

# Trendall scopre il « Pittore de Santis »

Un nuovo ceramografo apulo è stato chiamato  
col nome del direttore di « Magna Graecia »

Un omaggio del tutto eccezionale è quello che il prof. Arthur Dale Trendall, dell'Università di Canberra, ha voluto riservare al direttore di *Magna Graecia*. Con pensiero squisito, il Trendall ha chiamato col nome di Tanino de Santis un nuovo pittore apulo da lui recentemente identificato.

La scoperta, se così si può dire, del nuovo ceramografo ha preso le mosse dall'esame di una *pelike* apula a figure rosse recuperata quindici anni addietro, da Tanino de Santis, appunto, nell'area della necropoli sulle pendici del Timpone della Motta, in agro di Francavilla Marittima, e donata al Museo Nazionale di Reggio Calabria.

Successive indagini del Trendall hanno, infatti, con-

sentito di accertare che in molti altri vasi, disseminati nei vari musei europei e non, è da riconoscere la mano dell'artista cui si deve la decorazione della *pelike* proveniente da Francavilla Marittima, del « Pittore de Santis », per intenderci.

I vasi più importanti finora rintracciati sono i seguenti:

a) PELIKAI: 1) Reggio Calabria, ex de Santis (cfr. figg.); 2) Berlino F 4126 - (a) donna seduta fra giovane e donna, sopra - due donne ed Eros, (b) donna seduta e giovane; 3) Be-



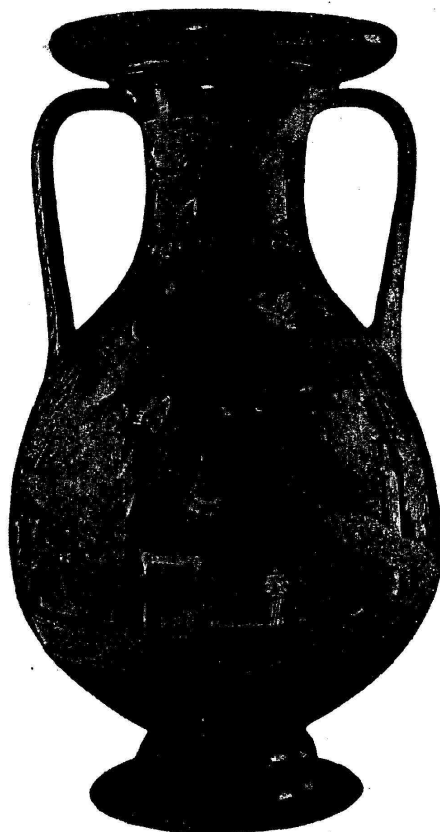
nevento 358 - (a) donna seduta con phiale, giovane accanto ad una vasca, Eros volante sopra, (b) donna seduta e giovane; 4) Leningrado 1194 (Stephani 1393) - (a) donna e giovane, (b) due efebi ammantati;

b) ANFORE: 1) Bari 7767, da Ceglie T. 3 - (a) donna e giovane, (b) due efebi ammantati;

c) CRATERI A CAMPANA: 1) New York 49-94-3 - (a) donna e Satiro, (b) due efebi ammantati; 2) Lecce 749 - (a) donna seduta e giovane ignudo, (b) due efebi ammantati; 3) Vienna 4016 - (a) donna seduta e Satiro, (b) due efebi ammantati; 4) Matera 150069, Lo Porto, *Mon. Ant.* 48, tav. 60, 1/2 - (a) donna seduta con Satiro, (b) due efebi ammantati;

d) CRATERI A COLONNETTE: 1) Bari 7766, *Iapigia*, p. 253, fig. 7 - (a) Eros fra due donne, (b) tre giovani ammantati; 2) Vienna 623 - (a) donna seduta ed Eros, (b) due efebi ammantati; 3) Zagabria 715 - (a) donna seduta, giovane ignudo, (b) due efebi ammantati.

Il Pittore de Santis appartiene al filone stilistico della cerchia del Pittore dell'Inferi. La sua produzione artistica viene data, dal Trendall, all'ultimo venticinquennio del IV se-



*Pelike* apula da Francavilla Marittima (lato A), dono del direttore di « Magna Graecia » al Museo Nazionale di Reggio Calabria. In alto, a destra, il lato B.

## CALABRIA

a Tanino de Santis

*Resisti  
al vento  
che scuote  
i tuoi alberi*

*e al mare  
che assale  
i tuoi fianchi*

*come la nave*

*fatta pietra  
dal dio.*

Anna Massera

colo, e più precisamente dal 330 al 320 a.C.

\*

Queste nostre anticipazioni vengono ampliate e completate nella monumentale nuova opera del Trendall, attualmente in corso di stampa, nella quale si compendiano molti anni di ricerche e di studi sulla pittura vascolare in Magna Grecia, volti a delineare quella compiuta sintesi della storia della ceramica italo-greca che ancor oggi manca.

E qui è bene ricordare che lo studioso australiano è uno dei più profondi conoscitori della ceramica antica del nostro paese. Nel 1971, in occasione dell'XI Convegno internazionale di studi sulla Magna Grecia, gli è stata meritatamente assegnata la medaglia d'oro « A. R. Cassano »; in precedenza, aveva ricevuto, nell'Università di Pisa, il X Premio internazionale « Galileo Galilei ».

Arthur Dale Trendall è membro della Society of Antiquaries, della British Academy e della Australian Academy of the Humanities, nonché socio dell'Accademia Nazionale dei Lincei. È anche Commendatore dell'Ordine al merito della Repubblica Italiana e dell'Ordine di S. Gregorio Magno. Tra le sue opere principali: *Paestan Pottery* (1936), *Fruhitalotische Vasen* (1938), *Handbook to the Nicholson Museum* (1948), *Vasi antichi dipinti del Vaticano - Vasi italo-greci ed etruschi a figure rosse* (1953-1955), *Apulian red-figure vase-painters of the plain style* (with A. Cambitoylen) (1961), *Phlyax vases* (1966), *South Italian vase painting* (British Museum, 1966), *The red-figured vases of Lucania, Campania and Sicily* (1967) - Supplement I (1970), *Greek vases in the Logie Collection* (1971), *Illustrations of Greek Drama* (1971).

# I Passi più significativi di un recente volume sul "Pittore de Santis"

THE RED-FIGURED VASES OF APULIA

by  
A.D. Trendall  
and  
Alexander Cambitoglou

Volume II

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I. Pan with syrinx and bunch of grapes standing with l. foot raised in front of seated woman holding fan and beaded wreath. A. Seated nude youth with wreath and phiale, Eros with mirror and bunch of grapes flying towards seated woman, holding up tambourine in her r. hand. B. Woman with branch and cista running to l., followed by Eros with wreath and tambourine.

*Nestorides* (type 2)

292 Naples 2343 (inv. 81823).

(a) Seated Eros with cista, woman with phiale and situla bending forward towards him over raised r. foot, (b) B + C.

293 Naples 2366 (inv. 81822).

(a) Eros with bunch of grapes, phiale and fillet, woman with thyrsus and situla moving to r., (b) B + CX, with strigil.

Cf. Berlin F 3282 (no. 23/192).

(ii) THE DE SANTIS GROUP

(a) THE DE SANTIS PAINTER

*Bibliography*

*Magna Graecia* vol. 10, 1975, no. 1–2, pp. 3–4.

The De Santis Painter, named after the donor of the pelike from Francavilla Marittima (no. 298) to the Reggio Museum, is an artist of some importance. His earlier vases (nos. 294–6) are closely connected with those by the Painter of Louvre MNB 1148 in the treatment of the seated women; his more mature style is strongly influenced by the work of the Underworld Painter. Two large pelikai (nos. 297 and 298) may be attributed to him; they both have many elements in common (cf. the women bending forward over one raised foot, the upstanding curls on the youths' heads, the drawing of the women's drapery, the pattern-work); the seated woman on the reverse of no. 297 also provides a link with the earlier vases, both in the rendering of her drapery and in the open box in her l. hand, with the crossed rectangle on the inside of the lid. The flower held by the youth on no. 296 links it with no. 299.

Characteristic is the drawing of the youths' hair with the "flame-like" row of curls on the top of the head (cf. nos. 297, 302, 306–309) and on his later vases the small knot-like projection of the himation behind the neck of the youth to l. on his reverses (nos. 303, 307, 309).

*Hydriai*

\* 294 Taranto, Baisi coll. 35.

PLATE 227, 1.

Woman seated on rock-pile with branch and open box, youth with patera and thyrsus, drapery over l. arm.

295 Deruta (Perugia), Magnini coll. 203.

Dareggi, no. 20, pl. 17.

Woman with branch and cista seated on rock-pile, nude youth with tambourine and branch.

*Oenochoe* (shape 3)

296 Once Frankfurt Market, De Robertis.

*Lagerliste* II, no. 56 (ill.).

Woman seated on rock-pile, with bunch of grapes and phiale, nude youth holding flower in r. hand, drapery over l. arm.

*Pelikai*

297 Berlin F 4126.

PLATE 227, 3–4.

*RV* i, 128; Atallah, *Adonis*, p. 170, fig. 33.

*Pelikai* (continued)

(a) Seated woman with hare on lap between youth with handled cista and woman with raised foot holding tambourine; above—two seated women, and Eros flying downwards, (b) seated woman with branch and cista, youth with raised foot, holding fillet and situla; Eros above.

For the subject of the obverse (Adonis and Aphrodite ?), cf. Genoa 1201, (no. 18/181)

298 Reggio Cal., from Francavilla Marittima (ex De Santis coll.).

De Santis, *La Scoperta di Lagaria*, pls. 20–1; *Magna Graecia*, vol. 1, no. 1, ill. on p. 1; vol. 10, no. 1–2, ill. on p. 3.

(a) Woman leaning on laver holding fan, youth with lyre seated on stool confronted by woman with fillet bending forward over l. foot raised on Ionic capital, woman leaning on pillar; above—Eros flying with fillet above the seated youth, two seated women, l. with mirror, r. with bird, (b) woman with rosette-chain and branch, seated nude youth, woman with raised foot, holding phiale; Eros above.

*Column-kraters*

\* 299 Vienna 623.

PLATE 227, 2.

(a) Seated woman with box, Eros with double flower and situla, (b) B + F.

\* 300 Bari 7766, from Ceglie, T. 4.

PLATE 227, 5–6.

Gervasio, *Iapigia* 1, 1930, p. 253, fig. 7.

(a) Woman with fan and bunch of grapes leaning forward over raised foot towards seated Eros with phiale, standing woman with mirror and bead wreath, (b) A + CX with phiale + F.

301 Taranto, from Altamura (Via Bari; 22.3.1976).

(a) Woman with thyrsus and cista moving to l., followed by nude youth with wreath and thyrsus, (b) B + C.

302 Naples, private coll. 5.

(a) Seated woman with phiale, Oscan warrior with wreath and two spears, seated Oscan with dish of cakes, (b) A + CX with phiale, + E).

303 Zagreb 715.

Damevski, no. 4, pl. 3, 4.

(a) Seated woman with tambourine, nude youth with filleted wreath and thyrsus, (b) B + C.

*Bell-kraters*

304 Vienna 4016.

(a) Seated woman with mirror and cista, satyr with mirror and situla, (b) B + F.

305 Matera 150069 (old no. 12405), from Matera.

Lo Porto, *Penetrazione*, pl. 60, 1–2.

(a) Seated woman with tambourine, satyr with foot raised on rocks, holding mirror and situla, (b) B + C.

306 New York 49.94.3 (gift of Arthur L. Gale).

(a) Woman with thyrsus and open box moving to l., followed by satyr with wreath and box, (b) B + C.

307 Lecce 749.

(a) Seated woman with mirror and tambourine, nude youth with fan and drapery over l. arm, (b) B + C.

308 Deruta (Perugia), Magnini coll. 170.

Dareggi, no. 21, pl. 18.

(a) Woman seated on rock-pile with ball and cista, Eros with bunch of grapes and wreath, (b) B + C.

*Amphora*

309 Bari 7767, from Ceglie, T. 4.

Gervasio, *Iapigia* 1, 1930, p. 255, fig. 8b.

(a) Woman with ball and cista moving l., followed by nude youth with filleted wreath and stick, (b) A + C, as on nos. 306–7.

The two following pelikai are closely comparable with the above, but somewhat cruder in style.

*Pelikai*

310 Leningrad inv. 1194 = St. 1393.

(a) Woman with bunch of grapes and open box moving to l., followed by nude youth with wreath, drapery round l. arm, (b) B + C.

310a Benevento 358.

(a) Woman with phiale seated on box, nude youth leaning on laver; Eros flying above with fillet in both hands, (b) seated woman with phiale and draped youth with cista.

## (b) THE FERRANDINA PAINTER

The two following vases, which are by a single hand, stand close to the De Santis Painter, especially in the treatment of the draped youths, but the figures have a curiously elongated look.

*Bell-krater*

311 Metaponto 27933, from Ferrandina, T. 1.

(a) Woman with thyrsus and wreath, seated nude youth with phiale and thyrsus, (b) B + F, with palmette between them.

*Column-krater*

312 Turin 5369.

*CVA*, IV Dr, pl. 17, 9–10.

(a) Woman with mirror and seated warrior with phiale and wreath, (b) B + C, with palmette between them.

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Photo: M. Chuzeville.

Photos: courtesy J-M. Moret.

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Photos: John Wade.

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