A KYLIX WITH A NEW ΚΑΛΟΣ NAME.

[PLATE XIII.]

THE vase figured on Plate XIII. is an Athenian cup in the possession of a member of the Hellenic Society, Mr. C. W. Mitchell, who acquired it in Athens. It is of the heavy, somewhat squat form, with thick handles and in-set lip, such as Brygos, for example, specially affected, and measures .194 m. in diameter, .096 m. in height. The design, occupying the centre of the interior only, is in the red colour of the clay, enclosed within a thin line, against the brilliant black glaze: unfortunately the parts of the surface which were not protected by the glaze have slightly suffered from the effects of acid or ignorant cleaning, so that the sketch-marks and the finer inner-markings have almost entirely disappeared: these latter were probably not extensively employed, but faint traces still remain at the lower part of the abdomen, and on the cheek, where the whiskers (ζουλος, cf. Xen. *Symp.* iv. 23) are indicated by brushmarks in thinned black. The outline of the hair against the black background is indicated by a wavy engraved line;¹ and where it shows against the neck and face, by a row of minute dots fringing the sharply defined edge of the black paint. The wreath of vine, the ties of the flute and mouthpiece case, and inscription (Ἀκέστωρ καλός), are in purple.

Judging from its general style and technique, this vase must be assigned to the period of the cycle of cup-painters who are grouped around Epiktetos, that is to say, somewhere on the turn of the sixth century B.C. It belongs to the stage when the archaisms characteristic of the earlier painters in the red-figure style are making way for a closer study of real life, possibly under the growing influence of Euphronios. Signs of this archaism are apparent in the engraved outline of the hair, the stiff setting of the head, the long slender form of the feet and left hand, and the somewhat formal arrangement of the ends of drapery; while the head is in exact profile, the shoulders are not, it is true, turned completely square to the spectator, as in the archaic manner, but the artist has not yet attained the correct rendering of them in the profile view. The form of eye has clearly not yet felt the influence of

¹ Within the lower curves of this line the black paint has run thick, forming thus a row of circles which have the appearance, owing to the accumulation of colour, of being in relief: one sees how from an accident like this the

practice may have arisen of indicating the outline, or even the entire surface of the hair (especially for figures of Heracles, cf. e.g. *B. M. Vase Cat.* vol. iii. E. 104) by raised black dots.

the improvements of Euphronios: the pupil is an exact disc within the eyelids, and could certainly not be adapted to the Kimonian feats of looking upwards or downwards. But on the other hand it is easy to discern a marked advance on the general manner of the Epiktetic painters. There is a certain 'go' about the figure, a strength, and yet a gracefulness of line, which bespeak a hand that is within measurable distance of perfect freedom. The head has the nearly semicircular cranium, the short upper lip, and the short full chin; the nose is nearly straight, with the end forming almost a right angle; the mouth has the lips slightly parted (a striking innovation as compared with the older style) and the corner gently curved; the upper eyelid has the wavy form almost approximating to an S. All these characteristics combine to present a type which is nearest to that of Euphronios¹; but no one I think would venture to assign our kylix to his hand. To whom then should it be attributed?

Hartwig has pointed out (*Meistersch.* p. 172 foll.) that the cup in Baltimore signed by Phintias enables us to group together under that artist's name a series of cups with the inscription *Χαιρίας καλός*, which the Baltimore cup bears beside the artist's signature. The type of figure in that cup has almost precisely the same characteristics as have been noted on our vase: it has moreover the peculiar treatment of the breasts, which in both cases are drawn almost as if they were those of a woman. It is true that the Baltimore cup has the drapery drawn as transparent; but, as Hartwig himself remarks, this was probably only a passing fancy of Phintias, and foreign to his usual practice. On that cup the artist has drawn a young ephebos, possibly Chairias himself, chaffering in the Cerameicus with the vase-seller; the gilded youth of Athens probably gave the potter's quarter plenty of material for gossip, and such a subject, rendered additionally attractive by the inscription of the actual celebrity's name, was quite in Phintias' taste: so much so that on another cup in Berlin, probably assignable to him (Furtwängler, *Samml. Saburoff*, Pl. LIII. 2) he shows us Chairias again, this time as the gay young reveller coming back from a banquet. Except that he has a kylix in his extended left palm instead of a cotylè, the subject is practically identical with that of our cup: the figure swings along to the right, with rhythmic step as if to the music of the flutes, his disordered dress, his vine wreath, and his cup showing clearly whence he comes. This vase, in technique and shape (it has the same moulded lip and ring around the stem), as well as in subject and style, offers the closest parallel to the one before us, and I have little hesitation in assigning this also to the hand of Phintias.²

On the analogy of the Chairias vases, we may perhaps consider the figure of the reveller here as representing Akestor himself. Who was this Akestor?

¹ The method of drawing the drapery as falling in a series of heavy swelling folds over the shoulders is one that Euphronios particularly affected: the most beautiful example is of course that which occurs in the figure of Amphitrite on his Thesæus cup in Paris.

² Hartwig, *loc. cit.*, mainly on account of the motive of the figure, puts this vase to the 'Anfangspunkt' of the activity of Phintias: but I venture to doubt whether this view can be accepted in face of a comparison with the cup here described.

CUP WITH NEW ΚΑΛΟΣ NAME.

The person who bore this name, best known to Athenian history, was the son of Epilykos, the father of Agenor, to whose stock Miltiades belonged.¹ It happens that the name of Epilykos occurs on the Bourguignon Sostratos psykter (Klein, *Lieblingsn.* p. 65) and if we may allow an average of twenty years between the ages when father and son were respectively before the public as Kalos (*i.e.* in the ephebos stage) this would fairly represent the comparative difference of date which for reasons of style we should *a priori* assign to the Sostratos psykter and the kylix here published. But such identifications are notoriously uncertain.

CECIL SMITH.

¹ Pherekydes in Marcell. *vit.* *Thuc.* 2.