signature on vases other than cups, but on three of his signed cups he has *Πυθων εποισεν* and on one *Καλιαδες εποισεν*, and on an unsigned one an *epoiesen*-signature of Kleophrades. The majority of his cups are by the same potter as those with the *epoiesen*-signature of Python. Makron, with 332 cups or cup-fragments has *hieron εποισεν* on 28, his own name on none; the *epoiesen*-signature of Hieron on three pieces of other shapes and his own with *egrapsen* on one of these, perhaps on another without Hieron's name; no other *epoiesen*-signature on cups or other shapes.

These five painters are linked in various ways: cups, for instance, made by the same potter as those with the *epoiesen*-signature of Euphronios are found not only in Onesimos' list but in those of Douris, the Antiphon Painter and the Foundry Painter who was a close companion of the Brygos Painter. They were working at the same time and in the same circumstances. The uncoordinable variety of their signing-habits can only reflect personal whim, whether the person whose whim is reflected was painter, shaper or employer; and even those who record names most industriously—Douris his own and Makron (presumably) Hieron's—do so only on a small proportion of their output. The fact that signatures in both forms occur much more frequently on cups than on other shapes is surely a tradition stemming from the time of the Little Master cups, where inscriptions were a central part of the decorative scheme; and inscriptions were incorporated in the decorative scheme there because this type of cup was created in a time and circle—that of Kleitias and Ergotimos—where, as we see from their masterpiece the François vase, the written word was a passion. If the names of Nikosthenes and Pamphaios really signified a firm rather than a shaper, then in these cases there might possibly have been some commercial motive for the signature; but had it been so one would expect the usage to have been much more general and consistent.

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POSTSCRIPT. 1. Mr J. Boardman draws my attention to two further documents: (a) *ABV* 349, bottom, Oxford 187, *εκεραμευσεν εμε Οικοφελος Οικοφλης εμ' εγραψεν*. This shows that a fashioner might use a more precise word than *ποιῶ*, but not that he need. (b) *Paralipomena* 69 f., Boston 61.1073, *Νεανδρο[ς] επο[ι]ε[ν] σεν ενγε παραδελις μηδι να(ι)χι ναι με κτλ*—'surely painter pride' (Boardman). 2. Note 12 above. See *Acta of the Fifth Epigraphic Congress 1967* 53–60 Henry R. Immerwahr, 'A projected corpus of Attic vase inscriptions'.

### Musical Drinking-Cups

(PLATE XXV)

B. Shefton and M. Vickers recently called attention to a kind of drinking-cup having clay pellets inside the hollow rim of the foot, or inside the hollow lip, which rattle when the cup is moved.<sup>1</sup> The examples noted belong in part to the beginning of the fifth century, in part to the mid-fourth.

A cup of the earlier series (Oslo University ES 36266, *ex Hope*) appeared in *CV Norway* (1) pl. 50, 2. X-ray photographs provided by the laboratory of the Historical Museum, Oslo, can now supplement the description; comparison with the published X-rays of other rattle-cups shows interesting variety in the preparation of such vases. There are nine small pellets in the channel inside the foot. They appear to be of uniform size and regular shape, so it is perhaps not likely that any got in by accident later, although there is an unplugged hole (compare the foot of the cup by Skythes in Toronto, Vickers, pl. 5, 2). In our *CV* publication the open hole was interpreted as a convenient solution to the combined problems of trapping the pellets and letting the air out, on the theory that the pellets had been previously fired and would not shrink in the kiln as the cup and the hole would. The X-ray reveals an unexpected second hole placed some 120° away from the other and carefully stoppered. No obvious parallel comes to mind except for the cat-hole and kitten-hole in the old story, which is not illuminating; one might cautiously conclude that in the case of one potter at least, the process of preparing a rattle-cup was still a matter for experiment.<sup>2</sup>

Only one other rattle-cup was known to me before Shefton's and Vickers' notes appeared. It is in Schwerin Museum (no. 746), where it puzzled participants in the 1966 vase-congress. *CV* presentation of the vase, which fits into the younger of Vickers' series, should be imminent.

Both authors comment on the art of firing hollow objects without leaving a vent-hole for gases to escape. Some of the best, and earliest, instances of the successful practice of this technique in Greece are to be found among votive models of fruits and the like; our University collection, as it happens, includes two splendid specimens, a pair of Protocorinthian clay imitations of poppy-capsules, not much after 700 B.C. in date.<sup>3</sup> The surprising fact is that the process, being known, was not practised more widely

<sup>1</sup> *Archaeological Reports for 1969–70* 61 f.; *JHS* xc (1970) 199 ff.

<sup>2</sup> In 'playing' it is not possible to vary the tone of the cup by placing a finger over the open hole.

<sup>3</sup> EM 6906, EM 6908 (*ex H. Schliemann*): *CV Norway* (1) pl. 1, 2–3; *Institutum Romanum Norvegiae. Acta ad archaeologiam et artium historiam pertinentia* iv (1969) 7 ff. Similar (fragmentary): *Perachora* i (1940) pl. 25, 1–2; *Monumenti Antichi* xxv (1919) 544 f., fig. 132, top.

in the period which we are accustomed to regard as the acme of the potter's art in Greece. It seems worth asking why: cost of production may well be the answer, and cases such as the rattle-cups are of interest from this point of view also.

Shefton, by a particularly brilliant combination, showed that Euboulos' *ψηφοπεριβομβήτριαν* (Kock *fr.* 56) must mean a rattle-cup, presumably of the fourth-century type with hollow lip. The companion epithet in the quotation, *κωθωνόχειλος*, makes Shefton's discovery pertinent to the never-ending discussion of what was meant by a *kothon*.<sup>4</sup> It does seem to follow that a fat, spreading lip was a distinguishing feature of such vessels, and that, e.g., I. Scheibler's proposed identification—otherwise very attractive—with what archaeologists call 'mug' (or 'oenochoe, shape VIII') will now be difficult to maintain. Another ancient term of possible relevance is *bombylios*. This always denotes a vessel used for drinking, which shared with the *kothon* the essential quality that one could not drink deeply from it, but only in sips.<sup>5</sup>

As Vickers and Shefton both observe, more rattle-cups are likely to be discovered as museum-keepers develop the habit of giving vases a tentative shake. Meanwhile all guesses as to the purpose of the conceit must rest on slender foundations. One may feel that the function of libation-pouring (Vickers' suggestion) is too specialised: unless libations were poured violently and often, one would get rather a poor return for one's investment. It is doubtful whether textual evidence could be found to support my own original idea, that rattling cups might accompany singing at table; but the Oslo cup at least, regarded as a percussion instrument, would be no disgrace to Greek music. As for the game of *kottabos*, which would surely bring out the possibilities of *psephoperibombetriai* admirably, Vickers objects that it could not be played with a cup with a raised rim. To judge by the many Late Archaic pictures, I doubt if this can be so (but the fourth century may be a different matter).<sup>6</sup>

<sup>4</sup> E. Kirsten in *Charites. Festschr. E. Langlotz* (1957) 110 ff.; A. Leroy-Molinghen, *Byzantion* xxxv (1965) 208 ff.; P. Mingazzini, *AA* 1967, 344 ff., with convenient catalogue of ancient sources; I. Scheibler, *AA* 1968, 389 ff.; R. C. Ross, *AJA* lxxiv (1970) 202 f.; lxxv (1971) 195, inscribed vase from Isthmia.

<sup>5</sup> Reference to relevant (and some irrelevant) passages in Daremberg-Saglio s.v. *Bombylios* ou *Bombyle*; add especially (LS) the inscription *IG* xi (2) 154, line A 68, a Delian temple inventory where one *bombylios* is listed between *kraters*, *dinoi*, *stands* and *psykters*. If the word originally meant a rattle-cup (with the necessary implication of a thick lip) a shift in favour of the secondary meaning as recorded in late sources seems possible.

<sup>6</sup> E.g., M. Napoli, *La Tomba del Tuffatore* (1970) fig. 20 (colour), cf. pp. 128–33; contrast A. D. Trendall and T. B. L. Webster, *Illustrations of Greek Drama* (1971) 123, a fourth-century Paestan vase.

In the quotation from Euboulos, it is true, we hear of a libation. But the occasions in question followed one another quickly in Athenian party-ritual:

*σπονδή μὲν ἤδη γέγονε καὶ πίνοντές εἰσι πόρρω·  
καὶ σκόλιον ἦσται, κότταβος δ' ἐξόχεται θύραζε.*  
(Plato comicus *Lacomians*, apud Ath. xv 665d)

As for Euboulos, 'We pour the libation with a libation-cup' may be a less interesting statement with which to credit a celebrated comic poet than 'Music-cups (or *kottabos*-cups) at the ready, we pour the libation'.

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#### A Note on Plato *Lg.* 773b

In his article on 'Attic Kinship Terminology',<sup>1</sup> W. E. Thompson points out that *κηδεστής* is the correct term in Attic to describe any male affine and includes *Pl. Lg.* 773b as a certain instance of the meaning *one's daughter's husband*, preferring to be more precise than Liddell-Scott-Jones who are content with *connexion by marriage*.

There are several reasons for supposing that the less precise meaning may be more appropriate for the context, which reads: *κοσμίωv τε πατέρων χριή προθυμείσθαι γίγνεσθαι κηδεστήν τὸν αὐτῶv συνειδῶτα ἱταμῶτερον ἅμα καὶ θάπτον τοῦ δέοντος πρὸς πάσας τὰς πράξεις φερόμενον τὸν δ' ἐναντίως περφυκότα ἐπὶ τὰναντία χριή κηδεύματα πορεύεσθαι.*

To say that a man should seek to be a son-in-law of steady ancestors when the plain meaning is 'should win a bride sprung from steady parents' (so, boldly paraphrasing, R. G. Bury in the Loeb edition) is apparently oblique and awkward. Yet the mode of expression is further emphasised in the second sentence where *κηδεύματα* more cryptically expresses the same meaning as *πατέρων—κηδεστήν*.

Why did Plato use this terminology here?

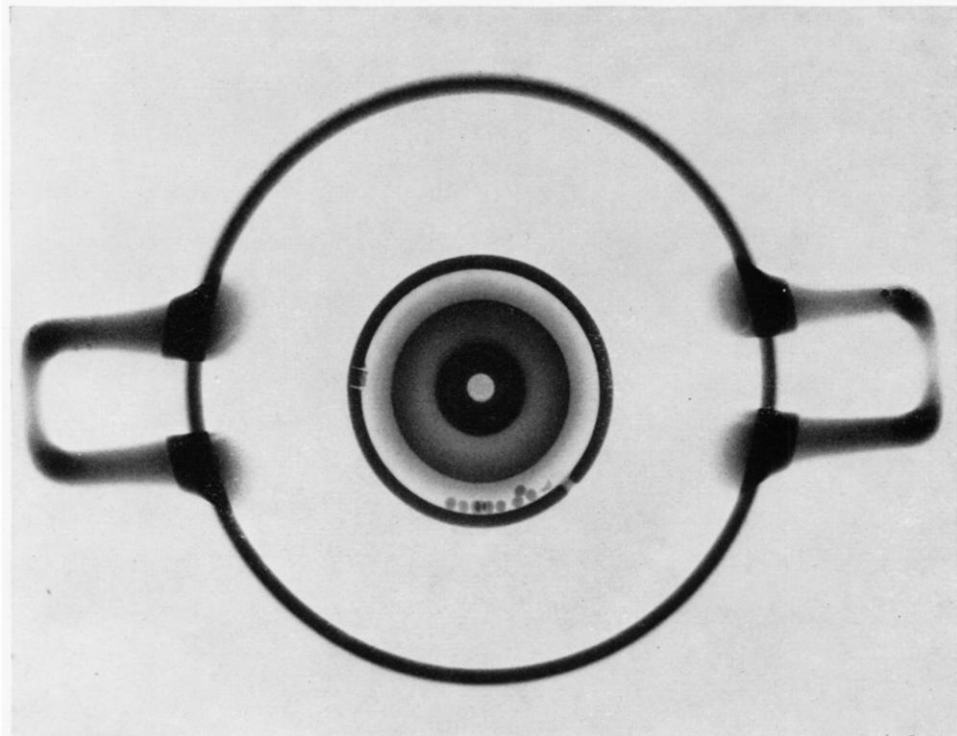
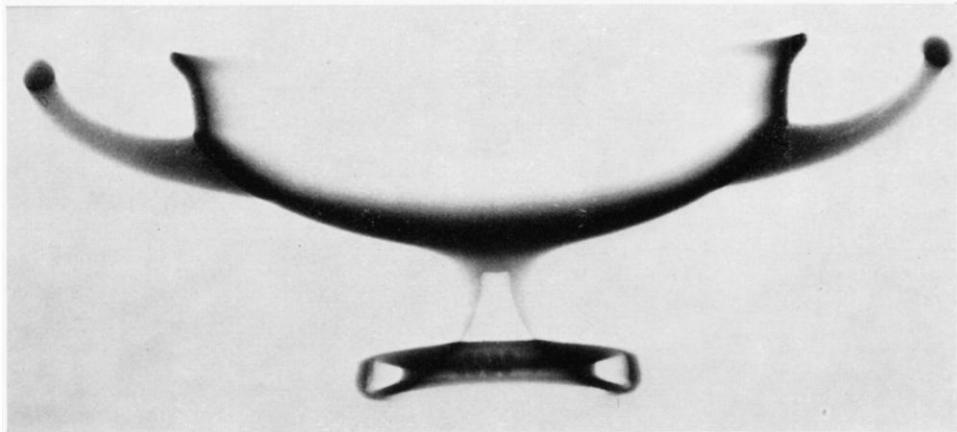
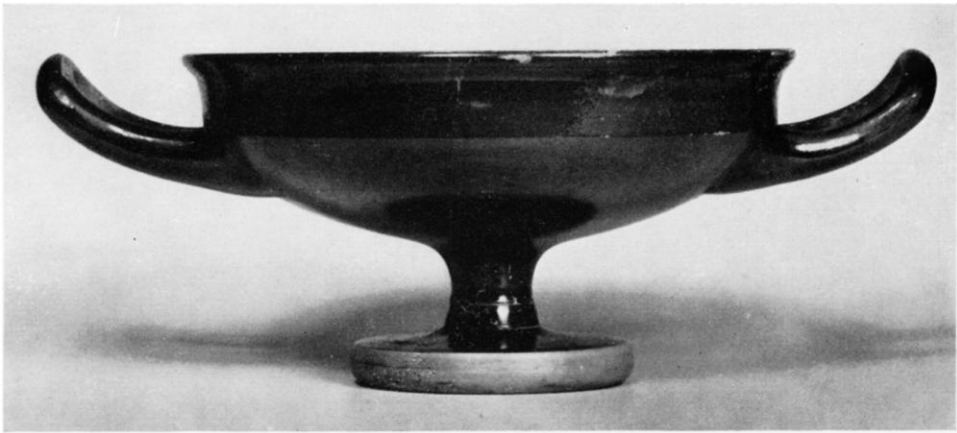
I have elsewhere given my reasons for supposing: (a) that *καδεστάς* was still used in a classificatory sense in the Gortyn Code;<sup>2</sup> and (b) that, although it would be unwise and unprofitable to insist upon a too exclusively Cretan origin for more than a few institutions described in the *Laws*, it is likely that the general impression created by that work had much in common with contemporary Cretan social and political practices with which Plato was acquainted and which he admired.<sup>3</sup>

If, out of respect for Plato's stylistic accuracy, we admit the possibility that he was here recalling the

<sup>1</sup> *JHS* xci (1971) 110.

<sup>2</sup> *The Law Code of Gortyn* 18 ff.

<sup>3</sup> *Aristocratic Society in Ancient Crete* 152 ff.



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