

ABSTRACTS - English

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 élite, 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 BC, 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 Oscan-speaking Lucanian and Samnite peoples in the Apennine mountains impinged increasingly on Central and North Apulia in the 4th century BC, 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 BC, 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.

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 Sempole 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 focus 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, purchaser and utilizers of Apulian and Lucanian vases.

We begin with a closer definition of the geographical limits of the territory interested by production and/or circulation (diffusion) of the Apulian and Lucanian Pottery.

Taking these denominations in their most restricted, but also most precise, meaning, the area interested includes all the today's Puglia, but only the Eastern Basilicata (Melfese, Metapontino and Siritis), excluding Central and Western Lucania, interested rather in (later) Paestan Pottery.

The first of these two regional areas corresponds 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 interested, between the 5th and the 4th centuries B.C., by 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.

Fabio COLIVICCHI, Queen's University (Kingston, Ontario): "*'Native Vase Shapes in South 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.

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.* I-II), found in non-Greek sites in southern Apulia. This region, just outside the borders of Taranto's *chora*, 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, Ortelle, Oria, Rocavecchia, Rudiae, Soleto, 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, Ortelle, 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 *epichysis*. 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.

The picture presented by the sites of Egnazia, Ceglie Messapica, Vaste, and *Rudiae* 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 *Rudiae*. 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.).

Marisa CORRENTE, Soprintendenza Archaeological della Puglia, “*Red-Figured 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 also used in Apulian settlements, with sparse groups of huts and necropoleis. Even with the rather unsystematic archaeological exploration, Canosa presents itself as the main centre of the territory defined by the Ofanto river.

The area of Canusium is well-known in archaeological literature for various important findings, such as those made at the end of the 1800’s that went to private collections of large European museums.

The importance of a well-developed social structure at the beginning of the 4 century B.C. was already realized by Ettore M. De Juliis with the reconstruction efforts brought to light the importance of the “Ipogeo dei Vimini”, tomb formed by two cells, with is accessed through a stepped dromos.

The elements that can be inferred by the composition of the grave objects suggest that a family group belonged to a ruling elite of the centre of Canusium. A complex service of vases (ceramic and metal) for table and banquet use is centred on the red-figured Krater of the *Anabates Painter*, an early exponent of the first generation of the Italiot ceramics artisans. Inside the second cell were the remains of two males, both warriors. The system of vases is organized

around the bell-Krater of the *Dijon Painter* and the bell –Krater of the *Painter of the long overfalls*.

The economic and social dynamics and the existence of well-structured communities with tombs of eminent persons,, with homogeneity with the material and ideological culture of Ipogeo dei Vimini, in recently well represented by the series of findings. Our Knowledge regarding sepulchral findings has increased thanks to important clues expression of power by the dominant social groups.

The groups of objects found inside the tomb of “Piccolo Vimini” at Moscatello , near the important and strategically site di Canosa Toppicelli (especially with reference to the archaic age), belonged at two males buried around the first quarter of the fourth century B.C. The groups of objects found suggest elements of the behavioural models of aristocratic Greece such as the banquet and the consumption of roasted meats and wine .The service set is notable with two Kraters , the first with “decorazione a fasce” e the second of Painter Shiller. Other red-figured vases (*pelike* and *oinochoe* of the *Painter of Bologna 498* ; *skyphos* near the later work of the *Tarpoley Painter*) were surrounded by a rich assortment of drinking vessels. They are very clear examples of a very profound influence the *Tarpoley Painter* exerceted upon his immediate associates.

The first quarter of the fourth century generally does not provide documentation as rich , 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 relationship and delicate phase of transition with components of the funeral ideology essentially like those in tombs “Vimini” e “Piccolo Vimini”. The tombs occupy a place in the history of red.-igured vase painting because the materials have confirmed the stylistic homogeneity of the series of kraters deviated in an eschatological sense. The grave-goods include repetitions of the same forms of Vimini and Piccolo Vimini, items belonging to local tradition, imitations of Greek objects.

Thomas CARPENTER, Ohio Universtiy. “*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.

Martine DENOYELLE, Institut National d’Histoire de l’Art (Paris), “*Hands at Work in Magna Grecia: the Amykos Painter and his Workshop*”

In the vast universe of South Italian pottery, the factual information on the composition and on the localization of the red-figured workshops are scarce; two vase-painters only, the Paestan Asteas and Python, signed their name, and are considered with reasonable probability to have been established in Paestum. The other 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, named from the scene on a fine hydria in the Cabinet des médailles, Paris. Fragments attributed to him have been discovered in 1973 in the archaeological excavations of the Metaponto *kerameikos*, confirming thus him as working in this city, as were a little later the Dolon or Creusa Painters. But to cross efficiently these archeological 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 him or in his manner did not escape him, Trendall, for several reasons, failed to construct a coherent nucleus of works by the painter himself, and to establish a clear distinction between his vases and those of his companions or followers. And Trendall's Amykos Painter being a patchwork of different hands makes it difficult nowadays to carry on the attribution work. This paper intend, 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 red-figure technique and spirit towards distant areas like Sicily or Etruria.

ABSTRACTS – Italian

Mario LOMBARDO, Università del Salento (Lecce): "*Iapigi e Lucani: le popolazioni indigene della Puglia e della Basilicata antica nel 5° ed il 4° secolo a.C.* "

L'argomento del Semple Symposium non sono le *poleis* greche ma le popolazioni indigene, in quanto 'contesti' di produzione e/o acquisizione di ceramica apula e lucana, da utilizzare nella loro vita sociale e culturale. Per questa ragione, questo contributo non si concentra tanto su Taranto e Metaponto, ma soprattutto su contesti nativi, e cioè sui Iapigi e sui Lucani nel 5° ed il 4° secolo a.C., guardando alle caratteristiche e agli sviluppi, nella loro società e nelle loro relazioni esterne, che li qualifica e gli consente di divenire produttori, acquirenti, ed utilizzatori di vasi Apuli e Lucani.

Inizieremo da una definizione più stretta dei limiti geografici del territorio interessato dalla produzione e/o diffusione della ceramica apula e lucana.

Prendendo queste denominazioni nel loro più ristretto, ma anche più preciso, significato, l'area interessata include tutta l'attuale Puglia, ma soltanto la Basilicata orientale (Melfese, Metapontino e Siritide), escludendo la Lucania centrale e occidentale, interessata invece dalla ceramica di Paestum.

La prima di queste due aree regionali corrisponde approssimativamente all'antica Iapigia (o Apulia), che emerge nella tradizione antica nonché nel record archeologico come occupata, nel periodo che ci interessa, da tre popolazioni 'Iapigie': i Messapi nella parte meridionale (all'incirca la penisola Salentina), i Peuceti nell'Apulia centrale ed i Dauni nel nord, incluso il Melfese, che ora è in Basilicata. Di queste popolazioni, caratterizzate da diverse esperienze storiche anche nelle loro relazioni con i Greci, proveremo a delineare le loro distinte caratteristiche sociali e culturali, dagli stanziamenti alle pratiche funerarie, dal culto all'alfabetizzazione, cercando di comprendere meglio i loro diversi ruoli di produttori, acquirenti ed utilizzatori della ceramica apula.

L'altra area regionale, incluso Metapontino and Siritide, è interessata, tra il 5° ed il 4° secolo a.C., da un profondo processo di trasformazione nell'identità etnica e culturale della popolazione indigena locale, che vede l'arrivo dei Lucani fuori del sostrato enotrio. Anche qui, investigheremo le caratteristiche principali di questo processo e dei suoi risultati, cercando di comprendere meglio le popolazioni indigene in quanto contesti per la ceramica apula e lucana.

Fabio COLIVICCHI, Queen's University (Kingston, Ontario): "*'Native Vase Shapes in South Italian Red-Figure Pottery'*"

L'interesse per le cosiddette nestorides prodotte dalle officine a figure rosse lucane e apule e' recentemente cresciuto in seguito ai progressi della ricerca sulle relazioni tra le colonie greche e le popolazioni indigene dell'Italia meridionale e il rinnovamento che sta interessando

gli studi sulla ceramica a figure rosse della Magna Grecia. Le nestorides a figure rosse riproducono forme che erano fondamentali per le culture locali della Lucania e dell'Apulia e lo studio della loro storia, sviluppo e funzione nel contesto di origine è necessario per comprendere i motivi della loro produzione e della loro circolazione. La stessa prospettiva va usata per altri vasi isolati a figure rosse di forma tipicamente indigena, che riproducono olle di varia tipologia.

Tuttavia, l'influenza del mercato indigeno sulla selezione di forme della ceramica a figure rosse dell'Italia meridionale non si esaurisce con le ben riconoscibili e poco numerose forme "imprestate" dalla tradizione ceramica indigena più antica. Una parte considerevole della produzione lucana e apula a figure rosse, compresi vasi senza alcuna caratteristica tipicamente indigena, potrebbe essere stata fortemente condizionata dal repertorio di forme correnti in Apulia e Lucania nel V e IV secolo a.C. Alcune forme di origine greca, come il cratere a colonnette e il kantharos, acquistano nuova importanza e un ruolo del tutto diverso per soddisfare le esigenze dei consumatori indigeni per i quali erano concepite.

Maria Teresa GIANNOTTA, Università del Salento (Lecce): *"La ceramica apula a figure rosse nei contesti della Messapia"*

In questo lavoro si presenta il quadro delle attestazioni di ceramica figurata apula (Trendall, *RVAp.* I-II) del IV secolo proveniente dal territorio anellenico dalla Puglia meridionale, posto ai confini della *chora* di Taranto. La regione è indicata con il nome di Messapia nelle fonti letterarie greche.

Negli ultimi decenni le ricerche e gli scavi sistematici nella regione hanno notevolmente arricchito e in gran parte cambiato il quadro documentario e interpretativo inerente il mondo messapico. Il presente lavoro fa riferimento all'ampio programma di ricerche promosso dall'Università del Salento e dal CNR volto a chiarire le problematiche inerenti le produzioni greche e le loro dinamiche commerciali, nonché il significato che la presenza di tali vasi assume nell'ambito della cultura indigena. I vasi figurati apuli in Messapia sono presenti principalmente nei contesti funerari, raramente nei contesti santuariari, mentre risultano, finora, quasi del tutto assenti nei contesti di abitato.

Ai fini della ricerca sono stati presi in esame i vasi editi e quelli esposti nei Musei del Salento (province di Lecce e Brindisi). I vasi editi sono in gran parte compresi nella monumentale opera di Trendall e Cambitoglou *Red-figured Vases of Apulia*, alla quale facciamo riferimento per la divisione in Fasi (Antico – Medio – Recente), Officine, Gruppi e Pittori. La revisione e l'aggiornamento dei dati hanno permesso di recuperare importanti informazioni relative alla provenienza dei materiali. Sono stati censiti circa 400 vasi provenienti da seguenti siti dalla Messapia: Alessano, Alezio, Brindisi, Carovigno, Cavallino, Ceglie Messapica, Egnazia, Lecce, Manduria, Mesagne, Muro Maurizio, Muro Tenente, Montesardo, Nardò, Ortelle, Oria, Rocavecchia, Rudiae, Soleto, Ugento, Valesio, Vaste, Veglie e Vereto. La maggior parte di essi corrisponde ad un abitato antico; solo in alcuni casi il nome moderno rinvia a un piccolo insediamento nel territorio o una fattoria (come ad esempio Alessano, Montesardo, Ortelle e Veglie). I rinvenimenti sono per lo più frutto di scoperte occasionali. Solo nel caso di

Vaste disponiamo della pubblicazione completa dei rinvenimenti occasionali e degli scavi scientifici.

Le forme dei vasi più attestate sono nell'ordine: il cratere, la *pelike*, la *lekythos*, l'*oinochoe* lo *skyphos*, l'*hydria* e l'*epichysis*. Attestate da un unico esemplare troviamo le seguenti forme: *alabastron*, anfora, candelabro, *kalathos*, piatto, *prochoe* e *stamnos*. Sotto l'aspetto funzionale prevalgono nettamente i vasi utilizzati per il 'consumo del vino' (cratere, *pelike* e *oinochoe*).

Nel quadro generale delle presenze di vasi figurati, le attestazioni dei siti di Egnazia, Ceglie Messapica, Vaste e *Rudiae* sembrano costituire delle eccezioni. La documentazione di Egnazia va vista alla luce della sua posizione geografica, in quanto città di confine che è in qualche modo influenzata dalla vicina Peucezia.

Il numero relativamente alto delle attestazioni di Ceglie Messapica e Vaste si deve alla circostanza che vede per questi due siti la pubblicazione o l'esposizione di tutti i rinvenimenti. Si illustra nel dettaglio la documentazione vastense che offre uno spaccato significativo della presenza di vasi apuli figurati nei contesti di un sito messapico di media grandezza e importanza. Infine sottoponiamo all'attenzione il caso costituito dall'imponente presenza di vasi apuli figurati a *Rudiae*. Il sito sembra svolgere il ruolo di 'central place', poiché in esso si concentrano il maggior numero di attestazioni di vasi (circa 150 su un totale di circa 400) e di forme, distribuite quasi equamente su tutto l'arco di produzione: Apulo Antico (a partire dal Painter of the Berlin Dancing Girl fino ai Lecce 614 and Hoppin Painters); Apulo Medio (Schulman, Snub-nose Painters, etc. e Associati); Tardo Apulo (B.M. Centaur Group, etc.).

Martine DENOYELLE, Institut National d'Histoire de l'Art (Paris): "*Hands at Work in Magna Graecia: The Amykos Painter and his Workshop*"

Nel vasto universo della ceramica dell'Italia meridionale, le informazioni sulla composizione e sulla dislocazione delle botteghe dei pittori di figure rosse sono scarse; soltanto due pittori, i pestani Asteas e Python, hanno firmato i loro vasi con il loro nome, e si pensa (ragionevolmente) che si fossero stabiliti a Paestum.

Tutti gli altri devono la loro esistenza all'analisi stilistica di Trendall che ne ha riconosciuto le personalità e vi ha attribuito dei nomi convenzionali. Tra i più importanti, sia per il volume della sua produzione, che per il suo ruolo nello sviluppo della prima pittura italiana meridionale a figure rosse, si situa il pittore di Amykos, così chiamato dalla scena su una *hydria* dal Cabinet des médailles a Parigi. Frammenti a lui attribuiti sono stati scoperti nel 1973 durante gli scavi archeologici del *kerameikos* di Metaponto, così confermando la sua presenza all'interno della città, accanto ai pittori di Dolon o di Creusa. Ma per combinare in modo efficiente i dati archeologici con quelli stilistici, si deve riconsiderare in maniera approfondita la produzione del pittore nel modo in cui aveva fatto A.D. Trendall.

Trendall abbia commentato sulla presenza di altri pittori che lavoravano insieme al pittore di Amykos o seguendo la sua maniera, per vari motivi lo studioso non è riuscito a

ricostruire il nucleo coerente dei lavori del pittore stesso, ed a stabilire una chiara distinzione tra i suoi vasi e quelli dei suoi compagni o seguaci. La produzione del pittore di Amykos in Trendall sembra essere un patchwork di varie mani, e questo rende oggi difficile il lavoro di attribuzione. Questo contributo, in primo luogo, intende offrire vari elementi stilistici per la decostruzione e la ricostruzione della produzione del pittore di Amykos; in secondo luogo, intende identificare le varie mani che lo hanno imitato, per poter valutare l'importanza della sua bottega; infine, intende sottolineare il suo importante ruolo non solo nella creazione di un nuovo linguaggio figurativo, ma anche nella diffusione, attraverso la distribuzione dei suoi vasi su larga scala ed il numero di discepoli-pittori che addestrava, della tecnica a figure rosse e dello spirito verso aree lontane come la Sicilia o l'Etruria.