

A kylix by the Painter of London D 12

From about 460 B.C. onwards pictures of young horsemen are extremely popular on the Attic vases. This is a reflection of everyday life at Athens at the time, where the young people from well-to-do families spent a good deal of their time riding. Even in the names given to the children a reference to horses and horsemanship had to serve as a mark of distinction, as the old-fashioned farmer Strepsiades complains in Aristophanes' *Nubes*.

Especially from the workshop of the Penthesileia Painter numerous vases with scenes of youths riding or occupied with their horses survive.

One of the Penthesileia Painter's more modest followers is the Painter of London D 12¹ to whom we can attribute the kylix shown on Plates I–III.

The kylix,² in the collection of the Archaeological Institute at Utrecht, inventory no. ARCH. 118, has been repaired from fragments; the stem and the central part of the bowl are missing, a fragment of the foot is preserved. The surface of both the interior and the exterior of the vase has been damaged.

The interior of the cup shows a young horseman galloping to the right (the central part is missing). The black has been painted over in various places, with the result that the horse has lost part of its mane which reached over the forehead down to the eyes (the modern restorer did not understand this and presumably regarded this part of the mane as a stain or a damage), and also behind the ear part of the mane has been painted black.

The flowing tail is white and crosses straight through the border of the medallion. The naked horseman wears a white band in his hair with a small erect point above the forehead³; a reserved line indicates the contour of his hair. The medallion is surrounded by a border of maeanders interrupted by rectangles with a small cross in the middle and dots in the corners.

1. ARV² 959–965.

2. Diam. without handles 21,9 cm., diam. of the medallion 11,6 cm.

3. Similar headbands are often carried by athletes, cf. for instance the bronze boy of Marathon (Lullies/Hirmer, figs. 221, 222 and pl. VII.), but also by young men during a symposion, e.g. in the interior of the kylix Louvre G 81 (ARV² 356,65).

The exterior of the vase shows:

- A. a youth wrapped in his cloak standing to the left at the far side of his horse; at the horse's head a figure in a long cloak standing right, with an outstretched arm.
- B. a youth wrapped in his cloak standing to the right on this side of his horse; in front of the horse a figure in a long cloak standing left, with an outstretched arm. Pl. III.

Under the handles of the kylix there is a palmette ornament.

On the exterior too, the black has been painted over, and the inner drawing has been restored in many places. The upper part of the picture on A. is badly damaged; the face of the left figure and the horse's head on B. are intact, the face of the right figure has been restored.

The forelock hanging low over the horse's head, which is still to be seen on the outside of the cup, is characteristic of the painter, just like the V-shaped lines between mane and jaw, and the small curved line above the horse's eye. The young naked horseman, who is slightly stoop-shouldered, also recurs several times.

Very close to the Utrecht kylix is a kylix in Stuttgart⁴ with an almost identical horseman and horse in the tondo; the horse's tail is also held high, but is cut off by the border round the medallion; the border of the medallion is the same as that on the kylix at Utrecht. A similar horse and horseman are also depicted on a kylix fragment in the collection of Prof. Stenico at Pavia⁵; the horse's tail is missing, but was presumably held high, as Stenico also remarked. Also the tondo of a kylix in Arezzo⁶ is very similar to that in Utrecht; the horse now holds his tail low; the tondo is again surrounded by a border of maeanders and rectangles.

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4. Stuttgart KAS 138 (CVA. Stuttgart 1, pl. 27,5; ARV² 960,20).

5. Attributed and published by A. Stenico in the *Bollettino della Società Pavese di Storia Patria*, LXIII, vol. XV, fasc. II, 1963: *Oggetti archeologici conservati presso privati a Pavia*, III – Una kylix attica frammentaria del Pittore di Londra D 12, Tav. I, fig. 1–2.

6. Arezzo 1418 (Stenico, o.c. Tav. I, fig. 3; ARV² 962,84). The fragment Adria s.n. 52 (CVA. Adria 1, pl. 28,2), attributed by Stenico o.c. to the painter of London D 12, but according to Beazley ARV² 964,7: "near the painter of London D 12", is in my opinion by the painter himself, just like the fragment Adria B 766 (CVA. Adria 1, pl. 28,1).





