

ANGELA DI DONATO

*Le prime officine di ceramiche figurate nell'Italia Meridionale: l'esempio del Pittore di Brooklyn-Budapest*

The need imposed by new recoveries and recent discoveries in the field of Magna Graecia ceramic leads from many sides to a new reading of old context and to a review of already known material, collected in previous centuries and catalogued by Trendall. Though the importance of the systematization made by the Australian scholar is recognized an ideal starting point for every search on Italiote ceramics, recent critics have emphasized the need for a critical review of his work. Since it cannot be considered as a whole, a critical review must necessarily start from the analysis of small segments that allows gradually to achieve a more comprehensive revision of the whole known production of the West figured vases. The choice of the "Painter of Brooklyn-Budapest" is dictated by the desire to add a contribution to the definition of Metaponto workshops, whose chronological and productive environment is quite clear at present on the basis of the overall study of data coming from the excavations of Kerameikos and Chora. Despite his knowledge of workshops the Amykos, Creusa and Dolon, the painter of Brooklyn-Budapest seems to escape to a well-defined time and place framework. The definition of the atelier proved problematic indeed for Trendall because it was made by the union of two groups, Brooklyn and Budapest, corresponding to two different chronological phases, the first one considered close to the Amykos production, next to the Apulian workshop of Tarporley for some peculiarities, but at the same time also near to the ateliers of Creusa and Dolone. The production of nestorides put towards the end of his career finally lead the scholar to consider the painter as a "wondering craftsman" who would have moved himself to the internal Lucania, specifically between Anzi and Armento, to start a school with many disciples in IV century B.C. As a result of the absence of reliable data from the excavation and of the setting of vases within decontextualized museum collections, it was decided to apply to the Brooklyn-Budapest group examination the typical linguistic method, theorized by Angela Pontrandolfo for her survey of the painted tombs of Paestum and then also experienced by Sebastiano Barresi in his examination of the "Apulian-Lucan" Group Intermediate ceramics and precisely the specimens attributed to the Locri's painter. It has begun to outline for the workshop a chronological horizon that rises the traditional chronology proposed by Trendall (400 B.C. – 360 B.C.) thanks to the study of forms, which, in some case - for example those of the volute kraters or nestorides - seem to refer to particular areas of diffusion, respectively Peucezia and internal Lucania. The decoration items were grouped according to the elements of the vase on which they insist and they were compared both with the Attic production of the second half of the V century and with that of Metaponto and Taranto. In the same way both the individual design schemes – this analysis led to recognize the distinctive "cartoni" (templates) of the painter - and the association and the composition of the figures on the surface of the vases were analyzed. Therefore It was tried to reconstruct the figurative heritage of the workshop through the exam of the individual "words" formed by the elements of the decoration and by the figurative patterns, that is the characters' poses and attitudes, which fit together to build the "sentences". By means of parallels with the Attic productions and with those of Metaponto and Taranto - observed both in the decoration patterns and in the idea of the vascular space - it seems possible to deduce that certain choices are closely related to the morphology of specimens of more complicated craftsmanship - as the kalyx and

volute krater- and to the representation of special themes such as mythology, for which the Italiote productions of the late V B.C. seem to draw on the same tradition, that is the coeval Attic one. As regards Trendall's classification, a coherent body of 57 vases is shown by the executed analysis: they are attributable to the "Painter" of Brooklyn-Budapest, whose activity seems to have a time span ranging from the final decades of the V century to the first half of the IV century B.C.