Thomas H. CARPENTER, Ohio University, “A Case for Greek Tragedy in Italic Settlements in 4th Century BC Apulia”

While there is general agreement amongst scholars that Attic tragedies were performed in Greek cities of Magna Graecia, few have considered the possibility of Greek theater productions in Italic settlements as well. However, evidence from Attic and Apulian vases found at Ruvo di Puglia and other Italic sites in central Apulia suggests that by the beginning of the 4th Century there were people at those sites who were familiar with the conventions of Attic comedy, tragedy and satyr plays, and that they were conversant with versions of myth that first appear in Euripidean tragedies. Well documented trade connections between Ruvo and Athens make the suggestion that troupes of Attic actors performed at Ruvo a possibility that must be entertained.

Fabio COLIVICCHI, Queen’s University (Kingston, Ontario): “‘Native’ Vase Shapes in Southern Italian Red-figure Pottery”

Scholarly interest in the so-called nestorides produced by Lucanian and Apulian red-figure workshops has recently increased due to the expanding research on the relationships between the Greek colonies and the native populations of Southern Italy and the ongoing renovation of the studies on the Southern Italian red-figure pottery. The red-figure nestorides reproduce shapes that were basic to the local cultures of Lucania and Apulia, and the history, development and function of such shapes in their original context are paramount in the understanding of the reasons for their production and their circulation pattern. The same perspective also applies to other isolated red-figure vases of typically native shape, namely ollae of different typologies.

However, the influence of the native market on the shape selection of the red-figure pottery of Southern Italy is not limited to easily recognizable and not especially numerous shapes “borrowed” from the most ancient native pottery tradition. A substantial part of the Lucanian and Apulian red-figure production may have been strongly conditioned by the selection of vase shapes which were current in Apulia and Lucania in the 5th and 4th c., also including vases without any distinctly “native” appearance. As a consequence, some originally Greek vase shapes, such as column kraters and kantharoi, acquired new importance and played a totally different role because of the needs of the consumers for which they were intended.
Marisa CORRENTE, Soprintendenza per I Beni Archeologici della Puglia, "Redfigured Vases from Elite Contexts in the City of Canusium: A Selection of Images and Repertoires in the First Half of the 4th Century B.C."

In inland Apulia, the settlement of Canosa occupied a wide plateau and was developed according to a model that was widespread in the region, with sparse groups of huts and necropoleis. Even with the rather unsystematic archaeological exploration, Canosa presents itself as the main center of the territory defined by the Ofanto River valley. The area of Canosa (Roman Canusium) is well known in archaeological literature for various important findings, such as those made at the end of the 19th century that entered various private collections and European museums.

A well developed Canosan social structure at the beginning of the 4th century BC was recognized by Ettore De Juliis, after reconstruction efforts brought to light the important "Ipogeo dei Vimini" tomb, which was formed by two cells and accessed through a stepped dromos. The composition of the grave objects suggests that the tomb belonged to a family group from the ruling elite of Canusium. A complex service of vases (ceramic and metal) for table and banquet use is centered on a red-figure krater attributed to the Anabates Painter, an exponent of the second generation of Lucanian vase-painters. Inside the second cell were the remains of two males, both warriors. The system of vases is organized around two Apulian bell kraters attributed to the Dijon Painter and the Painter of the Long Overfalls.

The groups of objects found inside the tomb of "Piccolo Vimini" at Moscatello, near the important and strategically located site of Canosa Toppricelli (especially during the Archaic period), belonged to two males buried around the first quarter of the 4th century BC. The objects found suggest elements of the behavioral models of aristocratic Greece, such as the banquet and the consumption of roasted meats and wine. The service set is notable for its two kraters, the first with banded decoration and the second in red-figure and attributive to the Schiller Painter. Other red-figure vases were surrounded by a rich assortment of drinking vessels. These latter red-figure examples illustrate the profound influence of the Tarporley Painter upon his immediate associates.

The first quarter of the 4th century generally does not provide such rich documentation, whereas the second half of the century represents a period of notable growth. Two archaeological complexes from the area of Piano San Giovanni document the complex cultural relationships and delicate phase of transition at work at Canosa, with components of funerary ideology essentially like those observable in the "Vimini" and "Piccolo Vimini" tombs. These burial complexes occupy an important place in the history of red-figure vase-painting because their material has confirmed the stylistic homogeneity of the series of kraters with eschatological significance. The grave goods include repetitions of the same forms found in the Vimini and Piccolo Vimini burials—items belonging to the local tradition as well as imitations of Greek objects.

Martine DE NOYELLE, Institut Nationale d'Histoire de l'Art, "Hands at Work in Magna Grecia: The Amykos Painter and his Workshop"

In the vast universe of South Italian pottery, factual information on the composition and on the localization of red-figured workshops is scarce; two vase-painters only, the Paestan Astaeas and Python, signed their names and are considered with reasonable probability to have been established in Paestum. The others mostly owe their existence and identity to Trendall’s stylistic constructions and conventional names. Among the most important of them, both for the volume of his production and for his role in the development of Early South Italian red-figure, is the Amykos painter, famed from the scene on a fine hydria in the Cabinet des médaillés, Paris. Fragments attributed to him were discovered in 1973 in the archaeological excavations of the Metaponto kerameikos, confirming that he did work in this city, as did the Dolon or Creusa Painters somewhat later. But to cross efficiently these archaeological data with the stylistic data, one has to re-evaluate in depth the painter’s production as determined by A.D. Trendall. Although the presence of several other painters working with the Amykos painter or in his manner did not escape Trendall, Trendall, for several reasons, failed to construct a coherent nucleus of works by the painter himself or to establish a clear distinction between his vases and those of his companions or followers. That Trendall’s Amykos Painter is a patchwork of different hands makes it difficult nowadays to carry on the attribution work. This paper intends, thus, to provide various stylistic elements for the deconstruction and reconstruction of the Amykos Painter; then to identify the different hands that imitate him in order to evaluate the importance of this workshop; and finally, to underline its outstanding role not only in the creation of a new figurative language, but also in the diffusion, through the large-scale distribution of the vases and the number of pupil-painters trained, of the red-figure technique and spirit towards distant areas like Sicily or Etruria.

Diego ELIA, Università degli Studi Torino, "Production, Circulation and Contexts of Italiote Red-figure: Some case-studies"

This paper will present a synthesis of the earliest Sicilian red-figured productions, drawing attention to the different stylistic trends that are found amongst the main groups (Chequer Painter, Santapaola Painter, Painter of Syracuse 2400, Himera Group, Locri Group). Some of these groups seem to come out of the Meidian area of Attic red-figure; others, however, have closer links with the models which seem to have inspired the
earliest red-figure produced in the West, in the Apulian-Lucanian region. Particular attention will be given to the chronological aspects of the phenomenon; a series of archaeological contexts will be presented, which seem to indicate that there is a contemporaneity amongst the earliest Sicilian productions mentioned above. The case- studies examined offer a complex set of contextual data which can supply useful elements for a more general discussion of the processes involved.

On the basis of the hypothesis that the earliest Sicilian productions were closely linked to the experiences of other groups working outside the island, I will look in particular at one of the traditions which seems to have been transferred from Sicily to Southern Italy: the Locri Group. For the Locri Group, very detailed data on data and context are available from excavations in the city of Locri. In fact, in Locri it has been possible to study quite a long sequence of the production of this workshop in a later phase of its activity. The proposal that members of the Group worked at Locri is supported by the results of archaeometric analyses.

The study of the style and compositions of the scenes, along with an analysis of the vase-forms and iconicographic themes which were favoured, allows us to propose the reconstruction of elements of the production that were triggered by the foundation of a new workshop, which was heavily influenced by the needs of the local market.

Didier FONTANNAZ, Université de Lausanne, “Toward a Cultural Definition of Tarentine Red Figure: New Contexts, Workshops and Iconography”

Taras (Taranto) is today the settlement with the most concentrated evidence of South Italian red-figure pottery in Magna Graccia. The Laconian colony, gradually destroyed by modern buildings starting from the beginning of the 20th century, has produced more than a century archaeological documentation, which is still largely unexploited. The recent programs of publication of the necropolis have successfully provided a first frame for a chronological and typological synthesis and a basis for a cultural definition of the different categories of fine wares, red figure included.

Nearly 10 years after this first synthesis, some important questions about red figure remain still unanswered. Does a properly “Tarentine” red figure pottery exist? How can we define it and what are its characteristics? What are its specific contexts of consumption? What evidence do we have for production? No iconographic corpus of all evidence has been yet collected and studied in a comprehensive manner.

The study of some still unpublished contexts—pits, wells, and production contexts—and the identification of Early red-figure fragments now in foreign collections whose provenience from Taras can be considered highly probable can provide some—although not conclusive—evidence to reconstruct the range of contexts of consumption, to identify the workshops working for the city, and to detect the specificities of the Tarentine iconographies. Multivariate approach is today the only way to progress in this very complex field of research.

Maria Teresa GIANNOTTA, Consiglio Nazionale delle Ricerche-Istituto per i Beni Archeologici e Monumentali, “Red-figure Apulian Pottery in Messapian Contexts”

This paper discusses the distribution patterns of 4th century figured Apulian pottery (Trendall, RVAp. 1-II), found in non-Greek sites in southern Apulia. This region, just outside the borders of Taranto’s chorí, is known from ancient Greek sources as Messapia. The systematic excavations of the last few decades have enriched our understanding of this region and have substantially changed our interpretation of the Messapian world. This paper makes reference to the broad program of research promoted by the University of the Salento and the CNR, which aimed at clarifying the problems connected with the Greek ceramic productions and their commercial dynamics, as well as the significance of the presence of these vases in the sphere of indigenous culture.

Figured Apulian vases in Messapia are found mainly in funerary contexts, more rarely in sanctuaries. To date, they are almost completely absent from domestic contexts. This work considers both published vessels and those visible in the museums of the Salento region (in the provinces of Lecce and Brindisi). Most of the published materials have been assembled in the monumental work of Trendall and Cambitoglou (The Red- Figured Vases of Apulia), which I have followed in terms of Trendall’s divisions into phases (Early, Middle, and Late), workshops, groups, and painters.

This new analysis of the data has permitted the recovery of important information about the provenance of this material. Roughly 400 vases have been recorded from the following sites in Messapia: Alessano, Alezio, Brindisi, Carovigno, Cavallino, Ceglie Messapica, Egnazia, Lecce, Manduria, Mesagne, Muro Maurizio, Muro Tenente, Montesardo, Nardò, Ortezza, Oria, Rocavacchia, Rudiae, Soletó, Ugento, Valesio, Vaste, Veglie, and Vereto.

Most of these sites were conspicuous settlements in antiquity; in only some cases do modern place-names correspond to smaller settlements or farms (e.g., Alessano, Montesardo, Ortezza, and Veglie). The vessels presented here were usually found by chance. Only for Vaste is there a complete publication of both fortuitous finds and scientific excavations. The most common shapes are (in descending order): krater, pelike, lekythos, oinochoe, skyphos, hydria, and epichyssis. There are also single examples of these shapes: alabastron, amphora, candelabrum, kalathos, plate, prochoe, and stamnos. Vases used in wine consumption (krater, pelike, and oinochoe) are prevalent.

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The picture presented by the sites of Egnazia, Ceglie Messapica, Vaste, and Rudiace seems to be very different from that of other sites. However, in the case of Egnazia, one should consider also its geographic position; the material culture of this border town may have been influenced by nearby Peucetia. Similarly, the relatively high number of figured vases from Ceglie Messapica and Vaste can be attributed to the fact that all the vases found in these two sites have either been published or exhibited. I will present in detail the material from Vaste, since it represents a useful cross-section of the presence of Apulian red-figure pottery at a Messapian site of medium size and importance.

Lastly I will address the high percentages of vases from Rudiace. This site seems to have played an important role in the region, a sort of “central place,” from this site come the highest number of vases (ca. 150 out of 400) and of different shapes, equally distributed through the three periods: Early Apulian (from the Painter of the Berlin Dancing Girl to the Painter of Lecce 614 and the Hoppin Painter); Middle Apulian (the Schulman and Snub-Nose Painters and their associates); and Late Apulian (the B.M. Centaur Group, etc.).

Mario LOMBARDO, Università del Salento (Lecce), "Iapygians and Lucanians: The Indigenous Populations of Ancient Puglia and Basilicata in the 5th and 4th Centuries B.C."

The focus of the Semple Symposium is not on Greek poleis but on indigenous populations, as ‘contexts’ of production and/or purchase of Apulian and Lucanian Pottery, to be used in their social and cultural life. Accordingly, the present paper focuses not so much on Taras and Metapontum, but mainly on native contexts, that is on Iapygians and Lucanians in the 5th and 4th centuries B.C., looking at features and developments in their society and in their external relations, which enable and qualify them to become producers, purchasers, and utilizers of Apulian and Lucanian vases.

We begin with a closer definition of the geographical limits of the territory concerned with the production and/or circulation (diffusion) of Apulian and Lucanian Pottery. Taking these terms in their most restricted, but also most precise, meaning, the area of interest includes all of today's Puglia, but only Eastern Basilicata (Melfese, Metapontino and Siritis), excluding Central and Western Lucania, which is important rather in (later) Paestan Pottery.

The first of these two regional areas correspond roughly to ancient Iapygia (or Apulia), which emerges in ancient tradition as well as in archaeological record as occupied in the period which concerns us, by three 'Iapygian' peoples, the Messapians in its Southern part (roughly the Salentine Peninsula), the Peucetians in Central Apulia, and the Daunians in the North, including too the Melfese, now in Basilicata. Of these peoples, which are marked by different historical experiences even in their relations with the Greeks, we try to outline the distinct social and cultural features from settlement to funerary practices, from cults to literacy, looking for a better understanding of their different roles as producers, purchaser and users of Apulian Pottery.

The other regional area, including Metapontino and Siritis, is interesting between the 5th and the 4th centuries B.C., for a deep process of transformation in ethnic and cultural identity of the local indigenous population, which sees the coming of the Lucanians out of the ancient Oenotrian substratum. Here, too, we investigate the main features of this process and of its outcomes, searching for a better understanding of the indigenous population as context for Apulian and Lucanian pottery.

Maria Emilia MASCIA, Scuola Normale Superiore di Pisa (Pisa, Italy), “Apulian and Lucanian red-figured pottery in 18th century Collections. General overview, identification of the vases, reconstruction of their history and analysis of attributions aimed at deriving their original context”

Studies of South Italian pottery are currently focused on the connections between the detailed classification made by A. D. Trendall and recent archaeological discoveries. Localization of workshops is one of the main topics in this research field, and there is no doubt that the reconstruction of ancient contexts is a key for further improving our knowledge of different aspects of South Italian red-figured vases.

This paper shows how the study of the history of collections can contribute to identifying the provenances of some antiquities, and in identifying “groups of materials” that can be assigned to the same context. By comparing and joining information drawn from this emerging field of research with the growing data that comes out from recent excavations in South Italy, we can further develop our connoisseurship of South-Italian pottery fabrics.

The classification of more than 150 vases belonging to 27 collections assembled in Italy between the end of the Seventeenth century and the Sixties of the following century, allow us to draw a synthetic picture of the attributions of vases excavated in that period. By comparing such data with information collected over the years on the find-spots of vases attributed to particular painters, it is finally possible to make some conjectures about the original contexts where vases were found.
Ted ROBINSON, University of Sydney, "Archaeometric Analyses of South Italian Pottery"

This paper will give an overview of recent scientific analyses of Apulian and Lucanian red-figure pottery. It will present new results derived from PIXE-PIGME analyses of a large number of vessels in the Nicholson Museum, Sydney. On the basis of these analyses, the potters of Metaponto seem to have used a very consistent set of clay sources and recipes. Amongst the clays of vases traditionally thought to have been made in Taranto, however, there is a much greater degree of variation. Some Apulian vessels are significantly different from Lucanian red-figure in terms of chemical composition; others are indistinguishable, at least on the basis of the elements measured by PIXE-PIGME analysis.

The study confirms the production of red-figure pottery in the Ruvo/Canosa area, but indicates that it began earlier than c. 330 BC. The results suggest that a further workshop, perhaps to be located in southern Peucetia, was also producing red-figure and Gnathia pottery in the second half of the 4th century BC.

A smaller-scale study, just completed, of red-figure vases from known contexts in Taranto and Metaponto, indicates that the productions of Taranto and Metaponto might be definitively distinguishable through LAICP-MS analysis.

Ted ROBINSON, University of Sydney, "Ethnic and Social Identities in Southeast Italy: The Uses of the Past on Red-figured Pottery"

One of the most distinctive features of Western red-figured pottery is its representation of figures dressed in Italian costume. They were, apparently, not made for the internal market of the Greek poleis, but rather for Italian consumers. We should find in these scenes some clues as to how the Greeks conceived their Italian neighbours. There should also be indications of the self-perception of the Italians, since the vase-painters must have responded to the specific desires of the market.

From a Greek point of view, many aspects of life in the Italian regions may have been suggestive of conditions at earlier times in Greece itself, as understood from epic poetry. Thucydides' treatment of such sources is akin to some more modern anthropological approaches, which identified groups at different stages of a "logical" path towards "civilization" (there are some famous examples in North America).

Elite Italians, creating their social and political identities in the fluid conditions of the late 5th and 4th centuries in South Italy, may have embraced and indeed propagated this view of themselves as "archaic", which linked them to a distant autochthonous past and to Hellenic myth-history, and which ennobled and validated their customs and elite status. One sees in South Italian red-figure a number of anachronistic details, in which elements of indigenous Italian costume were incorporated into mythological and particularly epic scenes.

Francesca SILVESTRELLI, Università del Salento (Lecce), "The Red-figured Pottery from the Urban Necropolis of Metaponto"

Research undertaken following the creation of the Soprintendenza della Basilicata in the nineteen-sixties has progressively increased our knowledge on Metapontine red-figure pottery. Trendall's classification, involving the identification of the main groups of southern Italian red-figure pottery, was in the process of being formulated when the Metapontine kerameikos (the potters' quarter) was discovered. This confirmed that Metapontine workshops situated in the urban centre were engaged in the production of red-figure pottery, beginning at the least with the Amykos Painter and continuing down to the end of the 4th century B.C. Although a large part of the material brought to light still remains unpublished, what is known is of particular interest. Extensive excavations of sites in the chora, which led to the publication, by J.C. Carter, of the Pantanello Necropolis and of the minor clusters of tombs located at Saldone and Sant'Angelo Vecchio have already given us a detailed knowledge of the figured wares from the necropoleis of the chora. The range of information we possess for the urban necropoleis is on the contrary limited by the small number of published burials and by the large number of tombs plundered by clandestini or destroyed by agricultural activity before this was controlled.

Consequently, the evidence from the new clusters of necropoleis excavated by the Soprintendenza of Basilicata under the direction of Antonio De Siena between 2004 and 2007 makes an important contribution to filling a gap in our knowledge. The excavations were undertaken as part of a wider project necessitated by the widening of the 'Ionica' coastal road, the Super Strada 106, the course of which cuts through areas likely to contain much archaeological material, as confirmed by the excavations. More than 700 burials ranging in date from the last quarter of the 6th to the 3rd c. B.C. were discovered. On the whole, between the mid-5th and the end of the 4th there are 69 tombs with red figure pottery which have yielded 98 vases. They have been found in tombs located in almost all the burial areas though always in reduced percentage.

The study of the necropoleis, begun less than one year ago, is still ongoing and the present contribution will consider only the period from the second half of the 5th to the first decades of the 4th century B.C.

The range of shapes adopted in funerary assemblages of the Ionica encompasses pelikai, squat lekythoi, hydriai, lebeto gamikoi, pseudopanathenaic amphorae and skyphoi. The selection of shapes is consistent with what is already known for
Metapontine necropoleis both in the asty and in the chora. Most of the painters and workshops already connected to Metaponto (such as the Pisticci Painter and the Amykos Painter and their workshop, the Brooklyn-Budapest Painter and the Creusa, Dolon and Anabates Painters) have been recognized. A small percentage of vases are instead stylistically connected to the Tarporley Painter and artisans linked by Trendall to his workshop.

The analysis of the red figured vases from the necropolis along the Ionica integrated to what is known also from the chora confirms that Metapontine production of red figure was also thought for a consistent local consumption.

Alastair SMALL, University of Edinburgh, “Pots, Peoples and Places in 4th Century Apulia”

This paper is intended to provide a broad context for the more specialized studies which will follow it in the symposium. It begins with a brief description of the geographical features that make Apulia different from the rest of Italy, and the economic resources that were available for economic exploitation in the late 5th and 4th centuries BC. It then discusses the distinctive cultural characteristics of the Apulian peoples, their ethnic subdivisions, and the relationship between ethnicity and material culture. By the time that red-figured pottery began to be made in South Italy, the ethnic units were losing their relevance, and the Apulian peoples were developing the structures and institutions of city-states. A relatively small number of cities controlled large territories which included numerous smaller settlements. As the city structures developed, so too did the socio-political organization within them. There was a social and probably political / military hierarchy which is reflected in the burials of the period. The weapons and armour deposited in graves point to the military ethos of this society. It depended on the military prowess not just of an aristocratic elite, but of a large body of infantrymen who fought with both throwing and thrusting spears.

Grave goods and, to a lesser extent, artefacts from excavations in settlements, illustrate the hellenization of these peoples, especially in Central Apulia where Greek cultural models were often imitated, and the Greek language was widely used. Apulian traders developed close commercial contacts with Athens as well as with the Greek (Italiote) cities on the Ionian coast. After the failure of Athens in the Sicilian expedition Italiote influence became predominant. There was some co-habitation, and probably intermarriage between Italiote Greeks and indigenous Apulians. But hellenization was not complete. Apulian artisans continued to make pots in their own tradition for use alongside the Apulian red-figured, Gnathian and overpainted vases, and the plain black-gloss table wares of Italiote origin; and the Apulian peoples continued to bury at least one pot of traditional type with their dead as a symbol of their ethnicity. A small class of “indigenous” pots with figured decoration shows an interest in the natural world (and in hunting) not seen on red-figured pottery.

For most of the period from the middle of the 5th to the middle of the 4th century B.C., relations between the Apulian communities and the Greeks on the Ionian coast were generally peaceful. Most Apulian cities prospered, in spite of the fact that the Oscanspeaking Lucanian and Samnite peoples in the Apennine mountains impinged increasingly on Central and North Apulia in the 4th century B.C., and before the end of the century had gained political control of several Apulian cities. The political balance between the Apulian peoples and their neighbours was more drastically destabilized when the Tarentines tried to extend their control more effectively over their hinterland, which they did in a series of campaigns led by mercenary generals. The most important of these generals was Alexander of Molossus whose campaigns, between 333 and 330 B.C., reached into North Apulia, and resulted in the intensification of Greek (and Macedonian) influence in that area. By the end of the 4th century, however, Rome had replaced Tarentum as the dominant political power in the region, and the élites in the Apulian communities began to imitate Roman mores. The end of Apulian red-figured pottery must be seen in this context.