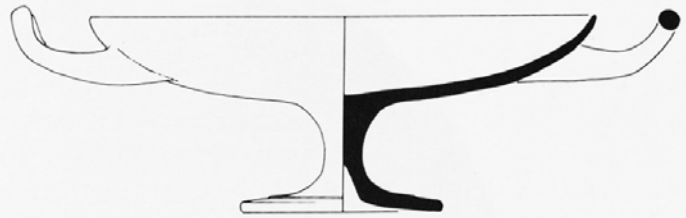


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A N N U A L O F T H E M U S E U M
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A Boar Hunt by the Curtius Painter



The Curtius Painter is one of the more interesting members of the Penthesileia Painter's large and prolific red-figure cup workshop, which was active from the 460s to the 430s B.C. A strong and original artistic personality, the Penthesileia Painter left behind a legacy of works daringly innovative and dramatically beautiful at their best, but at their worst rather careless and ordinary. The output of the workshop as a whole tends toward a similar variation in quality, probably the result of the pressure of commercial considerations. Thus, while most of the Curtius Painter's surviving work consists of more or less carefully painted, but uninspired versions of the ubiquitous scenes of youths and men in conversation in the palaestra, both in the exterior panels of his cups and in the interior tondos, he sometimes broke away from this formula and executed finer, more original or ambitious designs. Such a work is a cup in the University of Missouri Museum of Art and Archaeology (Figs. 1, 2),¹ in which he embellished the interior design with an unusual boar hunt frieze around the tondo.

The exterior panel of one side (A, Fig. 3) is not perfectly preserved, but clearly shows three standing youths in profile, their heads, arms and hands enveloped in their mantles. The two flanking figures face the center, each leaning forward on his staff, while the central youth stands straighter, facing right. The background between the figures is filled on the left by a hanging shield with cover and a sword with horizontally striped scabbard, and on the right by a hanging sponge, aryballos and strigil. The panel opposite (B, Fig. 4) is still less well preserved, but three draped, youthful figures can be discerned. The figure at the far right echoes his counterpart on side A,



1. Above: profile of the Missouri cup - drawing by J. Huffstot.
2. View of the Missouri cup.

the central figure is frontal and muffled to the eyes in his mantle, and the left-hand youth is seen from the rear, his feet turned to the left as if he were about to depart, but his head turned back towards his companions, and his bare right arm stretched out in their direction and resting on his staff. The background is filled by a hanging wreath at the left, and at the right by a shield with cover and a sword with a dotted scabbard. The relatively simple handle palmettes are fourteen-leaved with dotted hearts, supported below by a pair of S-curved volutes, which swing sharply up to terminate beside the handles in a pendant volute and a vertical vine leaf. Single teardrop petals are used as fillers beside the palmettes and above the vine leaves.

Thus far, we are in the realm of the expected, for which there are close parallels in iconography and style in other cups by the Curtius Painter, for example in Brussels² and the Villa Giulia.³ Nor are there any unusual elements in the interior tondo (Fig. 5), in which a youth at the left engages a boy in intense and presumably amorous conversation. Both are completely swathed in mantles, and the taller figure of the youth is nicely bent over to fit the curve of the tondo. One of the boy's heels projects into the meander border,⁴ which consists of three groups of seven stopped by black crosses in reserved squares. This border serves as a floor for the boar hunt frieze, which is the special feature of this cup.

The boar is being attacked by four hunters and two hounds. Each hunter wears a *petasos* (broad brimmed hat) and a *chlamys* (short cloak) bordered by a heavy line. A striking fact about the frieze is that, while it is continuous in the sense that the figures are evenly spaced all around, it nevertheless has a single focal point placed just above the

3. Exterior, side A,
Missouri cup.





tondo picture, the boar and the one hunter who confronts it face-to-face with his spear. Directly opposite this group, on the other side of the cup, two hunters turn away from one another, thereby directing the action from both sides towards the center of interest. The head and shoulders of the principal hunter (hunter 1) are unfortunately not preserved, but an edge of the petasos which hangs down his back can be seen just behind the right arm. The chlamys, fastened at the right shoulder, leaves the right side of the torso and the entire right leg bare, but protectively covers the outstretched left arm and hand, and the thigh. The hunter lunges to the right towards the boar, his left leg forward and bent at the knee, his right leg stretched back with three-quarter view foot. The pose taken by all the hunters on the cup is a similar forward lunge, with varying movements of the heads and arms. Hunter 1 holds a long spear horizontally at thigh-level in his right hand, and is about to pierce the boar's snout. The boar leaps forward, rear legs together and placed firmly on the ground, curved front legs lifted and parted. Its shoulder is rendered by two deft, curving lines, the haunch by another. Dilute paint is used for the rib-cage, bristle and tail hairs.

The boar is also attacked from the rear by a hunter wielding a battle-axe (hunter 2), who is preceded by one hound and followed by the other. The hounds, whose feet overlap the hunter's legs, serve as thematically related linking devices in the composition. Their anatomical details, like the boar's, are rendered in dilute paint. Hunter 2 lunges forward on his right leg, swinging the axe above his head with both hands. Like hunter 1, his petasos dangles, and his chlamys is similarly arranged, but it covers his torso entirely, leaving the arms and legs substantially free. His hair curls over the forehead, in front of the

4. Exterior, side B,
Missouri cup.

ear and along the nape. His face is summarily rendered, but shows the long nose and pronounced lips which are characteristic of the Curtius Painter's style.

Hunter 3, armed with a sword held down in his right hand, follows, but he turns his head and weapon back to face the central boar group from the opposite direction. The hunter most remote from the action, and the quietest of the four, he serves as a kind of compositional hinge. He too wears the petasos hanging in back; his chlamys covers the whole torso and the left arm and hand, which rests on his hip; the nape hair is tied into a knot. Hunter 4, the last figure in the frieze, resembles hunter 3 in the forward movement of the legs combined with the backward turn of the upper body, and he is also similar to hunter 1, whom he follows, in that he is armed with a spear and is clothed in an identically arranged chlamys covering the outstretched left arm and hand. But he is the only hunter who is bearded, and who wears the petasos on his head. He holds the spear in his upraised right arm as if about to cast it at the boar, wounded by his companion.

5. Interior of the Missouri cup, showing tondo figures and the boar hunt. The hunters are numbered for reference.



The drawing of all the figures, simple, deft and clear, shows the Curtius Painter at his best, the high point of his career probably occurring soon after 450 B.C. He has fairly successfully filled a difficult space with a relatively few largish figures, without using landscape elements as fillers. One perceives that the frieze has been very carefully contrived of fundamentally similar yet differently detailed elements to fit its circular space, and it remains to consider what may have moved the painter to create it.

INTERIOR FRIEZES ARE KNOWN in Orientalizing and black-figure vase-painting as well as in red-figure. Examples have been collected by Schauenburg, who in studying them has gained some insight into the different principles of design of cup insides.⁵ Apart from the most common decoration of a simple central tondo, interiors might be completely filled with a few monumental figures in a single scene, virtually disregarding the circular field; or they might show a narrow frieze around the interior of the rim, like an envelope flap linking the exterior painting to the inside of the cup; or they might show several narrow or one broad zone, facing either the rim or the tondo, and filling the whole space inside the cup. In the last-mentioned scheme, the frieze was sometimes divided into quadrants, and at other times continuously designed. Most often, simple subjects were chosen, such as chases, processions or symposia, rather than complicated mythic narratives. The earliest red-figure examples belong to the late Archaic period, when the Kleophrades Painter produced a zoned cup picturing fleeing Nereids, the Triptolemos Painter executed a processional scene, and Douris chose as subjects chariot races and groups of youths and men.⁶

A radical departure from these examples, and one which the Curtius Painter probably knew, is a grand and now famous cup from Spina by the master of his workshop, the Penthesileia Painter (Fig. 6).⁷ The largest Athenian cup yet found, in diameter more than twice the size of the Curtius Painter's cup, it is carefully painted inside with episodes from the Theseus legend in a zone around a very fine tondo of two youths with horses before an altar. There are fights from the Trojan cycle on the exterior, and the cup is richly detailed with floral borders. It is one of the finest works of the Penthesileia Painter; given its size, it must have been an especially commissioned show-piece rather than a serviceable drinking cup.⁸ Created fairly early in the Penthesileia Painter's career, the zone is far more elaborate in detail and ambitious in concept than any of the known earlier examples of such internal decoration, and it is not directly dependent upon any of them. Rather, it seems to have been put together from ideas inspired by the existing ceramic iconography of the Theseus legend, with no single source obviously dominant, together with some apparently original variations and additions.⁹ Although the influence of monumental painting can be strongly felt elsewhere in his work, in the monumentality of his figures, and in his spatial, coloristic and emotional effects, there seems to be little such influence in this frieze.¹⁰ The episodes are crowded together, overlapping to express their continuity, as in depictions of the



6. Red-figured cup by the Penthesileia Painter. Photograph courtesy of the Museo Archeologico Nazionale, Ferrara.

Theseus cycle on the exteriors of earlier red-figure cups.¹¹ Emphasis seems to be given to an unparalleled scene which is painted directly above the tondo, showing Theseus, a bull and two elderly kings, and interpreted as Theseus leading the subdued Marathonian bull to the Acropolis for sacrifice, in the presence of Cecrops and Erechtheus.¹² However, there is no compositional insistence upon this scene as the focal point, as in the Curtius Painter's boar hunt. Rather, all the episodes seem to radiate outwards from the central tondo. Presumably, the Penthesileia Painter executed other interior friezes as well, since it is unlikely that the only one he ever painted, and that so beautifully, has been preserved; moreover, some of his best work, such as his famous name-piece in Munich¹³ depicting the death of Penthesileia in large scale, attests to his general interest in devising schemes to decorate cup interiors. In any case, it is not surprising that of the more than twenty known red-figure cups with interior zones, as many as ten were produced in his workshop.

The Curtius Painter was himself responsible for three of these—in addition to our hunt cup, there are preserved a fragmentary cup in Como,¹⁴ showing a revel of (probably) eight satyrs and maenads, and another (unpublished) in the Villa Giulia¹⁵ with a frieze of youths and horses. Four more zoned cups are attributed to another member of the workshop, the Painter of London E777: one in the Louvre¹⁶ depicting

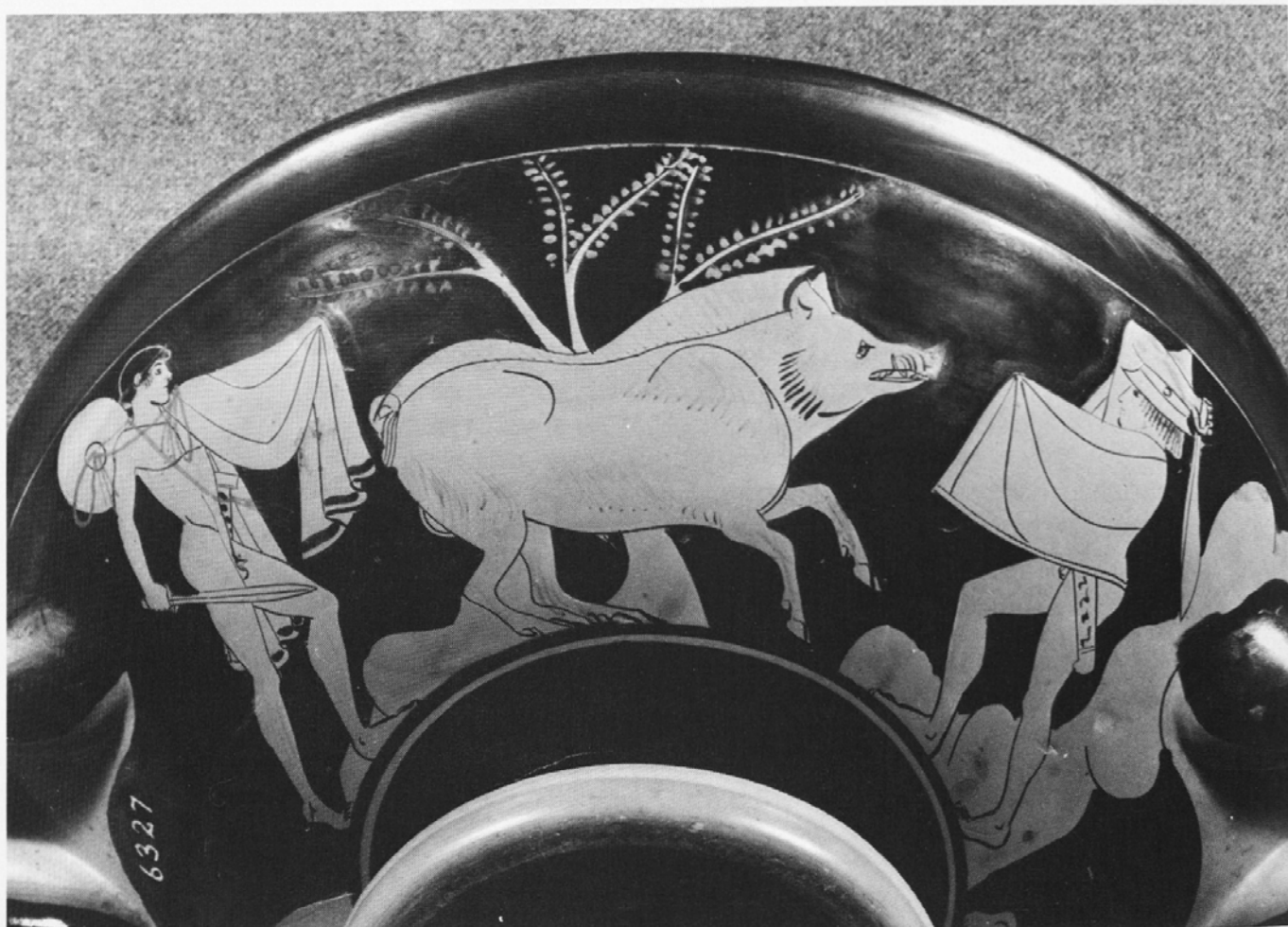
the pursuit of Tithonos by Eos, two more with similar iconography in the Villa Giulia¹⁷ and in Athens,¹⁸ and a fourth in Ferrara¹⁹ showing a symposium. Another Penthesileian cup in Ferrara with a symposium frieze has been attributed to the Painter of Bologna 417.²⁰ Still another, also in the Villa Giulia²¹ and zoned with satyrs and maenads, is probably by the Veii Painter. None of these is as iconographically complex as the Theseus frieze, and in fact Theseus does not seem to have aroused much further interest as a subject in the workshop. It is possible that the workshop became known for cups with internal zones, and that these smaller and simpler pieces were prepared to satisfy the demand. It would be delightful to suppose that each of these pieces reflects another masterly cup interior by the Penthesileia Painter, but unfortunately there is a simpler and more reasonable explanation. It is more likely that their sources are to be found in pictures normally utilized in the workshop for the exterior panels of cups, especially adapted to fit the ring-like interior space.

This method of working can be clearly observed, for example, in one of the cups of the Painter of London E777, depicting Eos and Tithonos.²² The design consists of six figures running around the tondo. Eos has interrupted a music lesson; she pursues the young Tithonos, who is spot-lighted in his position directly atop the tondo picture, holding a lyre. The other figures, three more boys, one of whom also carries a lyre, and a pedagogue, are merely accessories. The figures do not touch and are evenly spaced from one another. They are connected compositionally by their outstretched arms, and emotionally by a subtle sense of alarm which fills the picture. As in the Curtius Painter's boar hunt, the action is most swift immediately around the central group, and then diminishes, coming to rest on the opposite side of the cup. The subject was one of the favorite mythic themes of the workshop, and it is not difficult to relate this frieze to its antecedents. For example, the Penthesileia Painter is credited with a cup in Vienna²³ which shows the pursuit of Tithonos on both exterior panels. In one panel there are five crowded, overlapping figures—Eos, two boys with lyres, one of them Tithonos, a third boy and a pedagogue. It is virtually the same scene as that by the Painter of London E777, with some variation in poses, but in the interior zone it has been stretched out to fit the longer space, and another accessory figure has been added. The painter has compositionally adapted a scene with great care, but has not iconographically enriched it, as the master did in his Theseus cup.

If we turn again to the Curtius Painter's work, the same procedure is evident. His fragmentary satyr and maenad frieze in Como²⁴ preserves traces of six figures, but must originally have consisted of eight. The figures frolic around the tondo, apparently not touching and regularly spaced. Satyrs and maenads were also favored subjects in the workshop, and the frieze calls to mind such scenes by the Penthesileia Painter, as on cups in Oxford²⁵ and Boston,²⁶ which show four satyrs and maenads on each exterior panel. From eight figures moving around the exterior, to eight similar ones around an interior zone, there seems to be but a small step.

WITH THE PRECEDING ANALYSIS IN MIND, it remains to be seen what may have been the specific iconographic source for the boar hunt on the Missouri cup. Boar hunts are well known in black-figure vase painting, both Attic and non-Attic, ranging in complexity from early multi-figured depictions of the Calydonian boar hunt to much simpler confrontations, in later black-figure, of a boar and one or two hunters, who often wear the chlamys protectively over the arm.²⁷ Judging from the surviving record, early and late Archaic red-figure vase painters used the scene less often, drawing their iconographic inspiration from the later black-figure repertoire. There seems to be no specific reference to the Calydonian boar hunt, and deer hunts are treated similarly. For example, to the Carpenter Painter is attributed a hydria in the Vatican,²⁸ with a boar hunt on the shoulder, in which a young swordsman—wearing a petasos, his left arm muffled in his chlamys—and a wounded boar rush towards one another. The Brygan group has left behind several boar hunts—a cup in Copenhagen by the Dokimasia Painter,²⁹ on the exterior of which two familiar-looking hunters attack a boar fore and aft in a rock- and tree-filled landscape (Fig. 7), with a very similar deer hunt on the opposite panel; there are also fragments of a boar hunt skyphos in Adria³⁰ by the same painter, and a cup

7. Red-figured cup by the Dokimasia Painter. Photograph courtesy of the National Museum, Copenhagen.



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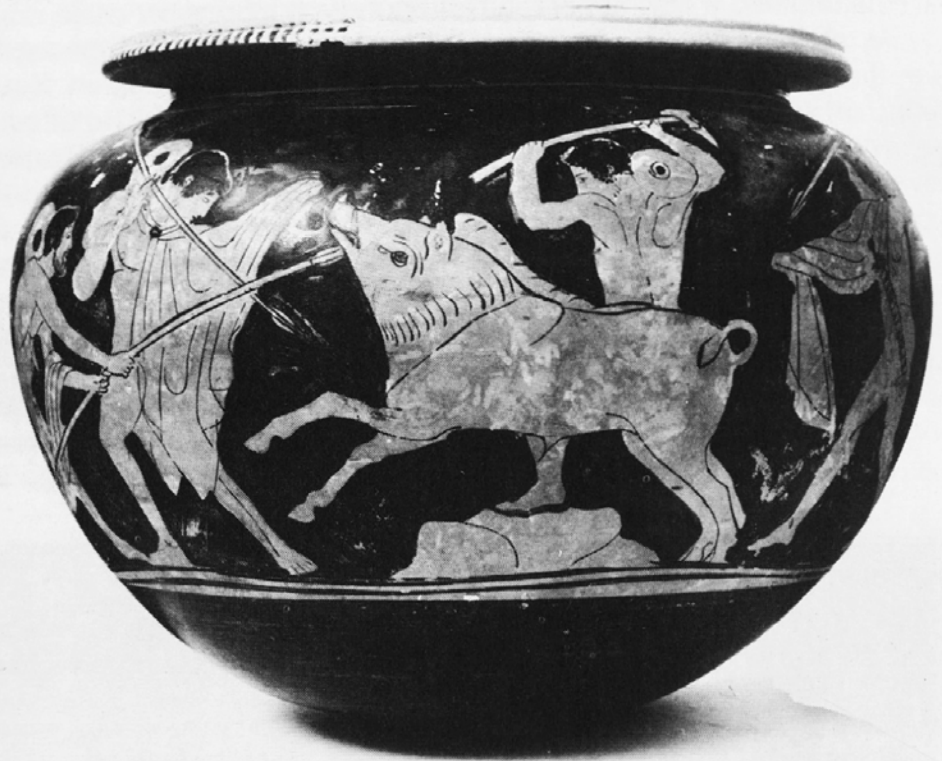
fragment in Adria³¹ in the manner of the Briseis Painter with another rear attack. In a cup tondo by the Antiphon Painter in Baltimore,³² the wounded boar expires at the feet of a similarly clad youthful hunter. Later comes a stemless cup in the Louvre³³ related to the Sotades Painter, showing on each side a young hunter attacking a boar with a club. In general, the later black-figure iconographic tradition seems to have maintained a strong hold in red-figure workshops.

As might be expected, when something really different appears, it is in the Penthesileia Painter's work, in the tondo of a cup in New York,³⁴ in which iconography, spatial approach and coloristic effects are new (Fig. 8). Here the hunter is alone in a rocky landscape; however, he is not an aristocratic youth, but a wild and hirsute woodsman, with a satyr-like broad nose and heavy mouth and a great woolly fringe of beard. He attacks the boar, not in a derivative staged pose, but with real conviction, wielding both sword and club. He runs in three-quarter view in the spatial plane behind the boar, aiming both weapons at its head. The cup is a large one, and the tondo painting is one of the Penthesileia Painter's better works. In spite of the paucity of boar hunts in his oeuvre, he seems to have had more than a casual interest in the subject, and repercussions of this interest may be seen in



8. Kylix attributed to the Penthesileia Painter. Photo courtesy of the Metropolitan Museum of Art, Rogers Fund, 1941.

two boar hunts by his associate, the Curtius Painter. One of them is on the cup in Missouri, and the second on the exterior of a cup formerly in Castle Ashby.³⁵ In addition, some influence may perhaps be seen outside the immediate circle of the workshop on a dinos in Athens (Fig. 9) painted by the Agrigento Painter.³⁶



9. Red-figured dinos by the Agrigento Painter. Photo courtesy of the National Archaeological Museum, Athens.

The last-mentioned piece is interesting because it seems to fuse the old with the new ways of painting the scene. The older red-figure tradition, as seen in the Dokimasia Painter's cup (Fig. 7),³⁷ is represented by the Agrigento Painter with the frontal and rear attacks on the boar by mainly youthful hunters clad in the petasos hanging behind the shoulders and the chlamys draped over the arm and hand, in a landscape indicated by a tree and rocks. Reminiscent of the Penthesileia Painter's hunt is the presence of another hunter who aims his weapon at the boar's head from the plane behind, and still another hunter who is bearded (though he is not so wild and woolly). Different from both treatments is the fact that there are as many as six hunters, an elaboration not seen since the black-figure examples, that the weapon of the hunter behind the boar is a battle-axe,³⁸ and that the boar is at the moment of depiction facing two hunters, one of whom wounds it at the snout with a thrust of his spear held low, while the other hunter, about to follow suit, aims his spear from above. In several respects, this rendition recalls the cup frieze in Missouri, apart from general resemblances in pose and costume. One may cite hunter 2 on the Missouri cup, who also wields a battle-axe; the motif of two spearmen facing the boar, one striking from below, one from above, is

repeated on the Missouri cup in hunters 1 and 4; there is also at least one bearded man (hunter 4) confronting the boar. The principal difference lies in the composition of these similar elements. In the Missouri cup, they are strung out evenly in a single plane to fill the space inside the cup; thus hunter 2 is not spatially behind the boar, but runs some distance after, and similarly, hunters 1 and 4 do not overlap. This, as we have seen, is the accustomed way of composing an interior zone in the Penthesileia Painter's workshop—adapting a scene used for exterior panels by detaching the figures from one another and spreading them out.

The Curtius Painter himself executed a very simple boar hunt on both exterior panels of the cup formerly in Castle Ashby mentioned above.³⁹ On one side, a single hunter, very like hunter 1 of the Missouri cup, spears the boar from below; on the other side is the rear view of virtually the same scene. The Castle Ashby cup seems to be a fairly early work of the Curtius Painter, if a hesitant quality in the painted line, a lack of skill in placing the figures between the handle palmettes, and an awkwardness in the rendering of anatomical proportions can be so interpreted;⁴⁰ certainly it ought to be earlier than the Missouri cup. I would suggest that the output of the Penthesileia workshop originally included a more complex rendition of a boar hunt composed for cup exterior panels, and that this served as the inspiration for the two surviving cups by the Curtius Painter. It would also seem that the iconographic influence spread outside the workshop itself to the Agrigento Painter; in this connection it may be significant that the Agrigento Painter decorated stamnoi of the same type as the Painter of Brussels R330, who appears to have been a close associate of the Curtius Painter within the Penthesileia workshop.⁴¹ A loose association of some sort between the Agrigento Painter and this workshop seems to be indicated. Kleiner has suggested that the Agrigento Painter's dinos is the first sign of influence, ca. 450 B.C., of a monumental Polygnotan painting of the Calydonian boar hunt, citing in the dinos the new iconographic and spatial elements mentioned above.⁴² In the light of the Curtius Painter's zoned cup, I would now suggest that if such a monumental painting existed and if vase painters felt its influence, the most likely receptor would have been neither the Curtius Painter nor the Agrigento Painter—but a few years earlier the Penthesileia Painter himself, whose interest in free painting is clear in much of his work.⁴³ The conclusive evidence of a surviving multi-figured boar hunt by the Penthesileia Painter does not, to my knowledge, exist, but the signs seem to point in his direction. It is interesting that the next known user of the new boar hunt iconography in the 430s is the Kodros Painter, who also happens to be one of the very few painters of his period to execute interior zones in cups.⁴⁴ When he does, he represents the deeds of Theseus,⁴⁵ which seems to point once again to the ultimate inspiration of the Penthesileia Painter.

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- ¹I am very grateful to Prof. M. Robertson for valuable comments on the manuscript of this article. The cup is Acc. No. 66.2, attributed to the Curtius Painter by J. D. Beazley, *Paralipomena*, p. 432, no. 66 bis. The cup has previously been noted in *Cat. Sotheby* (29 Nov. 1965) 56; *Fasti Archaeologici* 21 (1966) 15, no. 171; *Muse* 1 (1967) 5-6; F. Brommer, *Vasenlisten zur griechischen Heldensage*, 3rd ed. (Marburg 1973) 314, no. B12; *Corpus Vasorum Antiquorum, Great Britain 15 Castle Ashby*, 23, no. 59. Dimensions: h, 8.5 cm.; d rim, 23 cm.; d tondo, incl. border, 10.2 cm. One handle and part of rim broken off and mended in antiquity; four pairs of mending holes with grooves are preserved, but the lead mends are missing; there are also modern mended breaks. A triangular fragment is missing from the rim; there is slight chipping around the rim and on the surface. On the exterior, the paint is badly worn on the figures. Good black paint; in dilute paint—boar's bristle and tail hairs, ribs of boar and hounds. Reserved areas—insides of handles and area between, edge of foot, stem interior, underside of foot but for .8 cm. wide painted stripe near edge; traces of ochre wash over reserved areas of handles. Relief line for drapery and shield details, some anatomical detail. Upper surface of foot has one step near mid-point; torus profile of edge of foot (Figs. 1, 2). The tail of the dog following the boar was originally outlined to curve upwards, but was then painted over and redrawn.
- ²Inv. no. R348a, J. D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd ed. (Oxford 1963), 932, no. 12, *CVA Belgique 1, Bruxelles 1*, III 1 d, p. 1, pl. 2, no. 2 a-d. Very close in figure poses, drapery style, handle palmettes and filling elements. Note especially the repetition of a small mannerism in the rendering of the drapery—the mantle border at elbow level is rendered by a thick horizontal line of three scallops terminating in a reversed hook, in the Missouri cup in the right-hand figure of side A, and in the right-hand figure of the Brussels cup tondo, *op. cit.*, pl. 2, no. 2b.
- ³Inv. no. 20780, ARV², 932, no. 16, *Monumenti Antichi* 42 (1955) 274, figs. 35 A-B; inv. no. 20767, ARV², 934, no. 63, *MonAnt* 42 (1955) 262, figs. 29 A-B. Both are larger than the Missouri cup, somewhat more carefully painted and have four figures to a side, but are similar in figure poses, drapery and handle palmettes, especially no. 20767. For the youth muffled to his eyes, cf. *ibid.*, fig. 29 B, second figure from the left.
- ⁴As also happens in the tondo of the Brussels cup, among others, *op. cit.* (note 2), pl. 2, no. 2b.
- ⁵K. Schauenburg, "Zu attisch-schwarzfigurigen Schalen mit Innenfriesen," *Antike Kunst, Beiheft* 7 (1970) 33-46. To this may now be added J. Boardman, "A Curious Eye Cup," *Archäologischer Anzeiger* 91 (1976) 281-290, and his further examples cited on p. 289, note 29. Schauenburg also began to collect published examples of interior friezes in red-figure, *op. cit.*, p. 36, notes 44-45. Others are: ARV², 559, no. 153; 741, bottom; 801, no. 25; 809, no. 17; R. Blatter, "Unbekannte Schalenfragmente mit Theseus Zyklus," *AA* 90 (1975) 351-355; a fragmentary cup in Como, inv. no. C41, *CVA Italia* 47, *Como 1*, III 1, p. 4, pl. 4, no. 2 a-b. This piece has been assigned to the Curtius Painter by D. von Bothmer, rev. *CVA Como, American Journal of Archaeology* 76 (1972) 339.
- ⁶Kleophrades Painter - ARV², 192, no. 106; Triptolemos Painter - ARV², 365, no. 61; Douris - ARV², 429, nos. 21-22; 434, nos. 78-79.
- ⁷ARV², 882, no. 35; *Paralipomena*, 428. The best photographs are in N. Alfieri, et al., *Spina*, (Florence 1958) pls. 28-31.
- ⁸T. B. L. Webster, *Potter and Patron in Classical Athens* (London 1972) 79-80.
- ⁹On Theseus iconography, Brommer, *op. cit.* (note 1), 210-258; *idem*, "Theseus-Deutungen," *AA* 94 (1979) 487-511; K. Schefold, *Götter- und Heldensagen der Griechen in der spätarchaischen Kunst*, (Munich 1978) 150-168, all with further references. On the Theseus iconography of the Spina cup in particular, see N. Alfieri, "Grande kylix del Pittore di Penthesilea con ciclo Teseico," *Rivista del R. Istituto d'Archeologia e Storia dell'Arte* 8 (1959) 59-110.
- ¹⁰On the Penthesilea Painter and monumental painting, M. Robertson, *Greek Painting* (Geneva 1959) 117-121; *idem*, *A History of Greek Art*, (Cambridge 1975) Vol. I, 263, with further references in Vol. II, 662, note 184.
- ¹¹Brommer, *Vasenlisten* (note 1), 211-212.
- ¹²Alfieri, *op. cit.* (note 9), 68-72.
- ¹³Inv. no. 2688, ARV², 879, no. 1; *Paralipomena*, 428.

- ¹⁴See note 5.
- ¹⁵Inv. no. 27339, ARV², 934, no. 66.
- ¹⁶Inv. no. G 624, ARV², 940, no. 7; Schauenburg, op. cit. (note 5) 36-37, pl. 19, 1.
- ¹⁷Inv. no. 5350, ARV², 940, no. 6.
- ¹⁸Agora P 10206, ARV², 940, no. 8.
- ¹⁹Inv. no. T.145 BVP, ARV², 940, no. 22.
- ²⁰Inv. no. T.401 CVP, ARV², 912, no. 88.
- ²¹Inv. no. 50436, ARV², 907, no. 1.
- ²²See note 16.
- ²³Inv. no. 3700, ARV², 882, no. 42.
- ²⁴See note 5.
- ²⁵Inv. no. 1920.57, ARV², 883, no. 62; *Paralipomena*, 428.
- ²⁶Inv. no. 13.84, ARV², 883, no. 61.
- ²⁷A. Schnapp, "Images et programme: les figurations archaïques de la chasse au sanglier," *Revue archéologique* (1979) 195-218; Brommer, op. cit. (note 1) 310-315; F. S. Kleiner, "The Calydonian Hunt: A Reconstruction of a Painting from the Circle of Polygnotos," *AntK* 15 (1972) 7-19.
- ²⁸ARV², 179, no. 3; *AJA* 85 (1981) 146, pl. 29, fig.A3.
- ²⁹Inv. no. 6327, ARV², 413, no. 16.
- ³⁰Inv nos. B71, B609, B93, ARV², 414, no. 33.
- ³¹Inv. no. B590, ARV², 411, no. (ii) 3.
- ³²Inv. no. 48.2115, ARV², 336, no. 16; J. Boardman, *Athenian Red Figure Vases: The Archaic Period* (London 1975) fig. 240.
- ³³Inv. no. G637, ARV² 770, no. 5. Other boar hunts: ARV², 325, no. 73 bis; 764, no. 9; 776, nos. 1-2.
- ³⁴Inv. no. 41.162.9, ARV², 882, no. 39.
- ³⁵*CVA Great Britain 15, Castle Ashby*, 23, no. 59, pl. 37; attribution by M. Robertson.
- ³⁶Inv. no. 1489, ARV², 577, no. 52; Kleiner, op. cit. (note 27) 9-10, pl. 2.
- ³⁷See note 29.
- ³⁸See D. von Bothmer, "An Attic Black-figured Dinos," *Bulletin of the Museum of Fine Arts, Boston* 46 (1948) 47-48, on the identification of the figure with the axe; M. Robertson, *History* (note 10) 454.
- ³⁹See note 35.
- ⁴⁰These qualities of line and figure drawing are reminiscent of the tondo of one of his cups in the Villa Giulia, ARV², 931, no. 2.
- ⁴¹B. Philippaki, *The Attic Stamnos* (Oxford 1967) 75-77, pl. 48.
- ⁴²Op. cit. (note 27) 9.
- ⁴³Although relatively poor execution in a vase painting does not necessarily preclude direct inspiration from monumental art.
- ⁴⁴Kleiner, op. cit. (note 27) 10.
- ⁴⁵On a cup in the British Museum, inv. no. E84, ARV², 1269, no. 4; E. Hudeczek, "Theseus und die Tyrannenmörder," *Jahreshefte des österreichischen archäologischen Instituts* 50 (1972-1975) 134, fig. 1. Another cup at Harrow on the Hill, inv. no. 52, was once associated by Beazley with the Kodros and Phiale Painters, then disassociated from both, ARV¹, 660; it does not appear in ARV² or *Paralipomena*. It has been mentioned again in connection with a new cup fragment with a Theseus-cycle zone, perhaps by the Kodros Painter; see Blatter, op. cit. (note 5) 355, note 16.

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