III. LEKYTHOI

1. Shape

The second most popular vase-shape of the Theseus Painter is the lekythos, 25 of which can currently be assigned to him, that is, far fewer than his very numerous skyphoi. Nearly all the painter's lekythoi are the standard cylindrical type, as also decorated by the Athena Painter. According to Haspels, this specific type of lekythos might have been introduced by the Edinburgh Painter at around 500 B.C. However, she also mentions the alternative possibility that the type might be an innovation of Gales or another painter/potter.

Further, in her view, at least one lekythos by the Theseus Painter, Cambridge G.3.1955 (Cat. no. 131, pl. 40 d-e), so closely resembles the general decoration and, especially, shape of the Edinburgh Painter's cylindrical lekythoi that it must have been made in that painter's workshop. Indeed, the shape of many of the Edinburgh Painter's lekythoi is very similar to that of the Cambridge lekythos (fig. 54); compare for example Athens, NM 1130, by the Edinburgh Painter. Incidentally, the latter, as seen on the Cambridge lekythos, shows the same use of different shades of white to distinguish the ground colour from the chitoniskos of one human figure (Odysseus). As the device is not met in other work of the Theseus Painter, it was perhaps a borrowing from the Edinburgh Painter.

Therefore it seems quite probable that the Theseus Painter (as well as the Athena Painter) decorated at least a portion of his lekythoi in the workshop which employed the Edinburgh Painter. It is furthermore possible that the Theseus Painter began as a decorator of lekythoi in that same lekythos workshop: the time when the Theseus Painter switched to lekythoi appears generally to correspond more or less with the start of the Athena Painter's career.

In shape, the basic features of the Theseus Painter's lekythoi are: large conical mouth; high, narrow neck; ridge between neck and shoulder; broad, flat handle; rather flat, sloping shoulder; nearly straight body, curving inwards in the lowest section; high foot disk, sometimes with a ring or fillet between it and the body. Some of the painter's lekythoi are relatively slender, with a more angular curve in the lower body (figs. 57-59); others have a lower section which is more bulging and rounded, like some of the Edinburgh Painter's lekythoi (figs. 54-56).

The Theseus Painter's lekythoi, like skyphoi, are most clearly marked by their dimensions and the shape of their feet. The first group of lekythoi (Cat. nos. 125-131, pls. 38-40), as shown in figs. 54-56, are very large. All of them are more than 30.0 cm high.238 The largest is Cambridge G.3.1955, with a height of 36.0 cm (Cat. no. 131, pl. 40 d-e). Stylistically, these large lekythoi seem to be among the Theseus Painter's earliest ones: transitional from middle period to late. They are comparable in style to the Theseus Painter's latest skyphoi (see also Table 3b) and presumably contemporaneous with them, which would imply that he switched to lekythoi around the time he made his last skyphoi.

Most of the Theseus Painter's lekythoi, on the other hand, measure between 20.0 and 30.0 cm in height (large). His smallest known specimen is London 1904.7-8.5, only 16.5 cm high (Cat. no. 138, pl. 43 d-e, fig. 60), which, according to Haspels, is one of his latest lekythoi because of the absence of detail in the

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232 ABL 86.
233 ABL 69, 86.
234 ABL 145.
235 Haspels, ABL 217,27, pl. 29.3; ABV 476; Para 217; Beazley Addenda 120.
236 ABL 89, 141, 145, 147. See also Kurtz, AWL, 14-15. The notion that the starting point of the Athena Painter more or less corresponds with the moment when the Theseus Painter switched to lekythoi could be chronologically sound. The earliest lekythoi of the Theseus Painter belong to his transitional period (c. 495-490 B.C., see development and chronology). The Athena Painter, however, may have slightly preceded him, as his starting point is generally placed at around 500 or slightly afterwards.
237 See, i.a., Bonn 307 (Cat. no. 143, pl. 46 a-b).
238 Armonk, Pinney, 33.2 cm; Goulandris coll. 265, 34.0 cm; once Philadelphia market, 31.7 cm; San Antonio 86.134.54, 31.2 cm; once Lucerne market, 30.0 cm (Cat. nos. 125-30, pls. 38-40 e).
representation. In my view, however, the latter simply results from the small size of the lekythos, with relatively little picture surface. However that may be, the London lekythos is certainly later than the Theseus Painter's very large lekythos.

Various types of feet (or classes) can be recognized, which might be indicative of different potters who worked in one or more workshops. Most feet of the Theseus Painter's lekythoi show a concave curve on the vertical side of the plate and a rather sharp upper edge as well as sometimes a sharp lower one (figs. 57-59). Other lekythoi have a large, rather plump torus foot disk whose vertical side either is slightly convex (fig. 56) or curves inwards from top to bottom (figs. 54-55). Finally, the Theseus Painter is known to have decorated at least one lekythos with a foot plate in the shape of smallish, thin disk, (fig. 60), comparable to fig. 56 but much more delicate and without a central spike. In addition, the foot is notable because of its simple, unarticulated form which, insofar as I am aware, is not repeated in another lekythos of the Theseus Painter. Moreover, the different types of feet appear to parallel the chronology of the painter's style. The large lekythoi with heavy torus and echinus feet (figs. 54-56) are comparatively early, whereas the others (figs. 57-60) can be designated as either late or very late.

Almost exactly the same types of feet occur on lekythoi of the Athena Painter. Compare fig. 56 with fig. 77, and figs. 57-59 with fig. 78. However, Haspels' suggested chronological divisions for this painter's lekythoi with the various feet do not fully tally with my suggested line of development for the Theseus Painter. In her lists, the Athena Painter's 27 early lekythoi exhibit all types of feet, although the majority of them are in the form of either a heavy torus disk or an echinus, as found on the Theseus Painter's large, comparatively early lekythoi. Relatively numerous are those with a concave side.

Apart from the standard cylindrical shape noted above, at least two of the Theseus Painter's lekythoi are the very late chimney type, once in the Peyrefitte collection and Boston 21.277 (Cat. nos. 146-47, pls. 46 d-f). The chimney-lekythoi was widely manufactured by very late black-figure workshops, for example, the Haimon Group. On the other hand, it is not known to have been a product of either the Athena Painter or the Edinburgh Painter. In shape, these two lekythoi of the Theseus Painter are closest to the chimney-lekythoi of the Beldam Painter, who was a very late specialist in the type. Probably they issued from the workshop of that painter. Stylistically, they show the Theseus Painter's very late and clumsy manner of painting and drawing.

2. Painting and drawing

Secondary decoration

The secondary decoration of the Theseus Painter's lekythoi is less uniform than that of his skyphoi. Two kinds of shoulder decoration exist. Most frequently, the shoulder is surrounded by palmettes, "with tendrils and bud at the outer palmettes", an ornament which, in Haspels' opinion, seems to have been

239 ABL 146.
240 Goulainidis coll. 265; San Antonio 86.134.54 (Cat. nos. 126, 128, pls. 38 a-b, 39 a-c).
241 Kerameikos 5671, once Lucerne market (Cat. nos. 129, 130, pl. 40 a-c).
242 The very late chimney lekythoi (Cat. nos. 146-47, pls. 46 d-f) are not represented by drawings, but their feet are rather similar to figs. 57-59.
243 Concave curve, i.a., Amsterdam 3754 (MuM 26, no. 40, forthcoming CVA); Princeton 5247 (ABL 256,36; ABV 522; Beazley Addenda 130); Amsterdam 8977 (Para 261; forthcoming CVA). Flat torus disc, for example, Karlsruhe B 28 (CVA 1, pl. 12.4-6); Palermo 675 (CVA 1, pl. 18.4-7). Echinus (not illustrated in figures), for example, Karlsruhe B 27 (ABL 257,79); New Haven, Yale 1913.112 (ABL 255,26).
244 ABL 147; 254-55, nos. 1-27.
245 ABL 266-69; ABV 586-87; Para 292-94; Beazley Addenda 139. See also ABL plas. 53-54. Also Kurtz, AWL, 19.
partly introduced (or developed) by both the Edinburgh Painter and the Athena Painter.246 Other lekythos shoulders are embellished with rays.

The palmette motifs can be divided into two distinct types, each consisting of five palmettes. The first, which is met on most of the Theseus Painters lekythoi, consists of palmettes with a solid core and seven to nine large, wide leaves. Volutes and single, solid dots punctuate the field (fig. 36 b).247 The second type has palmettes with an open core, and 11 to 13 small, thin leaves. In the surrounding field, volutes are also included, but in contrast to the first type, there are small dot-rosettes instead of single dots (fig. 36 a).248 The shoulders of the Athena Painter's lekythoi show the first kind of palmette motif only: palmettes with large leaves and solid dots in the field.

Shoulders with rays seem to occur only among later lekythoi of the Theseus Painter.249 In Haspel's opinion, this shoulder ornament was adopted from the workshop of the Beldam Painter, and these lekythoi "must have been made in an establishment close to the Beldam workshop."250 This would provide further confirmation of the above-established connection between the Theseus Painter's chimney-leytho and the Beldam painter's workshop. In addition, Haspel remarked that the system of shoulder palmettes with 11-13 leaves would also be linked to the same workshop,251 confirming that the lekythoi with this motif stem from late in the Theseus Painter's career.

Variation also marks the ornamental band directly below the shoulder. The motifs occur in various combinations with the different shoulder ornaments. Most common is a double row of dots or a net-band.252 Other bands consist of a single meander to the right,253 more complex, stopped meander with crosses,254 and stopped meander (fig. 37a-d).255 Several lekythoi have only a single line below the shoulder.256

Haspels observed that the Theseus Painter seems not to have borrowed another innovation of the Athena Painter for lekythoi: the completely black neck.257 On the Theseus Painter's lekythoi, only the lower section is commonly black. Some of his lekythoi have a red stripe around the upper surface of the foot.

Several of the Theseus Painter's lekythoi are white ground. Haspels credited the Edinburgh Painter with the idea of coating the picture surface of cylindrical lekythoi with a white slip.258 The usage was subsequently taken over for several lekythoi by both the Athena Painter and the Theseus Painter.259

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246 ABL 145. According to Haspels (ibid., 86), the Edinburgh Painter also introduced, for the shoulder, the system of five palmettes instead of the previous seven.

247 See, for example, Armonk, Pinney coll.; once Philadelphia; San Antonio 86.134.54; Naples Stg. 118 (Cat. nos. 125, 127-28, 132, pls. 38 a-b, 39, 41 a-e).

248 See, for example, Athens, NM 9684; Athens, NM 9686; Berlin 2005 (Cat. nos. 139, 142, 145, pls. 44 a-b, 45 d-e, 46 c), ABL 146. These palmettes are also connected to the Beldam Painter by Kurtz, AWZ, 19.


250 ABL 178.

251 ABL 146, referring to the shoulder palmettes of Berlin 2005, "derived from the Beldam Painter's [...] are many petalled and rather dry."

252 Palmettes on the shoulder: Armonk, Pinney coll.; Athens, Goulandris coll. 265; once Philadelphia market; Kerameikos 5671; San Antonio 86.134.54; once Lucerne Market; Naples Stg 118; Brussels A 1953 (Cat. nos. 125-30, 132, 135, pls. 38-40 c, 41 a-e, 42 d-e). Rays on the shoulder: Bonn 307 (Cat. no. 143, pl. 46 a-b).

253 Palmettes on shoulder: Athens, NM 515, London 1904.7-8.5 (Cat. nos. 136 and 138, pl. 43 a-b and d-e). Rays on the shoulder: once Paris, Peyrefitte coll. (Cat. no. 147, pl. 46 f).

254 Collisani coll. R 32; Berlin 2005, (Cat. nos. 134, 145, pls. 42 a-e, 46 c), both with palmettes on the shoulder.

255 Cambridge G 3.1955 palmettes, (Cat. no. 131, pl. 40 d-e).

256 Palmettes on the shoulder: German private coll.; Syracuse 33501; Athens, NM 9684; Athens, NM 9686 and London, Embiricos coll. (Cat. nos. 133, 137, 139, 142, 148 pls. 41 d-e, 43 c, 44 a-b, 45 d-e, 46 d-g). Rays on the shoulder: Oxford 1934.372; Erlangen 1 238; Boston 2177; (Cat. nos. 141, 144 and 146, pls. 45 a-c, 46 e-d). Unpublished lekythos is Athens market (Cat. no. 149).

257 ABL 148.

258 ABL 86; Kurtz, AWZ, 14, although the earliest white-ground lekythoi are attributable to Psiax (Mertens, AWG, 195).

259 Other vase shapes by the Theseus Painter are also white ground: kalpis Madrid 10930, several oinochoai, kyathoi Malibu 86.AE.146 and Erlangen 1 522, and all the alabastra (Cat. nos. 160, 167-69, 192, 195, 201-205).
Style of painting and drawing

In relation to the Theseus Painter's skyphoi, the painting and drawing of the majority of the lekythoi are clearly later and aspects of the figure style differ. Whereas the human figures of the skyphoi are rather broad and muscular, their anatomy is less bulging on most lekythoi. The first remarkable feature of the figurework of lekythoi is the relative slenderness of the human figures compared to those of most skyphoi. The contours of the painted silhouettes are more angular and straight. Some figures of the relatively early lekythoi, however, continue to display the characteristic early muscularity. Therefore, the gradual increase in the slenderness of the figures must be regarded as a stylistic development and not exclusively as a result of the high, slender shape of the lekythoi, even though the latter would also have played its part. Perhaps the trend towards slenderness was influenced by the Athena Painter, who tended to favour slender figures. On many lekythoi of the Theseus Painter and the Athena Painter it is evident that they influenced each other. The link is especially clear on the lekythos San Antonio 86.134.54 by the Theseus Painter (Cat. no. 128, pl. 39 d-f) which has often been alternately attributed to both painters.

Stylistically, the Theseus Painter and the Athena Painter, so to speak, can be considered brothers. In fact, the subjects of the Theseus Painter's lekythoi seem often to be related more to those of the Athena Painter than to those of his own skyphoi or other shapes. The examples are, among others, Polyxena at the fountain, Peleus and Thetis, Judgement of Paris, sirens, Pyrrhic dance, fight, etc. It must be pointed out, however, that some of the same themes sometimes reappear on his other vases, including lekythoi. Another characteristic of the figurework of the Theseus Painter's lekythoi is the reduction in both the amount of overlap and the depiction of movement. Even in fights, for example, the action is less clearly depicted on the lekythoi than on the skyphoi. It is also remarkable that basic stylistic elements of the painting of the skyphoi are absent: the white heron completely vanishes and the broad, low, intertwined trees become rare. And a new type of fir-like tree emerges, which is not attested on the skyphoi.

In contrast to the often dynamic arrangements of the figures of his skyphoi, the Theseus Painter seems, for his lekythoi, to have taken over the rather stiff arrangements of isolated figures preferred by the Athena Painter. The figures rarely lie or overlap, and standard groups, for example, like those of the ephedrimos skyphoi, are less often repeated. On the lekythoi, furthermore, a row of figures is more frequently turned in one direction, as if forming a procession. In a few instances, however, the common compositions of the skyphoi recur on lekythoi: a central figure surrounded by (sometimes antithetic) figures.

The lekythoi are also less colourful than the skyphoi. Added red and white is still sometimes quite prominent, whereas added yellow is generally absent. The lekythos Cambridge G 3.1955 (Cat. no. 131, pl. 40 d-e), as remarked above, shows a curious mixture of two kinds of white slip: the usual bright white

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260 See, for example, once Philadelphia market, San Antonio 86.134.154, (Cat. nos. 127, 129, pl. 39).
261 Various attributions of the San Antonio lekythoi. To the Athena Painter: W. Hornbostel, (Kunst der Antike, Schätze aus norddeutschem Privathesitz, Museum für Kunst und Gewerbe Hamburg (Mainz 1977) 292-93, no. 254; W. Hornbostel, Aus Gröbern und Heiligtümern, die Antikensammlung Walter Kropatscheck, Museum für Kunst und Gewerbe, Hamburg 11 July - 14 Sept. 1980, 107-109, no. 64); Catalogue Münzen und Medaillen (MuM Basle 63, 1983, no. 36); H.A. Shapiro (Greek Vases in San Antonio, 24, no. 62). To the Theseus Painter: H. Mommsen (CVA Berlin 7, p. 50); M. Pipili (CVA Athens 4, p. 51); M. Steinhart (AA 1993, 201, n. 1). Several lekythoi attributed to the Athena Painter show an identical subject: London 651 (ABL 256,48); once Basle market (MuM Sonderliste G,1964, no. 42; Para 261); Amsterdam 8977 (Para 261; Gezicht op de oudeheid, aanwinsten 1965-1981, Allard Pierson Museum, Amsterdam 1982, 45; forthcoming CVA); Bari 2732 (Haspels, ABL 257,68, pl. 48.2). They are all stylistically very close to one another, while differing from the San Antonio lekythoi. Compare, for example, by the Athena Painter, the wings of the sirens of the above-mentioned lekythoi and of a swan carrying Hyakinthos (M. Steinhart, 'Apollon auf dem Schwan, Eine neue Lekythos des Athenamalers' AA, 1993, 201-212) with those off with those of the sirens of the San Antonio lekythoi and the Greifswald skyphos (Cat. no. 35, pl. 15 b). Whereas the last two are similar to one another, they differ completely from work attributed to the Athena Painter.
262 See, for example, Armonk, Pinney coll. and Goulandriss coll. 265 (Cat. nos. 125, 126, pl. 38).
263 Once Philadelphia market (Cat. no. 127, pl. 39 a).
265 Like Kerameikos 5671, San Antonio 86.134.54 (Cat. nos. 128-29, pls. 39 d-f, 40 a-b).

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for the ground, as found in the Theseus Painter's other white-ground work, and a more creamy, yellowish white, though distinctly different from the added yellow of his skyphoi, for chitons and other details.

A development in the incising that has already been noted in the late skyphoi is continued in the lekythoi. Although most of the common characteristics of incising can be discerned, the drawing becomes much less flowing than on the Theseus Painter's early skyphoi. In addition, he altered details of the incising on his lekythoi: the standard thigh line with a curl at the end for the knee is sometimes omitted and replaced by a semicircular or semi-oval kneecap, which is never a feature of skyphoi (figs. 4, 10, 14). Occasionally, a double semicircle defines the ear and the characteristic forelock is replaced by a row of strokes for the hairline. Even animals are affected by this comparative increase in 'stiffness'. The differences in the incising are most visible on the late lekythoi. Over time, the incising, in both detail and overall appearance, looks increasingly more like that of the Athena Painter.

One lekythos stands apart: Berlin 2005 (Cat. no. 145, pl. 46c, fig. 26). It displays what Haspels called "exaggerated crinkliness", which she also noted in the kalpis Madrid 10930 (Cat. no. 160, pl. 50b). The trait is most clearly visible in female garments: double rows of small wavy lines, which are not met in other work of the Theseus Painter.

The facial incising of females is often slightly more elaborate on the white-ground vases than on those with the usual red or orange ground. This is probably due to the fact that in white ground the skin of the women remains black. White-faced women, on the other hand, have more facial details picked out in red or reservation; for the differences, compare the woman on the red-ground lekythos Goulandris collection 265 (Cat. no. 126, pl. 38c-e), with the women on the white-ground lekythos Berlin 2005 (Cat. no. 145, pl. 46c). In general, the female figures of lekythoi bear a great resemblance to those by the Athena Painter; compare for example the fleeing Nereid on a lekythos by the Athena Painter with the fleeing woman of Athens, Goulandris 265 (Cat. no. 126, pl. 38c-e).267

3. Lekythoi near the Theseus Painter

Near the Theseus Painter or perhaps by himself

Of several lekythoi, it is difficult to determine whether they are actually by the Theseus Painter or by a colleague who painted quite similarly. Delos 568 (Cat. no. N15), showing maenads dancing 'through a porch', with thyrsoi, deer and goat, was placed by Haspels near the Theseus Painter. She was uncertain, however, whether the lekythoi might instead have been decorated by the Theseus Painter himself. It seemed to her that in general appearance the style of the deer is very much like that of the painter. But she found other elements, like the rendering of the maenads' garments, very dissimilar from those in the painter's work. On the other hand, the goat overlapped by the central maenad is quite like others by the Theseus Painter, though not entirely. The shape of the lekythos (slightly bulging body, heavy torus foot) and its secondary ornamentation (palmettes on the shoulder and net-band around the side) correspond with those of the Theseus Painter's large lekythoi. Nevertheless, I think Haspels was probably right to leave Delos 568 out of the core work attributed to the Theseus Painter.

Another lekythos, once Paris, Peyrefitte collection (Cat. no. N16), with maenads similar to those of Delos 568, pursued by satyrs, shares some stylistic aspects with the Theseus Painter; note for example the belly and knee incisions of the satyrs and the close parallel lines for the folds of the maenads' garments. Once again, the shape is similar to that of his large lekythoi. However, the neck and shoulder decoration differs completely: it consists of a black field with very carefully painted red-figure palmettes. Haspels mentions several lekythoi from the workshop of the Athena Painter, either black- or red-figure, which

266 Palermo, CV41, pl. 19.1-3.
267 Once, Athens market (Cat. no. 149) was attributed by Haspels. I was not able to see it.
have exactly the same palmette motif on the shoulder. According to Beazley, the Peyrefitte lekythos is in the "manner of the Athena Painter." Because of the style of the satyrs, I am more inclined to place it near the Theseus Painter, if not to assign it to his hand.

A lekythos which might be a late work of the Theseus Painter or near him has rays on the shoulder: Hanover 1966.33 (Cat. no. N17). It depicts an aulos-player between two dancing warriors, in similar fashion to Bonn 307 and the oinochoe once in the Theodor collection, Brussels (Cat. nos. 143 and 168, pls. 46, 54 a). The style reminds one of the Theseus Painter. The shape seems to be connected to the workshops of the Haimon/Beldam Painters.

A lekythos in Bucharest (Cat. no. N18) shows some elements which are also reminiscent of the Theseus Painter. The subject and arrangement of the scene - a naked small boy with a mirror and a woman between mantled boys leaning on sticks - are almost identical to Utrecht 29 (Cat. no. 162, pl. 51 b). There are also some similarities in style, for example the musculature and faces of both naked boys. The incising of the garments, however, is quite uncharacteristic of the Theseus Painter and the 'inverted' collarbone is not seen on his vases. On the other hand, the faces of both larger youths are quite similar to the youths of Munich 1678 (Cat. no. 154, pl. 49 a-b); and the shape and secondary decoration are also quite similar to those of lekythoi by the Theseus Painter; compare for example Syracuse 33501 or Athens, NM 9686 (Cat. nos. 137, 142, pls.43 c, 44 a-b, fig. 58). A definitive attribution, however, remains uncertain.

M.B. Moore assigned the lekythos fragment Agora P 15953 (Cat. no. N20) to the Haimon Painter or near him. However, its style also shows many similarities to that of the Theseus Painter's latest phase; compare for example the youths of Uppsala 352 (Cat. no. 161, pl. 51 a) and the pelikai Munich 1678 and Naples 81082 (Cat. nos. 154 and 155, pls. 49 a-d).

The Athena Painter

In both general terms and in relation to the Theseus Painter the Athena Painter is an important late black-figure artisan, who is stylistically closest to the Theseus Painter. The fact that the these two painters are narrowly related was already made apparent in Haspels' ABL where they share one chapter, which would rarely be appropriate in the case of other distinctly individual painters.

Nevertheless, however close in style and the use of some shapes like the lekythos and the oinochoe they may be, the Athena Painter and the Theseus Painter can be sharply differentiated. This is most evident from their preferred shapes. The Theseus Painter originated in the Krokotos Group and, for the most part, was a painter of skyphoi. The Athena Painter, on the other hand, is not known to have decorated any skyphoi at all. How it happened that the Theseus Painter switched to lekythoi later in his career, apparently in association with the Athena Painter, is difficult to establish. It may have been that he became involved in the "workshop of the Athena Painter", which would then have made them close colleagues, as suggested by the correspondences in their pottery shapes, secondary decoration and style.

In most instances, the Athena Painter cannot be stylistically confused with the Theseus Painter. The human figures often stand more rigidly, and the male heads are generally much squatter than those of the Theseus Painter. The differences are clearest in the incising. The Athena Painter's incising is much more detailed, less flowing, as can best be seen in faces, for example the treatment of the cheekbone and

268 ABL 162, 262,1-4. See also ABV 523-24.
269 CV 2, pl. 39.3, 7-9.
270 Agrigento AG 22641 (Cat. no. N19) is only known to me from a very bad photograph. It has, insofar as visible, some elements that remind me of the Theseus Painter.
271 Agora XXIII, no. 1184.
272 ABL 141: "these two artists influenced each other." See further, ABL 147-65; ABV 522-33; Para 260-66; Beazley Addenda 130-32; S. Karouzou, Satyroi, 58-71; M. Steinhardt, 'Apollo auf dem Schwam', AJ 1993, 200-212; Clark, Olpai and Oinochoai, 824-865.
273 Except for possibly the Theseus Painter's chimney lekythoi, once Paris, Peyrefitte coll. and Boston 21.277 (Cat. nos. 146-47, pl. 46 d-f), which are associated with the Beldam Painter.

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moustache of Poseidon in Oxford 247.274 and in anatomy, like the body of the komast of Palermo 2788.275

In two respects, the Athena Painter stands technically apart from the Theseus Painter. First of all, it has been suggested that the Athena Painter might also have worked in red-figure as the so-called Bowdoin Painter,276 whereas the Theseus Painter is not thought to have possibly practised that technique. Secondly, the Athena Painter perhaps made use of the ‘outline’ technique, in which the Diosphos Painter is a specialist.277 This kind of painting appears, for example, in Bonn 538, of which, unfortunately, it cannot be decided whether the decoration is by the Athena Painter himself or only near him.278 In any event, the Theseus Painter has not been associated with any vases showing outlined figures.

As to iconography, the Theseus Painter and the Athena Painter have rather dissimilar preferences, although they share a special theme like Herakles leading a female monster by a rope, which occurs virtually nowhere else in Attic black-figure.279 Other examples of shared subjects are Nereus/Poseidon on a seahorse,280 Achilles and Polyxena at the fountain,281 Peleus and Thetis,282 and two heroes seated at a (burial) mound.283

Miscellaneous lekythoi near the Theseus Painter and erroneously attributed lekythoi

Only a few lekythoi have been placed near the Theseus Painter. A lekythos once in Adolphseck (Cat. no. N70), with Theseus and the Minotaur, was designated by Beazley as such. Its drawing, though very clumsy, bears some resemblance to that of the Theseus Painter. It has a foot that is similar to the lekythos with a foot on which the side of the plate curves inwards towards the base (figs. 54-55). The secondary decoration of this lekythos, comprising rays and a single meander, is comparable to that of the Peyrefitte lekythos (Cat. no. 147, pl. 46 f).

Haspels also assigned a lekythos to near the Theseus Painter: Oxford 513 (Cat. no. N71). The figurework is noteworthy for the absence of anatomical incising, which makes it difficult to establish the exact position of this lekythos in relation to the Theseus Painter. At any rate, the designation ‘near the Theseus Painter’ seems appropriate. The same can be said of three other lekythoi, all described by Haspels as near the Theseus Painter or in his manner: Agrigento C 869, London 78-1.20 (542), Syracuse 20901 (Cat. nos. N72-74). Each displays some resemblance to the Theseus Painter’s general style of painting and composition. In each instance, on the other hand, the incising is not particularly similar to that of the Theseus Painter. Tübingen 4853 (Cat. no. N75) might also belong near the painter. Figures by the Theseus Painter have similar proportions and some elements are reminiscent of him; note for example the curly hook in the right-hand hind-leg of the horse to the left.284

274 ABL 255,19; Boardman, ABFV, fig. 20.
275 ABL 257,61; ABV 522,61; Para 260.
276 ABL 157-60; ABV 522; ARV 677-89; Para 405-407; Beazley Addenda 279-80. See also Kurtz and Boardman, Athena-Bowdoin Painter.
277 ABL 110-12.
278 ABV 523 (‘may be by himself’); Kurtz, ABL, pl. 14.5.
279 By the Theseus Painter, Acropolis 1306 and Monopoly, private coll. (Cat. nos. 15-16, pl. 7); and by the Athena Painter, Boston 98,924 (ABL 260,129; ABV 524; Beazley Addenda 131).
280 By the Theseus Painter, New York 17,230.9 (Cat. no. 3, pl. 2 b); and by the Athena Painter, Athens, NM 5893 (ABL 254,1), New Haven 1913.12 (ABL 255,26); Munich 1558 (ABL 255,18); Oxford 247 (ABL 255,19).
281 By the Theseus Painter, Athens 9684 (Cat. no. 139, pl. 44 a-b); and by the Athena Painter, Louvre F 366 (ABL 256,40); Munich (ABL 257,78); Karlsruhe B 27 (ABL 257,79; CVA 1, pl. 13.1-2); Basle private (Para 261); Amsterdam 3737 (Para 261); once Roman market (ABV 523,4); Toledo 47.62 (ABV 523,5; Beazley Addenda 130); Muzzano, private coll. (MaM 40, 1969, no. 77); Washington WU 3278 (K. Herbet and S. Symeonoglou, Ancient Collections in the Washington University, St. Louis Missouri 1973, 13, figs. 15-17).
282 By the Theseus Painter, Syracuse 33501, London 1904.7-8.5 (Cat. no. 137-38, pl. 43 c-e); and by the Athena Painter, Palermo (CVA 1, pl. 19.1-3).
283 By the Theseus Painter, Naples 81156, once Basle market, once Paris market (Cat. nos. 33-34, 200, pl. 14); and by the Athena Painter, once market (ABL 256,51).
284 CVA Tübingen 3, pl. 47.5.
The lekythos London B 648 (Cat. no. N94) was initially attributed by Haspels to the Beldam Painter. In the meanwhile it seems to have been reattributed to the Theseus Painter. In my opinion, however, Haspels was right: the style of this vase is so limited that it cannot even be considered some of the latest work of the Theseus Painter. The black-bodied lekythos Malibu 86.AE.251 (Cat. no. N95) was attributed to the Theseus Painter because of similarities in shoulder palmettes. In my opinion this is too meagre an argument for such an attribution.

4. Concluding remarks

The lekythoi are the second most numerous vase type of the Theseus Painter. They are not at all related to the skyphos-producing Krokotos Group and White Heron Group. In style, secondary decoration, iconography and shape, most of the Theseus Painter’s lekythoi are related to the Athena Painter. Some of his more careless work is instead linked to the Beldam Painter. The style of the Theseus Painter’s lekythoi is generally later than that of the majority of his skyphoi. However, the latest skyphoi and the earliest lekythoi stylistically overlap in many respects and therefore may well be contemporaneous.

In style, furthermore, the Theseus Painter’s lekythoi (especially the later ones) are more in accordance with the Athena Painter than with his own skyphoi.

The Theseus Painter’s lekythoi show differences in shape, which leads to the conclusion that more than one potter shaped them, one of whom may have been the Theseus Painter himself. On the other hand, it seems much more probable that the potters of the Theseus Painter’s lekythoi were established craftsmen of the Athena Painters’ workshop, which the Theseus Painter would have joined exclusively as a painter. Perhaps the potters were related to or descended from the Edinburgh Painter’s workshop.

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286 See CVA Malibu 5, with 263.3-5.