

Since the work of the Dirce and Prado/Fienga Painters has already been studied in some detail in *PP*, *LCS* and their *Supplements*; it is here discussed principally for its significance in regard to the first phases of Campanian and Paestan red-figure; the lists below are not exhaustive, but include what seem to be the most relevant of the Sicilian vases in that particular respect, with a few additions and some minor regroupings. Chapter III deals with the comparatively small group of vases which mark the transition from Sicilian to the mainland fabrics. Most of the vases listed below belong to the period between c. 380 and 360 B.C. Bibliographical references are generally confined to *PP*, *LCS* and their *Supplements* (where earlier literature is cited) and to subsequent publications.

## 1. THE DIRCE GROUP

The Dirce Group consists primarily of the work of the Dirce Painter himself and that of his close follower, the Painter of Naples 2074. Their styles are remarkably alike, and it is not always easy to distinguish between them, so that the possibility of the latter's work representing what we may call the 'Campanian' phase of the former's cannot be altogether excluded. Between the two has been placed a group of 'transitional' vases; some of these were formerly attributed to the Dirce Painter and others to the Painter of Naples 2074, but I now see them as closer in style to the former and think they should probably be attributed to his hand. The evidence of proveniences is discussed in the Introduction to this chapter; they would seem to favour the work of the Painter of Naples 2074 as being early Campanian rather than pure Sicilian.

### (i) *The Dirce Painter*

The Dirce Painter was first identified by Beazley in a communication to Paul Jacobsthal, quoted in *Die Melischen Reliefs*, p. 83, note 4, where the three vases in Syracuse (nos. 1, 7 and 8) and the Dirce krater in Berlin (no. 2) were ascribed to him, with the suggestion that the painter was possibly a Sicilian. The characteristic features of his style are dealt with in some detail in *PP* (pp. 7 ff.) and *LCS* (pp. 202–3) and need not be repeated here except to draw particular attention to his use of an embattled or dot-stripe border pattern on his drapery and to his repetitions of several 'stock figures' like the seated woman, with a piece of drapery over the lower part of her body, or the young snub-nosed satyr. The influence of his style of drawing and of his decorative pattern-work on Paestan will be discussed in greater detail later.

### (a)

#### *Calyx-kraters*

\*1 Syracuse 36334, from the Fusco necropolis. Ht. 42.5.

PLATE 1 a

*PP*, no. 1, pl. 1 a; *PPSupp*, no. 1; *LCS*, p. 203, no. 26; *Suppl.* III, p. 99, no. 48; *IGD* III. 1, 3; Gogos, *Öjh* 55, 1984, p. 45, fig. 13; A. J. N. W. Prag, *The Oresteia*, pl. 35 d.

(a) Orestes, Electra and Pylades at the tomb of Agamemnon, (b) young satyr and maenad.

For a different interpretation (*Iphigenia in Tauris*) of the obverse, see Carlo Anti, *Dioniso* 10, 1947, pp. 124–36; the problem is discussed in *PPSupp*, pp. 25–6; see also Kossatz-Diessmann, *Dramen des Aischylos*, pp. 94 and 96.

- 2 West Berlin F 3296, from Palazzuolo. Ht. 52, diam. 51.  
*PP*, no. 2, pls. 2 *a* and 3 *a*; *PPSupp*, no. 2; *LCS*, p. 203, no. 27; *Suppl.* III, p. 99, no. 49; van der Meer, *BABesch* 52–3, 1977–8, fig. 40; Trendall, *Festschrift Hemelrijk*, p. 159, fig. 2.  
 (a) Punishment of Dirce and Lykos, (b) maenad between two satyrs.
- \*3 Palermo 2198 (old no. 3480), from Gela. Rim broken off; actual ht. 32.5. PLATE 1 *b, c*  
*LCS*, p. 203, no. 28 *a*, pl. 80, 1 (reverse); *Suppl.* III, p. 99, no. 51.  
 (a) Standing draped woman, resting r. arm on pillar, Eros beside seated woman looking into mirror, half-draped youth; bust of silen, above, (b) draped woman with fillet in r. hand, young satyr bending forward with phiale in r. hand.
- \*4 Vatican U 21 (inv. 17969). Ht. 42, diam. 40. PLATE 1 *d*  
*PP*, no. 3, pl. 3 *c* (obverse); *PPSupp*, no. 3, pl. 2 *a* (reverse); *LCS*, p. 203, no. 28; *Suppl.* III, p. 99, no. 50.  
 (a) Three maenads and a satyr, (b) two draped youths.
- \*5 Vienna 986. Ht. 37.5. PLATE 1 *e, f*  
*PP*, no. 4, pl. 3 *d*; *PPSupp*, no. 4; *LCS*, p. 204, no. 29; *Suppl.* III, p. 99, no. 52; *LIMC* III, p. 923, Eros 872, pl. 658, 6.  
 (a) Maenad, with Eros, seated between two silens, (b) two draped women, l. with thyrsus, r. with pomegranate and fillet.  
 For the open box below the seated maenad to r., cf. no. 3.
- 6 Madrid 11026 (L. 388). Ht. 31.  
*PPSupp*, no. 5, pl. 1 *a* and *b*; *LCS*, p. 204, no. 30; *Suppl.* III, p. 99, no. 53.  
 (a) Phlyax scene—Zeus, with thunderbolt in l. hand and stick in r., between two phlyakes, l. with basket on his head, r. playing the flute, (b) two draped youths, l. with thyrsus, r. with stick.

*Bell-kraters*

- \*7 Syracuse 36332, from the Fusco necropolis. Ht. 43.5. (b) PLATE 2 *a*  
*PP*, no. 5, pls. 2 *b* and 3 *b*; *PPSupp*, no. 6; *LCS*, p. 204, no. 31, pl. 80, 2; *Suppl.* III, p. 99, no. 54; *Sikanie*, figs. 283–4; *LIMC* III, p. 662, Dolan 17, pl. 528, 1.  
 (a) Ambush of Dolon, (b) maenad seated between maenad and satyr.  
 For the subject of the obverse see F. Lissarrague, *RevArch* 1980, fasc. 1, p. 12 and Trendall, *NAC* 12, 1983, p. 92.
- \*8 Syracuse 36319, from the Fusco necropolis. Ht. 43.5. (b) PLATE 2 *b*  
*PP*, no. 6, pl. 1 *b*; *PPSupp*, no. 7; *LCS*, p. 204, no. 32; *Suppl.* III, p. 99, no. 55; van der Meer, *BABesch* 52–3, 1977–8, fig. 86; Jobst, *Die Höhle*, fig. 18; Vernant and Vidal-Nacquet, *Tragedy and Myth in ancient Greece*, pl. 4.  
 (a) Philoctetes, (b) maenad between two satyrs (the head of the maenad and the upper part of the satyr to r. are missing).
- \*9 Agrigento 11431, from Monte Adranone, T. 1. Ht. 33. PLATE 2 *c*  
*Suppl.* I, p. 37, no. 33 *a*, pl. 8, 3; *Suppl.* III, p. 99, no. 57.  
 (a) Young satyr with phiale and dish, bending forward in front of seated maenad, with thyrsus in r. hand, (b) two draped youths, l. with thyrsus, r. with stick.
- 10 Louvre K 249. Ht. 30.  
 Passeri, pl. 128; *LCS*, p. 204, no. 33, pl. 80, 3–4; *Suppl.* III, p. 99, no. 58.  
 (a) Young satyr with tambourine, bending forward in front of seated maenad with thyrsus, (b) maenad running to r., with thyrsus in r. hand, cista and fillet in l.  
 The head of the thyrsus carried by the maenad on the reverse finds a close parallel in that held by the youth to l. on the reverse of Madrid 11026 (no. 6).

(b)

The following vase, formerly in Dorpat and known to me only from the illustration in the catalogue of Malmberg and Felsberg (no. 109, pl. 7, 1), looks as if it might also be by the Dirce Painter, in view of the similarity of the pattern-work, and the treatment of the Greek warrior, but without seeing its reverse I hesitate on a specific attribution:



*Bell-krater*

11 Voronezh (ex Dorpat 109). Ht. 38·5.

*LCS*, p. 204, no. 35; *Suppl.* III, p. 100, no. 60.

- (a) Kneeling Greek, with shield and spear, attacked with spear by mounted Amazon,  
(b) two draped youths.

The following fragmentary skyphos from the Acropolis at Gela also looks to be very close in style to the work of the Dirce Painter—cf. the drapery of the seated woman with that of Electra on no. 1.

*Skyphos* (frr.)

12 Gela, from the Acropolis. Max. ht. 10.

*NSc* 1962, p. 366, no. 4 and p. 368, fig. 30; *LCS*, p. 206, no. 46; *Suppl.* III, p. 102, no. 79.

Seated draped woman, with a himation with a dot-stripe border over her legs; part of a youth, holding a staff.

(ii)

In *PP* and *PPSupp* the vases in this division were attributed either to the Dirce Painter himself (nos. 18 and 22) or to his followers, and among their works were listed many vases which were later (*LCS*, pp. 213–16; *Suppl.* III, pp. 107–10) placed in or near the Prado/Fienga Group. Several of the vases listed below (e.g. nos. 13–20) were attributed in *Suppl.* III to the Painter of Naples 2074, though it was pointed out that his work was extremely close to that of the Dirce Painter. Since then a few new vases, which seem certainly to be by the former's hand (nos. 24–6), have come to light and these enable us now to draw a better distinction between the work of the two painters, though without excluding the possibility that they are identical. I should now incline to see the vases in this division as the work of the Dirce Painter, and as marking the transition from what we may call his 'Sicilian' style to that of his later vases, which may well have been made in Campania.

There are many points of close resemblance between the vases in this and in the preceding division, as may be seen from a comparison between the seated women with a dot-stripe bordered cloak over their legs (cf. nos. 3–5, 7–8 (reverses), 9–10 with nos. 13, 18–22), the standing draped woman with a himation over her tunic (cf. nos. 3–4, reverse of 5, with the reverses of nos. 13–15), or simply wearing a peplos (cf. nos. 5) (reverse to r.), 7 (reverse to l.) with nos. 13 (reverse to l.), 15–16 (reverses to l.), 17 (reverse to r.) and 18); the adjuncts and filling ornaments (e.g. the trees on nos. 2, 4, 7, 15; the fillets held by the women on nos. 3 (reverse), 5 (reverse), 10 (reverse), 13–14 (reverses), 16 (reverse) and 22; the thyrsus heads with their  $\Lambda$  pattern and white dots; the dish with reverse wave decoration on nos. 8, 13 and 22; the palmette-scrolls on nos. 1 (reverse), 8, 13; the pattern-work, which very frequently consists of meanders with saltire squares.

There are, however, certain points of difference—on the kraters in this division only saltires accompany the meanders, which on nos. 14, 17–19 are stopt; all the reverses show static scenes; a white stephane with small rays comes into fashion for women (e.g. nos. 13, 14, 16–19, 22) in contrast to the plain bandeau preferred in (i); naked or half-draped women make a more frequent appearance, with rounded breasts and clearly defined nipples (e.g. nos. 14 and 17). The mythological subjects, which added to the interest of the vases in (i), disappear almost completely except on no. 15, which seems best placed here in view of the similarity between its reverse and those of nos. 13 and 14, though on them the drawing is more precise. In general,