

A FAMILY OF LAMPTRAI, ATTIKE

John M. Fossey
FRSC, FSA, RPA

Among the Diniacopoulos collection in Québec is a fragment of a marble Attic funerary lekythos, Cat. 38 of late 5th - early 4th century B.C.E. date (Pl. 9.1). This piece has received only a little previous attention: De Haître Ford (1985) discusses some details of it and a full description but with little comment is given by Clairmont (1993: no. 4.271) in his corpus of Attic tombstones; otherwise it was presented but briefly in a partial guide to the (then) Musée du Québec (1983: 16, no. 14). Clairmont emphasises that the importance of this piece lies in its inscription and that will be subject of the present examination.

The fragment, measuring 37.4cm high x 27.5~22.0cm wide x c. 3.0cm thick, of white, fine-grained Pentelic (according to Clairmont) marble, somewhat yellowed on its outer surface, comes from the upper part of the cylindrical body of the vase and depicts in shallow relief four personages in an affectionate scene of family farewell. In the centre the deceased woman sits on a stool with turned legs and a possible cushion; her feet rest on a very low footstool; she faces the viewer's left and, while her left hand rests on her left thigh, her right is held out in front and clasped by a bearded male facing her. Between and behind these two figures is shown the upper part of an unbarbed youth (his lower part being hidden by the legs of the seated woman, all except his left foot which appears between the legs of her stool) and his right hand also holds the extended right arm of the deceased; behind her stands a third male, again bearded, whose right arm is shown held outwards as though possibly to hold her right shoulder, though this not clear.

The four persons are identified by the inscription of their names above their heads. Letter height 1.0~1.2cm; letter forms: AΔKMMΣ. The bearded man holding the deceased's hand is named Ἀμοιβιχος, while the youth holding her arm is called Ἀρεσίας; the deceased's name is Φαινῶ and the bearded man holding her shoulder from behind is labelled Φιλοκῆδ[ης]; the last was incompletely read by de Haître Ford as ΦΙΛΟΙΟΗC.

These four are members of an already well-attested family of Lamptrai. The family is particularly attested by an inscribed stele abandoned at some point in the mid 1940's (?) by *arkhaiokápiλοι* in the cemetery of *Koropí* to the South-South-East of Athens and, indeed in the territory of the deme of Lamptrai. This stele was originally published by Kotziás (1948) and re-edited by Michael J. Osborne (1988: 12-14, no. 32) whence it appeared as *SEG* xxxviii 206:

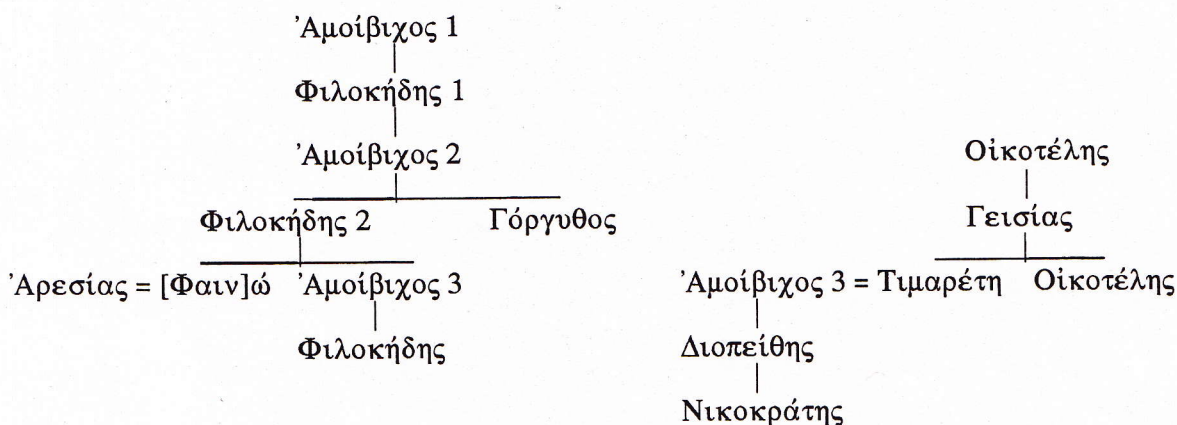
[...]ὠ Ἀρεσίου Θορ[ικίου]
two rosettes in relief
Φιλοκῆδης Ἀμοιβί[χου]
Ἀρεσίας Φιλοκῆδο[υς]
Ἀμοιβιχος Γοργύθο[υ] 5
Τιμαρέτη Οἰκοτέλος
vacat
Ἀμοιβιχος Φιλοκῆδους
Διοπείθης Ἀμοιβίχου
vacat
Φιλοκῆδη[ς]
Ἀμοιβίχ[ου]
Λα[μπτρέυς] 10

(We may note that The editors of *SEG* preferred to retain the original editor's reading of the feminine demotic Θορ[ικία] which Osborne rejected. I have opted for his first reconstruction

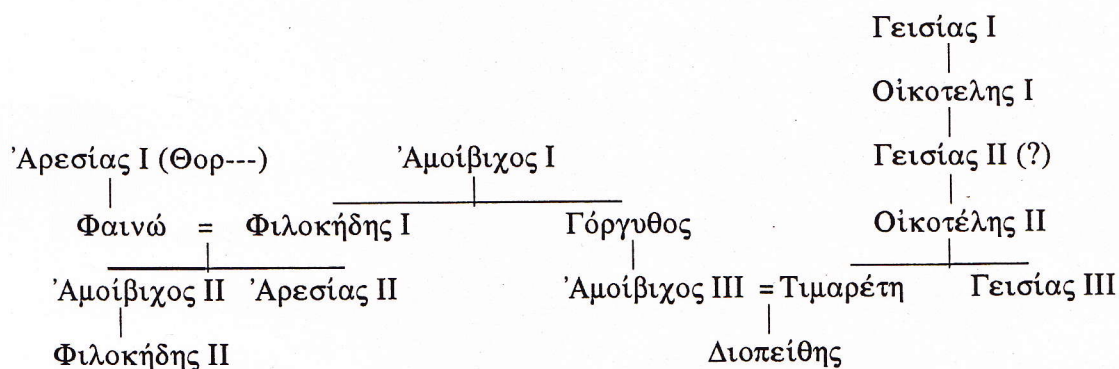
although, as he points out, Θορ[ατέως] is also possible.) The Québec- Diniacopoulos lekythos now allows us to complete the first line of this inscription to read:

Φαινὼ Ἀρεσίου Θορ[ικίου].

What is more the relief allows us to elucidate several details of the family relationships. In his original publication of the stele, Kotziás, combining also material from the other inscription published in his same article, had attempted to reconstruct the family tree of these Lampraians. We may reproduce his *stemma* as follows, for the time being omitting his dates and also completing the name of Phaino as now restored from the Diniacopoulos lekythos:



This family tree is a little strange with the appearance of Ἀμοίβιχος 3 twice in the same line but this complication was removed and slight changes in relationships proposed by Osborne (who had omitted Nikokrates from the end probably because the inclusion of this person by Khotziás was not apparently discussed in the latter's own commentary). We can now reproduce Osborne's *stemma* again omitting cross references for the time being, as well as the demotics of all except Aresias since he is the only non-Lampraiian involved, and once more completing the name of Phaino, of course:



The correctness of Osborne's interpretation that Φαινὼ was the daughter of Ἀρεσίας and not his wife, as Kotziás had assumed, is clearly shown by the lekythos. The Ἀρεσίας on the lekythos is plainly too young to be the husband of Φαινὼ but of the right age to be her son who had been given the name of his maternal grandfather, as understood by Osborne (i.e. his Ἀρεσίας II). This occurrence of the name Φαινὼ originally at Thorikos and later at Lamprai may now be added to the short list of five Attic instances given by *LGN* ii 440; she represents an interesting attestation of movement between demes by marriage.

Comparison with the *stemma* shows that the person shaking the deceased's hand, Amoibikhos, is her elder son, while her husband Philokedes is placed behind her; Clairmont and de Haître Ford had envisaged Amoibikhos as her husband and Philokedes as either her father or her brother. We now see that it is her two sons, the elder Amoibikhos who, as usual, bore the name of his paternal grandfather, and the younger with the less customary name of the maternal grandfather, Aresias, who are bidding the deceased farewell. The fact that her husband stands with her does not lend itself to easy explanation unless the implication is that he had already died before his wife but that is not apparent from the order of the names in the list on the family's stele.

The situation becomes more complicated when we consider yet another lekythos of Pentelic marble this time in the Kanelópoulos Museum (Athens); it is not fully published but described (unfortunately without photograph) in some detail by Clairmont (1993: 4.326). The scene is similar to that on the Diniacopoulos piece; the same four people are depicted and identified by inscriptions but, while Phaino and Philokedes occupy the same positions (although this time she is said to be seated on a chair rather than a stool) to the right and while Amoibikhos still stands in front of his mother holding her hand, the younger son, Aresias, now stands behind Amoibikhos and is not in contact with his mother; Aresias is, moreover, now longer a youth but a bearded man. As Clairmont pointed out, obviously the Kanelópoulos piece is some years (Clairmont suggests 10-15 years) later than the Diniacopoulos one. We are then left with the problem of identifying who is the deceased on the Kanelópoulos lekythos. If we are correct in assuming - and it is an assumption - that it is the death of Phaino which is commemorated on the Diniacopoulos vase who is the deceased on Kanelópoulos? Clairmont suggests that it may have been the elder son Amoibokhos and this would give a certain logic to his isolation in the act of farewell, i.e. in the moving to the sidelines of his younger brother Aresias.

Where the dates of some of the persons are concerned there are also some problems in Kotziás' original scheme, notably as regards his Φιλοκῆδης 1 dated to 448/7B.C.E. and his son, Ἀμοίβιχος 2, placed in 380/79, and thus separated from his putative father by nearly seven decades. It would, therefore, seem more appropriate to follow Osborne in not attaching dates to the family tree throughout. At the same time, it is clear that we have here the record of six generations in one well-to-do family of Lamprai, and four in another, running from the late 5th century B.C.E. through much of the 4th. Osborne shows that Oikoteles I can be dated in the last part of the 5th century since he was secretary of the *epistatai* of the *Hephaisteion* in 421/0 B.C.E. (*IG* i³ 472.4); if Osborne's *stemma* is correct on the side of the Geisias/Oikoteles line this would place the deceased Phaino a couple of generations later and thus her death probably well into the 4th century since she was old enough to have an adolescent son; De Haître Ford in fact notes that scenes on funerary lekythoi with several persons depicted, rather than just the deceased, are indeed more characteristic of the 4th century B.C.E. The two generations following Phaino should then cover much of the middle parts of that century, taking the line down near to the beginning of Hellenistic times.

An important further conclusion must be that the Québec-Diniacopoulos lekythos comes from the same cemetery at *Koropí* as produced Kotziás' inscription. As with many of the other pieces in the collection, provenience for the lekythos does not seem to be recorded in the Diniacopoulos archive housed at Concordia University in Montréal but one particular piece in the same collection is recorded as coming from precisely *Koropí*. It is the fragmentary marble relief stele of late 5th - early 4th century B.C.E. date, Cat. 41 (66.246), published elsewhere in the present volume by my friend and colleague Dr. Jane Francis of Concordia University. With two pieces from the same cemetery in the Diniacopoulos collection - unless the records have confused the source of one funerary relief for that of the other - we must now ask if other unattributed pieces in that collection may not also come from the same site since the collection was formed by 1950 at the latest and the activity of the *arkhaiokápiloi* at that site dates apparently to the middle and second half of the 1940's. Such a suggestion - without the evidence of the inscription on this lekythos fragment and seeming to gather considerable support from that - was tentatively made recently by John Oakley (2001: 141; cf. also the conclusion of his paper in this volume), thinking particularly of certain other Diniacopoulos pieces: the marble lion no. 42 and the vases 12, 21, 24, 25 and 72. Plainly the Kanelópoulos lekythos must also have come from the family plot at the *Koropí*

nekropolis; it will be interesting to see if any full publication of it gives any details of when and how the wealthy Athenian collector acquired his piece and to see if this throws any light on the sources of both himself and Diniacopoulos.

As a result of Osborne's publication, all the other characters on both lekythoi, like Phaino, already occur in the *Lexicon* as Ἀμοίβιχος 3 (*LGPN* ii 26 = Osborne's Ἀμοίβιχος I), Ἀρεσίας 12 (*LGPN* ii 49 = Osborne's Ἀρεσίας II) and Φιλοκῆδης 7 (*LGPN* ii 454 = Osborne's Φιλοκῆδης I) but their occurrences on the Diniacopoulos and Kanelópoulos lekythoi may now be added to their previous attestations.

*McGill University, Montréal and
Montréal Museum of Fine Arts*