

A PEPLOPHOROS IN CORINTH

(PLATES 71-73)

THE LATE Professor Schuchhardt recently called attention to two original Greek statues of the Severe period, which he convincingly suggested were taken to Pergamon as booty from Greece.¹ In trying to pinpoint the place from which these sculptures were taken, he drew parallels with several contemporary works, and found that the sculptures from Pergamon resembled a peplophoros torso in the Corinth Museum.² On the strength of this similarity, and of a passage in Pausanias (7. 16. 5), he concluded that the two statues from Pergamon were made in Corinth around 470-460 B.C. He advocated a similar date for the peplophoros still in Greece.

These very valid conclusions, and the sensitive stylistic analysis of the sculpture involved will also bring, it is hoped, renewed attention to the statue in Corinth, which has recently been cleaned, set up with a slightly different tilt and rephotographed, so that its study is now greatly facilitated. The statue seems important on two counts. Not only is Corinthian sculpture of the Greek period quite rare and imperfectly known,³ but this particular original, in addition, presents some unusual features which, as Schuchhardt noted, remain still unexplained.

The Corinth peplophoros was found in 1932/33, but has never been extensively published and is relatively little known. It came to light during the American School excavations of the Asklepieion and the fountain of Lerna, in one of the shafts entering the long channel cut under the hill west from Reservoir V. Thus the statue is probably to be connected with the buildings there rather than with the Asklepieion. It has been variously described: Poulsen, Willemssen and Rolley saw it as a running figure; Schuchhardt emphasized the column-like immobility of the right leg and visualized perhaps a stone or a step under the left foot to justify the pose.⁴ Yet

¹ W. H. Schuchhardt, "Korinthische Beute in Pergamon." *Mélanges Mansel*, Ankara 1974 (= Schuchhardt), pp. 13-14, pls. 11-16. The two statues from Pergamon are one in Berlin and one in the Bergama Museum in Turkey.

² The statue in Corinth, inv. no. S 1577, is illustrated on his pl. 14: a, b, *not* on pls. 15, 16 as mentioned on p. 22. For a full bibliography, see his note 12, though I have been unable to trace the Brunn-Bruckmann reference, probably through a misprint. I am greatly indebted to Charles Williams who has generously given me permission to publish the new photographs of the recently cleaned peplophoros; both he and Nancy Bookidis have also extended much help as well as criticism of my text.

³ Among the recent finds it is important to note some which came to light in the University of Texas excavations of the Gymnasium area and the "Fountain of the Lamps." Of the two Archaic fragments, *Hesperia* 36, 1967, pp. 421-422, pl. 89: b, c, the naturalistic breast of a kore may perhaps be Archaistic. More important for my topic, however, is a partially broken head which once had inserted eyes: *Hesperia* 41, 1972, p. 24, no. 18, pl. 9. Though probably not Archaic, the head could belong to the Severe period, and at any rate does not seem to be of Roman date.

⁴ Schuchhardt, p. 22. The first publication of the Corinth statue was by F. J. de Waele, *AJA*

the suggestion of motion may have been stronger in the complete statue, before the loss of its head, lower legs and arms. The left hand seems to have gathered the peplos skirt over the raised left thigh, as if to facilitate its movement; the unbelted costume, as a consequence, opens up along the right side, revealing part of the naked leg. The right arm, now entirely missing, was certainly raised, since the body is again revealed below the armpit; yet it is difficult to determine whether the limb stretched forward or upward. The slightly uneven alignment of the breasts may support the latter theory. Finally, the head was probably sharply turned to one side, with the figure looking toward her right.⁵ This pose is suggested by the statue's unusual hairstyle.

Though headless and neckless, the peplophoros in Corinth retains traces of what must once have been an impressive coiffure. Visible only in the rear view (Pl. 71: c, d), 28 small holes cover the left shoulder and the upper part of the back of the figure. Two of these holes could perhaps be explained as the insertion points for a metal fastener which pinned the peplos together over the shoulders, though the right side of our figure is too damaged to reveal a symmetrical arrangement. Such pins or fibulae were needed in reality to hold up the heavy garment, and were occasionally rendered in sculpture, either in stone or inserted separately in bronze.⁶ But a more logical explanation is that all such holes on the Corinth statue were for the attachment of long metal locks falling loosely over her back.

Both de Waele and Roebuck had already given a similar explanation, but the point has never been stressed. Yet it is worth noting, not only as a further clue to the statue's pose, but also because the specific arrangement is somewhat unusual. We are so accustomed to the presence of metal attachments on Greek statues that we fail to distinguish between renderings.

39, 1935, pp. 358-359 and fig. 4. See also C. Roebuck, *Corinth*, XIV, *The Asklepieion and Lerna*, Princeton 1951, pp. 143-145, no. 3, pl. 57; V. H. Poulsen, *Der strenge Stil*, Copenhagen 1937, pp. 31-32; F. Willemssen, *AthMitt* 69-70, 1954-55, p. 37; C. Rolley, *Fouilles de Delphes* V, 1969, p. 160, no. 199 (*not* 99, as quoted in Schuchhardt).

⁵ To the great kindness of Charles Williams I owe the following comments (*per lit.*, October 18, 1976): "Where the flesh is preserved under the right arm, there also is original arm surface, although only a bit, enough, however, to show that the arm went forward and pressed against the peplos as it fell downward immediately in front of the armpit. This overlapping of arm, pressure of folds against the chest, and area of shoulder break incline me to think that the right arm was stretched outward, perhaps slightly toward the right of the statue, if not directly forward. If one then stands over the statue and looks down, using your theory that the hair is directly behind the head as it is turned, not as it is buffeted by the wind, then the statue may well have been looking at what she was doing with, or holding in, her outstretched arm and hand." "The peplos appears to be open with a rounded edge . . . on the side of the (right) leg, a fold of drapery in front. . . . Apparently the right leg started to appear at high thigh and became free of the main mass at mid-calf level."

⁶ Besides the many examples of such practice provided by figures from the Parthenon pediments, see, in relief, the attachment holes on the first goddess from the left (near Hephaistos) on the North Frieze of the Siphnian Treasury: P. de la Coste Messelière and G. de Miré, *Delphes*, Paris 1947, fig. 82A and detail (A).

To deal with the statue's pose first, note that the seemingly random scattering of the holes on its back follows instead a set pattern. They occur mostly in groups of three, occasionally of two or four, and are aligned obliquely, from right to left, over only slightly more than half of the peplophoros' back; they are almost totally absent from the right side. When connecting lines are drawn from hole to hole, it is easy to visualize strands of hair falling loosely from a head turned sharply toward the right, each metal curl fastened at more than one point. It could theoretically be possible to connect single holes with single curls, or even to invert the direction of the reconstructed strands, so that they would align downward from left to right. However, this alternative would fail to account for the lack of holes, and therefore of hair, over the right half of the figure's back, so that the first interpretation seems more plausible.

Is the Corinth peplophoros just standing with head turned or is she actually in motion toward her left? For all her columnar appearance and seemingly frontal pose, I am inclined to believe that the statue was indeed meant to represent a figure fleeing diagonally to the left, while turning her head in the opposite direction: the scattered layout of the curls seems definitely to suggest rapid motion. In "real life" a person's long hair would still fly in the opposite direction from that of the movement, regardless of whether the head is turned or not, because of the action of the wind and speed of the flight. Artistically, however, coherence gives precedence to clarity, or perhaps degrees of speed are suggested by the hair rendering. We find, therefore, that statues represented in motion but with head facing front or forward have their hair rendered accordingly, streaming away with the movement. On the contrary, fleeing figures with heads turned have their hair falling according to the head's position, regardless of the direction of their flight. It has been suggested that running figures with heads turned backward are an innovation of the early 5th century, and this very peplophoros in Corinth has been cited as an example of the motif, presumably because of the arrangement of her hair.⁷

Is it perhaps a feature of Corinthian style that the statue should look so relatively static, were it not for its streaming hair? Other sculptures in similar running

⁷ The suggestion was made by F. Willemssen, *op. cit.* (footnote 4 above). For statues with sideways movement but with heads facing front see, e. g., the Nike, Akropolis Mus. 691, H. Payne, *Archaic Marble Sculpture from the Acropolis*, London [1936] (= Payne), pl. 119: 1-2.

For an example of a head facing forward see, e. g., the wingless female statue Athens, Nat. Mus. inv. no. 3936, *ArchAnz*, 1934, col. 143 and figs. 9, 10 on cols. 139-42.

Examples of *statues* with head turned back and loose hair are more difficult to find, since the pose begins at the time when shorter coiffures were fashionable. However, note that the so-called Kallimachos' Nike (Akr. 690) has her low chignon displaced according to the turn of her head and not to the direction of her movement: Payne, *op. cit.*, pl. 120: 1-2. In addition, the motif is well attested in vase painting. To quote just a few examples from the work of one painter, see J. D. Beazley, *Der Pan-Maler (Bilder griechischer Vasen)*, no. 4, Berlin 1931), pl. 5: 2 (oinochoe, London, B.M. E 512, first woman from left); pl. 18: 1 (Nolan Amphora, Boston, M.F.A. 10.184, Gany-mede); pl. 26: 1 (Column krater, Munich, S.M. 2379, Thracian woman).

poses have a more emphatic silhouette which leaves the viewer in no doubt as to their action. The typical example, which Schuchhardt also compared and which reproduces in a mirror-image the general stance of the peplophoros in Corinth, is the so-called Fleeing Maiden from Eleusis (Pl. 73: b).⁸ Here, however, the legs are farther apart, the torso has a more pronounced slant, the drapery swings and moves with the action. In particular, the bent leg, when the Maiden is viewed from the front, appears almost totally in profile, so that, even if the statue were broken at the level of the Corinthian piece, still no ambiguity could arise as to her motion. By contrast, the two statues found in Pergamon have the same almost forward pose as the statue in Corinth, though their slant seems stronger, perhaps because of the inclination given them in the museum mounting.⁹ The one at present in Berlin more closely resembles our peplophoros in that her head was also turned back while one hand grasped the garment near the thigh. However, no traces of metal attachments remain on the two Pergamon pieces, nor are there remnants of carved hair over the shoulders. The two figures must therefore have had the rolled-up coiffures more typical of female statuary in the Severe period.

A chignon-like hairstyle appears also on the Fleeing Maiden from Eleusis. Yet, to my knowledge, an interesting detail has not been previously explained. The lower half of the roll of hair over the nape has been trimmed back, and four large holes have been pierced at even intervals over the area, which is quite distinct from the surface of the neck proper. Could these holes have served for the insertion of separately carved locks, perhaps in metal or more probably in marble? These would have then represented long strands escaping from the tight chignon, perhaps because of the disarray caused by the flight, and would, therefore, provide a close parallel with the rendering of the Corinth peplophoros. On the other hand, the even spacing of the holes speaks against such a reconstruction and a more logical explanation would be that the cavities held some form of ornament; yet if the Fleeing Maiden is indeed pedimental, as at times advocated, any decoration added to her rear would have escaped attention. A third possibility would be for a repair or an alteration to the hairstyle, carved as a separate mass and fastened in position through the four attachment holes. In this last case relatively flowing strands would still be possible.

But the metal additions to the statue in Corinth—and primarily their specific form—remain unique and deserve further consideration and explanation. We can-

⁸ Fleeing Maiden from Eleusis: Schuchhardt, pl. 15, n. 17 and note 6 on p. 15; B. S. Ridgway, *The Severe Style in Greek Sculpture*, Princeton 1970 (= *Severe Style*), p. 26, no. 1, figs. 36-37.

⁹ Though this rendering seems at first less explicit, the sculptor may have adopted it in order to break away from the Archaic schema of the *Knielauf* which, though strongly suggestive of flight, is nonetheless highly unnatural. Sculptors of Nikai showed the same tendency to improve on earlier formulas, but their task was made easier by the fact that these figures could be tilted forward, as if alighting, while no such recourse was possible for a running figure. See, for instance, the Nike from Paros, *Severe Style*, pp. 36-37, figs. 56, 58.

not assume that a mistake in carving, or subsequent damage, may have required them, since there is no trace of recutting on the statue's rear surface, and the style of its period would indeed favor a short or a rolled-up coiffure. Perhaps the sculptor was trying to differentiate between younger and more matronly figures through their varying coiffures, but this distinction seems minor. If, as Schuchhardt implied, all three Corinthian pieces may have come from the same original group, one more theory may be tentatively advanced. The sculptor who made the two statues later taken to Pergamon managed to convey their motion through their striding poses and oblique folds, despite their generally static and heavy drapery. The sculptor of the third figure, the peplophoros still in Corinth, failed to achieve the intended effect: neither pose nor folds conveyed the idea of flight. Even the statue's gesture of lifting the skirt with the left hand may have looked simply like an archaizing mannerism. Since this statue, too, had been given a rolled-up hairstyle, no more marble was available to carve free-flowing locks and these could be added only in metal. By scattering bronze strands over the back of his statue, the sculptor utilized a well-established pictorial convention for rapid motion and obtained that visual message which the rest of his figure could not convey.

That this suggestion should remain only tentative is underlined by the fact that no parallels for such bronze strands can be adduced, nor is the Corinthian statue provenly in motion or even part of the same "Pergamene" group.¹⁰ The specific occurrence of bronze hair should however be examined in a more general context.

Of all ancient artistic traditions, the Graeco-Roman is the only one to have made extensive use of metal attachments on its stone sculpture. Despite the fact that inserted eyes and the occasional added jewel occurred in Egypt, and that early Mesopotamian stone works had an almost mosaic-like appearance because of their various inlays, neither culture even remotely approached the Greeks in the use of metal additions, nor did they attempt to duplicate in metal those features which in reality would have been of metal. In contrast, the Greeks, beginning as early as *ca.* 630 B.C., added bronze spears, swords or other weapons to their stone warriors, covered them with separately added bronze helmets, shields or even cuirasses, and freely pinned true earrings, necklaces and fibulae on their female statues. In relief sculpture wreaths, horses' harness and at times even animals were fastened onto the figures or to the background.¹¹ Because usually only holes remain, while the attachments

¹⁰ Charles Williams, in the same communication (see footnote 5 above), suggests that the peplophoros in Corinth is perhaps slightly earlier, though finer and less realistic, than the statues in Berlin and Bergama, and therefore probably not from the same group. It is difficult to pinpoint where the statue, or statues, would have stood, given the present state of our knowledge on Classical Corinth. I would, however, exclude the possibility that they were pedimental figures, at least for the peplophoros in Corinth, since her metal hair would hardly have been visible from the ground.

¹¹ On the use of metal attachments in Greek sculpture see, e. g., S. Adam, *The Technique of Greek Sculpture in the Archaic and Classical Periods*, BSA, Suppl. 3, 1966, pp. 47-48; B. S. Ridgway, "Stone and Metal in Greek Sculpture," *Archaeology* 19, 1966, pp. 31-42; J. Maxmin, Meniskoi and 'The Birds,' *JHS* 95, 1975, pp. 175-180, especially pp. 178-179 and notes 11-16. A

have long since disappeared, the size of the holes provides clues as to the medium of the inserted pieces. Moreover, when the holes are large enough, a marble plug is at times preserved in the cavity, to show that the attachment was in stone.¹² More often, the holes are so diminutive that we do not need the rusty stains to confirm the original presence of a metal addition.

Though many of these bronze attachments are self-explanatory, metal curls on a marble head are somewhat less obvious. To my knowledge, they first occur during the Late Archaic period, since earlier examples are open to other interpretations. For instance, the famous Delian Apollo, a gigantic marble statue dedicated by the Naxians in the late 7th century, which is commonly thought to have had metal locks falling on its shoulders and chest, has now been shown to have had a marble coiffure.¹³

particular display of metal attachments occurs on the Parthenon sculptures: pediments, metopes and frieze. See F. Brommer, *Die Metopen des Parthenon*, Mainz 1967, pl. 170 and *passim*; note in particular the bronze snake attached to the metope with Dionysos (East 3) in the Gigantomachy series; *idem*, *Die Skulpturen der Parthenon-Giebel*, Mainz 1963, *passim*; several references to metal additions also in W. Fuchs's review *Gnomon* 39, 1967, pp. 156-172 and 736; M. Robertson and A. Frantz, *The Parthenon Frieze*, Oxford 1975, *passim*. I have found no systematic account of metal attachments in Egypt: for inserted eyes see A. Lucas and J. R. Harris, *Ancient Egyptian Materials and Industries*, 4th ed., London 1962, chap. 7, pp. 98-127.

A long discussion of practices in the Near East can be found in A. Farkas, *Achaemenid Sculpture*, Istanbul 1974, pp. 94-95 and esp. note 33. The one example of metal inlay on stone relief occurs in Persia, specifically at Pasargadae, where figures of the king show holes for attachment of (presumably) gold ornaments to the royal garments (Farkas, figs. 13, 15). Though Farkas suggests that Greek workmen may be responsible for this technique, she prefers to consider it part of the Oriental tradition of inlays. I find, however, that comparison with the minor arts, especially ivory carvings, is not entirely convincing, in that gold was added to *cover* certain elements of the composition, not to replace them entirely or to suggest their metal existence in actuality. Even the practice of sewing gold ornaments on clothing does not automatically produce a corresponding rendering in stone. On the other hand, I like Farkas's suggestion that these royal representations were intentionally imitating divine statues, which, as some Mesopotamian texts indicate, were sometimes decorated with real jewelry. In Persian sculpture itself, however, the use of such inlays is rare enough to be the exception that proves the rule. This particular problem, with further bibliography, is discussed by M. C. Root, *The King and Kingship in Early Achaemenid Sculpture: Essays on the Creation of an Iconography of Empire*, Bryn Mawr College Ph.D. Dissertation 1976, soon to appear in book form; see especially p. 28, note 4; pp. 31-32, note 4.

¹² For examples of stone curls added to stone statues see, e.g., a Severe male head in Olympia with inserted eyes (the so-called Phormis), H. Riemann, text to B.-B., nos. 779-780, esp. note 2. See also a female head, Delos, inv. no. K 1880, Adam, *op. cit.* (footnote 11 above) p. 47. Very interesting, also, are the additions to the hair of the Siphnian Karyatid and the so-called Ex-Knidian head: G. M. A. Richter, *Korai*, London 1968, nos. 86 and 104, figs. 270-273 and 317-320. Since marble plugs still remain in the holes, most of the attached pieces must have been in marble, presumably because of the difficulty of the rendering. Note in particular the spiral lock near the ear of the Ex-Knidian head. A more surprising medium for attachments—terracotta—is nonetheless attested; see, e.g., N. Bookidis, *Hesperia* 39, 1970, pp. 315-316, no. 2, pl. 77; a fragmentary poros head with a fillet pierced by 6 holes, two of which preserve terracotta plugs. Perhaps poros was too friable a stone to allow the insertion of a harder medium like metal or marble; or, more probably, the Corinthian master was more familiar with the coroplastic than with the glyptic tradition, and found terracotta an easier medium with which to work.

¹³ Delian Apollo: G. M. A. Richter, *Kouroi*, 3rd ed., 1970, no. 15, figs. 87-90; for the recent

Its holes for metal attachments are therefore either for late additions or, more probably, for ornaments or weights connected with the stone curls.

When Late Archaic heads begin to sport metal hair, this takes two main forms. Either the entire head is covered by a marble headdress, like a *sakkos* or a helmet, and the metal curls appear at the edges, almost like a fringe, so that no contrast exists between carved and added hair. Or the hair is carved in marble, but individual curls are added in bronze;¹⁴ in such instances, we must imagine that color, in some fashion, was used to dissimulate the change in material, or the resultant effect would have been discordant. Two reasons seem to exist for this peculiar solution. Either the coiffure as originally planned was no longer satisfactory, and changes in the marble were no longer possible; or the curls desired were so difficult to render in stone that adding them in metal seemed preferable. We have always assumed that most of these locks were simple snail-curls or spirals which, though more common in bronze, could nonetheless be, and also were, rendered directly in marble. Yet the single case in which the original appearance persisted till the moment of excavation shows that loose lead spirals were added to a marble head to convey a specific effect. A sketch made by Cockerell at the time of discovery reveals that the head of a moribund or dead warrior from the East Pediment of the Temple of Aphaia at Aigina had part of his metal curls falling over his face in the dishevelment of the final struggle. Significantly, other heads from the same pediment have tight snail-curls carved directly in marble but neatly arranged in elegant coiffures.¹⁵ If the

theories see D. Pinkwart, *BonnJahrb* 172, 1972, pp. 12-17; *idem*, *BonnJahrb* 173, 1973, p. 117. For 7th century additions see, however, the Naxian Nikandre, *Korai* (footnote 12 above), no. 1, figs. 25-28.

¹⁴ For examples of metal hair added to a marble headdress, see e.g., a helmeted marble head of Athena found at Karthaia, Keos: *BCH* 29, 1905, p. 342, no. 1. See also the helmeted Athena from the East Pediment of the Temple of Aphaia at Aigina, *Severe Style*, fig. 4. The entire series of pedimental sculpture from that building is remarkable for its additions, both in marble and in metal.

For examples of marble hair with bronze curls see: Late Archaic head of a youth in Copenhagen, Ny Carlsberg inv. no. 12; Richter, *Kouroi* (footnote 13 above), no. 171, figs. 509, 510; Severe head of youth, Akropolis Mus. 657; H. Schrader, E. Langlotz, W. H. Schuchhardt, *Die archaischen Marmorbildwerke der Akropolis*, Frankfurt am Main 1939, no. 324, pl. 152 and p. 246; Severe head of youth in the Capitoline Museum: *Severe Style*, figs. 78, 79, p. 58; here Pl. 73: a.

Particularly interesting because later in date are the head of a Lapith and a Centaur from the Parthenon South Metope no. 9 (Brommer, *Metopen*, pp. 89-90, pls. 195-196), and a female head sometimes attributed to the Parthenon West Pediment, fig. C, with 29 holes for metal curls: Akropolis Mus. 1218, Brommer, *Parthenon-Giebel*, p. 67, no. [20]; *Gnomon* 39, 1967, p. 171.

¹⁵ Bronze locks to correct earlier marble hairstyle: see, e.g., G. Hafner, *Ein Apollon-Kopf in Frankfurt*, Baden-Baden 1962, pp. 16, 43-46 and notes 90-91.

Metal locks because of difficulty in rendering the design in stone: Warrior from East Pediment of Temple of Aphaia: *Severe Style*, fig. 10; for Cockerell's sketch see *Archaeology* 19, 1966, p. 39, fig. 25. Other heads from the same pediments, but with marble snail-curls (note, however, the separately attached long locks, as suggested by the remaining holes): R. Lullies and M. Hirmer, *Greek Sculpture*, New York 1960, pls. 75, 83. Spiral metal curls are probably to be restored over

Corinthian sculptor of our peplophoros had a similar disarrayed effect in mind, it is perhaps understandable that he reverted to metal rather than to the less tractable stone.

If metal hair on stone statues, whether in neat curls or loose locks, is relatively rarer and later than other types of metal additions, some indirect evidence exists for its presence in other forms of early statuary. It is a typical feature of Archaistic sculpture, or of some Late Archaic divine images, that the hair falling over the chest should be rendered in long spiral curls, despite the relative difficulty of carving them in stone, almost as if the very rendering were an attribute of divinity or a sign of antiquity meant to help the viewer in identifying the statue. Yet it is difficult to see how such spiral locks could stand for earlier hair fashions or for a more remote past, when none of the extant stone statues from the early 6th century displays similar coiffures.¹⁶ Nor is it plausible to assume that such locks appeared on bronze statuary, since no large-scale bronze sculpture existed before at least *ca.* 550 B.C., and even the earliest extant bronzes have more modest hairstyles. One possibility therefore remains: that bronze spiral curls were traditionally added to *wooden* images, probably of the gods, in the same spirit that real clothing was added to such relatively crude though highly venerable idols. Because their perishable material has prevented their survival, these early statues are often either disregarded or considered too primitive to rank as true sculpture. Yet literary sources and temple inventories show that they existed in considerable numbers at least as late as the Hellenistic period. Moreover, if reflection in the minor arts can be taken into account, some of the more famous were far from plain, but could be highly elaborate, either through direct carving or through additions in different media. Indeed, it has been suggested that wood was preferred by the Greeks for their divine statues because of that material's potential for polychromy.¹⁷ Could the acquired taste and technique have sparked the idea of metal additions to *stone* sculpture? Arguing in support of this theory are the early date of some of these metal attachments and the uniquely Greek range of the practice, as contrasted with other contemporary cultures.

the chest of the seated Dionysos from Ikaria, Athens Nat. Mus. 3897, despite the fact that the mass of hair over its back is rendered in marble. This statue probably dates from the end of the Archaic or the beginning of the Severe period: see H. Herdejürgen, *Die thronende Göttin aus Tarent in Berlin*, Waldsassen-Bayern 1968, p. 64 and note 396, with previous bibliography.

¹⁶ The earliest example of spiral curls known to me occurs on the Gorgon of the Corfu Pediment, *ca.* 580 B.C.; Lullies and Hirmer, *op. cit.* (footnote 15 above), pl. 17. The rendering is very flat, however, and basically obtained through engraving, which strongly recalls metalwork. For more plastically rendered spiral curls see Akropolis Mus. Kore 682, Payne, pls. 40, 41; or the Athena from the pediment of the Temple of Apollo at Eretria, G. M. A. Richter, *The Sculpture and Sculptors of the Greeks*, New Haven 1950, fig. 281. For Archaistic renderings see, e.g., E. Schmidt, *Archaistische Kunst in Griechenland und Rom*, Munich 1922, pls. 8-10 and *passim*; Richter, *Korai* (footnote 12 above), figs. 683-685.

¹⁷ A strong defense of wooden statuary has recently been made by H.-V. Herrmann, "Zum Problem der Entstehung der griechischen Grossplastik," *Wandlungen, Festschrift E. Homann-Wedeking*, Waldsassen-Bayern 1975, pp. 35-48; note in particular p. 41 with previous bibliography.

One more suggestion can be ventured at this point. Of all periods in Greek sculpture, the early 5th century seems the most inclined toward insertions of different materials into stone sculpture, whether in the round or in relief. Though certain details, such as horses' reins, weapons and jewelry, continued to be rendered in metal down into the Roman period, typically "Severe" are the inserted eyes and the metal curls.¹⁸ These were certainly influenced by the concomitant line in bronze statuary, where polychromy could be obtained only by means of inlays rather than of paint. We may also suspect, however, that a certain antiquarian effect was sought through a style which so obviously rejected the elaboration of Archaic modes in favor of stark simplicity, and which returned from Ionic fashions to earlier Doric apparel for its figures.

To return to the peplophoros in Corinth, the previous enquiry into metal attachments supports its attribution to the Severe period and its character of Greek original. In addition, a deliberate antiquarian touch may have been suggested in its pristine appearance, through a particular rendering of the locks. Whether caused by the exigencies of the carving or the wish to quote from the past, however, it is unlikely that the figure's metal locks contrasted with the rest of her hair, nor is it logical to assume that the statue was provided with a full bronze wig. Since the shiny bronze strands must have looked like gold, the rest of the girl's hair was probably gilded, or at least painted a bright yellow to resemble gold. If Reuterswärd is correct, and gold is the color of the gods,¹⁹ the running girl from Corinth may therefore portray not a human peplophoros, but a Nymph in flight.

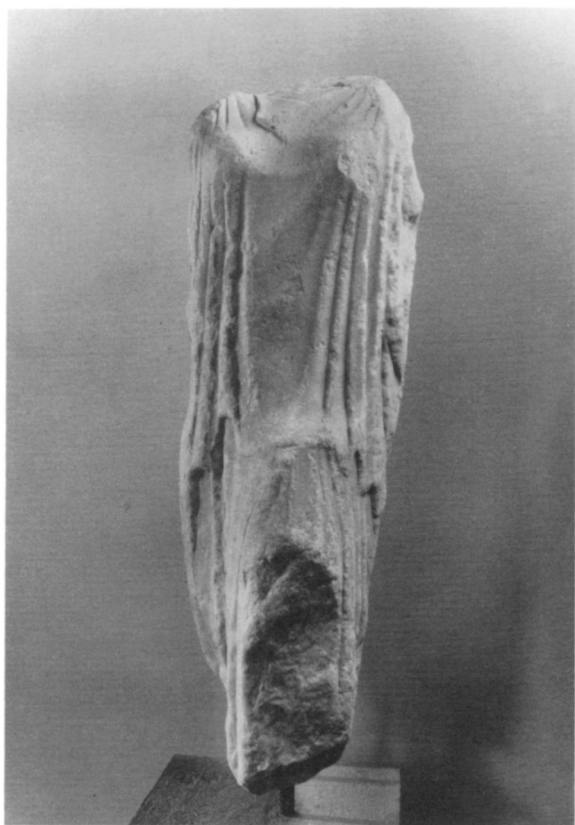
BRUNILDE SISMONDO RIDGWAY

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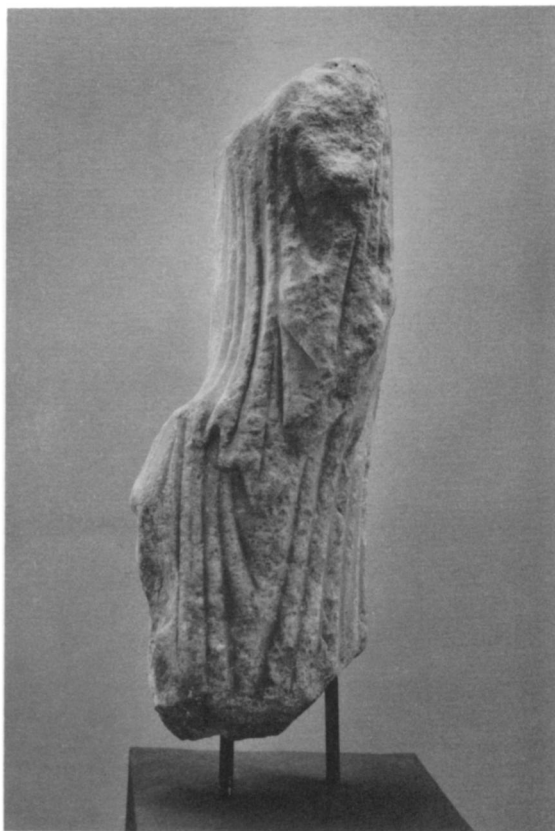
NB: One more mention of our statue has now appeared in print. In an article discussing the stylistic traits of the Parian school during the Severe period, E. Walter-Karydi suggests that the Pergamon running woman, which Schuchhardt associated with the peplophoros in Corinth, has indeed little in common with it. The Corinthian statue itself is considered an atypical Corinthian product and the work of a second-rate master (E. Walter-Karydi, "Eine parische Peplophoros in Delphi," *JdI* 91, 1976, 1-28, esp. p. 14).

¹⁸ To the Severe examples already quoted above (footnotes 3, 12, 14, 15) add also the fragmentary relief with a horse's head, Akropolis Mus. 1340, with once-inlaid eye (Payne, pl. 128:2), the inserted eyes of the so-called Kritios Boy (Payne, pls. 111-112), and the hollow eye of a youth on a fragmentary stele in the Metropolitan Museum in New York (inv. no. 12.59, Richter, *MMA Cat.*, no. 22, pl. 22:c) which has, however, recently been mentioned as a possible forgery (H. Hiller, *Ionische Grabreliefs der ersten Hälfte des 5. Jhr. v. Chr.*, *IstMitt*, Beiheft 12, Tübingen 1975, pp. 95-96, note 116.)

¹⁹ P. Reuterswärd, *Studien zur Polychromie der Plastik, Griechenland und Rom*, Stockholm 1960, pp. 145-156 and 160.



a



b



c



d

BRUNILDE SISMONDO RIDGWAY: A PEPLOPHOROS IN CORINTH



a



b

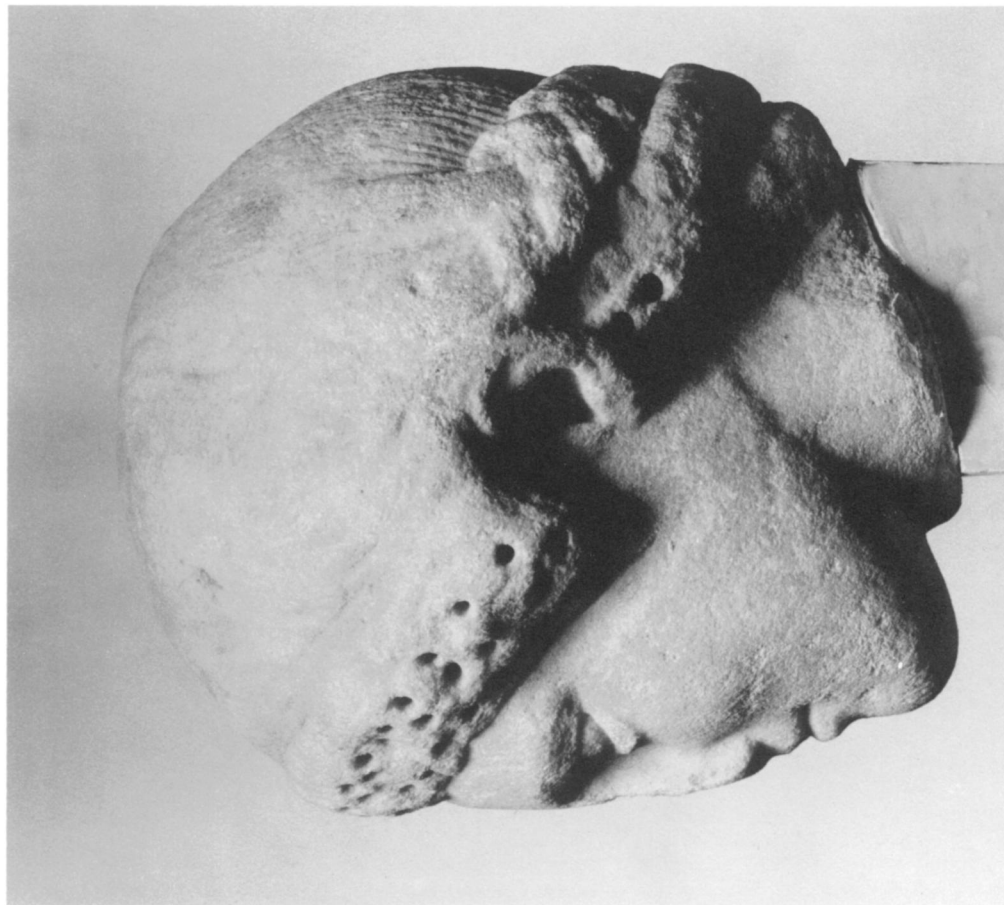


c

BRUNILDE SISMONDO RIDGWAY: A PEPLOPHOROS IN CORINTH



b. Fleeing maiden from Eleusis. Photograph: DAI Athens, Eleusis 502



a. Capitoline youth head. Photograph: DAI Rome, neg. no. 65.1746

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