ver-life-size figure on a stele like Fig 63 made a handsome monument but, once the elaborate sphinxes were abandoned, such stelai became less demanding of time and material and consequently cheaper than figures carved in the round, like kouroi.

## Draped female figures

While Greek convention permitted men to be portrayed nude, the same did not apply, for centuries, to women. During the archaic period, therefore, statues of female figures were invariably draped.

The earliest large-scale female figure preserved is a dedication to the goddess Artemis on Delos offered by a woman called Nikandre (Fig 65). It was carved about the middle of the 7th century BC and so is earlier than any of the kouroi we have looked at. Living forms appear only at the extremities: arms hanging passively at the sides, feet peeping out beneath the skirt, head (now much weathered) framed by abundant hair. The main bulk of the statue is devoted to the heavy drapery that covers the body so completely that there is hardly any hint of a human form concealed beneath its severe surface.

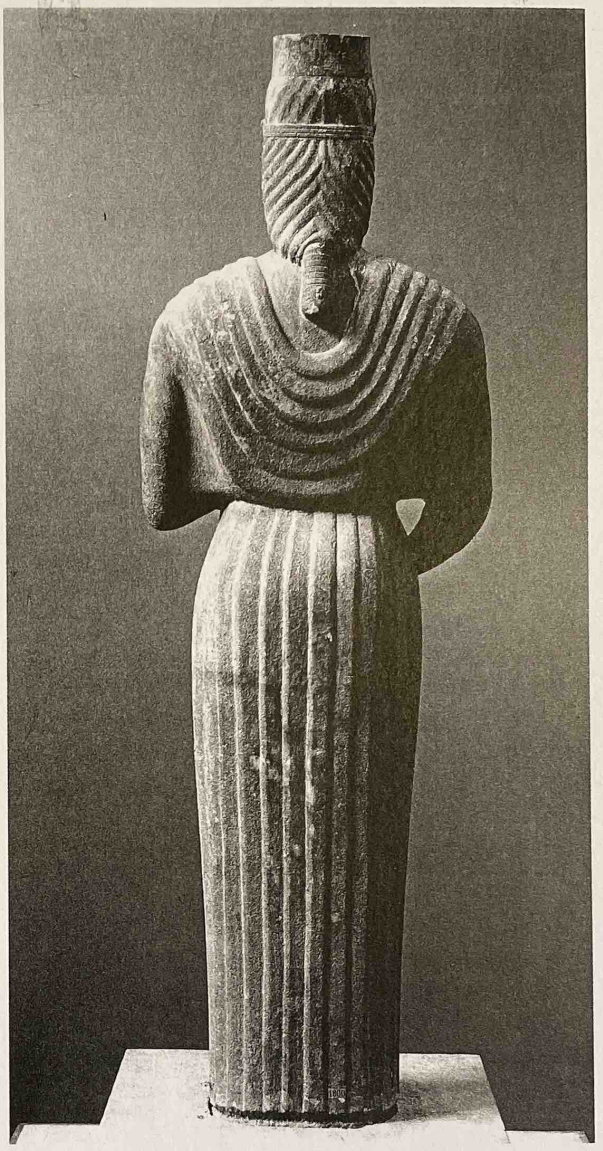
The image of a woman or a goddess carved in Athens in the second quarter of the 6th century BC (Fig 66), though still dominated by heavy drapery that obscures rather than reveals the body it covers, shows the beginnings of a livelier approach. The face is bright and alert and the arms, instead of hanging limply by the sides, are brought in front of the figure at different heights in order to add interest to the otherwise wholly symmetrical composition.

It is from the back, however, that we can best see the innovations and achievements of the artist (Fig 67). Here he demonstrates his discovery that although female figures offered little scope for the portrayal of anatomy that made male figures so fascinating, their drapery and hair provided an excellent field on which a gifted sculptor could develop his talent for decorative organisation.

65. Draped female figure dedicated by Nikandre on Delos, third quarter of the 7th century BC, National Archaeological Museum, Athens

The hair is formally stylised into a number of patterns composed of relatively small elements. The cloak falls in larger, concentric curves; the skirt, with its regular straight folds, swells slightly over the buttocks. The balance of simple but sensitively varied forms combined with a suggestion of the living body beneath the

66. Goddess holding a pomegranate, found in Attica, 570-560 BC, Antikensammlung, Staatliche Museen zu Berlin, Berlin



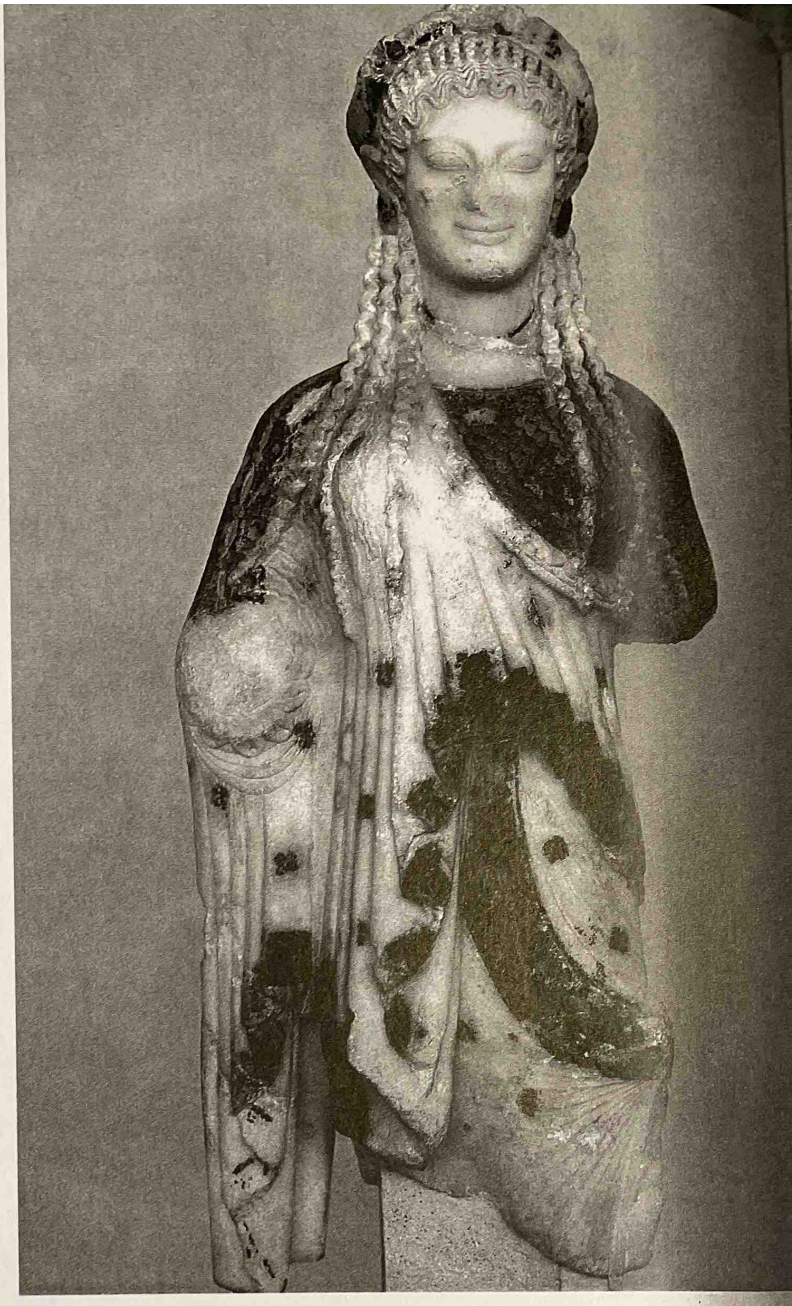
67. Goddess in Berlin, back of Fig 66

drapery shows the mettle of the Attic artist who carved this image.

From now on, artists began to respond ever more ingeniously to the double challenge offered by the draped female figure; first, finding a way to suggest that a body exists beneath the drapery and, second, arranging hair and drapery into decorative patterns.

An eastern Greek artist treated the drapery of a figure dedicated to Hera at Samos (Fig 68) rather differently but no less effectively than his Attic contemporary. The graceful, columnar figure wears a thin linen undergarment that falls in many tiny folds indicated by numerous small, parallel incisions and fans out at the bottom. A fine, smooth veil covers part of the skirt to the right, while a heavy woollen cloak, characterised by deep, wide folds, is

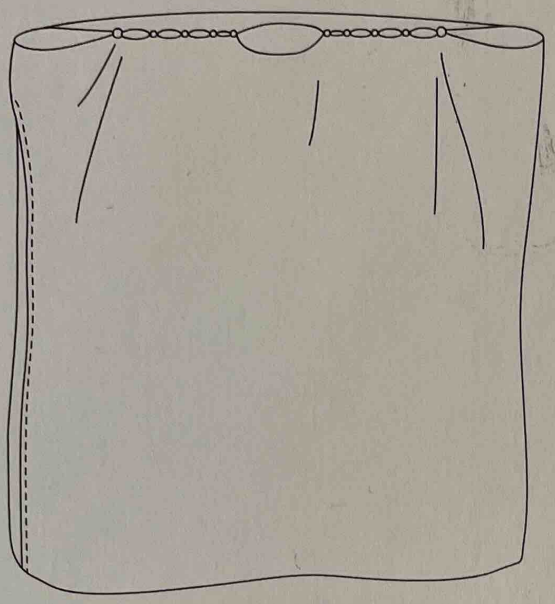
68. Draped female figure dedicated to Hera on Samos, about 560 BC, Louvre, Paris



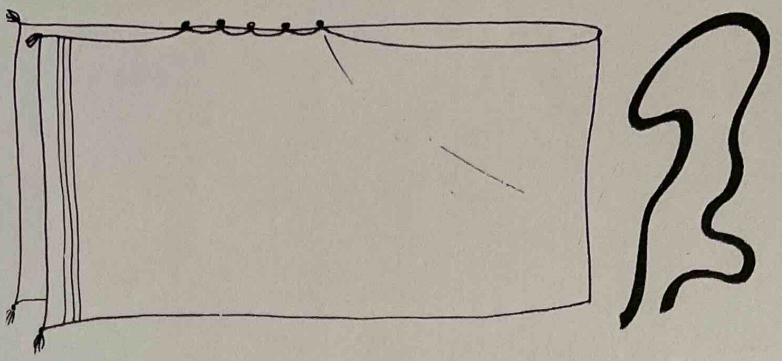
69. Kore 675, found on the Acropolis at Athens, about 530-520 BC, Acropolis Museum, Athens

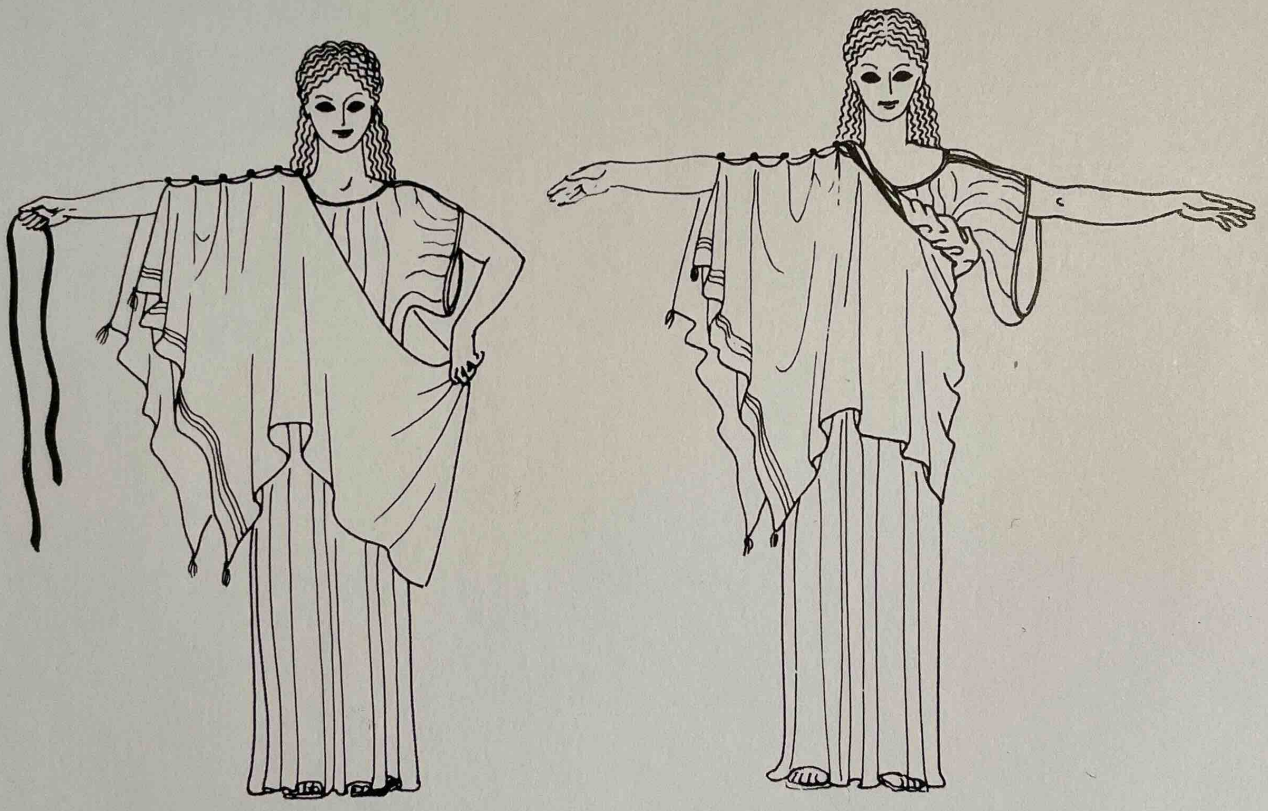
draped diagonally over the upper part of the body. In contrast to the simple symmetry of the Attic goddess now in Berlin (Figs 66 and 67), the artist here relies on variety in the play of patterns, which must have been reinforced by the original colours. The form of the body beneath the drapery is subtly hinted at, giving the warmth of human content to this elegant study in design.

By the third quarter of the 6th century BC, a richly decorative formula for drapery and figure had virtually become standardised at Athens (Fig 69). Girls wearing a thin garment called a *chiton* (Fig 70) and a diagonally draped heavy woollen cloak (Fig 71) pull their skirts to one side with the left hand and hold out an offering in the right (which, having been made of a separate piece of stone and inserted in a socket, has often come adrift, as here). The breasts are now clearly indicated beneath the drapery and, as the skirt is pulled to one side, in many examples the outline of the legs also becomes visible. The drapery itself falls into a number of lively folds of various



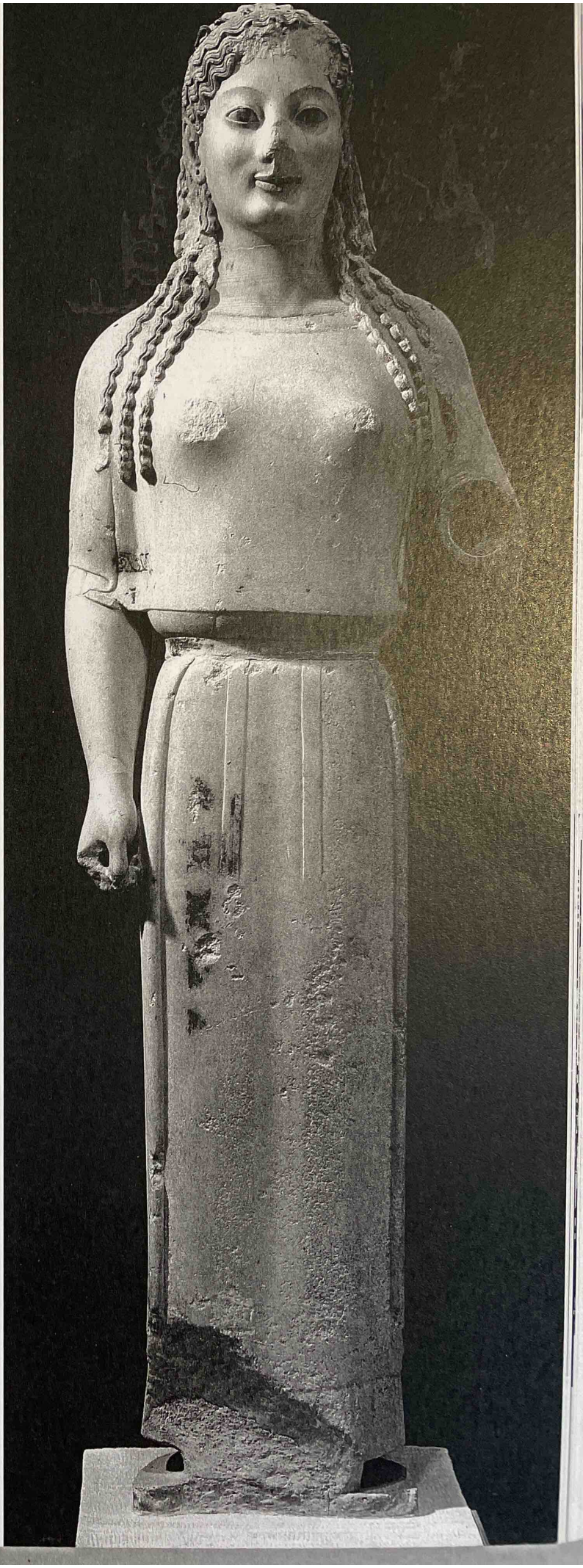
70. Diagram showing how a chiton is worn. A wide rectangle of fine linen is folded along one vertical edge and sewn along the other. It is buttoned at the top to make sleeves. It is usually belted. If it proves too long for the wearer, some of the excess can be pulled up over the belt.





71. Diagram showing how a short diagonal cloak is worn. The long, narrow rectangle of cloth is worn under one arm and buttoned along the other shoulder

kinds and the paint (in this case well preserved) adds to the charm of the figure. The hair is stylised into three different patterns: ringlets over the shoulders, an undulating fringe and, above it, tight curls. Body and drapery have both come alive and the decorative potential of the draped female figure seems to have been perfectly realised. This type of statue was carved both on a small scale and on a very large scale. Such *korai* dedicated to the goddess Athena have been found in

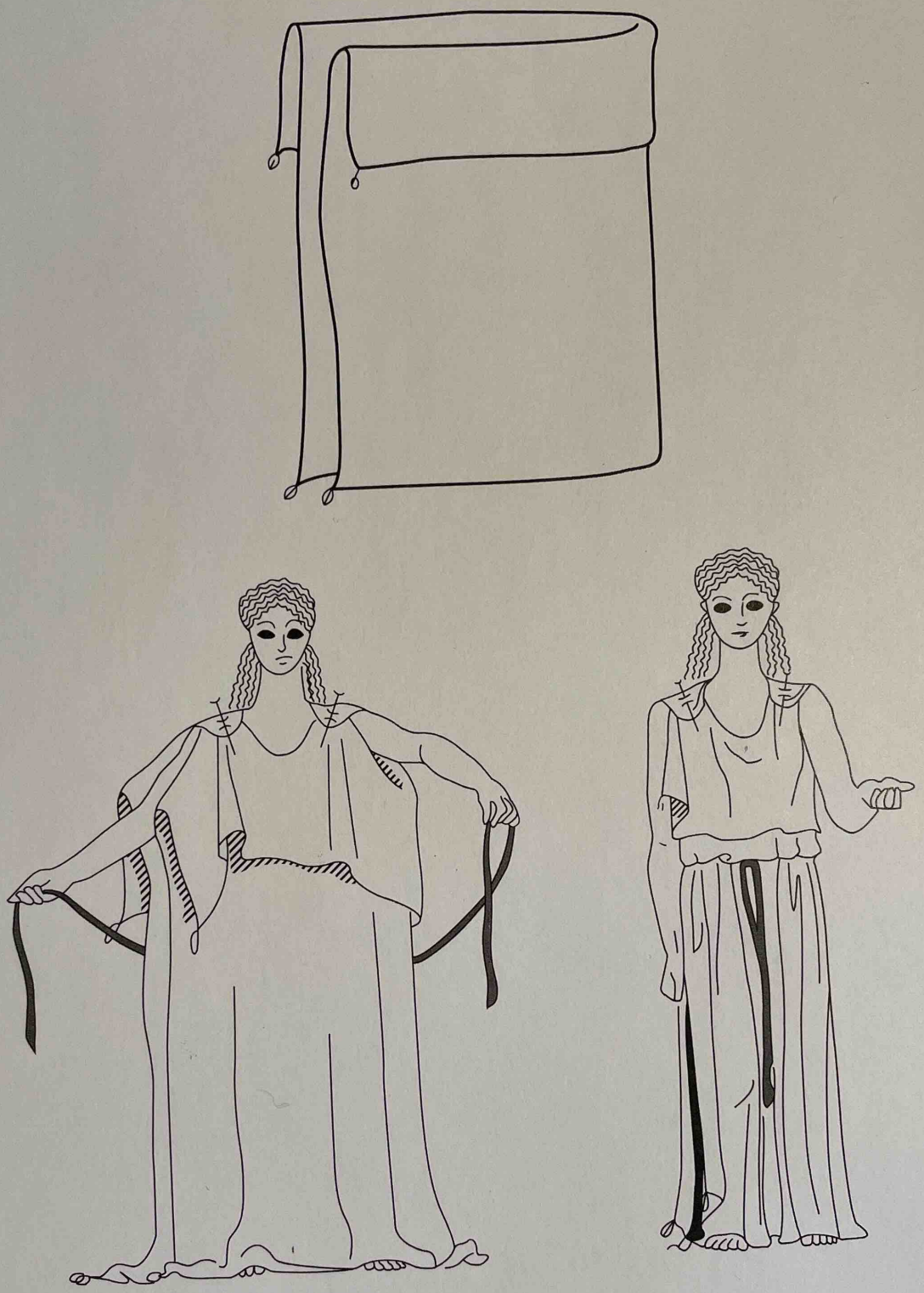


72. 'Peplos kore' found on the Acropolis at Athens, about 540-530 BC, possibly an image of the goddess Artemis, Acroplis Museum, Athens

great numbers on the Athenian Acropolis. Clearly this format had become conventional during the last third of the 6th century BC.

Occasionally there were exceptions. One of the most delightful, also found on the Athenian Acropolis (Fig 72), wears over her chiton a simple woollen *peplos* (Fig 73). The peplos was the usual garment worn by women in mainland Greece until the middle of the 6th century BC, when the Ionian chiton and diagonal cloak became the fashion. The drapery is treated in terms of broad simple masses (Fig 72). It is enlivened by slight irregularities (for instance, just above the waist) to convey a sense of the young and supple body it conceals. It provides a cleverly understated base for the radiant, sensitively carved head.

Archaic free-standing statues are almost entirely of standing nude male figures (*kouroi*) and standing draped female figures (*korai*), though there are some examples of seated (Fig 180) and reclining figures and of animals (dogs, lions and horses). Within a small range of themes, artists refined the images they produced. Always eager to create works of formal beauty or decorative charm, from around the second quarter of the 6th century BC they also began systematically to make their statues conform ever more closely to a more natural ideal. While this effort was to a large extent successful, particularly in matters of detail, increasing naturalism produced new and unexpected problems, some of which archaic artists were simply unable to resolve. These artists possessed great technical skill and created works with exquisitely refined surfaces, yet despite their mastery of naturalistic detail, they were still not able to make their statues come alive. The next generation picked up the challenge where they left off.



73. Diagram showing how a peplos is worn. The simple rectangle of woollen cloth was folded around the wearer and pinned at the shoulders. Usually, part of the cloth was folded over at the top (the overfold) in order to shorten the garment (rather than taking up a hem at the bottom). A belt was usually worn. If the garment was very long, in addition to the overfold, part of the length could be pulled up over the belt to form a pouch (see Figs 203, 204 and 205), or the overfold could be made so long that the belt came on top of it (see Figs 184, 185 and 188)