

**NB:** height of entire amphora 66 cms.

so scale and composition of friezes like bands on cups (kylikes) **not** like tableaux on Kraters.

The vase is a miniaturist tour de force - painted direct or from preliminary sketches?

Hence the vase is a link to continuity and to change, like the cup painters (of whom more later).

## BACK TO THE AMPHORA STYLE

### 1. Tyrrhenian Amphoras c565-550

Ovoid in shape - later slimmed down, made for Western market (Tyrrhenian is Greek for Etruscan) - Athenians meeting market neglected by Corinth? Combined

Corinthian colour and animals with Athenian myth scenes. Subject matter tended to

be stock myths: Heracles fighting Amazons

stock types: Dancing revellers and satyrs

stock situations: Drinking; love-making; fighting

**Note:** the neck decoration lotus and palmettes interlaced.

- Conclusion
1. Fewer animals and friezes.
  2. Growing repertoire of stock myth scenes, giving scope for imagination.
  3. Men black skin, women white skin now established. (though red lingers on for heroes, etc).
  4. Drapery - details on sleeves, but no folds in women's drapery  
men's cloaks hang in angular folds.
  5. Figures - little change in knee, elbow, ear patterns  
frontal chest, profile hips, no stomach muscles.  
Male eye - round, frontal in profile face.  
Female eye - half-closed - dot for pupil.
- ie. still conventional - no depth, no foreshortening, ie. one dimensional;  
facial expression limited - open mouth indicates panting. Action and  
response depicted - feeling has still to come.

### 2. Panathenaic Amphoras

Introduced as prizes at Panathenaic Festival by Pisistratus. Ensured a continuity of black figure pottery because of traditional style - black glazed lower half of body; upper half, one side depicting Athena, the other the athletic events of the winner. So many of these prize amphoras, to contain the prize oil, were required that a commission to make them must have been both eagerly sought and profitable when won. The vases reflect the developing styles of painting eg. the development of folds in dress, more naturalistic movement, symmetry of design, attention to anatomy.