

Sculpture Features | Notes

Early Archaic

- Strictly frontal pose
- Left foot a little advanced
- Arms held close to the side bent at the elbows. Hands are clenched or laid flat against the body.
- Broad shoulders and narrow waist, small flanks.

Middle archaic

- Shoulders, pectorals, flanks, thighs and arms form interrelated shapes.
- Good arm and leg muscles definition.

Late archaic

- Stance less rigid
- Anatomy better understood
- Plank like shape has been overcome by imparting more volume to the thorax
- Greater protrusion of the back
- Vertebral s-shape
- Forearm not twisted
- Inner malleolus higher than the outer
- Flanks bulge

- Two transverse divisions instead of three
- Swelling of the trapezium
- Flanks are asymmetrical
- Rendering of drapery

Early classical

- Full knowledge of human anatomy
- Representation of action and feeling
- Rendering of drapery
- Unequal distribution of waist
- Sense of balance and movement imparted by giving a slight turn to the upper body
- Weight is boldly poised on one leg
- Shoulders, hips, knees no longer horizontal
- Spiral curls frame male forehead or long but looped up behind

High classical

- Softness of skin contrasts the deep folds of the harsh drapery
- Serene facial expressions
- Foreshortening perfectly understood

Hellenistic

- Realism in modelling, movement, expression and in the scope of the subjects treated.
- Contrasting different directions, Human character and emotion

- Sfumato- delicate modelling, soft transitions from plane to plane and serene expressions.
- Pergamene- contrasts in various planes, closely knit groups, lively action with frequent contortions and emotional expressions.