

FOUR TERRACOTTA HEADS  
IN THE ELLA RIEGEL MEMORIAL MUSEUM  
AT BRYN MAWR

(Con le tavv. CXXVI-CXXXIII f. t.)

1. Terracotta female head (Museum number, T-7), (*tavv.* CXXVI, CXXVII *a*). Gift of Mrs. Lincoln Dryden (Formerly in the collection of C. Densmore Curtis). Place of origin, unknown.  
H., 0.234 m. Distance from tip of nose to back of head (side backer), 0.131 m. Greatest width of rear backer, 0.113 m.  
Light micaceous pinkish-buff clay with added grog. Tip of nose chipped; pieces missing from base and around hole on rear backer. No traces of paint.

The terracotta is the right front quarter of a veiled female head and neck which flares to form a simplified base. A backing replaces the left side of the face and the portion of the head behind the ears. The features were not retouched after the figure was removed from its mold. Excess clay blurs the lachrymal duct and obscures the division between the lips while small lumps adhere to some of the individual grooves and strands of hair. No attempt was made to define the nostrils; and the ear, partially hidden by the hair which falls in wavy locks from a center part, is crudely indicated. The backing, where it protrudes beyond the head, forms a halo-like veil which falls over the back of the neck. Two small folds of the veil can be seen under the ear. The method of construction is particularly clear. Since nearly all of the nose and mouth and most of the chin are present, the mold was probably for the complete front half of the head. After the quarter head, formed by pressing the clay into one half of the mold, was removed from the mold, a slab of clay was applied to the rear section of the head, bent roughly at right angles and carried around and attached to the profile line of the face. The joins between the reinforcement backing and the quarter head are visible on the interior while they have been crudely smoothed over, perhaps with a blunt instrument, on the exterior. The bridge of the nose was obliterated in this process. A hole, perhaps for suspension, was then cut into the rear backer.

2. Terracotta female head (Museum number, T-9), (*tavv.* CXXVII *b*, CXXVIII). Gift of Mrs. Lincoln Dryden (Formerly in the collection of C. Densmore Curtis). Place of origin, unknown.  
H., 0.247 m. Overall dimension from tip of nose to back of head, 0.151 m. Greatest width, 0.085 m.  
Micaceous orange clay with added grog, fired pinkish-buff on the exterior. The mica is black. Completely preserved although the tip of the nose and chin, eyebrow, edge of veil, and locks are abraded and the surface is encrusted.

No traces of paint but a slip of the same clay as the body of the head might have been added.

The terracotta is the left half of a veiled female head and neck which flares to form a simplified base. The vertical division of the face is not on the median line but includes a small portion of the right side of the nose, lips, chin and neck. The right side of the head has been replaced by a backing which has a hole, perhaps for suspension, approximately in its center. The features are simplified and were not reworked when the head was taken from the mold. The hair falls in gentle waves from a center part and, turning into tresses at the temple, disappears under the veil which covers the back of the head and neck. The eyes and lips are particularly ill defined. On the interior the joins between the backing and the profile head are evident; and finger marks, running the entire length of the head, indicate the speed with which the clay was pressed into the mold.

3. Terracotta male head (Museum number, T-8), (*tavv.* CXXIX, CXXX). Gift of Mrs. Lincoln Dryden (Formerly in the collection of C. Densmore Curtis). Place of origin, unknown.  
Preserved H., 0.206 m. Distance from tip of nose to back of head, 0.115 m. Width, 0.161 m.

Light micaceous pinkish-buff clay. The mica is black. Irregular breaks through neck and lower part of backing. No base rim is preserved. A firing defect makes a hole just below the left temple, and a chip cuts into the right eye. No traces of paint but a slip of the same clay as the body of the head might have been added.

The terracotta, to be seen in full face, is the veiled head of a youth. The part of the head behind the ears was replaced by a pierced backing which, as it protrudes beyond the head, forms a veil or indicates a toga drawn up over the head. The features are simplified and, with the possible exception of the ears, were not reworked after the head was removed from the mold. This is best indicated by the lack of incisions in the eyes, the faint depression of the nostrils, and the unclear line between the lips. The hair is drawn forward and falls in bangs over the smooth brow and bunches above the ears. The left ear is higher than the right and is set at a slightly different angle to the head. The careless execution is best seen by the tip of the nose which is formed by a lump of clay pinched to the nose with no attempt at smoothing over the joint. The original tip was either broken before firing or remained in the mold when the head was removed.

4. Terracotta male head (Museum number, T-30), (*tavv.* CXXXI, CXXXII). Donor and place of origin, unknown.  
Preserved H., 0.213 m. Distance from tip of nose to back of head, 0.157 m. Width, 0.139 m.

Micaceous orange clay with added grog. The mica is black. Broken at base of neck; the break on the left side of the head seems to have been filed to a flat edge. The tip of the nose, the upper rear portion of the left ear and the lock of hair immediately adjacent to it, and a small area on the right rear side of the head are chipped. The surface, especially the protruding parts, is abraded. Traces of white paint throughout.

The youthful figure, facing front, wears a garment whose border runs from

the right rear of the neck, around and over left shoulder. The features are simplified. The locks of hair, radiating from the crown, are parted in an inverted V over the forehead and partially cover the smooth brow. Other locks continue down the flat cheeks to a point below the ear lobes and complete a frame for the small face. The excessively large ears, displaced by the mass of hair falling in front of them, are obscured by the locks when the figure is seen from the front; and the head is widest at the top of the ears. Certain details such as the nostrils, two horizontal flesh folds on the neck, and grooves within the locks which indicate strands of hair, were added after the figure was removed from the mold; however, the eyes are without incisions. The canals of the ears were pierced while the clay was still wet and these holes probably served as vents during firing.

The four terracotta heads at Bryn Mawr (1) are excellent examples of the less pretentious votive offerings frequently found in Etruscan, Latin, and Campanian sanctuaries after the fourth century B. C. (2). They represent basic types found both in male and female varieties: the veiled profile head facing either right or left (3), the veiled frontal head (4), and the standing figure (5). The last is illustrated by our head in the round (T-30, *tavv.* CXXXI, CXXXII) (6).

(1) I wish to thank Mr. Rodney Young and Miss Machteld Mellink, who also gave a number of helpful suggestions, for permission to publish the heads at Philadelphia and Bryn Mawr. The photographs are by Mr. Karl Dimler, the photographer of the Art and Archaeology Departments at Bryn Mawr.

(2) An introduction and bibliography for votive terracottas is given by P. MINGAZZINI, *Il Santuario della Dea Marica alle Foci del Garigliano*, in *Mont. Ant. Linc.* XXXVII, 1938, cols. 779 ff. To Mingazzini's list of earlier publications may be added F. STUDNICZKA on pl. 1001 in H. BRUNN, P. ARNDT, and G. LIPPOLD, *Griechische und römische Portraits*, Munich, 1920, p. 4; H. STUART JONES, *A Catalogue of the Ancient Sculptures Preserved in the Municipal Collections of Rome: The Sculpture of the Palazzo dei Conservatori*, Oxford, 1926, Gall. Sup. V, pp. 305 ff., pl. 119; R. MENGARELLI, *Il tempio del Manganello a Caere*, in *St. Etr.* IX, 1935, pp. 83-94, pls. 13-24; P. ROMANELLI, *Tarquini: Scavi e ricerche nell'area della Città*, in *Not. Scavi*, 1948, especially pp. 214-218 and fig. 13 on p. 215; A. CEDERNA, *Carsoli: Scoperta di un deposito votivo del III secolo av. Cr.* in *Not. Scavi*, 1951, especially pp. 215-219; A. CEDERNA, *Teste votive di Carsoli*, in *AC V*, 1953, pp. 187 ff.; Q. MAULE and H. SMITH, *Votive Religion at Caere: Prolegomena* in «University of California Publications in Classical Archaeology», Vol. IV, no. 1, Berkeley, 1959, especially pp. 61-62 and notes 22 and 33 on pp. 91-92; and R. BARTOCCINI, *Tre anni di scavi a Vulci (1956-1958)*, in «Atti del settimo congresso internazionale di archeologia classica», Rome, 1961, Vol. II, pp. 257 ff., especially figs. 1 and 3 on pl. 11. Although W. DEONNA *Les Statues de terre cuite dans l'antiquité: Sicile, Grande-Grèce, Étrurie et Rome*, Paris, 1908, especially p. 201, n. 1, is noted by Mingazzini, it is especially important for early references.

(3) For other female version of this type see STUART JONES, *op. cit.* (supra, n. 2), pl. 119. A readily available example of the veiled male head can be seen in NIELS BREITENSTEIN, *Catalogue of Terracottas: Cypriote, Greek, Etrusco-Italian and Roman*, Copenhagen, 1941, no. 798, pl. 100. See also D. M. ROBINSON, *Etruscan-Campanian Antefixes and other Terra-cottas from Italy at the Johns Hopkins University*, A. J. A. XXVII, 1923, especially pp. 20-22. Robinson calls attention to a group of such heads supposed to have been found at Veii in 1904.

(4) BREITENSTEIN, *op. cit.* (supra, n. 3) nos. 803-806, pl. 102.

(5) BARTOCCINI, *op. cit.* (supra, n. 2), pl. 11, fig. 3.

(6) The neck of the Bryn Mawr head has irregular breaks at all points; however, one part at the left side seems to have been filed smooth and therefore is not part of a base. Since there is no indication of a tilt or slant to the head, it seems more likely that it is from a standing rather than reclining figure.

These votives pose interesting problems. As can be seen by a quick glance at the provenance of known pieces, they appear in a number of sanctuaries at various sites (see above, n. 2) and are often found in deposits containing votive offerings such as hands, feet, ears, etc. which denote healing cults. Such deposits are known from the Aesculapius temple on the Tiber Island (7), and the sanctuaries of Minerva Medica (8) and Dea Marica (9). It seems unlikely, therefore, that any of our votives can be connected with a particular cult; They are rather examples of inexpensive and often mass produced offerings acceptable to a wide range of healing deities.

The form of our votives raises the question of how they were displayed. T-30 (*tavv.* CXXXI, CXXXII), a terracotta statue of some size, could have stood within the temenos of the sanctuary. The three heads (*tavv.* CXXVI-CXXX) must have been conserved within a building, perhaps on shelves or benches as was the custom with busts in the Hieronic Demeter sanctuary at Morgantina (10). They might, however, have been suspended from the wall by pegs which would have fitted through the large holes in the backers of the profile and quarter heads — holes which are unnecessary as vents for firing since the base of these heads is open. The structure of the heads which were intended to be seen primarily from one angle further supports this theory since they stand most precariously when placed upright on their irregular bases.

From present evidence it is impossible to say with assurance that the more Hellenized female head (T-7, *tavv.* CXXVI, CXXVII *a*) is earlier than the more general profile head (T-9, *tavv.* CXXVII *b*, CXXVIII). This problem depends on the life of the various types. A head in Philadelphia (University of Pennsylvania, University Museum, no. MS 5748 (*tav.* CXXXIII)) illustrates this point (11). Its size corresponds with our veiled profile head (T-9) and a small defect, caused by a crack in the mould, is visible in the lowest part of the hair in both heads. The clay of the two heads is the same even though the Philadelphia head shows evidence either of misfiring or later burning. The differences in the surface of the hair could have been caused either by slight reworking or by wear in the mould between the two impressions. Therefore, either the heads are from the same mould, in which case the head from Bryn Mawr is probably an earlier

(7) See G. KASCHNITZ-WEINBERG, *Ritratti fittili etruschi e romani dal secolo III al I av. Cr.* in *Rend. Pont. Acc.* III, 1924-1925, p. 334 for references and discussion.

(8) For the older references see DEONNA, *op. cit.* (supra, n. 2). Some of these heads are illustrated in STUART JONES, *op. cit.* (supra, n. 2), pp. 305 ff. and pl. 119.

(9) MINGAZZINI, *op. cit.* (supra, n. 2).

(10) R. STILLWELL, *Excavations at Serra Orlando 1958: Preliminary Report III* in *A. J. A.*, LXIII, 1959, p. 169 and n. 4, fig. 11 on pl. 41.

(11) Terracotta female head (University of Pennsylvania, University Museum, no. MS. 5748). Place of origin, unknown. Pres. H., O. 215 m.

Micaceous orange clay with added grog. The clay, either through firing or later burning, has turned gray over the neck, veil, face, and major portions of the hair. The mica is black. The backer, rear portion of the head, and upper edge of veil from a level with the eye are missing. No traces of paint. I wish to thank Miss Ellen Kohler of the University Museum for discussing this head with me. It is one of a small group of votive heads in Philadelphia which she plans to publish in the near future.

impression, or the moulds from which the two pieces were taken were made from the same prototype - a prototype which would have been slightly larger. In the same manner T-7 (*tavv.* CXXVI, CXXVII *a*) might derive from a popular more classical prototype. Its actual manufacture could, however, be later than T-9 (*tavv.* CXXVII *b*, CXXVIII) and the Philadelphia head (*tav.* CXXXIII)); a case where relative stylistic chronology and absolute date might have nothing to do with one another. This type of problem cannot be solved until more examples are thoroughly published from dated contexts. The frontal male head and the head from the terracotta statue (*tavv.* CXXIX-CXXXII) are less conventional and are nearly portraits. This tendency, noted by Maule and Smith (12), does not mean that they necessarily differ in absolute date from the more general female heads nor does it mean that the female heads could not have been « substitute-portraits » from female donors. It should be remembered that female portraits in the Hellenistic period are generally more conventional than male portraits (13). This tendency could be reflected in our cheap votives given to healing deities: the male figures tend to become « near-portraits » while the female heads became entirely conventional. Stylistically these simplified heads depend upon more imposing sculpture. Kaschnitz-Weinberg illustrates how the class of male terracotta heads to which our examples belong relates to bronze busts (14), while their kinship with Etruscan sarcophagi can be seen in the material from the Pellegrina tomb at Chiusi presented by Doro Levi (15). The importance of the profile head and its connections with stone sculpture is stressed by Studniczka (16).

The conservative nature of votives makes it difficult, if not impossible, to determine their precise dates, especially since the types descend from fourth century examples and continue into the Roman period. The examples under discussion would seem to fall within the fourth phase of such votives as established by Maule and Smith or within the broad limits of the third to first centuries B. C. as postulated by Kaschnitz-Weinberg. It is hoped that our heads will be of general value for the study of these often neglected Etrusco-Italian terracottas.

KYLE MEREDITH PHILLIPS, JR.

---

(12) MAULE and SMITH, *op. cit.* (supra, n. 2), p. 62 and notes 23 and 33 on pp. 91-92.

(13) This can be seen by glancing at M. BIEBER, *The Sculpture of the Hellenistic Age*, New York, 1955, figs. 302-369.

(14) G. KASCHNITZ-WEINBERG, *Studien zur etruskischen und fruehroemischen Portraetkunst*, *Röm. Mitt.* XLI, 1926, pp. 133-211.

(15) D. LEVI, *La Tomba della Pellegrina a Chiusi: Studi sulla scultura etrusca dell'età ellenistica*, in *Riv. Ist. Arch.*, IV, 1932-1933, pp. 7 ff. and pp. 101 ff. See also J. THIMME, *Chiusinische Aschenkisten und Sarkophage der hellenistischen Zeit: Ein Beitrag zur Chronologie der etruskischen Kunst*; in *St. Etr.*, XXIII, 1954, pp. 25 ff. and *St. Etr.* XXV, 1957, pp. 87 ff.

(16) STUDNICZKA, *op. cit.* (supra, n. 2), on pl. 1001.



*b*  
Bryn Mawr, T-7.



*a*  
Bryn Mawr, T-7.



*b*

Bryn Mawr, T-9.



*a*

Bryn Mawr, T-7.



*b*

Bryn Mawr, T-9.



*a*

Bryn Mawr, T-9.





*b*

Bryn Mawr, T-8.



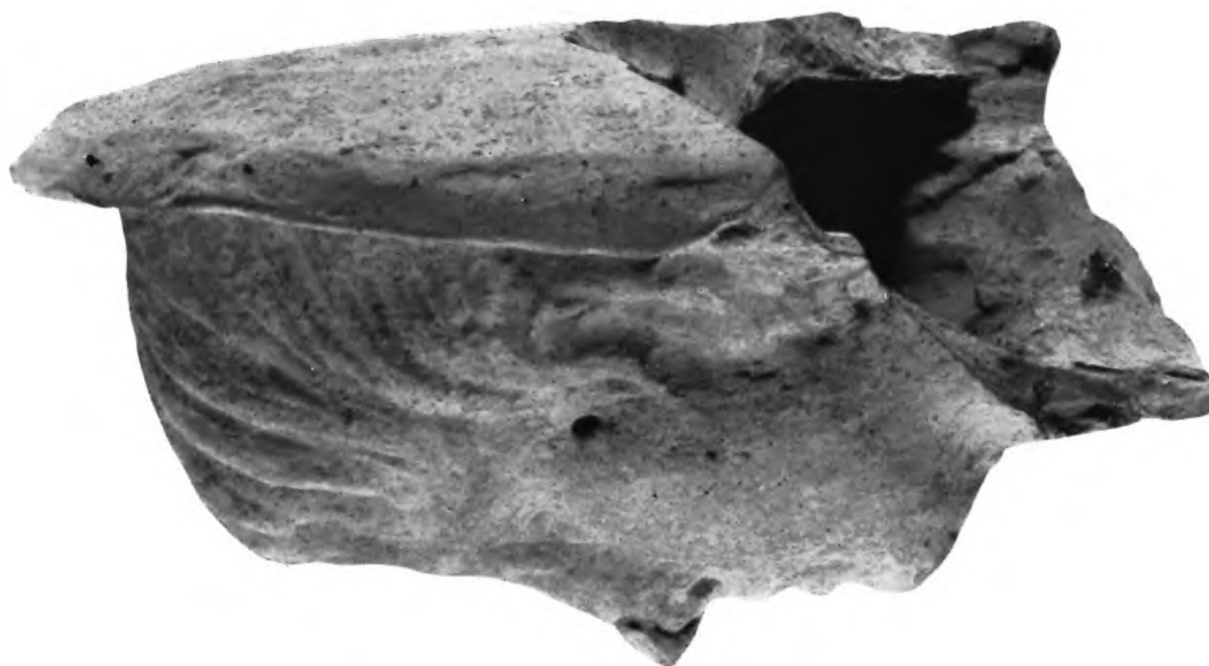
*d*

Bryn Mawr, T-8.



*b*

Bryn Mawr, T.8.



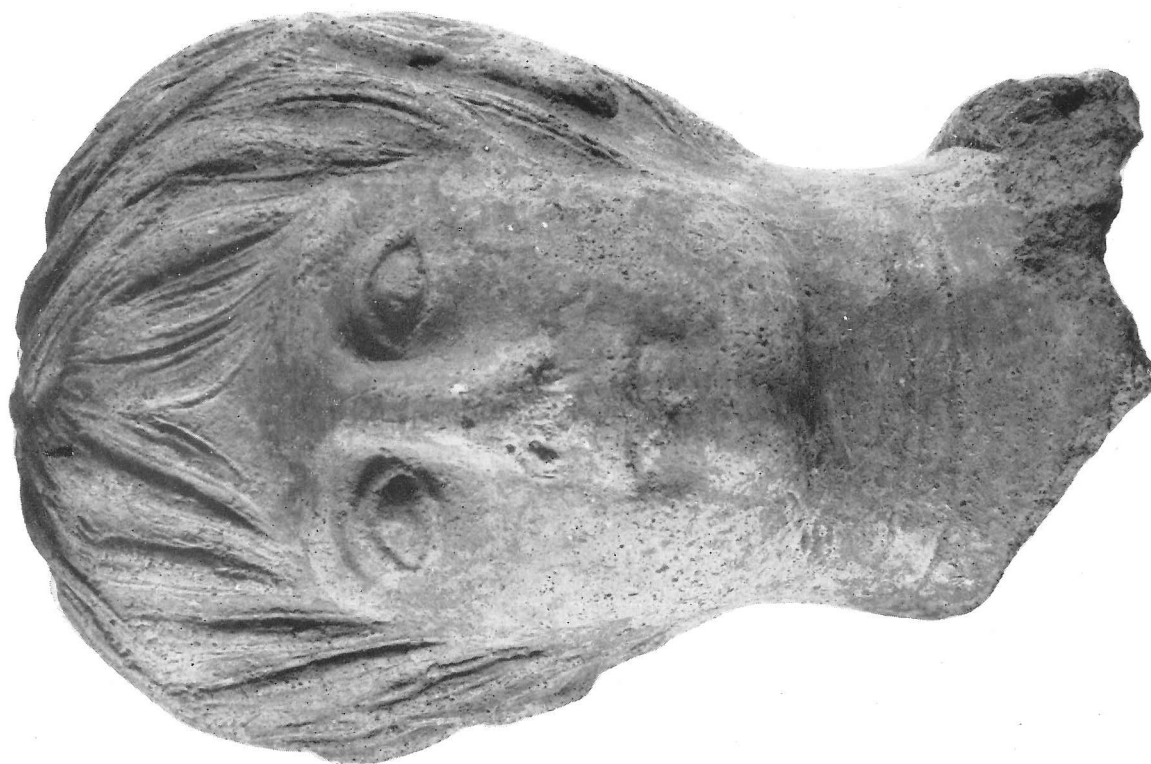
*a*

Bryn Mawr, T.8.



*b*

Bryn Mawr, T.30.



*a*

Bryn Mawr, T.30.



*b*  
Bryn Mawr, T-30.

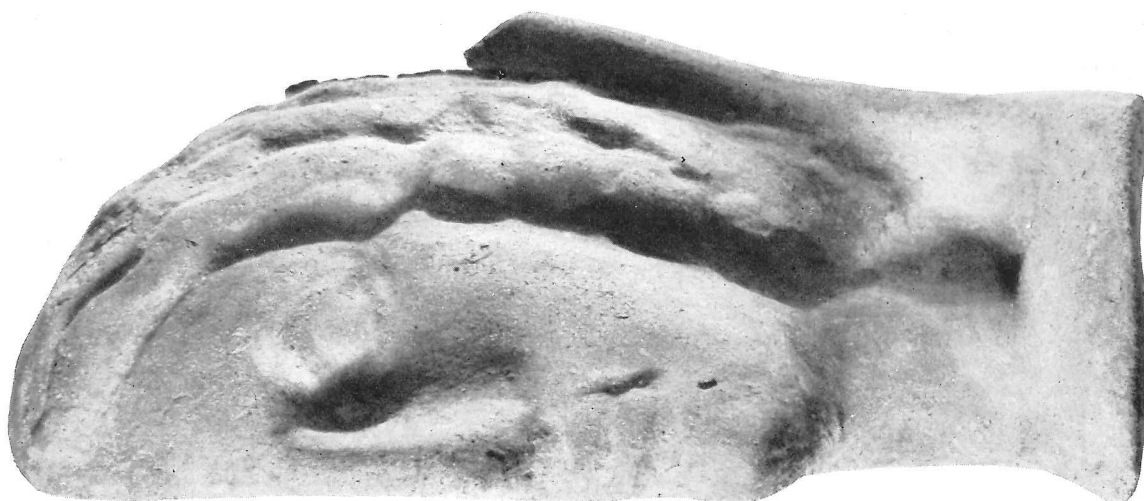
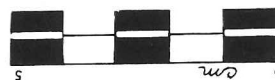


*a*  
Bryn Mawr, T-30.



*b*

Philadelphia, University Museum, MS 5748.



*a*

Philadelphia, University Museum, MS 5748.