



A New καλός- Vase

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A NEW *καλός*-VASE.

THE vase here published is a red-figure lekythos, found at Eretria and recently acquired by the British Museum. It has the ordinary honeysuckle pattern as decoration on the shoulder. Between two rows of maeander on the body of the vase is the picture, which occupies only one side.

The subject is a young woman hurrying out of a door, which she leaves open behind her. There is no indication on the vase of what, or of whom she is in pursuit, but the outstretched hands would seem to imply that the desired object is not far distant. In front of her, and almost as if issuing from her lips, is the name Ἀλκμέων, and below this the word *καλός*.

There is no artist's signature, but the type of figure, the head-dress, the drooping of the hair over the temples, and the rendering of the drapery recall the style of Brygos, whose career began somewhere before 480 B.C. according to Hartwig (*Meisterschalen*, p. 308). Only one other vase is known so far, inscribed with this name (Klein, *Vasen mit Lieblings-inschriften*, 2nd edition, p. 129), but it does not appear to have been figured anywhere. We have therefore no means of comparing the style of the two. It is described as a vase *a colonnette* of Attic fabric, on one side two youths riding a race, on the other, three youths running in a foot-race.

If we are to seek for the originals of the *καλός* or lovers' names among the Athenian aristocracy, it would not be easy to find a name better known than that of our vase. From the time when the Archon Megakles, son of Alkmaeon, and his followers gained for the whole family the name of *accursed*, by their sacrilegious and treacherous murder of the Kylonian conspirators, the Alkmaeonidae were foremost in all the disturbances of the troubled times down to the fall of the Peisistratidae and the reform of the Athenian constitution by Kleisthenes.

Though the name Alkmaeon itself only appears once on the vases, other well-known names of the family are to be met with, *e.g.*, Euthymides and Philtias have the name Megakles, which some would identify with the uncle of Perikles and grandfather of Alkibiades, and on a red- and black-figure amphora at Munich is the name Hippokrates, which might be the father of the above Megakles and brother of Kleisthenes. Another family name is Euryptolemus. But the only historically important Alkmaeon we know of lived long before the period of our vase. Curiously enough the passage in the *Odyssey*, (xv. 248) which speaks of the pursuit of Kleitos by Eos, connects Kleitos in descent with the legendary Alkmaeon, and this is the more singular since the figure on our vase might well be an Eos without wings, so obviously has her

action been suggested by that of Eos in the groups where she is represented in pursuit of Kephalos. It would be quite in accordance with the spirit of the fifth century to take a subject from the region of legend, and adapt it to every-day life.

The position of the name in front of the figure recalls a Charmides amphora in the British Museum (E 291), where the blind Phineus calls out ΘΕΟΙ, raising both hands at the same time. On that analogy our figure



LEKYTHOS FROM ERETRIA.

would be calling out Alkmaeon, in which case the vase would be another of those very rare instances, where the subject appears to have a direct connexion with the name inscribed. An example is the Oxford vase on which is represented a Persian horseman with the inscription Μιλτιάδης καλός. Even if the rider be an Amazon, as some suppose, such a figure would also serve in connexion with the name of Miltiades to recall the battle of Marathon.

If the figure is an Eos of daily life hurrying to write upon the wall of the Kerameikos the name of a lover (Lucian. *Dial. Meret.* 4 and 10), the door which she has just quitted would have its analogy in the portal of the heavens, the *πύλαι Νυκτός τε καὶ Ἡματος*, whence Eos may be supposed to issue as does Hemera (Hesiod *Theog.* 750, *ἡ δὲ θύραζε ἔρχεται*. Cf. Diels, *Parmenides*, p. 50).

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