Arrangement and Adornment

Hair has the capacity to twist into tight coils or extend in a straight line due to the shape of the cortex inside the hair shaft. A round section defines pin straight hair whereas an oval shape determines textured (curly) hair. In Greek art hair usually appears textured, with rare examples of straight hair. This curly or wavy hair was worn long, rolled up, braided, or gathered at the back of the head. Bands made of cloth, leather, or metal held the hair in place, as did elaborate hairnets. A variety of braids were used including the fishtail braid (two "legs") worn by the Caryatids or maidens from the Erechtheum on the Athenian Acropolis. The Roman statue of the young girl wears an English braid (three "legs") along her center part. Roman portraits show French braids, a variation on the English braid. Roman women showed their respectability by wearing their long hair up. Men's hairstyles, in contrast, were shorter, and suited to vigorous physical activity. Ancient artists paid careful attention to hair texture and arrangement, and recent research has shown that these hairstyles were in fact authentic.

Royal and Divine Iconography

Hairstyles and their accessories could reach a wide population through the circulation of coins, a form of transmission akin to social media today. Evolving trends can be seen in both mythological and historical figures. In the 4th century BCE, for example, Alexander the Great introduced a new portrait type in sculpture and coins with short and tousled hair and a clean-shaven face, which became a new standard for ruler portraits. Augustus, the first Roman emperor, adapted Alexander's hairstyle and clean-shaven face for his imperial portraits. By doing this, Augustus visually and formally linked the Greek past to his own legacy. Coins and sculpted portraits of rulers were official images, commissioned by emperors and empresses to present a certain formal appearance to the public. This could be a (sometimes idealized) physical likeness, but could also include references to character, social status, and associations with family and religion. Hair was an expressive vehicle for making these references.

Hair and Cultural Exchange

This exhibition includes objects from places that were cultural crossroads in the ancient world, including the island of Cyprus, the city of Dura-Europos in Syria, and Syracuse in Sicily. Through the transmission of portable objects, these cultural exchanges influenced how hair was styled and decorated. Works in the exhibition also come from the Roman Empire, which at its height reached from the Italian peninsula to Spain, England, North Africa, Asia Minor (Turkey), and the Middle East.

Ritual and Rites of Passage

Age and rites of passage were signaled through the quantity of hair and how it was arranged. As early as the Aegean Bronze Age (1800-1200 BCE), a system of hair grown or shaved became a marker of phases within childhood, adolescence, and adulthood. This tradition can be traced to contact through trade between Egyptians and Minoans from Crete. A possible legacy of Aegean Bronze Age societies carries into the historic period of ancient Greece. Greek girls and boys often wore a braid along their central part, which they would cut and dedicate to the goddess Artemis. Young men and women dedicated locks of hair in temples prior to marriage, as attested by the ancient Greek traveler Pausanias. Rituals of hair-cutting were also conducted by warriors departing for battle and by women in mourning.

In Roman written sources, the most familiar rite of passage involving hair is marriage, although there are few images that give us visual information. The groom's hair was not transformed, but the bride wore a yellow or orange hairnet the night before the wedding. The bride's hair was covered by a flame-colored veil (*flammeum*) during the ceremony. What her hairstyle looked like under the veil is not known with certainty, but writers report that traditionally it was parted with the point of a spear.

Caryatid Hairstyles

In ancient accounts of the Erechtheion, these maidens are referred to as *korai*. (Modern scholarship designates them *Kore* A-F.) They were carved about 430 BCE as the six columnar supports for the south porch of the Erechtheion. Their later name, Caryatids, is due to a story related by the Roman writer Vitruvius in the 1st century BCE. Such was their renown that the Roman Emperors Augustus and Hadrian ordered replicas made.

The Caryatids have been carefully studied for their pose and clothing, but their unique hairstyles had until recently been overlooked. In 2009 a project directed by Dr. Katherine Schwab, Professor of Art History at Fairfield University, led to the discovery that their elaborately plaited coiffures could be replicated. The Caryatids' elegant and complex hairstyles, with their voluminous fishtail braids, were central to these maidens' identity and status in Athenian society. In our day, with hair trends changing by the moment, it is fascinating to see how the popular fishtail braid forms a bridge to the distant past—a time when hair revealed significant details about an individual. The expressive power and authority of hair in antiquity was lost over time, but the importance accorded it in contemporary society, and the resources given it, suggest that this ancient idea may have come full circle.

Hair in the Classical World

October 7 – December 18, 2015

Hair is timeless, eternal and universal—a human attribute common to every culture and historical era. Precisely because it is so resonant of cultural identity—then as now—hair provides an exceptionally revealing link and accessible portal to the past, as this novel exhibition demonstrates. In the ancient Mediterranean world, the way that hair was styled and sported could signify wealth, social rank, and divinity. Tales about hair figure in mythology and in sacred texts. And the particular way of wearing hair in antiquity was often tied to rites of passage and religious rituals of the day. *Hair in the Classical World* explores these myriad channels of meaning By examining the treatment and depiction of hair in ancient Greece, Cyprus and Rome, *Hair in the Classical World* explores these myriad channels of meaning.

~ Linda Wolk-Simon
Director and Chief Curator
University Museums

EXHIBITION CHECKLIST

All measurements are Height x Width x Depth unless otherwise noted.

1. **Statuette of a Man**
Cypriot, mid-6th century BCE
Limestone
7 x 3 ⅛ x 1 ½ inches (17.8 x 7.9 x 3.8 cm)
The Metropolitan Museum of Art, The Cesnola Collection
Purchased by subscription, 1874–76 (74.51.2621)

2. **Head of a Man**
Cypriot, mid-6th century BCE
Limestone
6 x 3 ¾ x 5 ¾ inches (15.2 x 9.5 x 14.6 cm)
The Metropolitan Museum of Art, The Cesnola Collection
Purchased by subscription, 1874–76 (74.51.2518)

3. **Head of a Man**
Cypriot, early-5th century BCE
Limestone
10 x 7 x 8 ¾ inches (25.4 x 17.8 x 22.2 cm)
The Metropolitan Museum of Art, The Cesnola Collection
Purchased by subscription, 1874–76 (74.51.2808)

4. **Head of a Man**
Cypriot, mid-5th century BCE
Limestone
12 ¼ x 8 ½ x 9 ¾ inches (31.1 x 21.6 x 24.8 cm)
The Metropolitan Museum of Art, The Cesnola Collection
Purchased by subscription, 1874–76 (74.51.2826)

5. **Head of a Woman**
Cypriot, 1st half 2nd century BCE
Limestone
10 ¾ x 10 ½ x 11 inches (27.3 x 26.7 x 27.9 cm)

6. **Head of a Woman**
Cypriot, ca. 400–310 BCE
Terracotta
Height 3 ¼ inches (8.3 cm)
The Metropolitan Museum of Art, The Cesnola Collection
Purchased by subscription, 1874–76 (74.51.1482)

7. **Hairpin with Female Bust**
Cypriot, 1st–4th century CE
Bone
Height 4 ⅛ inches (10.5 cm)
The Metropolitan Museum of Art, The Cesnola Collection
Purchased by subscription, 1874–76 (74.51.5205)

8. **Hairpin with Female Bust**
Cypriot, 1st–4th century CE
Bone
Height 4 ⁵⁄₁₆ inches (10.6 cm)
The Metropolitan Museum of Art, The Cesnola Collection
Purchased by subscription, 1874–76 (74.51.5206)

9. **Emile Gilliéron (1850–1924)**
Reproduction of "La Parisienne" fresco
1908; Minoan, ca. 1450–1300 BCE
Watercolor on paper
14 ½ x 11 ½ inches (36.8 x 29.2 cm)
The Metropolitan Museum of Art (09.135.3)

10. **Portrait of Julia Domna**
Roman, ca. 203–217 CE
Marble
13 ¾ x 10 ½ x 9 ½ inches (35 x 26.67 x 24.13 cm)
Yale University Art Gallery
Ruth Elizabeth White Fund (2010.143.1)

11. **Comb**
Parthian or Roman, from Dura-Europos, 3rd century CE
Wood
3 ⁷⁄₁₆ x 2 ⅛ inches (8.7 x 6 cm)
Yale University Art Gallery (1981.62.35)

12. **Hairpin with Eros**
Roman, from Dura-Europos, ca. 165–256 CE
Bone
Height 4 inches (10.1 cm)
Yale University Art Gallery (1938.862)

13. **Hairpin with Hand**
Roman, from Dura-Europos, ca. 165–256 CE
Bone
Height 2 ⁹⁄₁₆ inches (6.5 cm)
Yale University Art Gallery (1933.400)

14. **Portrait of a Young Girl**
Roman, 1st quarter 1st century CE
Marble
11 ¼ x 10 inches (28.9 x 25.4 cm)
Yale University Art Gallery (1995.80.1)
Maitland F. Griggs, B.A. 1896, Fund

15. **Statuette of a Running Gorgon**
Greek, 540 BCE
Bronze
3 ½ x 3 ⅛ x ⁹⁄₁₆ inches (8.85 x 7.8 x 1.5 cm)
Yale University Art Gallery (2002.95.2)

16. **Head of a Doll Resembling Julia Domna**
Roman, 3rd century CE
Ivory
1 ½ x 1 ⅛ x 1 ⅛ inches (3.8 x 2.8 x 2.8 cm)
Yale University Art Gallery
Gift of Thomas T. Solley, B.A. 1950 (2002.15.1)

17. **10 Drachm (decadrachm) with Arethusa**
Obverse: Quadriga and charioteer to right, Nike flying, crowning horses
Reverse: |ΣΥ|ΡΑΚΟΣΙΟΝ; Arethusa head to right, four dolphins around
Greek, from Syracuse, 475 BCE
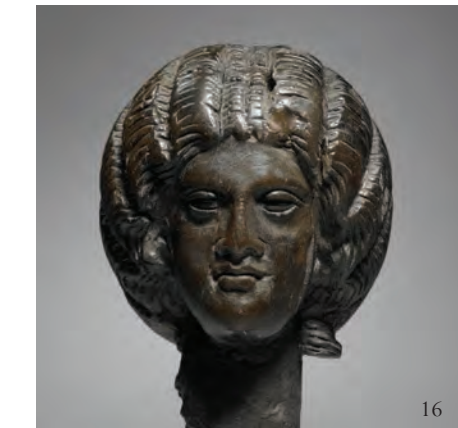
18. **10 Drachm (decadrachm) with Arethusa**
Obverse: ΣΥΡΑΚΟΣΙΟ; Arethusa head to left, four dolphins around
Reverse: Ceres
Roman, ca. 128–136 CE
Gold
Diameter ¹³⁄₁₆ inches (21 mm)
The American Numismatic Society (1967.153.145)

19. **Tridrachm with Apollo**
Obverse: Apollo head to right
Reverse: ΑΛΑΒΑΝΔΕΩΝ – ΙΗ; Pegasus to right, magistrate's name with wreath
Greek, from Alabanda, before 2nd century BCE
Silver
Diameter 1 ⅛ inches (28.7 mm)
The American Numismatic Society (1967.152.458)

20. **Tetradrachm with Apollo**
Obverse: Apollo head laureate to left
Reverse: Lion's head, four barley corns around
Greek, from Leontini, 435–430 BCE
Silver
Diameter 1 inch (26 mm)
The American Numismatic Society (1997.9.121)

21. **Denarius of Augustus**
Obverse: Octavian head to right
Reverse: IMP CAESAR; triumphal arch surmounted by quadriga in which Octavian stands

Silver
Diameter 1 ⁷⁄₁₆ inches (36 mm)
The American Numismatic Society (1953.116.1)

22. **Aureus of Sabina**
Obverse: SABINA AVGVSTA IMP HADRIANI AVG P P; Sabina head to right
Reverse: Quadriga and charioteer to left, Nike flying, crowning charioteer
Greek, from Syracuse, 405–400 BCE
Silver
Diameter 1 ⅜ inches (35 mm)
The American Numismatic Society (1964.79.21)

23. **Didrachm of Agrippina the Younger**
Obverse: DIVA AVGVSTA F CAESAR AVG GERMANI;
Reverse: AGRIPPINA AVGVSTA MATER AVGVSTI; Agrippina II head to right
Nero head, laureate
Roman, from Cappadocia, 54–60 CE
Silver
Diameter ⅞ inches (23 mm)
The American Numismatic Society (1944.100.55153)

24. **Denarius of Faustina the Elder**
Obverse: DIVA AVG FAVSTINA;
Faustina I head to right
Reverse: CONCORDIAE;
Antoninus clasping hands with Faustina I
Roman, 141 CE
Silver
Diameter ¹¹⁄₁₆ inches (17.5 mm)
The American Numismatic Society (1941.131.830)

25. **Aureus of Faustina the Younger**
Obverse: FAVSTINAE AVG PII AVG FIL; Faustina II head to right
Reverse: VENVS; draped Venus,

holding apple in right hand, dolphin
Roman, 145–161 CE
Gold
Diameter ¾ inches (19.3 mm)
The American Numismatic Society (1966.62.20)

26. **Denarius of Julia Domna**
Obverse: IVLIA AVGVSTA;
Julia Domna head to right
Reverse: PVDICITIA; Pudicitia
Roman, 196–211 CE
Silver
Diameter ¾ inches (19.5 mm)
The American Numismatic Society (1948.19.1515)

27. **Perfume Bottle**
Roman, 2nd–4th centuries CE
Glass
Height 4 ¼ inches (10.8 cm)
Bellarmine Museum of Art
Gift of an Anonymous Donor (2015.01.01)

Works Represented by Photographs:

28. **Mirror Cover with Two Women Arranging Hair**
Greek, 4th century BCE
Bronze
Diameter 6 ¾ inches (17.2 cm)
The Metropolitan Museum of Art (17.190.2073)

29. **Attic White-Ground Lekythos (oil flask) with Young Warrior Cutting Hair with Sword**
Greek, 470–460 BCE
Terracotta
5 ½ inches x 2 ⅝ inches (14 x 6.7 cm)
As restored Height 6 ⅞ inches (17.5 cm)
The Metropolitan Museum of Art (07.286.44)

30. **Carnelian Scarab**
Greek, 3rd quarter 6th century BCE
Carnelian
²⁵⁄₃₂ x ¹⁵⁄₃₂ inch (22.8 x 16.2 mm)
The Metropolitan Museum of Art (17.49)

31. **Hairnet with Medallion**
Greek, ca. 200–150 BCE
Gold
2 ⅜ inches x 3 ⁵⁄₁₆ (6 x 9 cm)
The Metropolitan Museum of Art
Gift of Norbert Schimmel, 1987 (1987.220)

32. **Nikandros (active ca. 246–222 BCE)
Intaglio Ring with Berenike II**
Greek, ca. 246–222 BCE
Garnet in gold mount
1 x 1 x ½ inches (2.6 x 2.6 x 1.2 cm)
The Walters Art Museum, Baltimore (42.1339)

33a. **Views of the Caryatids**
©The Acropolis Museum
Left: View of the Caryatids in the Acropolis Museum
Left: View of the Caryatids in the Acropolis Museum, photograph K.A. Schwab, 2014
Right: Black-and-white photograph of Kore A and Kore B, in situ
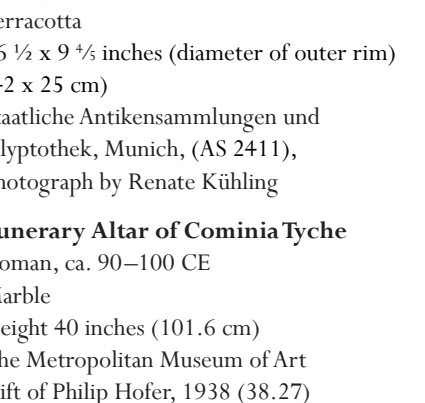©The American School of Classical Studies at Athens, William B. Dinsmoor Papers

33b. **The Caryatid Hairstyling Project**
Fairfield University, 2009
The Caryatids in Athens
©The Acropolis Museum
Black-and-white photographs of Korai A, B, D, E, F: ©Deutsches Archäologisches Institut-Athen, inv. neg. nos. 70/437 (Kore A), 443 (Kore B), 447 (Kore D), 451 (Kore E), 458 (Kore F);

34. **Attributed to Onesimos as painter (active ca. 505–480 BCE)
Signed by Euphronios as potter (active 520–470 BCE)
Attic Red-Figured Cup or Bowl Fragment with Warrior Wearing Scalp of Enemy on Helmet**
Greek, 500–490 BCE
Terracotta
Height 4 ⁷⁄₁₆ inches (11.2 cm)
The J. Paul Getty Museum (86.AE.311)

35. **Mask from a Cavalry Helmet**
Roman, from Asia Minor, 75–125 CE
Bronze
11 x 7 inches (28 x 17.8 cm)
The J. Paul Getty Museum (72.AB.105)

36. **Attic Red-Figured Stamnos with Three Young Women Bathing at a Basin**
Greek, 440 BCE
Terracotta
16 ½ x 9 ⅝ inches (diameter of outer rim) (42 x 25 cm)
Staatliche Antikensammlungen und Glyptothek, Munich, (AS 2411), photograph by Renate Kühling

37. **Funerary Altar of Cominia Tyche**
Roman, ca. 90–100 CE
Marble
Height 40 inches (101.6 cm)
The Metropolitan Museum of Art
Gift of Philip Hofer, 1938 (38.27)

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For further reading please visit www.fairfield.edu/caryatid

Kore C: ©The Trustees of the British Museum, acc. no. 1816.0610.18
Color photographs of Korai A, B, D, F: ©K.A. Schwab, 2009; Kore C: ©B. Angeletti and K.A. Schwab, 2009; Kore E: ©K.A. Schwab and B. Angeletti, 2009.

Cover image: *Portrait of Julia Domna,* Yale University Art Gallery

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