

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*.⁴ 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.⁵

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).⁶

⁴ 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.

⁵ 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.

⁶ 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',¹ 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;² 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.³

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

¹ *JHS* xci (1971) 110.

² *The Law Code of Gortyn* 18 ff.

³ *Aristocratic Society in Ancient Crete* 152 ff.

close ties formed in Crete by kinship and marriage⁴ through the survival of customs different from Attic customs, we may perhaps add this passage to those clear instances where he appears to draw, in the *Laws*, upon knowledge of actual Cretan institutions⁵ and conclude: (a) that Plato was here pointedly using the term *κηδεστής* in a generic and not a specific sense; and (b) that the more general sense of Liddell-Scott-Jones is preferable, since there is no exact equivalent to convey the contextual meaning of group relationship.⁶

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⁴ Cf. the recommendation of 775a: *Περὶ δὲ τῶν ἐστιάσεων, φίλους μὲν χρῆ καὶ φίλας μὴ πλείους πέντε ἑκατέρων συγκαλεῖν, συγγενῶν δὲ καὶ οἰκείων ὡσαύτως τοσοῦτους ἄλλους ἑκατέρων*.

⁵ *Aristocratic Society in Ancient Crete* 153; H. van Effenterre, *La Crète et le monde grec de Platon à Polybe* Ch. 2.

⁶ Cf. the precise terminology and simple meaning of 783d: *Νύμφην χρῆ διανοεῖσθαι καὶ νυμφίον ὡς ὅτι καλλίστους καὶ ἀρίστους εἰς δύναμιν ἀποδειξομένους παῖδας τῇ πόλει*.