

# A FRAGMENTARY SKYPHOS BY THE AFFECTER

(PLATE 95)

IN THE STUDY COLLECTION of the American School of Classical Studies at Athens there is a fragment of a black-figured skyphos attributed by Beazley to the Affecter.<sup>1</sup> Purchased on the Athens market a generation ago and given to the School, the fragment, although mentioned by Heide Mommsen in her monograph, *Der Affecter*, was not located and therefore not seen by her.<sup>2</sup> One of the expressed aims of the *Kerameus* series, of which *Der Affecter* is the first volume, is to illustrate as completely as possible the vases by the painters to whom the individual monographs are devoted.<sup>3</sup> Since this fragment is unpublished and the only vase of this shape by the Affecter, I offer the following article as a supplement.

The fragment, 10.1 by 8.7 cm., preserves part of the rim and body of one side of the skyphos. No part of either its handles or foot is left. The figured scene (Pl. 95) comprises four figures which form a continuous frieze. On the right are the two principal figures, a naked man who pursues a naked youth. The former is bearded and holds a sword in his right hand. He reaches out with his left to grab his opponent while running in pursuit. Only his left foot is missing. The youth, who flees to the right while looking back over his shoulder, reaches back with his right arm, "interposing", as Beazley termed it, with the pursuer.<sup>4</sup> His head, right arm, most of his right leg, and half of his torso are preserved. Added red is used for the hair and around the nipples of

<sup>1</sup>I would like to thank Professor Henry Immerwahr, Director of the American School of Classical Studies, for permission to publish this fragment and both Professors Immerwahr and Christoph Clairmont for their helpful comments and corrections of an earlier draft of this article. I would also like to thank Professor Eugene Vanderpool, Shelly Stone, and Timothy McNiven for other useful suggestions. Any mistakes or errors in judgment remain my own.

Abbreviations of frequently cited works:

*ABV* = J. D. Beazley, *Attic Black-figure Vase Painters*, Oxford 1956

*ARV*<sup>2</sup> = *Idem*, *Attic Red-figure Vase Painters*, 2nd ed., Oxford 1963

*Para.* = *Idem*, *Paralipomena*, Oxford 1971

Mommsen = H. Mommsen, *Der Affecter*, Mainz 1975

The inventory number of the fragment (*ABV*, p. 247, no. 99) is now ASP 98. Since the piece was bought in Athens, a Greek provenience seems likely. Most of the vases by the Affecter were found in Italy; only three have been found in Greece: Rhodes 10770 (*ABV*, p. 247, no. 89), from Ialysos; Athens, Vlasto Collection (*ABV*, p. 247, no. 94), from Koropi; and a fragment recently found in the excavations at Eretria (cf. H. W. Catling, "Archaeology in Greece, 1976-7," *Archaeological Reports for 1977-78* 24, 1978, p. 17). For a discussion of the proveniences of the vases by the Affecter see J.-J. Maffre, "Vases grecs de la Collection Zénon Piéridès," *BCH* 95, 1971, pp. 637-638.

<sup>2</sup>Mommsen, p. 114, no. 125; D. von Bothmer, review of Mommsen, *AJA* 80, 1976, p. 435.

<sup>3</sup>M. Robertson, preface to Mommsen, p. ix.

<sup>4</sup>*ABV*, p. 247, no. 99: "A, heroes quarrelling (a naked man rushing to right, sword in right hand, the left arm raised, then a naked youth running to right, looking round, the right arm raised, probably not attacked but interposing; on the left, raised arm and leg of a naked male running to right, then a draped man to right, the left arm raised)."

both figures. To their left are two other figures. The first, almost complete, is a bearded man wearing chiton and mantle. He moves to the right, his left hand raised, his right in front of his body. Red paint was added for the hair and mantle, but much of it has been lost. In addition, added-white dots were used to decorate his chiton. Behind him are part of the raised left leg, left arm, and right kneecap of another figure who runs to the right.

Beazley indicated as the subject matter "two heroes quarrelling",<sup>5</sup> and although we could suggest a number of candidates, with the lack of any distinguishing iconographical elements, we might do best to leave it at this. The same scene does not occur elsewhere in the painter's oeuvre, but the individual figures are types which do.<sup>6</sup> Two other pursuit scenes by the Affecter, in which a man chases a youth with a lance held over his head, are adapted by the painter from one version of a Theseus and Minotaur scene.<sup>7</sup> The two principal figures on our vase have their nearest parallel in a second version of the Theseus and Minotaur scene, where Theseus attacks the beast with a sword held in his right hand.<sup>8</sup>

The drawing on the skyphos comes closest to that on vases in Mommsen's Group IV and V, the middle period of the Affecter's career (540–30 B.C.), when Theseus and the Minotaur and pursuit scenes based on them were popular with him.<sup>9</sup> The figures lack the portliness of his later figures and the slimness of the earlier. The chiton of the bearded man is not so elaborately decorated as those on earlier figures nor so short as those on later. Sandals and filling elements, popular in his early scenes, are not present. Finally, the gestures and movement of the figures have the smoothness and urgency characteristic of Groups IV and V.<sup>10</sup>

In regard to shape, the history of the skyphos in Attic black figure has still to be written.<sup>11</sup> Skyphoi were the most popular drinking cups in Athens, but decorated examples have an uneven history.<sup>12</sup> The first to be used by Attic black-figure painters

<sup>5</sup>*Ibid.*

<sup>6</sup>For the man in the mantle, see Binghamton 1968.124 (*ABV*, p. 247, no. 91; Mommsen, no. 68, pl. 74:A, left); British Museum B152 (*ABV*, p. 239, no. 4; Mommsen, no. 76, pl. 83); Boston 99.517 (*ABV*, p. 241, no. 25; Mommsen, no. 78, pl. 86). For the running figure on the left, see Vatican 341 (*ABV*, p. 248, no. 101; Mommsen, no. 24, pl. 28, right); Oxford 509 (*ABV*, p. 239, no. 5; *Para.*, p. 110; Mommsen, no. 38, pl. 45:B).

<sup>7</sup>Mommsen, pp. 74 and 98.

<sup>8</sup>Taranto 117234 (W. Hermann, "Archäologische Grabungen und Funde im Bereich der Superintendenzen von Apulien, Lucanien, Calabrien, und Salerno von 1956 bis 1965," *AA [Jdl 81]*, 1966, p. 288, figs. 39–40; Mommsen, no. 50, pl. 58); the positions of the other hands come closest to those of Theseus and the Minotaur on Kassel T679 (*Para.*, p. 111, no. 25bis; Mommsen, no. 52, pl. 62).

<sup>9</sup>Mommsen, pp. 73–74; compare the figures with those on the amphora in the collection of Stavros Niarchos in Paris (*Para.*, p. 111, no. 85bis; Mommsen, no. 67, pl. 73) and Binghamton 1968.124 (*ABV*, p. 247, no. 91; Mommsen, no. 68, pl. 74, left).

<sup>10</sup>For the stylistic groups and development of the Affecter, see Mommsen, pp. 69ff.

<sup>11</sup>For useful summaries, see B. Freyer-Schauenburg, "Gorgoneion-Skyphoi," *Jdl 85*, 1970, pp. 20ff. and J. Boardman, *Athenian Black Figure Vases*, London 1974, p. 188.

<sup>12</sup>B. Sparkes and L. Talcott, *The Athenian Agora*, XII, i, *Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C.*, Princeton 1970, p. 81.

were skyphoi of the Corinthian type.<sup>13</sup> They appear in the first quarter of the 6th century, decorated by a number of important painters: the KX Painter, the KY Painter, the Polos Painter, Sophilos, and the C Painter.<sup>14</sup> By the middle of the century, they disappear except for miniature examples,<sup>15</sup> only to reappear in the last quarter. They are infrequent, however, from this time on and were only occasionally decorated by black-figure and red-figure artists.<sup>16</sup>

The second half of the 6th century was a time of experiment for the skyphos. In Attic black-glazed ware, the Attic skyphos evolved out of the Corinthian shape around 550 B.C. to become standardized only after the end of the century.<sup>17</sup> Meanwhile, a number of hybrid shapes appear around the middle of the century in black figure, namely, Hermogenian and band skyphoi.<sup>18</sup> In the third quarter, skyphoi of Ure's A/1 Class appear,<sup>19</sup> while a little later, a slew of other varieties occur, including cup skyphoi, skyphoi of the Heron Class, CHC Group, Pistias Class, and Ure's K/2 Class.<sup>20</sup> Meanwhile, in red figure Beazley's type B starts before the turn of the century.<sup>21</sup>

The lack of either handles or a foot makes it difficult to connect our vase with any of the above types. The pot was lipless, the diameter is largest at the rim, and the curvature of the body increases towards the bottom of the sherd. The original vessel would have had a diameter of *ca.* 14 cm. and a height somewhere between 9 and 12 cm. The profile (Pl. 95) has no exact parallel with any of the above types of skyphoi,

<sup>13</sup>For the Corinthian type of skyphos in Attic pottery and its bibliography, see *ibid.*, pp. 81–83.

<sup>14</sup>KX Painter, *ABV*, p. 25, nos. 19–25 and *Para.*, p. 15; KY Painter, *ABV*, p. 31, nos. 7, 8 and *Para.*, p. 16, no. 8bis; Polos Painter, *ABV*, p. 46, nos. 88–101 and *Para.*, p. 21; Sophilos, *Para.*, p. 19, no. 32bis; C Painter, *ABV*, p. 57, no. 118.

<sup>15</sup>For example, see *ABV*, p. 616, nos. 1–10, Group of the Oxford Lid and *ABV*, p. 655, nos. 1–21 and p. 714, no. 21bis, The Swan Group.

<sup>16</sup>*ABV*, p. 233, nos. 1–3, undecorated but signed by Nikosthenes as potter; Louvre G66 (*ARV<sup>2</sup>*, p. 126, no. 25; *Para.*, p. 333, no. 25; E. Pottier, *Vases antiques du Louvre II*, Paris 1901, pl. 96); Limenas, from Thasos (*ARV<sup>2</sup>*, p. 1627, no. 25bis; J.-C. Poursat, "Danse armée dans la céramique attique," *BCH* 92, 1968, p. 554, fig. 1).

<sup>17</sup>Sparkes-Talcott (footnote 12 above), pp. 84–85.

<sup>18</sup>For Hermogenian skyphoi, see *Para.*, p. 87, nos. 1–42; for band skyphoi, see *Para.*, p. 88, nos. 1–60; see also Princeton 29.180 (*ABV*, p. 167, Klitomenes Potter; *Para.*, p. 69, Klitomenes?, Kritomenes given as the correct reading; H. R. W. Smith, "The Skyphos of Klitomenes," *AJA* 30, 1926, pp. 432–441, figs. 1–4).

<sup>19</sup>See for the Class and its bibliography *Para.*, pp. 83–86; add B. Freyer-Schauenburg, "Gorgoneion-Skyphoi," *Jdl* 85, 1970, pp. 20ff.; "Ein Gorgoneion-Skyphos aus Tarent," *AA (Jdl* 86), 1971, pp. 538ff.; "Attisch oder Bötisch? Nochmals zu den Gorgoneion-Skyphoi," *AA (Jdl* 91), 1976, pp. 203ff.; J. Boardman and J. Hayes, *Tocra: The Archaic Deposits II and Later Deposits*, Oxford 1973, pp. 52ff.

<sup>20</sup>For the most detailed classification of skyphoi, see still P. Ure, *Sixth and Fifth Century Pottery from Rhitsona*, London 1927, pp. 57–73; for skyphoi of the Heron Class, see *ABV*, p. 617; for the CHC Group, *ABV*, pp. 617–623 and p. 711, and *Para.*, pp. 306–307; for Pistias Class, *ABV*, pp. 627–628, 708, 716, *Para.*, p. 309, E. Karydi, "Ein Skyphos aus dem Kerameikos," *AthMitt* 77, 1962, pp. 105–110, and J. Mertens, "Some New Vases by Psiax," *AntK* 22, 1979, pp. 28ff.; for cup skyphoi, *ABV*, pp. 565–568, nos. 598–642, and *Para.*, pp. 285–287; for skyphoi of Ure's K/2 Class, *ABV*, pp. 579–581, 708, and *Para.*, p. 290.

<sup>21</sup>Berlin 2318 (*ARV<sup>2</sup>*, p. 36; *CVA*, Berlin 3 [Germany 22], 140 [1069]); British Museum E139 (*ARV<sup>2</sup>*, p. 77, no. 86; *Para.*, p. 328, no. 86; *CVA*, British Museum 4 [Great Britain 5], 28[221]:1).

but comes closest to skyphoi of Ure's A/1 Class.<sup>22</sup> The major differences are that the skyphoi of Ure's A/1 Class have a slightly convex lip and that the vessel narrows more quickly towards the bottom. In addition most examples are larger and the decorative scheme on the outside of the vase is different.<sup>23</sup> Considering, however, the large variety of skyphos types which occur at this time and the fact that a number of original shapes were potted by the Affecter, it is not surprising to find him using a new variety of skyphos.<sup>24</sup>

The rounded rim of the School's fragment is glazed inside and out. The figures stand on two ground lines, one thin, the other thick, followed by a black zone 1.5 cm. high. Below this are two parallel horizontal lines. Part of a third line exists, but not enough is preserved to say whether it was another parallel line or part of an ornamentation below the other two.<sup>25</sup>

This decorative scheme has no parallel on other skyphoi, but one can easily understand, by looking at his ovoid neck-amphoras, why the Affecter chose it. He was one of the few painters of his time to decorate the lower half of these vases with a black zone.<sup>26</sup> On a number of examples, the figures stand on a ground line of two black lines which are slightly above the black area. Below this zone is a series of closely packed horizontal lines which run around the body of the vase.<sup>27</sup> Thus, it can be said that the Affecter has adapted the scheme from his ovoid neck-amphoras.

The skyphos fragment in the American School makes a nice addition to our understanding of the oeuvre of the Affecter. As he was an individualist in many things, so was he, too, in both the shape and decorative scheme of this skyphos. The means for achieving this originality, however, were still found within the formulas of which he was so fond.

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<sup>22</sup>See footnote 19.

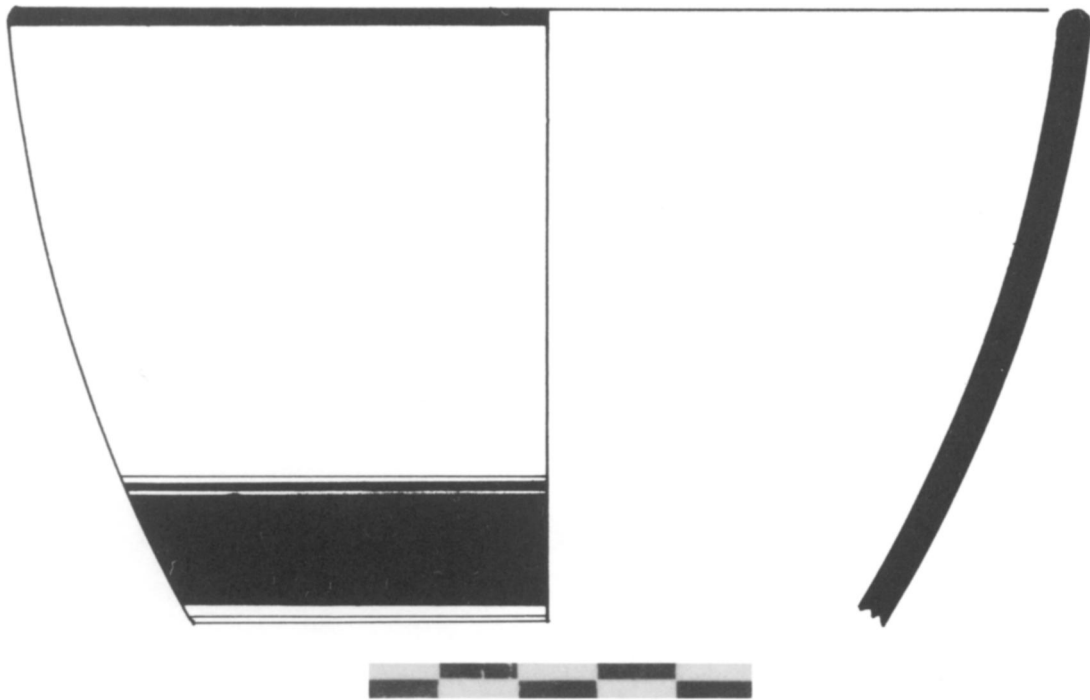
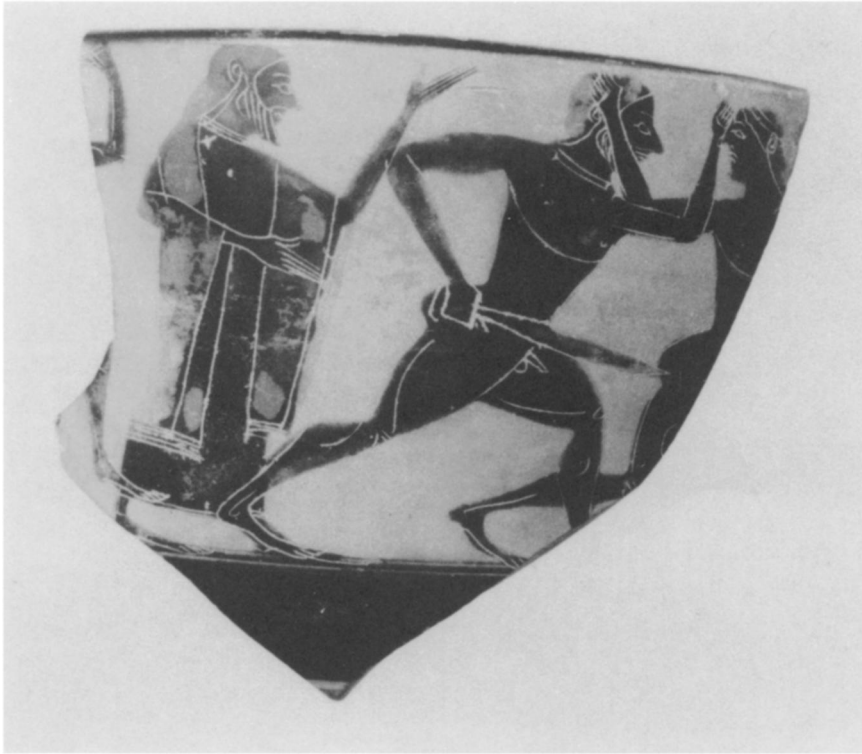
<sup>23</sup>Most published skyphoi of Ure's A/1 Class have a diameter of 17–19 cm., but some are smaller and nearer the size of our vase; see Laon 37.1000 (*Para.*, p. 85, no. 33; *CVA* Laon 1 [France 20], 24[896]:3, 4) whose diameter is only 12.5 cm.

<sup>24</sup>For the Affecter as potter of his own vases, see Mommsen, pp. 6, 40, 54–55; von Bothmer (footnote 2 above), p. 433.

<sup>25</sup>For this reason I have not indicated this line in my drawing of the vase (Pl. 95).

<sup>26</sup>Mommsen, pp. 13–14.

<sup>27</sup>For example, see Boulogne-sur-Seine (*Para.*, p. 111, no. 37bis; Mommsen, no. 99, pl. 13); Basel, Münzen und Medaillen A.G. (*Para.*, p. 111, no. 25ter; Mommsen, no. 110, pl. 14); below the parallel lines on these vases is the ornamentation which lies immediately above the foot, but since this part is not preserved on this fragment by the Affecter, we cannot compare it.



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