

Siri Sande: STATUE OF A WOMAN

The statue was found in 1992 north of the temple in the grid square D8, where it was used as building material in a medieval wall.¹ It has inv. no. 4419.

White marble with large crystals, probably island marble. Height 1.24 m.

State of preservation: Missing: head, right shoulder, both arms and feet, all of which were inserted. The surface is chipped and abraded in places. On the left side of the statue, the lowest part of the draperies has been worked off and the surface prepared for attachment. (*Figs 1–3*)

The statue is of a kind which is generally termed “slightly under life-size”, though its height would have corresponded to that of a smallish woman in antiquity. If one includes the missing head and neck, one arrives at a total height of about 1.50 m or 5 feet.

The statue shows a somewhat stocky woman, a feature which is especially noticeable in the right profile view. (*Figs 4–5*) Stockiness sometimes denotes age, but in this case it probably reflects the taste of the sculptor, since the rather small breasts suggest that a youthful person is represented. The woman is shown standing with her weight on her right leg and her right hip protruding. Her flexed left leg is turned slightly outwards. It is impossible to judge the position of her inserted head with certainty, but since the shoulders are of different height, it was probably turned to one side. Her left arm descended along the body. (*Figs 2–3*) It was fastened with two dowels, one rather high up, almost in the armpit, the other at the height of the midriff. Her right arm was fastened with one dowel, which went into the cavity for the neck. (*Figs 4–5*) Both feet were also attached. The right one was fastened to the sole of the sandal, which was worked in one piece with the dress. (*Figs 1–2*) On the left side of the body both foot and sandal were worked in one piece and attached to a vertical surface with two small dowels. (*Fig. 3*) The fact that all the parts of the statue showing naked flesh were attached suggests that they were made of better marble than the rest.

The deep dowel hole below the woman’s right breast must have had some connection with the action of her arm. Either the dowel could have secured the arm itself, in which case the arm must have been bent at the elbow

and brought across the body, or it may have fastened an attribute held by the right hand. In that case the attribute must have been an object of some size, considering the depth of the dowel hole. On the left side of the woman’s body, an area at the bottom is worked back and the surface was roughened as for an attachment. It lacks dowel holes, contrary to the neighbouring attachment surface for the left foot. (*Fig. 3*)

The woman is dressed in a high-girt chiton with a himation draped obliquely above it. A narrow edging frames the neckline. Above the himation the chiton clings to the body, but below it no attempt is made to differentiate between the textures of the two garments. Thus the lower part of the chiton forms heavy vertical folds. Both chiton and himation are crossed in front by a series of thin horizontal creases which have been called “accidental” or “press folds”.² They occurred as early as in the 4th century B.C.,³ but became more common in the Hellenistic period. On the Tegea statue the creases, which are often barely perceptible, are placed above each other at about the same distance in a rather careless manner, as if the sculptor had the feeling that they were some kind of compulsory exercise. Another *tour de force* of Hellenistic drapery rendering, a thin upper garment which allows the spectator to glimpse the folds of the undergarment through the fabric, is lacking in the Tegea statue, the sculptor having limited himself to the rendering of the creases.

The oblique draping of the himation leaves the right shoulder and breast free. Below the breast the fabric forms a thick roll crossed by a few deep drill channels. They are coarsely rendered compared to the rest of the draperies. The roll is pulled up towards the left shoulder. Statues with oblique drapery forming a roll are very common and are known in many variants.⁴ Originally this type of drapery seems to have been used for youthful goddesses such as Hygieia and Kore, but later it spread to portrait statues. Our statue is related to the Rhamnous-Arisonoe Format in Sheila Dillon’s grouping of female portrait

¹ For information concerning this wall, see sections **iii** (Luce), 44–5 with the excavation photo *Fig. 10*, and **vi** (Tarditi), 101–3.

² Bieber 1961, 64; Ridgway 1990, 219; *ead.* 2000, 41, 44, 109, 118, 145, 157, 161, 214.

³ Bieber 1961, 64, figs 208–209; Ridgway 2000, 41.

⁴ See A. Filges, *Standbilder jugendlicher Göttinnen*, Köln 1997.

statue types.⁵ Generally this kind of drapery allows the fabric to fall over the shoulder and arm, to be gripped by the hand. In the case of the Tegea woman, however, the fabric is pulled back to rest on the shoulder, so that an additional smaller roll is formed. (*Figs 1–3, 6*) Thus both arms were visible from the shoulders and downwards. Below the roll of the himation the drapery is rendered with greater subtlety, ending in open zigzag folds on the statue's left side. The sculptor took pains to include small details like the pieces of metal which were often sewn into the corners of wraps and cloaks as weights. Such a weight, rendered as a small drop, marks the starting point of the zigzag folds. (*Figs 1–2*)

The left shoulder of the woman is covered by a short sleeve, which masked the line where the arm was inserted. Below the sleeve, the himation folds frame an area where the chiton takes on a different appearance, as if part of another statue had been inserted. The garment here looks more like a peplos with an apotygmata, from which a series of heavy vertical folds descend. A drill channel separates them from the oblique draperies covering the left leg. (*Fig. 3*) The vertical folds are competently rendered, but they lack the surface refinements imitating a crinkly and creased fabric. At first glance one might think that the woman was wearing a peplos with a chiton underneath, but the fabric covering her right shoulder and breast shows that this is not the case. One almost gets the impression that the sculptor had another model for this part of the statue. In fact, it is not unlike the corresponding part of the dancing muse (often called Terpsichore) on the well-known relief by Archelaos from Priene. This muse, which was copied already in the Hellenistic period, is known in a number of replicas.⁶ When comparing the muse to the Tegea statue, allowance must of course be made for the fact that the former is shown in movement, while the latter is static. If the sculptor of the Tegea statue had the Terpsichore in mind, it would explain why his statue appears to wear a peplos when seen from the right, because this is the garment worn by the muse. One might object that the similarities to Terpsichore are superficial and due to the fact that both she and the Tegea woman have the edge of their himation rolled back on the left shoulder, so that a similar rendering of the draperies would be inevitable. There are other instances of Hellenistic sculptures with side-by-side vertical folds and fabric stretched obliquely

across the leg, such as a statue from Notion in Asia Minor.⁷ This statue also has a somewhat heavy, thickset aspect when seen from the right side, just like the statue from Tegea. When our statue was complete, the contrast between its various areas must have been less glaring. The descending arm would have concealed much of the peplos-like portion, while the lower part seems to have been hidden behind an object (pillar or another figure?) which was attached to the bottom of the statue. The back also appears to have been more or less hidden from view, judging from the summary rendering of the draperies there. (*Fig. 6*)

In some respects the Tegea woman recalls the so-called Muse with a scroll, represented on the relief by Archelaos from Priene.⁸ From a slightly oblique angle they are in many ways comparable. They have the same stance with the left leg flexed and the left shoulder raised, and the same obliquely draped himation forming a thick roll between the breasts.⁹ The woman from Tegea lacks the most characteristic feature of the Calliope, the triangle created by the himation on the left side of her body; but related figures of Muses sometimes omit this detail.¹⁰ Though the Tegea statue seems to echo features from known statue types, it is not a copy. It is to be considered an original, which, like most ancient "originals", shows influences from contemporary and/or older works of art.

The Tegea woman, though not a first-class work, was obviously made by a master who knew his craft. In style and workmanship the statue recalls some of the large female statues which were put up on or near the Pergamon altar. Their identity has been debated: some consider them to represent cities and areas governed by Pergamon, while others have identified them with muses and other personifications.¹¹ Like the Tegea woman the statues show heavy anatomy, thick rolls of drapery with marked drill channels and what B. Sisonido Ridgway

⁷ Linfert 1976, 62 with n. 194, pl. 20, figs 104–106. For other sculptures which are in various ways related to the Tegea woman see *ibid.* 77, pl. 30, figs 157–159; 79, pl. 32, figs 170–172 (from Kos; the relationship is closest in the lateral views).

⁸ Bieber 1961, 128–9, figs 499–500; Pinkwart 1965a, 61, pls 28, 30; *ead.* 1965b, 99–101, 192–4, pls 2.b, 3.b, 4.c–d; Moreno 1994.I, 409–13, figs 523–524; *LIMC* VII.1, 998 no. 224, 1012 no. 300.e (s.v. Mousa, Mousai); Ridgway 1990, 257–8, pl. 136.

⁹ Compare *Figs 1–2* with Ridgway 1990, pl. 136.

¹⁰ In this respect the Tegea woman recalls the Munich Muse, so called after the best known replica: Bieber 1961, 128–9, figs 529–530; Pinkwart 1965b, 146–7, 210–1, pl. 5.a; Moreno 1994.I, 409–13, figs 529–530; *LIMC* VII.1, 1013 no. 307 (s.v. Mousa, Mousai). I consider the Munich Muse to be a later addition to the Muse group, a simplified variant of the Muse with the scroll.

¹¹ F. Winter, *Die Skulpturen mit Ausnahme der Altarreliefs (Altartümer von Pergamon VII.1)*, Berlin 1908, 74–116 nos 47–89, Beibl. 9–14; Bieber 1961, 119, 131, figs 473, 514–515; Havelock 1971, 132–3 no. 115; Smith 1991, 156–7, figs 183–184; Moreno 1994.I, 481 fig. 607; *LIMC* VII.1, 1003 no. 261.a–g (s.v. Mousa, Mousai); Ridgway 2000, 43, pls 20–25; A. Stewart, "Pergamo Ara Marmorea Magna. On the date, reconstruction, and functions of the Great Altar of Pergamon," in N.T. de Grummond and B.S. Ridgway (eds), *From Pergamon to Sperlonga. Sculpture and context*, Berkeley, Los Angeles and London 2000, 41–3, figs 7, 9.

⁵ Dillon 2010, 75–8. For examples see Eule 2001, 41–3, figs 62–70, pls 11–12; Connelly 2007, 145–6, fig. 5.14, 154–7, figs 5.22–23, pls 17–18, and 161–2, fig. 5.29.

⁶ Bieber 1961, 128, fig. 498; Pinkwart 1965a, 60–1, pls 28, 33; *ead.* 1965b, 128–31, 199–203, pl. 5.b; Bieber 1977, 124–5, pl. 95, figs 574–580; Moreno 1994.II, 409–13, figs 521–522; *LIMC* VII.1, 1001–2 nos 253, 254.e (s.v. Mousa, Mousai, text: L. Faedo). For the relief by Archelaos from Priene, see Bieber 1961, 128, fig. 498; Pinkwart 1965a; *ead.* 1965b, 19–90, pls 1, 10; *ead.* 1967; Havelock 1971, 200–1 no. 170; Bieber 1977, 124, pl. 94, fig. 573; Pollitt 1986, 15–6, fig. 4; Smith 1991, 187, fig. 216; Moreno 1994.II, 561, fig. 689; *LIMC* VII.1, 16 no. 2 (s.v. Oikumene, text: F. Canciani); *ibid.* 1004 no. 266 (s.v. Mousa, Mousai); Ridgway 1990, 257–63, pl. 133; *ead.* 2000, 207–8.

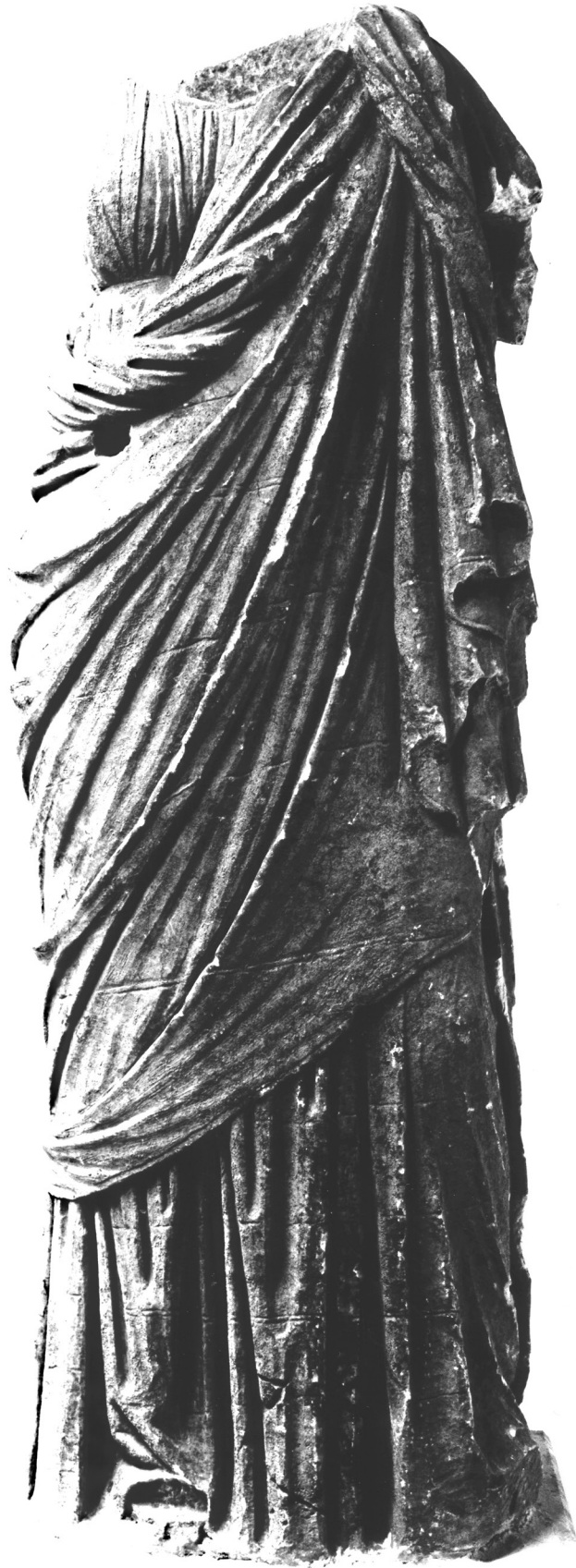


Figure 1. The statue, seen from the front. (Photo: M. and C. Mauzy)

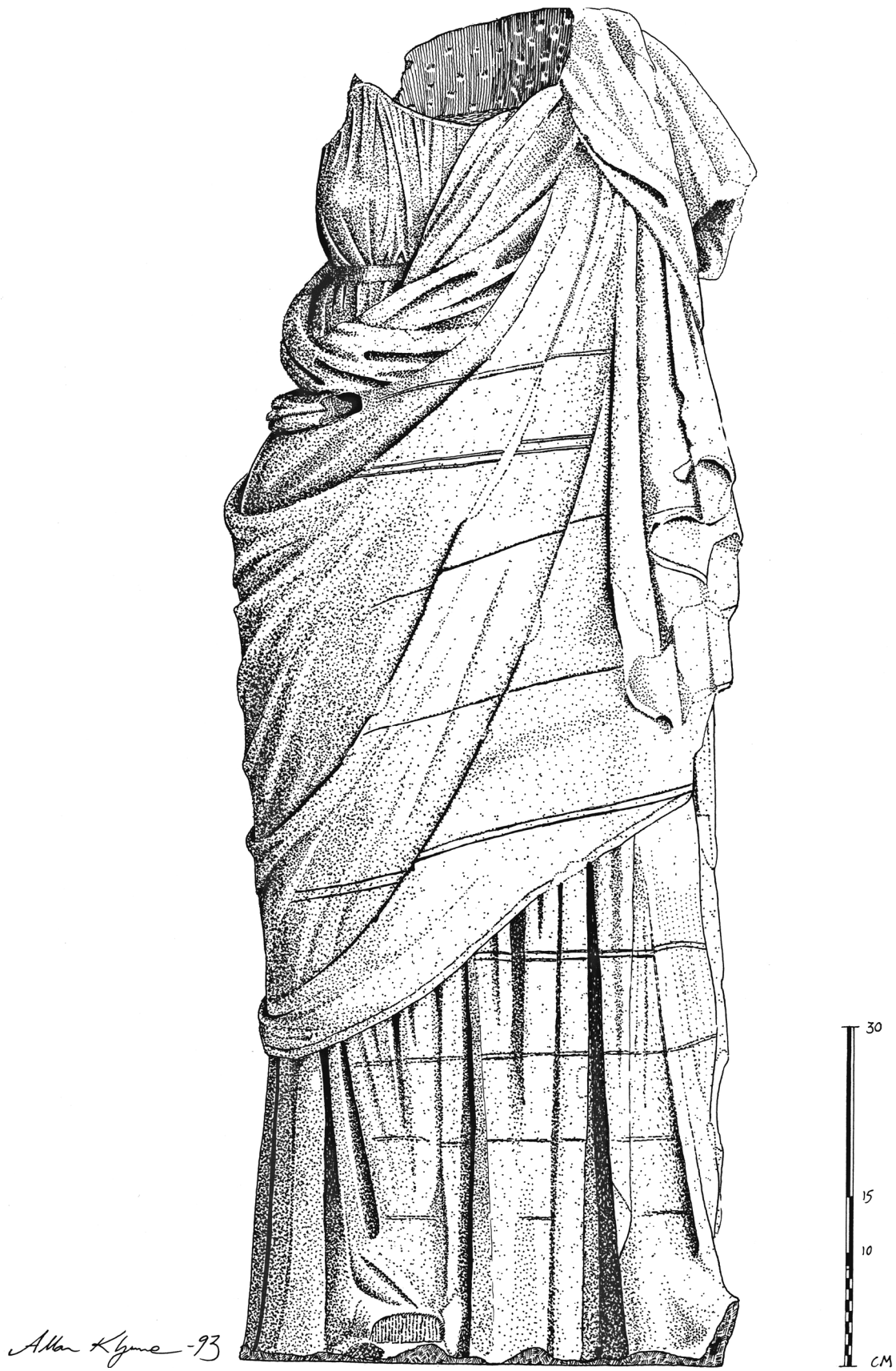


Figure 2. The statue, seen from the front. (Drawing: A. Klynne)

has termed “extensive piecing”.¹² Even the heads are inserted, though the statues are not portraits. Extensive piecing was especially common in the 2nd and in the first part of the 1st century B.C. It is often explained as an expedient caused by a shortage of marble, but it is too widespread to warrant such a simple explanation. In Pergamon, for instance, lack of marble cannot have been a problem. The insertion and attachment of various parts of a statue rather seem to have become a fashion which allowed the sculptors the possibility to excel in this type of workmanship, especially as some of the attachments did not entail a saving of marble.

Some of the Pergamene statues wear chitons which consist of a clinging fabric above the himation and heavy folds below. This feature recurs in Pergamene reliefs such as the Telephos frieze, where one also finds the somewhat loose, rounded zigzag folds not unlike those on the left side of the Tegea statue.¹³ Similar features occur in statues from other areas as well, and do not necessarily signify a direct influence from Pergamon. Rather, one is dealing with general 2nd-century tendencies, which have come to be connected with Pergamon because the sculpture from this centre is so famous and so well published that it almost automatically lends itself to comparisons.

Other characteristics such as the outline of the body, which is more or less pyramidal when viewed from the front, but rather thick-set from the side, are widespread. This kind of body is typical of the so-called “Pudicitia format”, the best known example of which is perhaps the portrait statue of Cleopatra from Delos from the 130s B.C.¹⁴ She and her “sisters” keep their arms close to the body with slightly hunched shoulders, which accentuate the pyramidal shape. In the case of the Tegea woman the torso tapers towards the shoulders, but when the arms were in place, the pyramidal outline must have been less pronounced than it is now.

The overall impression given by the woman from Tegea is Hellenistic, with dominant 2nd-century features. Date and style do not necessarily coincide, since it is a well-known fact that the Hellenistic style continued after the end of the Hellenistic period, historically speaking.¹⁵ One misses certain characteristics, notably the diaphanous upper garment which lets the folds of the undergarment show through. As mentioned earlier, the sculptor may have had older models in mind when he carved the

statue. In this respect the influence which the works of Damophon from Messene are likely to have exercised, should be mentioned. Any sculptor active in Arcadia in the Late Hellenistic period must have seen his works. Damophon’s style is often called “classicizing”, but it should rather be labelled “conservative”, since, to a large extent, it continued the 4th-century trends.¹⁶ The style lent itself to statues of gods and heroes. A female statue by Damophon from Messene, which has been identified as one of a group of Muses, is not unlike the woman from Tegea. It has the same solid body, a pronounced curve of the hip and drapery with no attempt at transparency.¹⁷ Some of the female portrait statues found in the sanctuary of Artemis in Messene, are of comparable style.¹⁸ If the master of our statue was inspired by such models, it is not surprising that he should have renounced the fashionable, diaphanous drapery effects in favour of more traditional and heavy folds.

The stylistic conservatism alluded to above could be a general characteristic of the sculptor of the Tegea woman, but it could also be seen as a choice influenced by the subject of the statue. The identification of a figure without head, limbs or attributes must of course remain tentative, but some ideas may be suggested. The statue could either be a representation of a real woman, that is a portrait, or a mythological figure. The rather small size seems to speak in favour of a portrait, as does the inserted head. However, the fact that not only the head, but also the arms and feet were inserted, weakens the portrait hypothesis somewhat. Furthermore, Hellenistic statues featuring extensive piecing sometimes have inserted heads even when they are not portraits, like the Pergamene women mentioned above.

The statue’s posture is compatible with a portrait statue, although most female portrait statues of the Hellenistic period were inspired by the so-called “Pudicitia”, the Large and Small Herculaneum Women and other models expressing modesty and restraint by their hunched shoulders and arms held close to the body, enveloped in the fabric of their cloak.¹⁹ There are, however, many exceptions to this rule. Priestesses especially may have a more “open” stance with their arms free because they hold attributes appropriate to their functions.²⁰ It is therefore possible that the Tegea statue is a portrait statue showing a woman with attributes which favoured

¹² Ridgway 2000, 43, 45.

¹³ Smith 1991, 166, fig. 199.2; Moreno 1994.I, 480 fig. 606; *LIMC* VII.1, 857, pl. 11 (s.v. Telephos, text: H. Heres); H. Heres, “Il mito di Telefo a Pergamo,” in E. Schraudolph (ed.), *L’altare di Pergamo. Il fregio di Telefo*, Rome 1996, 86–7, 96–7, figs 2, 15; Ridgway 2000, 72, pl. 30.

¹⁴ Bieber 1961, 131, fig. 511 (see also figs 510, 512); Havelock 1971, 133 no. 116; Linfert 1976, 114–5, pl. 52, fig. 273 (see also fig. 272); Bieber 1977, 130, pl. 96.584; Pollitt 1986, 267–8, 270, fig. 289; Smith 1991, 85–6, fig. 113 (see also figs 112, 114, 116); Moreno 1994.II, 673, 666 fig. 817; Ridgway 2000, 144–5, pls 46–47; Eule 2001, 15, 186–7, KS 60, pl. I, fig. 2; Dillon 2010, 87–91, figs 39–41. For the Pudicitia type, see note 19.

¹⁵ Smith 1991, 269–73, especially 271–3; Ridgway 2000, 171–2.

¹⁶ For an account of Damophon’s style, see especially Themelis 1996, 178–84.

¹⁷ Themelis 1996, 161, fig. 108.

¹⁸ See Connelly 2007, 154–7, fig. 5.22, pl. 17.

¹⁹ Linfert 1976, pls 5.22–24, 9.44–45, 11.58–60, 17.83–88, 18.89–94, 30.157–159, 32.168–169, 52.272, 58.311–313 and 316–317, 59.318–319 and 321–323. For the Pudicitia and other Hellenistic statue types in “closed” poses and their use in Hellenistic and Roman portraiture see Bieber 1977, 132–3, 148–62; pl. 97, figs 586, 588; pl. 100, figs 604–607; pls 102–103, figs 611–622; pls 112–122, figs 664–723; Eule 2001, 15–33, figs 1–42, pls 1–4; J. Daehner (ed.), *The Herculaneum Women. History, context, identities*, Los Angeles 2007; Dillon 2010, 82–92, figs 35–41.

²⁰ Connelly 2007, 135–63 with figs 5.12–14, 17–24, 28–29.

a model different from those most commonly in use. If she was a priestess, she would not have served Athena Alea, who had a boy priest according to Pausanias, but she could have been attached to one of the other cults of the city.²¹ One must then suppose that she chose to have her portrait set up in the most famous sanctuary in Tegea, or that the statue was originally erected elsewhere and transported to its findspot much later, to serve as building material.

Pausanias, who is our main source of information on Tegea, does not mention portrait statues (which normally did not interest him) in the sanctuary of Athena Alea, only sculptures of gods and mythological beings.²² The cult statue, by an anonymous master, was a replacement for the original by Endoios, which had been brought to Rome by Augustus. It was flanked by statues of Asklepios and Hygieia by Skopas of Paros. Generally this Skopas has been identified with the architect of the temple, an assumption which was nourished by the attribution of a beautiful 4th-century head in the National Museum of Athens to the Hygieia.²³ More recently I. Leventi has suggested that a fragment of a large female statue in the museum of Tegea belongs to the Hygieia, in which case the artist must have been a younger Skopas active in the late 2nd century B.C.²⁴ If her identification is correct, it would provide further evidence for the activity of 2nd-century sculptors in Tegea.

Pausanias also mentions the altar of the sanctuary, which was created according to him by the mythical seer Melampous, but it was certainly contemporary with the Classical temple. It was decorated with statues of Rhea and the nymph Oinoe with the infant Zeus flanked by several female figures.²⁵ Having accounted for the figures on the altar, Pausanias goes on to say that there were also statues of the Muses and their mother Mnemosyne.

Since Pausanias mentions the Muses and Mnemosyne in a separate clause and states that they were statues (the figures on the altar are not described in any way, only their names are given), most scholars have thought that the group was a separate entity which was placed close to the altar.²⁶ However, G.B. Waywell has suggested that

the altar mentioned by Pausanias was a podium altar, perhaps surrounded by a colonnade, and that the statues of the Muses and Mnemosyne were placed between the columns. Waywell presents the “Hygieia” head in the National Museum of Athens as belonging to one of the Muses, which must then have been statues of the 4th century.²⁷

Waywell’s hypothesis presents difficulties, however. Apart from the problems involved in connecting the Muses with the altar, it should be noted that groups of Mnemosyne and several Muses are otherwise not known before the Hellenistic period – the earliest example being the relief by Archelaos from Priene. Furthermore, the “Hygieia” is completely anonymous. Her youth and beauty are suitable not only for Muses, but also for a number of mythological figures. If any member of the group mentioned by Pausanias should by any chance be preserved, the Tegea woman is a more likely candidate.

As mentioned above, seen from certain angles the statue echoes two famous muses, Terpsichore and the Muse with the scroll. Both were copied in the 2nd century B.C., since they occur on the relief by Archelaos from Priene and a base from Halikarnassos in the British Museum.²⁸ The Archelaos relief is generally dated to between 150 and 120 B.C., though a later date has also been suggested,²⁹ while the Halikarnassos base, which is less controversial on account of its resemblance to cylindrical altars from Rhodos and Kos, seems to have been made around 120 B.C. The girdle of the Tegea woman is not a cord tied in a knot with looped ends, a feature which is often seen on Hellenistic female statues, but a plain, flat ribbon. Such ribbons are worn by several representations of Muses of the Hellenistic period or derived from Hellenistic models, but it is also a feature of portrait statues.³⁰ It may be a coincidence, but the edging at the neckline of the Tegea woman is also a characteristic feature of the Muses.³¹

The comparatively large attribute held by the Tegea woman is also appropriate for a Muse. The dowel hole could suit a large aulos held diagonally.³² Another

²¹ For the boy priest see Paus. 8.47.3. Artemis, Aphrodite and Demeter were also worshipped at Tegea (Paus. 8.47.6; 8.48.1; 8.53.7).

²² Paus. 8.47.1–4.

²³ On the “Hygieia” head, see G. Mendel, “Fouilles de Tégée”, *BCH* 25, 1901, 260–1, pls 4–5; Dugas *et al.*, *Tégée*, 117–24, pls 113–115; R. Lullies and A. Hirmer, *Griechische Plastik von den Anfängen bis zum Ausgang des Hellenismus*, Munich 1960, 68–9, pl. 199; Waywell 1993, 84 fig. 6; A. Stewart, *Skopas of Paros*, Park Ridge N.J. 1997, 83–4; G. Calcani, *Skopas di Paros*, Rome 2009, 37–8, pl. 12.b. See for the discovery of the head section *i* (Østby), 24 note 64, and for Skopas as the architect of the temple the discussion section *xvi* (*id.*), 346–8.

²⁴ I. Leventi, “Τα αγάλματα του Ασκληπιού και της Υγείας στο ναό της Αθηνάς Αλέας στην Τεγέα”, in O. Palagia and W. Coulson (eds), *Sculpture from Arcadia and Laconia*, Oxford 1993, 123–4.

²⁵ Paus. 8.47.3. For a discussion of the altar and its decoration, see section *i* (Østby), 18–20; on Melampous, see *Tegea* I, section *i* (*id.*), 13 note 16.

²⁶ See for instance *LIMC* VI.1, 629 (*s.v.* Mnemosyne, text: O.E. Ghiandoni).

²⁷ Waywell 1993, 83–4.

²⁸ For the relief by Archelaos, see note 8 above. For the Halikarnassos base see A.H. Smith, *A catalogue of sculpture in the Department of Greek and Roman Antiquities, British Museum II*, London 1900, 137–9 no. 1106; D. Pinkwart, “Die Musenbasis von Halikarnassos,” *AntP* 6, 1967, 89–94; *LIMC* VII.1, 1000 no. 250 (*s.v.* Mousa, Mousai); Ridgway 1990, 258–9, fig. 32; *ead.* 2000, 204–6.

²⁹ Ridgway 1990, 263; *ead.* 2000, 207–8.

³⁰ *LIMC* VII.2, 716–25 nos 171.a–b, 175, 177, 234, 251.b, c, e, 277, 280, 289, 294, 297 (*s.v.* Mousa, Mousai); Connelly 2007, 150–5, figs 5.18–21 and 5.23; Dillon 2010, 140–2, fig. 71.

³¹ See *LIMC* VII.2, 716–25 nos 171.a, 234, 263.e, 277, 300.a–e (*s.v.* Mousa, Mousai).

³² *LIMC* VII.2, 741–52, nos 119, 128, 129, 134, 139, 146, 158, 178, 179, 183, 197, 211, 214, 219 (*s.v.* Mousa, Mousai). In order not to leave out other possibilities, I want to mention another long and narrow attribute which could fit the dowel hole: a snake. That would make the Tegea woman a Hygieia. There are, in fact, types of Hygieia which are not unlike our statue with regard to dress and drapery, for instance the Hygieia Hope: *LIMC* VI.1, 565–6 nos 160–187 (*s.v.* Hygieia, text: F.



Figure 3. The statue, seen from the left. (Photo: C. and M. Mauzy)



Figure 4. The statue, seen from the right. (Photo: C. and M. Mauzy)



Figure 5. The statue, seen from the right. (Drawing: A. Klynne)

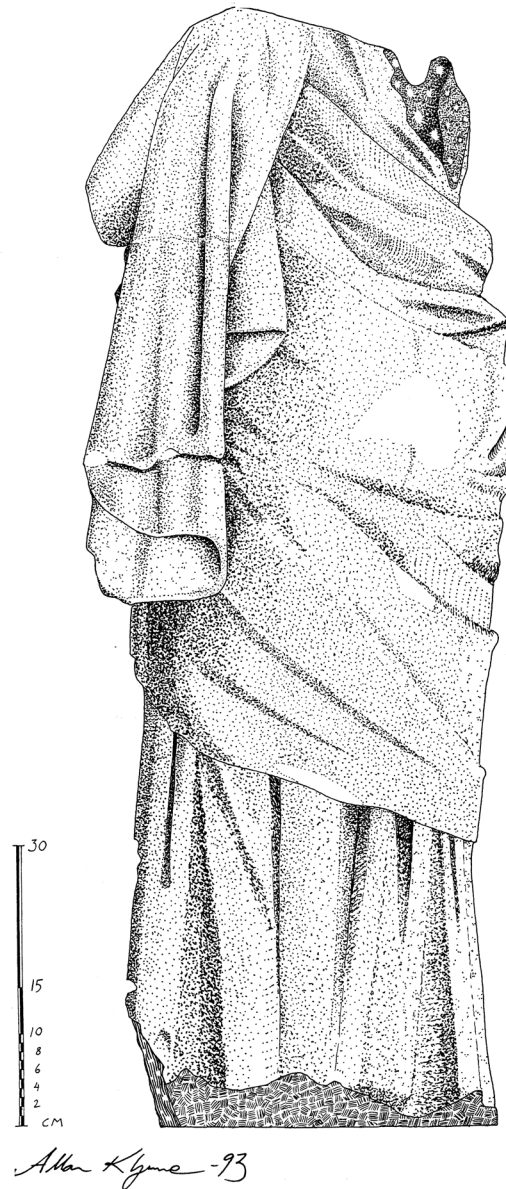


Figure 6. The statue, seen from behind. (Drawing: A. Klynne)

possibility is that the dowel secured the woman's right arm, which would then have been bent at the elbow and crossed the body, directed at an object held in her left hand, for instance a globe, diptych, lyre or kithara.³³ A kithara carved in one piece with the arm would have needed a support such as a pillar, which might explain

Croissant). This does not mean that I want to suggest the Tegea woman as a possible candidate for the cult statue in the temple of Athena – the statue is far too small for such a purpose – but a votive statue of the goddess might have been erected in the sanctuary. I shall add, however, that I find the identification of our statue with a Muse or with a portrait far more satisfactory.

³³ *LIMC* VII.2, 716–25 nos 179, 181, 184, 211, 281 (s.v. Mousa, Mousai); *ibid.* 733–52 nos 80, 81, 119, 121, 129, 130, 134, 137, 139, 143, 145, 146, 148, 152, 160, 171, 172, 176, 177, 179, 185, 209, 211, 214, 217, 219 (s.v. Mousa, Mousai).

the fact that the statue's lower left side has been worked back and roughened. (This can be observed in *Fig. 3*) This solution is, however, not satisfactory. It is highly unusual to carve a support separately from the body and then attach it, and the roughened area is also somewhat irregular. It seems more likely that the statue was attached to another figure or an architectural member.

The Tegea woman raises several questions. If one should try to associate her with a sculpture mentioned in the written sources (always a risky practice for a statue which has not been found *in situ*), one of the Muses mentioned by Pausanias seems a possible candidate. If this suggestion is correct, it would mean that the group (but not necessarily the altar) was a work of the Late Hellenistic period. Pausanias does not mention the

number of Muses. The group may well have contained fewer statues than nine, which seem to have become a canonical number only in the Roman period.

As mentioned above, the format of the Tegea woman also is also appropriate for a portrait statue. Since both arms are free, she was in that case probably a priestess. The dowel hole below her right breast, which seems to have been for fastening an attribute of some size, would make the identification as a portrait statue somewhat problematic, however. No Hellenistic female portrait statue known to me has a large dowel hole in its chest. If statues of priestesses hold attributes, these are generally small, such as statuettes, incense boxes, *phiales* and the like.³⁴ There might of course have been exceptions to this rule.³⁵ Whether it represented a mythological figure or a real woman, the statue seems to have been attached to another figure, thereby forming part of a group (a family group in the case of a portrait).

One may get the impression that the Tegea woman constitutes an isolated case locally, but this is not so. In fact, the museums of Tegea and Tripolis contain several comparable female statues, which are probably portrait statues. They are characterized by piecing and exhibit a style which is Hellenistic. Only one of these statues has been published, as early as 1924.³⁶ It represents a variant of the Pudicitia type.³⁷ Unfortunately its publisher, G. Krahrmer, says nothing about its findspot. His dating to the late 3rd century B.C., followed by Eule, is too early, as was rightly pointed out by Linfert. When dating the statue, Krahrmer considered its massive lower body unsuitable for a later date, but the same heaviness characterizes our statue and other 2nd-century works from the southern Peloponnese, such as the statues from Messene mentioned above. The statue from Tegea fits well into a 2nd-century picture featuring solid bodies and a somewhat conservative style. It is more advanced than our statue, since its sculptor has attempted to render a thinner mantle above its chiton. The two statues are not likely to be by the same hand, though they have certain characteristics in common, including a modest height.³⁸

³⁴ Compare Connelly 2007, 150 with figs 15.17, 157, 161.

³⁵ Funerary reliefs from Asia Minor show priestesses of Demeter and Kore with large torches (Connelly 2007, 246–9, figs 8.19–20). Connelly describes the priestesses as “standing statuelike”. However, there is no evidence for these reliefs copying real statues.

³⁶ G. Krahrmer, “Stilphasen der hellenistischen Plastik,” *RM* 38–39, 1923–24, 174–5, pl. 6; Linfert 1976, 149, fig. 370, pl. 67; Eule 2001, 16–7, and 185–6, KS 58, fig. 5.

³⁷ Eule 2007, 16–9 (“Schema der Saufeia”); Dillon 2010, 90–1.

³⁸ The second Tegea statue, which is headless like ours, has a height of 1.35 m.

The other statues from Tegea are unpublished, and nothing is known about their context, though it seems that those in the museum of Tegea were found in the town and not in the sanctuary. The lack of relevant information makes it impossible to discuss the statues in question. They do not seem to attain the quality of our statue or the one published by Krahrmer. Does that mean that they are later (as many scholars would be likely to suggest), or were they simply carved by less talented artists? Studies on sculpture in Arcadia have often concentrated on major artists such as Skopas of Paros and Damophon of Messene, who were known chiefly for their cult images. Only when the statues made by anonymous artists of lesser rank have become adequately published, can the Tegea woman be seen in her true light.

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