

## CLASSICAL ATHENIAN RITUAL VASES FROM THE DINIACOPOULOS COLLECTION<sup>1</sup>

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One of the most striking aspects of the Diniacopoulos Collection is the relatively high proportion of vases from it that were made specifically for Athenian rituals, in particular Athenian weddings and funerals. Here I will discuss eight of these vessels, several of which are either unique or rare examples of a particular shape, subject, or a subject on a shape. The eight range in date from the start of the 5<sup>th</sup> century to near its end, and represent three different techniques of vase-painting: black-figure, red-figure and white-ground. Several are by very well-known vase-painters and some tell us new things about these artists. For simplicity's sake I consider the vases in chronological order.

The earliest of the eight is a black-figure loutrophoros from the start of the 5<sup>th</sup> century B.C.E. (Cat. 11). Although several large fragments are lost, more than enough of the vessel remains to show that it is of the hydria form, which is characterised by two small, upturned, U-shaped handles on the shoulder at the sides and a long handle running from the top of the neck to the shoulder on the back (Fig. 3.1). Loutrophoroi were used by Athenians to fetch water for the bride's bath on the night before the wedding ceremony proper from the Kallirrhoe Spring in Athens, and they were also placed on the graves of those who had died before they were married, thereby allowing them to receive in death what they had not obtained in life. In addition, these vessels were often put into graves and also used as votives, most notably at the shrine to Nympe - meaning both bride and nymph - on the South slope of the Akropolis (Papadopoulou-Kanellopoulou, 1997).

Loutrophoroi-hydriai are normally associated with females, and those of the amphora type, with a long handle running from the upper neck to the shoulder on each side, are connected with males (Boardman, 1988). Appropriately, the primary scene on the front of the body of this loutrophoros-hydria shows the *prothesis*, or wake. The deceased lies on the bier surrounded by mourning women who raise their hands to strike their heads and to pull at their hair. The corpse has been cleaned and placed on display for close relatives to pay their last respects. Underneath the handles and on the back and the neck of the vase are males who raise their right arms to give the *valediction* or farewell gesture. They are normally shown doing this off to the side of the bier, as here, appearing on the sides and back of the vase, while the women mourn vociferously around the corpse which will be brought to the graveyard to be buried early the next morning before the sun rises. Taking care of the dead in ancient Greece was a woman's responsibility, as highlighted by the prominent roles they play in funerary iconography.

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This is one of the latest black-figure loutrophoroi, and the low quality of painting on it is paralleled on other contemporary examples, such as another unattributed loutrophoros-hydria in the National Museum in Athens (Inv. No. 12947: *CVA* Athens 1 Greece 1 pl. 9,1-2), as well as a loutrophoros-amphora in Amsterdam which has similar ornament (Allard Pierson Museum, Inv. No. 3507: *CVA* Musée Scheurleer 1 Netherlands 1 pl. 3,3-4). The *prothesis* was the most popular subject on black-figure loutrophoroi, and over fifty others are known with this theme (Winkler, 1999: 199-207), only seven of which show a woman (Winkler, 1999: 199-200).

Our second vase is also decorated in the black-figure technique and is one of only seven bail-oinokhoe (Cat. 12; Oakley, forthcoming) with figural decoration known. All date to the first-quarter of the 5<sup>th</sup> century B.C.E. and are characterised by an upwardly arced (*bail*) handle. There are two main variants. The first is characterised by the body of an olpe, the second by the body of a type Vb oinokhoe. The same two variants occur also in black gloss, the seven examples of which all date to the 5<sup>th</sup> and 4<sup>th</sup> centuries B.C.E.

The most famous and elaborate bail-oinokhoe is at Bowdoin College (Museum of Art 1984.23: *Para* 247; *BAdd*<sup>2</sup> 126-27; Oakley, forthcoming, figs. 1-4) and by the Sappho Painter. It is of the first type and has the only known representation of the corpse being lowered into the coffin: a bearded man wrapped in cloth. The shield and lamps hanging at the top of the picture indicate that the action takes place at night, most likely in the *andron*, the main room of the house where men, as the name implies, entertained and dined. Further around the vase stands the carpenter, who gives the valediction with his right hand and carries his axe over his shoulder in the other. He will close the lid of the coffin shortly. Behind him another woman bends over to pick up a funerary basket. She makes ready for the *ekphora*, the funeral procession to the graveyard. The next group of figures includes a young girl who comforts an old man by placing her hands on his lap. He sits mourning on a stool, bending over with hands curled over his head in grief. Near them a standing woman comforts a crying female by placing her hand on the other's shoulder. The final group consists of two men carrying vessels toward another woman. Why they do this is uncertain, but possible interpretations include preparations for either the *perideipnon*, the funerary feast which took place at the deceased's home after the burial, or the *prospagma*, a sacrifice made either at home before the *ekphora* or at the grave.

The subject on the Bowdoin bail-oinokhoe is funerary, as it is on most of the other examples of this type of vessel. The cavalcade of riders wearing Thracian cloaks (*zeirai*) on the Diniacopoulos bail-oinokhoe (Fig. 3.2) is a subject found on other funerary vases, particularly black-figure and red-figure loutrophoroi. It also occurs on another bail-oinokhoe, one of the second type which is in Dresden (Staatliche Kunstsammlung ZV 2955: Oakley, forthcoming, fig. 7). These riders are probably best perceived as participating in an *ekphora*, the funerary procession to the graveyard – not a real one, but an imaginary aristocratic funeral meant to honour the deceased (Mommsen, 1997: 21-22).

All the bail oinokhoai with a known provenience, both the figured ones as well as those that are black-gloss, come from funerary contexts in Athens, Attika or nearby Aigina, thereby indicating that they were special funerary vessels. Although their function is uncertain, most likely they held water, because their form is not conducive to pouring carefully expensive liquids, such as oil and perfume.

There is another loutrophoros in the Diniacopoulos collection which also depicts the *prothesis* (Fig. 3.3), but it is decorated in the red-figure technique (Cat. 30). Of the amphora type, it features a dead youth (Fig. 3.4). He lies on the bier in the middle of the main side surrounded by three mourning women. The one on the right leans over holding both hands, palm up, to either side of his head. The wispy hair around his ear and the sweet dreamy expression on his face convey a sense of peace for one who has died too young. This contrasts greatly with the grief shown by the women surrounding him. Underneath each handle stands a bearded man who leans on a staff and gestures with his hand. Once again the male relatives are more restrained than the women and stay off to the side. Behind the one on the left is a Doric column. On the back of the vase a mantled youth and bearded man stand facing one another.

The literary sources provide conflicting evidence for where exactly the *prothesis* took place. The earliest indicates that it was inside, the later that it occurred before the doors. John Boardman (1955: 55-56) attempted to reconcile the two by suggesting that columns, such as the one on this vase, imply that the event took place either in a porch or a room off the courtyard of the house. In reality, the location probably varied according to the weather, time of year and the individual nature of any particular Athenian house (Oakley, 2004).

This unattributed vase dates to 460-450 B.C.E. and is one of about twenty-five red-figure loutrophoroi thought to show the *prothesis* of a male (Winkler, 1999: 207-10), the age of whom varies. They start around 500 B.C.E. and stop *c.* 440-430 B.C.E. Males facing one another on the back is a motif also found on other late examples (e.g. Munich, Antikensammlungen und Glyptothek, ex Schoen: *ARV*<sup>2</sup> 1102,1; *AM* 53 [1928] Beilage 18,116). Absent from our piece is a woman who kneels on the ground and mourns, a motif found on several of the others (e.g. Berlin, Staatliche Museen, Antikensammlung Inv. 31.008; Pedrinai, 2001: 222, fig. 67).

Let us turn now from funerary vases to wedding vases, specifically to a not too badly preserved lebes gamikos, or wedding bowl of *c.* 440 B.C.E. (Cat. 21). The exact function of this type of vessel is uncertain, but the wedding scenes normally found on them clearly indicate that they are associated with this ritual, as do various depictions which show the vases present in various bridal contexts, including being given as gifts to the bride (Oakley-Sinos, 1993: 6). There are two types (Sgourou, 1994 & 1997). This is an example of the first, which appears already in black-figure at the end of the first quarter of the 6<sup>th</sup> century B.C.E. It is characterised by the high stand on which the bowl sits, a tall neck, and wide rim.

Two wedding scenes appear on the bowl itself. The main side shows a groom leading his bride to the bedroom, or *thalamos*, where they will consummate their marriage on their first night

together as husband and wife. There are numerous scenes of a groom leading his bride in the wedding procession from the bride's father's house, where the wedding feast had just been held, to their new home, normally the groom's parents' home, but less than a handful show him leading his bride to the bedroom, as here. One of the doors to the bedroom is open where we see part of the bed within and a vase sitting on the floor underneath it (Fig. 3.5). Perhaps it is a metal hydria, such as the one in Istanbul (Diehl, 1964: pl. 11,2 and 4), the triangular patch on the side of the painted vase representing the attached handle on the side of the metal example. Before the bedroom door stands the groom's mother who holds two torches indicating that it is night. The groom comes toward her, while reaching and looking back for his bride who looks down demurely, in a manner indicating her *aidos* (Ferrari, 2002: 72-81). He is wreathed and clothed in a mantle, while she wears a *khiton* and has her mantle pulled up over the back of her head. Behind her follows another woman, only the lower part of whom is preserved. Most likely she is the *nympheutria*, the bride's primary attendant, who is often represented standing or walking behind the bride. A winged female figure follows underneath the handle. It is uncertain who she is, although a Nike or khthonic deity bringing divine blessings to the wedding are the most common suggestions (Oakley-Sinos, 1993: 20-21).

A more elaborate rendition of this scene is found on an unattributed *loutrophoros* in Boston (Boston Museum of Fine Arts 03.802; Oakley-Sinos, 1993: 109-111, figs. 105-107). Here two Erotas, one with a wreath and the other with a necklace, flutter around the head of the bride being led forth by the groom while the *nympheutria* behind her makes the final adjustments. Popping out of the *thamos*' door is Eros, who sits in mid-air, one wing out and working, the other folded and at rest. Inside the chamber we see a bed once again, and the sword in scabbard hanging above it indicates that this is a male's room. To the right of the door stands a woman who raises her hands in surprise, startled by the winged god who has just appeared, while the groom's mother stands before the door with torches, just as on our *lebes gamikos*. Love is in the air!

In the centre of the scene on the other side of the *lebes gamikos* sits a bride on a *klismos* to the right, her mantle pulled up over the back of her head as she gazes down in contemplation (Fig. 3.6). Behind her a woman holding a distaff or mirror – they are often difficult to tell apart – and a *kalathos* (wool basket) scurries off left toward a porch, while another approaches the bride from the right carrying a basket and wooden casket. It looks as if the bride is now fully situated in her new home, but as is often the case, it is unclear if this scene shows the preparations of the bride for the wedding or the *epaulia*, the day after the wedding night when her father and others brought gifts to the bride in her new home (Oakley-Sinos, 1993: 38-42). *Kalathoi*, chests, and baskets are often among the things brought to the bride in pictures that can be identified with certainty as the *epaulia*, but they also appear in scenes showing her preparations.

A mythological picture is found running around the stand: Boreas, the north wind, pursues the young Athenian princess Orethya, who in turn runs toward her father the king, Erekhtheus. She looks back at her pursuer, while the king stands facing her, holding a striped sceptre. Large sections of the black background and parts of the drawing of the figures are not

well-preserved. The winged god wears a patterned tunic and extends both hands out towards the princess. Behind him flees one of her companions. This and other scenes of pursuit found on wedding vases are best understood as metaphors for the courtship phase before the wedding proper. Thus, three different moments in the wedding story are referred to on this vase, which make it similar in concept to the wedding program on the name-piece of the Eretria Painter, an epinetron in Athens (National Museum 1629: *ARV*<sup>2</sup> 1250-51,34 and 1688; *Para* 469; *BAdd*<sup>2</sup> 354; Oakley and Sinos, 1993: 127-28, figs. 128-30). This ceramic knee cover used by women for working wool also has three pictures: Peleus' rape of Thetis around the end, the preparations of the bride Harmonia on one side, and Alkestis at the *epaulia* on the other – the wedding from start to finish.

Peleus' rape of Thetis is also found on the stand of a lebes gamikos at the University of Mississippi (*CVA* Robinson Collection 2 USA 6 pls. 50-51), and pursuit scenes are found on the stands of other black-figure and red-figure lebetes gamikoi. Hubert Giroux attributed this vase to the same hand that painted our lebes gamikos, an attribution which a comparison of various details indicates is correct. As one example, we may compare the manner in which the artist renders the folds of the mantle hanging from the left arm in a scalloped fashion on both the mother holding torches on our lebes gamikos and the seated woman on one side of the Mississippi vase. The pattern-band consisting of checkerboard squares and groups of two or three stopt meanders is found underneath the scenes on both vases' bodies. Let us take this opportunity to name this artist the 'Diniacopoulos Painter' in honour of the current project.

Another lebes gamikos (Cat. 24) dates a little later, *c.* 430 B.C.E. and is a good example of the second type, which first appears around 450 B.C.E. (Fig. 3.7). It is characterised by a short neck, upturned U-shaped handles on the shoulder, and no stand, but a foot (Sgourou, 1994 & 1997). This vase can be attributed to the Manner of the Naples Painter, an artist primarily of column-krateres who had a sub-speciality in wedding vases. The black zigzag hems of the seated women on a lebes gamikos in Athens attributed to the Manner of the Naples Painter (National Museum 1250: *ARV*<sup>2</sup> 1102,5; Kauffmann-Samaras, 1988: 287, fig. 2) and that on another in Basel by the Painter of London 1923, an artist who worked in the Manner of the Naples Painter (*Antikenmuseum und Sammlung Ludwig* BS 410: *ARV*<sup>2</sup> 1103,6; *Para* 451; *BAdd*<sup>2</sup> 329; *CVA* Basel 2 Switzerland 6 pls. 55-56), are similar, and the winged female deities underneath the handles on all three vases are nearly identical. The same unusual composition having two pairs where each features a standing and a seated figure is found on both the Athens and the Diniacopoulos lebetes, and bridal preparations are the subject on both. On the left of the Diniacopoulos vase a woman making a wreath sits on a *klismos* across from a standing maid who holds up a wooden casket in her left hand. Wreath-making is a subject found elsewhere in both wedding and funerary imagery (Reilly, 1989: 424-26; Oakley, 1997: 62).

The other seated woman holds up a basket in her right hand while pulling up her mantle with the other, which suggests that she is the bride, whose head will be covered by a veil or mantle during the wedding feast later that day. The woman across from her holds out an *exaleiptron* (oil/perfume vessel) in her left hand, while supporting a parasol over her shoulder

with the right. Only six other red-figure vases show women holding parasols, four of whom are maenads who do not carry them for other people but for themselves; the other two are servants who hold them for other women involved in festivals (Miller 1997, 192-98). Clearly the woman with the parasol in this wedding scene is a servant, and the presence of the parasol, a device of Near Eastern origin, underscores the bride's aristocratic standing and is unique in wedding scenes. The fact that both standing figures wear a cross-girt apparatus suggests that both are servants, because at this time this apparatus is often depicted on young dancing girls who provided entertainment for men. The girl playing the *krotola* (castanets) while dancing to the flute on an oinochoe by the Phiale Painter in Paris is a good example (Louvre G 574; *ARV*<sup>2</sup> 1020,98; *Para* 441; *BAdd*<sup>2</sup> 316; Oakley. 1990: pl. 78a).

Three other women are shown on the back of the vase, one of whom holds a torch and basket, another a sash. Torches were used at night for various parts of the wedding ceremony, and one term for an illegitimate marriage was 'a wedding without torches' (Oakley-Sinos, 1993: 26). Sashes were used during the wedding to decorate the houses of the couple's parents. Both sides of this vase, therefore, have wedding pictures.

Our final three vases bring us back to the subject of death. By far the most remarkable is a red-figure amphora of Panathenaic shape by the Kleophon Painter (Cat. 25; Oakley, 2001). On the front of the vase is the only known red-figure depiction of Kharon (Fig. 3.8), the ferryman who rowed the deceased across the water to the Underworld. He is shown frontally in his boat leaning on his pole, viewing the on-coming pair of Hermes and a dead youth with a certain degree of sympathy. The added white for his hair and beard is lost, but added red strokes for the reeds along the shore where his boat is parked are visible. He wears his traditional workman's costume of an *exomis* and a rustic *pilos*, garments that are often worn by fisherman. In the middle of the picture Hermes moves left while reaching back with his left hand for the youth who stands on the right. The god carries his *kerykeion* in his right hand and is shown here in his role as *Psykhopompos*, or leader of the souls to the Underworld. The youth, wreathed and draped in a mantle, hesitates to go, as we all would do. Although difficult to discern, he holds a sack in his left hand. Most likely it is a *phormiskos*, a leather sack often used to hold knucklebones, a favourite toy of children.

Scenes of Kharon first appear on two late black-figure vases from the start of the 5<sup>th</sup> century, but otherwise he only appears on white-ground lekythoi starting in the second quarter of the century and continuing to near the end. About 90 are known (Oakley, 2004). A similar three-figure composition, as here, is found on many of the lekythoi, as, for example, one from around mid-century by the Sabouroff Painter in Berlin (Staatliche Museen, Antikensammlung F 2455: *ARV*<sup>2</sup> 846,196; *BAdd*<sup>2</sup> 297; *CVA* Berlin 8 Germany 62 pls. 16 and 17,3-4. 6. 8). Note that Kharon's hair is black there, as it always is on the white lekythoi, but not white as on the Diniacopoulos amphora. Apparently white hair was avoided on the lekythoi because it would not go well with the white background.

Another unique scene is shown on the other side of this amphora. On the left a youth crouches down and picks up a knucklebone with his right hand to add to those he holds in a pile with his left (Fig. 3.9). He is beautifully rendered. Note in particular the way the artist has drawn his head not in profile, but as turned slightly toward the viewer. The youth on the other side of the tomb bends over, perhaps to throw a knucklebone, although he may be placing something at the grave in the centre of the picture. Throwing the bones for distance was one type of game that we know was played with these toys, and this may be the game that they are playing. A third youth reposes on the steps of the grave stele in the centre; the stele is decorated with ribbons. He may be the deceased who is lost in thought while his former mates play at the tomb, but more likely we are meant to understand this scene as a conflation showing one of the deceased's favourite activities from the past together with the tomb. This combination of past and present is known from many other white lekythoi (Oakley, 2004), including one by the Thanatos Painter in London (British Museum D 60: *ARV*<sup>2</sup> 1230,37; *BAdd*<sup>2</sup> 351; Kurtz, 1975: pl. 19,1) on which youths are shown hunting a hare by the tomb. Obviously one does not play knucklebones or hunt hares in the graveyard, so two moments in time are combined in each picture.

Once again the iconography is based upon that found on white-ground lekythoi, where the visit to the tomb was the most popular scene after the middle of the century. At first a single figure to either side of the tomb is the most common composition, but later, starting around 430 B.C.E., the date of our vase, three figures, such as we have here, commonly appear on the full-sized lekythoi.

Red-figure amphorae of Panathenaic form were never a popular type of vessel and less than a hundred are known (Neils, Oakley and Shapiro, 2001). The shape is based on that of the black-figure prize amphorae which were filled with oil and given as prizes at the Greater Panathenaic games, such as this one by the Achilles Painter in Naples (Museo Nazionale 86357: *ABV* 409,3; *BAdd*<sup>2</sup> 106; Oakley, 1997: pl. 157). Most of the red-figure amphorae date to the first half of the century, so this is one of the relatively few later ones and it is the only one known with funerary iconography. This suggests that it was possibly used for the grave of a youth who had competed in the games or who had died before he could.

This is not the only red-figure amphora of Panathenaic form by the Kleophon Painter, for there is another in Darmstadt (Hessisches Museum 478: *ARV*<sup>2</sup> 1146,48; *Para* 456; *BAdd*<sup>2</sup> 335; Neils, Oakley and Shapiro, 2001: 202, no. 76 + pl. 32,4). Its main scene shows a priest and a boy at an altar, a subject appropriate for a vessel associated with the Panathenaic festival. In addition, there is another amphora of this type in the Diniacopoulos collection (Cat. 26). It can be attributed to the Group of Polygnotos, the workshop from which the Kleophon Painter stemmed, and dates to the same time as the two by this artist. On the front a standing Athena fills the kantharos of a seated Herakles (Fig. 3.10), a subject particularly appropriate for the festival of Athena, and one found on vases since the 6<sup>th</sup> century B.C.E. A youth and man libating are depicted on the reverse. Noteworthy is the olive wreath on the neck that takes the place of the more common black lotus and chain pattern. The olive undoubtedly alludes to the olive wreaths given to the winners of the athletic events along with the prize amphorae.

There is a second unique, red-figure funerary vase from the Diniacopoulos collection that can also be attributed to the Kleophon Painter, a fragmentary hydria on which the depiction of a *prothesis* is combined with one of a visit to the grave (Cat. 72). Small parts of three standing women on the left of the scene remain. Most likely they are mourners of the deceased woman who lies on the bier in the middle of the picture surrounded by three other mourning women. A Doric column separates the two groups. Although the head of the corpse is propped up on a striped pillow so as to prevent her jaw from gaping open, nevertheless her mouth is still slightly open – a particularly realistic touch rendered by the painter (Fig. 3.11). In other depictions of the *prothesis* a chinstrap is occasionally shown holding the dead person's jaw shut, although not in this instance. Note her closed eye and the large band that holds her hair in place. She is a picture of peace that contrasts with the mood of those around her who mourn with one hand to head, the other extended out.

Two more women stand on the right (Fig. 3.12). They are not part of the *prothesis*, but represent a later moment of time, after the woman has been buried, for they are visitors to the grave which is marked by the pointed stele on the far right. The woman closest to the stele places a ribbon on it, while the other behind her carries a funerary basket in her left hand. These long shallow baskets are often shown filled with offerings, including the ribbons rendered in added red that hang from this basket's sides. They are best known from white lekythoi, where they appear both in scenes with preparations for the visit to the grave, such as one in Athens by the Achilles Painter (National Museum 1963; *ARV*<sup>2</sup> 995,122 and 1677; *Para* 438; *BAdd*<sup>2</sup> 312; Oakley, 1997: pl. 93B-C), and in actual scenes of the visit to the grave, such as one in Paris (Louvre CA 1640: Kurtz, 1975: pl. 20,1).

Funerary subject matter on a hydria is rare, and the combination of the *prothesis* with the visit to the tomb is so-far unique in Greek vase-painting. The closest and, in fact, the only parallel is on a later white-ground lekythos of c. 410 B.C.E. in Paris (Musée Rodin 568; *ARV*<sup>2</sup> 1385,6; *CVA* Musée Rodin 1 France 16 pl. 27,4-5) by the Triglyph Painter. It shows the *prothesis* of a youth with one, and probably two female mourners, and a grave stele, albeit one without visitors, so the picture does not have exactly the same combination as on the Kleophon Painter's hydria.

About thirty red-figure vases, all most all loutrophoroi, depict the *prothesis*, but only three others feature a dead woman (Winkler, 1999: 200). The scene on a loutrophoros in Paris by the Naples Painter (Louvre CA 1685; *ARV*<sup>2</sup> 1099,46; *AM* 53 [1928] Beilage 18,111) shows similar mourning women around the bier of a woman with cropped hair, one of whom is dressed in black. So also does one of the most elaborate and finely drawn *prothesis* scenes which is pictured on a loutrophoros by the Painter of Bologna 228 in Athens (National Museum 1170; *ARV*<sup>2</sup> 512,13 and 1657; *Para* 382; *BAdd*<sup>2</sup> 252; *CVA* Athens 2 Greece 2 pls. 21-23; 24,3-4; 25 and 26,1). The dead woman lying on the bier wears bridal attire, including an elaborate *stephane* (bridal crown). Next to her stand five mourning women, including an old Thracian nurse at the head of the bier. Filling out the picture around the vase's body are a pair of Thracian riders,



reminiscent of those we saw earlier on the black-figure bail oinokhoe (Cat. 12), and four males arranged in pairs facing one another and giving the valediction. On the neck are more mourning women.

The faces of the mourning women on the Kleophon Painter's hydria find good parallels on other vases by him, thereby confirming the attribution. For example, the head of the woman at the head of the bier can be compared to that of both the maenad who plays a *tympanon* on the artist's pelike in Munich with the 'Return of Hephaistos' (Antikensammlungen und Glyptothek 2361; *ARV*<sup>2</sup> 1145,36; *Para* 456; *BAdd*<sup>2</sup> 335; *CVA* Munich 2 Germany 6 pl. 75,7) and the woman next to Apollon, probably a Muse on a fragmentary bell-krater in Braunschweig (Herzog Anton Ulrich-Museum 556; *ARV*<sup>2</sup> 1145,32; *Para* 456; *BAdd*<sup>2</sup> 335; *CVA* Braunschweig 1 Germany 4 pl. 22,2). The vertical line in the middle of the ear of both the Muse and the dead woman is typical of the artist. Thus, this hydria gives us yet another new interesting funerary vase by the Kleophon Painter and the first depiction of the *prothesis* known by the artist. Both it and the amphora (Cat. 25) tell us new things about this important classical artist and indicate that he had a major sideline in funerary vases.

Our last vase and actually the latest in our group, is a good example of the Athenian funerary vase par excellence, the white-ground lekythos (Cat. 31) (Oakley, 2004). These oil and oil-based perfume containers were put in and onto Athenian graves, and were also placed around the bier during the *prothesis*. Traditionally, by convention, when we speak of white-ground lekythoi or white lekythoi we mean those with polychrome drawing made between 470 and 400 B.C.E. By far the most popular scene on them was the visit to the grave, as on this lekythos by the Reed Painter, the most prolific of the late white-ground lekythoi painters. He was active around 420-410 B.C.E. and takes his name from the reeds he liked to draw in his scenes, particularly those showing Kharon's boat parked along the river. We saw Kharon in his boat earlier on the Kleophon Painter's red-figure amphora of Panathenaic shape (Cat. 25). At 42.8 cm. in height, this is one of the Reed Painter's largest lekythoi.

Typically, the Reed Painter, as here, placed a figure to either side of the grave. The same pair of a seated youth (Fig. 3.13) and standing woman is found on more than a dozen of his white lekythoi (*ARV*<sup>2</sup> 1377,19-31; *Para* 480), although their poses vary, as does their location in relationship to the tomb. A similarly posed youth as ours, in khlamys and sandals, a petasos hanging from his neck and holding two spears upright in his right hand, is pictured on a lekythos in Athens (National Museum 12483: *ARV*<sup>2</sup> 1377,20; *AD* 1923, 126, fig. 2). Also typical for the Reed Painter are the funerary altar on which the youth sits and the 'secondary' or 'shadow' monument that is partially visible behind the central stele with akantos finial (Despines, 1963; Nakayama, 1982: 55-56; Burns, 1993: 102). Most likely they are meant to give the impression either of a family plot with several grave monuments, a form of burial that began to become popular in late 5<sup>th</sup> century Athens, the time when this lekythos was made, or of a large cemetery. The tiny sets of parallel strokes in the middle of the stele and at the bottom of the altar are the ends of ribbons that were placed on the monuments but have disappeared, as have the colours for

the garments and parts of the stele. Only the outlines remain, as is often the case with white lekythoi, since many of the colours were added after firing and come off easily.

Although we do not know for certain the archaeological proveniences of the eight vases from the Diniacopoulos collection that we have examined here, their shapes and the subjects drawn upon them clearly suggest that they were found in an Attic cemetery. Supporting this conclusion is the presence of Attic funerary sculpture in the collection (Cat. 38, 41-42), including a grave stele from a nekropolis at *Koropí* in Attika, which suggests that this may be where some, if not all of these eight vases were found. In addition, several other vases in the collection are other types of oil and oil-based perfume holders that were often used as grave goods, in particular a black-figure lekythos of *c.* 500 B.C.E. by the Theseus Painter (Cat. 9) and a 5<sup>th</sup> century black-gloss *exaleiptron* (Cat. 23). Finally, as we have seen, two of the finest vases are by the Kleophon Painter. Their unique funerary iconography suggests that most likely they came from the same family plot, probably specially ordered, purchased and deposited at the same time, perhaps for a mother and baby boy who had died in birth. Knowing who painted the vases and their context, be it from an excavation or a collection, can help in interpreting them. Thus, the eight vases at which we have been looking not only have important stories to tell us as individual pieces, but they also have an intriguing one to tell us as an assemblage as a whole.

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