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The Gorgoneion in Greek Architecture

Janer Danforth Belson

Bryn Mawr College, janerbelson@gmail.com

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The Gorgoneion in Greek Architecture

by

Janer Danforth Belson

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Vol. I

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Part I: Text

Introduction.

Although there has been sustained interest through the years in the Greek use of the gorgoneion, much of this interest has been channelled into discussions concerning the initial significance and function of the gorgoneion, and the ultimate origin of the prototype for this essentially Greek motif.¹ Analyses have also been made of the stylistic and typological development of the gorgoneion in Greek art.² These studies have concentrated for the most part on representations of the motif in vase painting and the minor arts. The use of the gorgoneion in architecture has been largely ignored.³

The goal of this study is to follow the use of the motif in architecture from the Archaic through the Classical and Hellenistic periods. These later phases have been especially neglected, as previous research on the gorgoneion has tended to concentrate on examples from the early periods. Moreover, in an attempt to understand the Greek use of the motif in its proper context, the employment of the gorgoneion in the architecture of non-Greek areas is also examined. A brief commentary on the subsequent use of the motif in Roman architecture closes the study.

It seemed most profitable to approach this subject by regions, investigating the geographical distribution and life span of the gorgoneion in the four major areas of ancient Greek culture: the Greek Mainland, Crete and

the Aegean islands, East Greece, and Magna Graecia (Sicily and South Italy). The various applications of the motif in these areas are noted, and comments are made upon the potential significance of any regional variant.

The first step of this two-part study was to compile as comprehensive a catalogue as possible of all architectural gorgoneia known through publications. The next step involved extensive travel, particularly in Italy, to document a number of poorly published or unpublished pieces on display or in the storerooms of important archaeological museums in Sicily and Southern Italy.

The catalogue (Part II of the dissertation) is divided regionally into 5 sections: 1) the Mainland (which for our purposes here includes Greece itself and the islands close to the mainland, Euboea, Corfu and Kephallenia); 2) Crete; 3) the Cyclades; 4) East Greece (which includes gorgoneia from the coast of Asia Minor, the islands off that coast, as well as the North Aegean islands of Thasos and Samothrace; and Cyrene in North Africa); and finally 5) West Greece (which includes Greek settlements on Sicily and in Southern Italy). The catalogue entries within each section are arranged alphabetically by site, and chronologically when several entries belong to the same site. Each entry is identified by initials and a serial number by section, e.g., Greek Mainland Entry 15 = (G.M. 15); Crete Entry 2 = (Cr. 2); Cyclades Entry 1 = (Cy. 1); East Greek Entry 17 =

(E.G. 17); West Greek Entry 70 = (W.G. 70). In addition, because of regional differences and the sheer volume of material from Western Greece, entries from that section of the catalogue have been divided and alphabetized separately for Sicily and South Italy: West Greek entries 1 through 57 are Sicilian; and entries 58 through 80 are South Italian.

All the entries listed in the main body of the catalogue can safely be identified as architectural gorgoneia. A separate section at the back of the catalogue (Dubia) consists of items - from all Greek regions - whose identification as architectural gorgoneia is problematic. In some instances it is the architectural function of these examples that is uncertain; in others the identification of a figure as a gorgoneion may be in doubt.

The catalogue serves as the documentation for the discussion presented in Part I, which forms the main text of the dissertation. The information derived from the catalogue has been synthesized and arranged into four chapters dealing with the history, distribution and influences affecting the use of the gorgoneion in the architecture of each Greek region. The discussion of the material within each chapter is arranged according to function, in an order based on the frequency of occurrence. (For example, antefixes which are the most common function for the motif in each area are

discussed first, the next common application second, etc.) A summary of the history, influence, and use of the motif within each region is given at the end of each chapter. A fifth chapter deals in more general terms with the non-Greek use of the motif from the 6th century B.C. down to the Roman period. The final chapter summarizes the evidence, suggests some possible conclusions, and speculates on the significance and origin of the gorgoneion as an apotropaic device in Greek architecture.

An appendix, at the end of Part I, attempts to document most of the known uses of the entire figure of Medusa as an architectural motif in Greek and non-Greek contexts.

A number of problems were encountered when working with this material; foremost among them was a general vagueness and imprecision found in catalogues and past literature when referring to the size and function of Medusa heads on buildings. This is especially true when dealing with so-called "pedimental" or "akroterial" gorgoneia. For the sake of clarity and consistency, I have outlined a standard terminology which I have used to describe the various functions of gorgons' heads on buildings:

akroterion- a free standing sculptural unit decorated with a gorgoneion, placed at the apex or corners of a pediment on a separate base, not overlapping

the ridge beam of the roof, and not attached to a ridge covertile.

antefix- a decorative plaque (normally under ca. 0.30 m. in diameter) ornamented with a gorgoneion, which capped the terminal covertiles along the eaves of a building.

ceiling coffers- a sunken panel in a ceiling decorated with a gorgoneion either painted or in relief.

door emblems- a gorgoneion modelled in bronze or carved in relief decorating the panel of a door.

apex antefix- a large antefix (0.30 m. or more in diameter) decorated with a gorgoneion, attached to a ridge covertile. Although the top of the antefix may extend beyond the summit of a building's roof, the base of the antefix plaque overlaps and protects the end of the ridge beam.

metopes- Plaques decorated with gorgoneia alternating with triglyphs on a Doric frieze.

pedimental decoration- a plaque decorated with a gorgoneion and fastened directly to the tympanum wall.

revetment plaque- a terracotta plaque decorated with a gorgoneion nailed to the ends of

principal wooden roof beams on the facade of a building.

sima decoration- a gorgoneion modelled in relief decorating the lateral or raking sima of a building. Occasionally heads of Medusa decorated sima crestings placed as ornamental crowning members on top of the regular sima.

wall decoration- a stone, bronze or terracotta plaque of monumental size decorated with a gorgoneion attached to the walls of temples and temene by nails or dowels. These plaques may have been votive dedications in a sanctuary, but their large size, and the provision of nail holes as a means of attaching these plaques to an architectural backing distinguish them from smaller non-architectural votive gifts.

Sometimes monumental gorgoneia were also carved directly on the faces of architectural blocks used in the construction of gateways and fortification walls.

waterspout- a gorgon's head protome with a pierced mouth for the escape of rainwater

decorating the lateral sima of a building.

wall crown- an architectural wall crown moulding decorated with a gorgoneion.

Another serious problem encountered during the course of this study was the extreme discrepancy in dates often given for the same architectural gorgoneia. The dating of these Medusa heads in the past, unless archaeologically tied to known construction or destruction dates of buildings, has been largely subjective, usually based on superficial stylistic comparison with isolated examples of gorgoneia in vase painting and the minor arts. Recently, however, a systematic study of the typological development of the gorgoneion in Greek art has been carried out by J. Floren,⁴ which provides a more broadly based stylistic chronology for architectural gorgoneia. Floren differentiates between "Lion", "Middle", and "Beautiful" types of gorgoneia, expanding upon a typology initially devised by Furtwängler in the late 1880s. Floren's definition for each type will be followed here when discussing individual entries.

All dates found in our present work are those given by the excavator or primary cataloguer on the basis of archaeological evidence, unless otherwise indicated. However, many of the unfootnoted dates in the Western Greek section of the catalogue are my own, and are based on Floren's or on my own typological and stylistic considerations.

Footnotes:

1. It is beyond the scope of this study to explore the many theories advanced regarding the source and significance of the gorgoneion motif. A number of scholars have argued in favor of a non-Greek origin for the motif: Egypt (R. Pettazzoni, BdA 2 [1921] 491-509); the land of the Hittites (Furtwängler, Lexikon, cols. 1701 - 1727); Assyria (C. Hopkins, AJA 38 [1934] 341 - 358); North Syria (H. J. Kantor, JNES 21 [1962] 110); Phrygia (Glötz, Dict. d'Antiq., vol 2 [Paris, 1896], s.v. Gorgones, cols. 1615 - 1629); Cypro-Phoenicia (J. Six, JHS 6 [1885] 275 - 286); and Crete (Sp. Marinatos ArchEph 1927 - 1928, 7 - 37 and Giuliano, 231 - 237). J. Boardman has suggested that the gorgoneion is derived from Near Eastern lions heads (Archaic Greek Gems [London, 1968] 37 - 39, and The Greeks Overseas [London, 1980] 79); see also Ch. Blinkenberg, RA 19 (1924) 267 - 279.

For those who argue a cosmological or zoological origin for the motif see Th.P. Howe Feldman's summary, AJA 58 (1954) 209 - 221; also J. H. Cröon, JHS 85 (1955) 9 - 16; and E. J. Suhr, AJA 68 (1964) 202 - 203, an abstract of a paper read at the 65th General Meeting, proposing an association of the gorgoneion with the solar eclipse.

More recently, H. E. Barnes, ("The Look of the Gorgon," in The Meddling Gods - four essays on classical themes), [Lincoln, Neb., 1974] 10 - 20) discusses past attempts by psychoanalysts (Freud, Ferenczi and P. Slater) to give the gorgoneion a sexual interpretation: the head of Medusa is taken to be a symbol of the female genital region; the snakes surrounding the gorgoneion represent pubic hair. E. Neumann's Jungian interpretation for the motif, in contrast, recognizes Medusa as a psychological archetype for the "Infernal Female," a manifestation of the "Terrible Goddess" who symbolizes the "negative elementary character of the feminine" (E. Neumann, The Great Mother: an Analysis of the Archetype, translated by R. Manheim [Princeton, 1972] especially pp. 146 and 166, and cited by Barnes, p. 20).

Barnes personally favors an existentialist interpretation of the motif (pp. 21 - 30), seeing the look of the gorgon as a symbol for what Sartre (Being and Nothingness, trans. H. E. Barnes, [New York, 1966] 55) describes as the "petrification of being-for-itself in being-in-itself by the Other's look," or as Mrs. Barnes

more understandably states it (p. 22) "when another person looks at me, his look may make me feel that I am an object, a thing in the midst of a world of things. If I feel that my free subjectivity has been paralyzed, this is as if I had been turned to stone, made like one of the lifeless statues in King Polydektēs' court."

2. First by Furtwängler (supra note 1) and most recently by J. Floren, Typologie.
3. Although Van Buren (AFR, GFR, and FTR), Darsow, Besig and Andren all list examples of architectural gorgoneia in their catalogues, the motif is only cursorily treated per se. J. Neils in her M.A. thesis for the University of Sydney, Australia (The Archaic Gorgoneion: Its Use in Greek and Etruscan Architecture) has been the only one to attempt a study of architectural gorgoneia. Although this thesis is helpful in collecting many of the architectural gorgoneia of the Archaic period, it was never intended to be a complete investigation into the subject, but served instead as background for her study of the Etruscan use of the motif on architectural terracottas from Poggio Civitate (Murlo); see J. Neils, RömMitt 83 (1976) 1 - 29.
4. See Floren (supra note 2).

Chapter 1 - The Greek Mainland

Of the 34 securely documented instances of the gorgoneion in Greek Mainland architecture, half are antefixes (17 examples); four are apex antefixes; four simas; four wall decorations; two door panels; two metopes, and one a ceiling coffer.

Antefixes -

In Mainland Greek architecture the gorgoneion occurs most frequently as an antefix decoration. The earliest instance of this use, and perhaps the earliest occurrence of the motif in Greek architecture, may be an early 7th century B.C. antefix from Thessalonike (G.M. 32).

The primitive nature of the head on this antefix, and the fact that the piece has since been lost, make a stylistic analysis difficult. Some scholars have identified the massive head as human. Winter, however, has convincingly argued that it must be a gorgoneion.¹ Although the antefix is important as evidence of a pioneering use of the gorgoneion in Greek architecture, it is of little help in our understanding of the mainland use of the motif. The original context of the piece is unclear, and the terracotta cannot be assigned to a firmly identified building.

An early date for the Thessalonike example has been traditionally argued on the basis of a stylistic

comparison with a terracotta grotesque head from Tiryns assigned to the late 8th/early 7th century B.C.², and with a poros gorgoneion from Dreros (Cr. 2) dated to approximately the same period. Recently, however, the high chronology for the Dreros piece has been revised, and lowered almost two centuries³. The dating of the Thessalonike antefix therefore rests solely on analogy with the Tiryns head.⁴ The early 7th century date for the Thessalonike head may therefore be taken as probable but by no means certain. The motif does not occur on antefixes again for almost a century. The isolated position of this piece in the overall history of gorgoneion antefixes may indicate that this chronology is too high, and that the date should be lowered to a time when the occurrence would be less unusual, perhaps during the early 6th century. The antefix may be a provincial work by a craftsman unskilled and unfamiliar with the more conventional renderings of the gorgoneion seen in less remote areas further south.

By the late 7th/early 6th century B.C., gorgoneion antefixes make a cluster of appearances in the western Greek mainland at Olympia and the western islands. A gorgoneion from Olympia (G.M. 20), which has been associated with a West Greek treasury, served as a rampant antefix on top of an elaborately decorated lateral sima, bridging the gap between adjoining sima

segments.⁵ The gorgoneion is here conceived of as a plastic three-dimensional object instead of a flat plaque decorated in low relief.⁶ The visual impact of the Olympia antefix as it appeared on the roof of the building would have been more that of a severed head propped up on top of the sima rather than an ordinary decorated antefix plaque.

The arresting image of the gorgoneion looking down from the eave of a roof was enhanced by the depiction of the gorgon's irises in red paint. This is not a unique occurrence among architectural gorgoneia of the Greek mainland, as it is also seen on a lateral sima cresting from Olympia (G.M. 22), and on a first antefix from Kalydon (G.M. 12). The addition of red paint for the eyes, however, no doubt accentuated the horrific appearance of the gorgon's head as it stared down from the roof of the building.⁷

Gorgoneion antefixes from the first half of the 6th century have been found at Mon Repos on Corfu (G.M. 7) and at the site of Hagios Menas on the neighboring island of Kephallenia (G.M. 12). The Mon Repos antefixes give us an interesting insight into the foreign influences possibly affecting the production of gorgoneion antefixes on the mainland (see below under Influences); the Kephallenia antefixes have never been

fully published. They do, however, furnish additional evidence concerning the popularity of the gorgoneion as an antefix motif in the western islands during the early Archaic period.

Delphi's port city of Antikyra has contributed a series of gorgoneion antefixes dating to the first half of the 6th century in association with an archaic temple of Athena (G.M. 1). These have been described as "Corinthian" by the excavator Mastrocostas, perhaps on the basis of the fabric.⁸ The gorgoneia on these tiles are in low relief, with added paint for details.

The Antikyra antefixes are notable because of the strong emphasis given to the eyes, which bulge from their sockets. At the same time the pupils and irises, which are painted as a series of concentric circles like rings of a target, glare out at the onlookers as if trying to put them under a hypnotic spell. This seems to be another instance of the eyes of an architectural gorgoneion being deliberately accentuated to emphasize the power of the gorgon's gaze.

By the second half of the 6th century, gorgoneion antefixes re-occur at Olympia (G.M. 21) and begin to appear in Attica. There are three separate instances of gorgoneion antefixes being used on Attic buildings of this period. The antefixes (G.M. 4) have been

associated with Building F, a civic structure in the SW corner of the Athenian Agora thought by some to have had the original function of a Prytaneion.⁹

Although this is the first association of the gorgoneion as a motif on secular architecture outside a sanctuary, it should be remembered that in many ways the Prytaneion itself was a religious building, located within the sacred confines of the Agora, and containing within its walls an altar to Hestia.

The gorgoneia on these antefixes have many of the stylistic characteristics of gorgoneia on contemporary Attic vase painting, including the use of red dots on the forehead and cheeks (representing warts or blemishes?), and the addition of earrings which may have been meant as a feminine touch to an otherwise sexless monster.¹⁰

Gorgoneia occur on antefixes from at least two other buildings in Athens dating to the second half of the 6th century. One series, represented by the remains of at least nine fragmentary antefixes decorated with gorgoneia in low relief, has been found on the Akropolis (G.M. 2). Another, larger antefix was also found on the Akropolis (G.M. 3), but its gorgoneion seems to have been worked in the round and not in relief. The difference in size and technique be-

tween the two series indicates that the antefixes must have decorated separate, although approximately contemporary buildings on the citadel.

By the late Archaic period gorgoneion antefixes enjoy a wide distribution on the mainland occurring in the Peloponnese at Mantinea (G.M. 15) in the Chalkidike at Torone (G.M. 33), and in Boeotia (G.M. 6). This last antefix has no firm provenience, and has never been published. Its present location in the Chaironeia Museum in Boeotia, however, suggests the likelihood that the piece had a Boeotian origin.

The use of the gorgoneion on antefixes in Mainland Greece is primarily restricted to the Archaic period. There are, however, sporadic appearances of the motif in later contexts.

At Olympia, an antefix (G.M. 23) was found which Van Buren describes as "a later revetment" dating somewhere between the 5th and 3rd centuries B.C.¹¹ The iconography of this Medusa follows that of the earlier, Archaic gorgoneion from Olympia (G.M. 21), which resembles some West Greek gorgoneion antefixes in having a dimpled chin and "ear snakes"¹² (see Influences below). G.M. 23 therefore may be a later repair imitating the appearance of a gorgoneion antefix from an earlier roofing system, perhaps replacing an antefix like G.M. 21 on a refurbished West Greek Treasury.

The manufacture of gorgoneion antefixes in the Classical period, however, was not limited to the archaizing repairs of earlier buildings. A late 5th century antefix mould from Spata in Attica (G.M. 27) shows that gorgoneion antefixes were being produced in styles current with contemporary sculptural trends.

The gorgoneion on this Attic mould has an idealized expression, and hair and eyes which recall the style of the Parthenon frieze. The head is readily identifiable as a gorgon's by the grimacing mouth, facial wrinkles and protruding tongue. Several similar moulds have been found in the Athenian Agora, and are still unpublished.¹³ It is likely that the matrix from Spata, a relatively minor site in Attica, was originally an Athenian import. It seems therefore that in Attica, at least, the gorgoneion motif on antefixes had a life span well into the Classical period.

Gorgoneion antefixes die out - as do antefixes with faces in general on the Mainland after the 5th century B.C.¹⁴, but are revived by the Romans in the 1st century A.C. The Roman rendering is different from the earlier Greek one. The Greeks featured the gorgoneion as the theme, in large scale, dominating the entire antefix. These Greek gorgoneia are invariably shown frontally and in strict symmetry; their

terrifying nature is emphasized by the bestial features, the exaggerated grimace, the eerily painted eyes and occasionally by the addition of coiling snakes.

On Roman antefixes, the daemonic aspect of the gorgoneion seems secondary, while its decorative quality and the exotic attributes of writhing snakes are stressed.

An antefix from Mavromati (Messene or Ithome) in Messenia (G.M. 16), dating to the early Imperial period, depicts a gorgoneion of the "Beautiful type" with a somewhat simpering face. The head is not strictly frontal, but tilts slightly towards her left. There is no grimace or protruding tongue; only the added attributes of two small wings in the hair, and a knot of snakes under the chin identify this piece as a gorgoneion. The fearsome power of the earlier gorgoneion image seems diminished. The figure on the Mavromati antefix is iconographically Medusa, but the coroplast's interest in her may have been as a pretty face with exotic attributes rather than as an apotropaic symbol.¹⁵

The American excavations at Corinth have uncovered a number of gorgoneion antefixes in Roman levels (see G.M. 8). The Medusa heads on these tiles, however, are a subsidiary decorative element on the antefix plaque, occupying only a small area inside the heart of a larger palmette.

The features of these gorgoneia are hard to make out even at close inspection, and once the antefixes were installed on the roof of the building, it would have been even more difficult to identify the small heads or to see them at all. The Medusa heads on these antefixes therefore were probably chosen for their decorative effect on the palmette rather than for their symbolic significance as guardians of the roof.¹⁶

Influences -

Although the Thessalonike head (G.M. 32) may be the earliest example of a gorgoneion to appear as an antefix decoration in Mainland Greece, and Greek architecture in general, little can be said concerning outside influences which may have inspired its use. The remote location of Thessalonike isolated that site from the mainstream of Mainland architectural production. Possibly this Macedonian use was derived from the Orient, and contacts with Scythian and Persian architectural forms. However, this cannot be proven, and the piece could equally well document an indigenous Macedonian tradition of using heads as decorations on buildings.

By the early 6th century, however, outside contacts do seem to be influencing the use of gorgoneion antefixes on the mainland. During this period, gorgoneion antefixes make their first concentrated

appearance on the Mainland in NW Greece at Olympia and on Corfu; two areas with strong religious and commercial ties with Italy and the Western Greek colonies. The appearance of the Medusa on the Olympia antefix (G.M. 20) (with her low brow and the massive treatment of the head) recalls that of roughly contemporary antefixes from Taras (W.G. 79), and Campanian and Etruscan sites. (See Chapter 5 below).

The features of the gorgoneia on contemporary antefixes from Mon Repos on Corfu (G.M. 7) on the other hand seem to be influenced by depictions of the motif in Corinthian vase painting¹⁷ (especially in the shape of the face, the mouth, and the size and shape of the eyes), and to a certain extent resemble the gorgoneion on the Thermon metope (G.M. 30).

Other aspects of the Medusas on the Mon Repos antefixes, however, show East Greek stylistic influence: coils of snakes replace the curls of hair over the forehead. Gorgoneia are depicted in a similar way on a number of Ionian antefixes and simas of somewhat later date (i.e., antefixes from Klazomenai [E.G. 10] Didyma [E.G. 5] and Miletus [E.G. 16], and simas from Larisa [E.G. 11] and Temnos [E.G. 25]).¹⁸ A similar Korkyran use of snake protomes to frame the forehead of Medusa (instead of hair) can also be seen on the pedimental gorgon from the Artemision at Garitsa (see Appendix #4).¹⁹

The Korkyran antefixes are also distinctive in their tall rectangular shape, and large size (ca. 0.60 m. in height) which is almost three times the average height of most mainland gorgoneion antefixes.²⁰ This may indicate that the building decorated by them was also of considerable size. No foundations for the Archaic temple at Mon Repos have been found, but if the size of the slightly later temple of Artemis at Garitsa can be taken as evidence, Korkyran temple architecture tended to be more ostentatious in scale and decoration than its counterparts on the mainland proper. This may be the result of Western Greek stylistic influences. Archaic temples in Magna Graecia were known for their large scale and oversized architectural terracottas.²¹

The gorgoneion antefixes from Antikyra (G.M. 1) are covered with a pale slip similar to that seen on Corinthian vase painting. Flaring "ear snakes" have been added on either side of the head in a position recalling those on an antefix from Olympia (G.M. 21), and architectural terracottas from Kalydon and Thermon (G.M. 10, 11 and 30). It is uncertain if the inclusion of "ear snakes" can be said to be a stylistic feature of gorgoneia of a particular geographic region (i.e., Western Greece); the addition of these snakes may have more to do with an artistic desire to fill all the available compositional space.

A sustained Western Greek influence on gorgoneion antefixes from Olympia is indicated by a series of tiles (G.M. 21) which have been dated to the last quarter of the 6th century on the basis of their style. The appearance of these terracottas is markedly different from the earlier antefix from Olympia, and technically these tiles are unusual because of the attachment of the antefix plaque to a flat pan tile instead of the normal covertile.²²

These later antefixes are of special interest because the gorgoneion on the front does not occupy the entire field of the decorated plate, but has been set into a pentagonal area recessed within the outer contour of the antefix. The placement of the gorgoneion within this angular field seems to ignore deliberately the compositional suitability of having a curvilinear motif (the essentially round faced gorgoneion) decorate a curvilinear antefix.²³ "Ear snakes" have been added at either side of the head to fill in the awkward corners created by the pentagonal field.

There has been some discussion as to the significance of the placement of the gorgoneion within the recessed field on these plaques. Many years ago Montuoro²⁴ suggested that the pentagonally shaped field was meant to recall a pediment, and that the positioning of a gorgoneion within this area imitated the Western Greek practice of placing gorgoneia in the gables of buildings.

More recently it has been argued that the Olympia antefixes merely represent the adaptation of a "gable-shaped" antefix type to a semi-elliptical plaque.²⁵ The motivation behind such an adaptation, however, is unclear, since the attachment of the antefix to a flat pan tile instead of a kalypter frees the antefix plaque from any restrictions as to its shape.

When Van Buren first discussed this antefix type from Olympia, she was working from a single poorly preserved example with no established context. Later publications have for the most part used the evidence of this same worn tile.²⁶ However, a much better preserved antefix of this same type has recently been published by Mallwitz.²⁷ Most of its original painted decoration is intact, clearly showing a herringbone pattern running along the triangular upper edge of the inset panel, which flattens out at the corners in a way strongly suggesting a pagoda-like roof. Below the recessed area, a single guilloche pattern can also be made out. The motifs and the placement of these borders around the pentagonal inset are reminiscent of the elaborately painted terracotta sima revetments of Magna Graecian temples. This tends to support Montuoro's contention²⁸ that the pentagonal field around the gorgoneion was meant to allude to the Western Greek

practice of decorating the pediments of temples with gorgon's heads, and reopens the question of how common "Chinese" roofs were in the Archaic period, especially in Western Greek architecture.²⁹

The building to which these Olympia antefixes originally belonged has recently been identified by Mallwitz as one of the apsidal wings of the Archaic Bouleuterion.³⁰ The basis for this attribution, however, is unclear as he mentions no provenience for the antefix he publishes. Earlier, because of what she saw as distinctively Western Greek stylistic traits for the gorgoneia on these plaques, Laviosa concluded that these antefixes probably belonged to a Magna Graecian treasury erected in the Sanctuary.³¹

A reinvestigation of the evidence supports Laviosa's contention, as the handling of the painted decoration around the recessed panels on the antefixes have their closest parallels with Western Greek, and specifically Sicilian revetments. The best examples may be the elaborately painted architectural terracottas of Temple C at Selinus. The Selinuntines were known to have dedicated a treasury in the Altis at Olympia.³² I would suggest that the Olympia antefixes may have belonged to the Selinuntine treasury, and that the unusual depiction of the gorgon's head within the gable-shaped field may have been an allusion to the well-known

pedimental gorgoneia of Temple C, the most important and impressive religious edifice at Selinus at the time of the erection of that colony's treasury at Olympia in the second half of the 6th century B.C.

The use of colossal gorgoneia as pedimental plaques is almost entirely confined to Sicilian architecture during the Archaic period.³³ Since the most spectacular example of this use is at Selinus, perhaps the depiction of a gorgon's head within the gable-shaped frame on the Olympia antefixes was meant as an emblem or coat of arms of the donor city, singling out the Treasury of the Selinuntines from other Magna Graecian dedications. If these antefixes do allude to the original appearance of the pediments of Temple C, they may also provide confirmation to the theory that Temple C at Selinus had a "Chinese" roof.

The Attic use of the gorgoneion as an antefix motif in the second half of the 6th century is relatively late, and may have been picked up from Olympia; although monumental representations of the entire figure of Medusa are known in Attic architecture as early as the 7th century.³⁴

The stylistic appearance of the Attic antefixes, however, seems to be largely influenced by contemporary Attic vase painting.

An antefix from the same mould series as the Agora antefixes (G.M. 4) has been found at the Ptoan Sanctuary in Boeotia (G.M. 24). This is likely to be an Attic import, and indicates that the matrix of these antefixes circulated a considerable distance from Athens.³⁵

The gorgoneia seen on Roman antefixes on the mainland seem to be of the same type as those depicted in the minor arts of the same period. The ornamental quality of these antefixes and the preference for gorgoneia of the "Beautiful type" can be paralleled elsewhere in Roman relief (on cuirass statues and friezes) and in the decorative arts.

Apex antefixes:

During the Archaic period, the use of gorgoneia as decorative motifs on the apex of pediments is confined to Aitolia (see G.M. 10, 29, 31).³⁶ These gorgoneia, however, are not true akroteria (i.e., free-standing sculptural units rising above the line of the roof, as, e.g., the disc akroterion from the Heraion at Olympia),³⁷ but are attached to covertsiles and ornament large apex antefixes placed at the ends of rows of ridge tiles.³⁸

The earliest instance of an apex antefix decorated with a gorgoneion is from Thermon (G.M. 29), and has been dated to the third quarter of the 7th century. No photograph of this piece has been published, however,

making the early chronology suggested by its excavator difficult to verify. The motif is better documented on apex antefixes occurring in Aitolia several generations later, during the first half of the 6th century, at Kalydon (G.M. 10) and at Thermon (G.M. 31). All three Aitolian apex antefixes appear on temples dedicated to Apollo³⁹, but the significance of this fact is unclear.

On the Greek mainland outside of Aitolia one other instance of a gorgoneion on the roof of a building occurs.⁴⁰ This is a small piece from Sparta (G.M. 25), dating to the late 6th/early 5th century and identified as a "disc akroterion". However, the presence of a projecting covertile at the back indicates that this too was an apex antefix rather than a true disc akroterion.

The material of this Spartan piece makes it the unique example of a marble apex antefix in Greek architecture. All other apex antefixes of this type are modelled in clay.

Goldberg has argued that the use of gorgoneia and gorgons on "akroteria" of the mainland was not native to Greece, but was borrowed from the Western Greek practice of ornamenting "columnen plaques" with gorgoneia.⁴¹ This seems unlikely, however, as the Aitolian practice of decorating apex antefixes with Medusa heads predates Western Greece occurrences by over a century.⁴²

It seems more reasonable to endorse a proposal advanced by Darsow⁴³, that the Western Greek use of gorgoneia on apex antefixes may have derived from an earlier Mainland Greek practice.

Sima decorations -

Mainland gorgoneia occasionally decorate simas. The earliest example could be a terracotta sima from Delphi (Dubia 5) dating to the last quarter of the 7th century B.C. LeRoy has identified a protome decorating this sima as a gorgoneion. This attribution remains problematic, however, as many of the features could equally well be those of a primitive lion. LeRoy has assigned this piece to his Roof 5. The weak slope of this roof makes the original position of this fragment uncertain, but LeRoy suggests that it was originally part of a raking sima.⁴⁴ The protome on the sima would therefore appear as a false antefix over the gable, a rare but attested usage.⁴⁵

The gorgoneion more often occurs on lateral simas, for instance, on the mid 5th century sima cresting found in the middle building of the Bouleuterion at Olympia (G.M. 22). The cresting is very elaborate, composed of broad bands arranged as S-spirals with each spiral surmounted by a palmette. The space between each pair of spirals is filled with a Medusa of the "Middle type".

These gorgoneia did not themselves serve as waterspouts (lion heads served this purpose) but masked a break in the sima under the gorgon's chin which also permitted rainwater to escape.

The Medusas on the Olympia sima wear caps, an unusual feature for gorgoneia.⁴⁶ Enough of the original polychromy has survived to indicate that a red-violet pigment has been used to highlight the pupils and irises of the eyes.

Gorgoneia on simas are more common on the Greek mainland during the second half of the 4th century and Hellenistic period, especially in Northern Greece. Two terracotta simas decorated with gorgoneia and palmettes with floral tendrils have been discovered at Mesembria on the Euxine in Thrace (G.M. 17 and 18). These simas evidently came from two different buildings or two separate phases of the same building, as the size and stylistic treatment of the revetments vary considerably.

The excavation of the Nympheion at Naousa in Macedonia have uncovered a lateral sima fragment decorated with a gorgoneion of the "Beautiful type" (G.M. 19). The head of Medusa, surrounded by a halo of snake protomes, alternated with floral tendrils and seven-leafed palmettes on the sima. Although the piece is in fragmentary condition, enough survives to show that the mouth was not pierced, and that therefore the gorgoneion was not a waterspout.

The gorgoneion on this sima was a very powerful image. The preserved eye stares intensely ahead, boldly confronting the eye of the viewer.

The snakes curling in the hair of this piece are rare for gorgoneia of the "Beautiful type". When they do occur, as Floren notes,⁴⁷ they are usually associated with gorgoneia having a specific apotropaic function (i.e., as a shield device).

Influences -

The fabric of the Delphi sima (G.M. 37) is described in the official publication as Corinthian, and LeRoy speculates that the revetment may have been made by a Corinthian artist working at Delphi. He sees this sima as the possible missing link in the chain of transmission between the invention of figured architectural terracottas at Corinth (attested by literary sources,⁴⁸ but unproven archaeologically) and their subsequent production in Aitolia and Magna Graecia. He suggests that Greeks from the West visiting the Sanctuary may have seen the plastic protomes on the sima and have brought the idea of plastic roof decorations back to their own local sanctuaries.⁴⁹ However, the identification of the protomes on this early sima as Medusa heads is by no means certain, and there is no evidence

to indicate that this isolated and problematic mainland example had any influence on the Western Greek architectural use of the motif.

The practice of decorating simas with gorgoneia is foremost a feature of East Greek architecture occurring in Aeolia at Larisa on the Hermos (E.G. 17), on Temnos, an island near Larisa (E.G. 24), and in the Euxine at Olbia (E.G. 10). These sites all date to the second half of the 6th century, and, if we except the problematic sima from Delphi, antedate the appearance of gorgoneia on simas of the mainland. The use of gorgoneia on East Greek simas dies out after the 6th century, but the motif experiences a revival on Northern Greek simas during the second half of the 4th century and the Hellenistic period. This may indicate an independent tradition for the gorgoneion as a sima motif in Northern Greece, or may have been the result of Macedonian familiarity with the earlier East Greek use of Medusa heads at Olbia (a site like Mesembria, occupying a position on the western shore of the Black Sea).

Wall decorations -

One of the earliest architectural gorgoneia from the Mainland is a bronze plaque from the Kabeiron Sanctuary at Thebes (G.M. 28). This piece evidently served as a wall decoration somewhere in the sanctuary. The double nail holes in the four corners of the plaque provided a means for its suspension. However, there is no indication where in the sanctuary the plaque originally hung or to what building it belonged.

Besig labels it one of the earliest gorgoneia known⁵⁰, roughly contemporary with the primitive head from Tiryns⁵¹, and the Thessalonike antefix (G.M. 32).

The monster on the Theban plaque is a hybrid creature combining frightening aspects from a variety of sources, including the bull, ram and snake. One wonders, however, whether the head incised on the plaque can really be said to represent a gorgoneion, or whether the relief depicts a primordial apotropaic image even older than the gorgoneion, one quite independent of the Perseus and Medusa myth. The Theban plaque may be important evidence that the concept of using apotropaic devices in Greek architecture is far earlier than the use of gorgoneia on buildings.

Like the Theban wall plaque, the exact context of the bronze gorgoneion from Sparta (G.M. 26), ca. 550 - 525 B.C., is unknown. The Spartan piece was discovered near the North wall of the Portico near the Athena Chalkioikos precinct, but may have been brought from elsewhere, and dedicated long after it was originally fabricated.⁵² The gorgoneion may have hung on the north wall of the Portico before the building was destroyed by fire years later.

Originally the plaque was probably a dedication to Athena. A gorgoneion was a suitable gift to that goddess

because of its association with her attribute, the aegis.

A gilded terracotta gorgoneion has been found in the House of the Mosaics at Eretria (G.M. 9). This piece, which dates to the third quarter of the 4th century B.C., is an interesting example of a gorgoneion used as a wall decoration in the interior of a building. The Medusa head was well over life size, and was hung in the formal dining room of a private home. Other terracottas were found in the same room, including the fragments of snaky coils, and silen and satyr masks which were approximately the same scale as the gorgoneion.⁵³ All of these pieces were gilded, and probably served along with the gorgoneion as ornaments for the walls of the banquet room. Silens, gorgons, and satyrs were all popular mythological subjects in the 4th century, and Metzger is probably correct in suggesting that the sculptures may have been grouped together by the owner as part of a common theme with a strong Dionysiac meaning behind it.⁵⁴

A marble block carved with a colossal gorgoneion in very high relief was found during World War II near the ancient circuit wall of the Macedonian town of Veroia (G.M. 34). The piece is of Roman date, and evidently served as decoration over a gate of the fortification wall. Thasos has produced an example of a schematicized gorgoneion embellishing a fortification wall (E.G. 28) as early as the second half of the 6th century, but the practice of decorating gateways with heads of Medusa is more common in Italy during the Roman period (see below Ch. 5). This Roman custom probably influenced the choice of Medusa as a sculptural decoration on the Veroia gate.

Door Emblems -

During the Hellenistic period, gorgoneia appear in a special context as decorative emblems and door pulls on Macedonian tombs. There are two different gorgoneia from the same tomb at Langaza in Macedonia (G.M. 13 a & b). One (G.M. 13 a) appears on the large outer wooden door on the tomb's facade, the other (G.M. 13 b) occurs on an inner marble door leading to the burial chamber.

Beddings for the attachment of leather thongs used to pull the doors closed were found on the foreheads of these Medusa heads, so the gorgoneia served a practical as well as ornamental purpose.

Both pieces are fashioned of gilded bronze, and depict gorgoneia of the "Beautiful type". The eyes of these heads were embellished with inlay or accentuated by paint, although in non-naturalistic colors.⁵⁵ This treatment of the eyes no doubt enhanced the powerful effect of the gorgon's glare.⁵⁶

The bronze emblems were attached to the door panels at approximately eye level, a height which would have put the gorgoneia almost face to face with anyone approaching the door. The Langaza gorgoneia with their luminous eyes must have been particularly effective as guardians protecting the entrance of the tomb.

It is possible that the use of gorgoneion emblems in Macedonian tombs was a common occurrence. But a survey of the use of the motif in this context is hampered by the fact that so few of these tombs have been fully published.

At least one other gorgoneion was used in a similar way in a tomb. A Medusa head carved in marble was found on an ornamental false door from a Macedonian tomb in the vicinity of Bülair, near Gallipoli (G.M. 5). Although the gorgoneion on the door had no real function (e.g., as a door pull) its presence nonetheless attests that the motif was considered

an appropriate decoration for a sepulchral door, and suggests a special funerary or apotropaic association for the gorgoneion in Macedonia during the Hellenistic period.

Metopes -

The gorgoneion motif occurs only twice as a metope decoration in mainland Greece, both times in Aitolia during the Archaic period. This is noteworthy for decorated metopes in general are rare in the mainland during this period.⁵⁷

The Thermon metope (G.M. 30) is the earliest example, dating to the third quarter of the 7th century. This piece is particularly interesting because the eyes of the gorgoneion on the plaque glance off to the side instead of looking straight ahead. The only parallel I have been able to find for the peculiar askant eyes of the Thermon gorgon occurs on a Protocorinthian vase in Syracuse.⁵⁸

At least two other metopes from the same temple depict scenes from the Perseus myth. The best known is a plaque which shows Perseus fleeing from the scene of his crime with the severed head of Medusa tucked in his kibisis.⁵⁹ Another, less well known metope fragment shows a figure in the same running position and with the same footwear as Perseus.⁶⁰ The white

colored flesh indicates that this figure was female, probably one of Medusa's sisters chasing Perseus. Loewy⁶¹ once suggested that the gorgoneion metope might be connected in theme with the two other panels from the frieze representing scenes from the Perseus myth. I find this suggestion reasonable. All three plaques (and perhaps even others which are now lost) could have formed a narrative unit spanning several metopes representing events from the Perseus cycle.⁶²

Three gorgoneion metopes have also been found at Kalydon (G.M. 11). These have been assigned to the second phase of the Archaic temple of Apollo Laphrios, which has been dated to ca. 530 B.C. Gorgoneia were not the only motifs, however, to appear on the frieze of the building. Other metopes were decorated with an assortment of subjects: fantastic creatures (a siren and a sphinx), animals (bulls and lions), enthroned deities and mythological scenes (i.e., the Labors of Heracles).⁶³

The gorgoneia on the Thermon and Kalydon metopes find their closest iconographic and stylistic parallels in Protocorinthian vase painting.⁶⁴ This has lead Riccioni⁶⁵ to suggest that the plaques were Corinthian imports. However, judging from the fabric of the clay, it seems more likely that the metopes were in fact local creations⁶⁶ imitating the style and iconography of Corinthian vase painting.

Ceiling Coffers -

The occurrence of a gorgoneion on a decorated ceiling coffer has been documented at a cemetery near Larisa in Thessaly (G.M. 14). The motif appears as a relief on a marble caisson from the ceiling of a small funerary naiskos dating to the late 4th century. This is probably not the only instance of a gorgoneion in this position.

Medusa heads are also believed to have decorated some of the wooden ceiling coffers in the cella of the 4th century Temple of Asklepios at Epidauros. The building accounts for that temple record that over 300 drachmas were paid out to several artists for decorating the ceiling coffers with painted "prosopa".⁶⁷ Exactly what these were is unclear, but Burford suggests that they were probably gorgon, lion and perhaps human and satyr heads.⁶⁸

The ceiling coffers from Larisa decorated a sepulchral monument. On the mainland this is the earliest documented association of the gorgoneion with funerary architecture. In one sense, the motif on the coffers at Epidauros might also be considered to have chthonic implications, considering the nature of the healing god's cult. The archaeologically established association of gorgoneia with tombs and funerary architecture seems limited, however, to Northern Greece and to the Hellenistic period.⁶⁹

Pedimental Decorations:

Gorgoneia do not occur as pedimental decoration in mainland Greece. One possible exception might be a fragmentary terracotta from Delphi (Dubia 4). This piece is problematic and difficult to analyze as very little of it remains. Le Roy has interpreted it as a portion of the right brow of a large gorgoneion, which he dates to the 7th century on the basis of its technique.⁷⁰

Although LeRoy's identification of the figure as Medusa seems possible given the white flesh color and strict frontality of the face, his early chronology for the piece seems unlikely if we are to understand the black scallops edging the face as curls. This arrangement of soft locks framing the face is uncharacteristic of early Archaic gorgoneia. The coiffures of these early Medusas are usually rendered as a series of stylized snail curls, or as rigid waves of hair with no overlapping of the locks. A more naturalistic treatment of the hair is more in keeping with gorgoneia of later date, especially the 5th and 4th century B.C.⁷¹ If, however, the black scallops edging the face were taken to be bodies of large shakes framing the gorgon's forehead (similar to the arrangement on the Medusa from the Artemision on Corfu) an earlier date would be more plausible, but one in the first half of the 6th rather than the 7th century B.C.

The attribution of this terracotta to a pediment is primarily based on the flatness of the piece. This flatness, however, would also be appropriate to other architectural revetments (i.e., a metope or first antefix).⁷² If the terracotta is a pedimental gorgoneion, then it must have decorated a rather small structure, as a hypothetical reconstruction of the original height of the head (based on the scale of the remaining brow fragment) would make it only ca. 0.30 - 0.40 m. high.⁷³ The building this "pedimental gorgoneion" decorated would more likely be a small treasury than a temple of any size.⁷⁴

Although pedimental gorgoneia are known from Sicily, the evidence presented by LeRoy does not seem sufficient to guarantee a similar use on the mainland. However, pediments decorated with entire figures of Medusa are known from Corfu and perhaps from Athens (see Appendix #4 and 25). The size of the Delphi gorgon's head is approximately the same as that of the pedimental Medusas from the Temple of Artemis on Corfu. The coiling snakes framing the forehead would also be similar in conception. It is possible therefore that the Delphi head was originally attached to a body and is another example of a Mainland pedimental Medusa rather than of a gorgoneion.

The appearance of Medusas on buildings in mainland architecture seems to have had a symbolic association with cults of female divinities: Athena in Athens, and Artemis outside of Athens (at Kalydon Appendix #5, Tegea Appendix #6, and on Corfu Appendix #4). The Delphi Medusa therefore may have also decorated the shrine of a female deity or Mother Goddess.

Historical Summary -

The earliest instances of the gorgoneion in mainland Greek architecture - on present evidence - occur in Central and Northern Greece during the first quarter of the 7th century B.C. The early appearance of the motif in these backwater areas is somewhat surprising, suggesting the use of disembodied heads in Greek architecture might be derived from a foreign, perhaps Oriental source. These early gorgoneia (the Theban wall plaque [G.M. 28] and the antefix from Thessalonike [G.M. 32]) represent very different versions of the same apotropaic image. The plastic rendering of the gorgon's head on the antefix may derive from a sculptural tradition and originate from the practice of displaying ritual masks, or perhaps the heads of enemies killed in battle as amuletic trophies on the eaves of primitive temples. The plaque from Thebes on the other hand seems to derive from a different tradition, perhaps that of incising apotropaic emblems on armor and

shields. Both gorgoneia predate the time, in the third quarter of the 7th century, when the iconography of the gorgon's head becomes standardized under the influence of Corinthian vase painting.

The first architectural use of the Corinthianized gorgoneion occurs in the western mainland at Thermon in Aitolia. Here the gorgoneion appears twice on the same building, as a first antefix and as metope on the archaic temple of Apollo Thermios, ca. 650-630 B.C.

By the last quarter of the 7th century, gorgoneia may be associated with architectural terracottas at Delphi. The evidence is problematic, however, as the identification of the heads on the Delphic terracottas as gorgoneia is not certain. Moreover, the application of these heads on buildings at Delphi is unprecedented. Dubia 4 stands as the unique instance of a gorgoneion appearing as a pedimental decoration in Mainland Greece; Dubia 5 remains the isolated occurrence of a Medusa head on a sima anywhere in the Greek world before the mid 6th century, and this chronological gap may mean that this piece ought indeed to be considered a primitive lion's head. It seems advisable therefore to use caution when dealing with the evidence from Delphi, and not to draw conclusions concerning the use of the gorgoneion on the mainland based on the early material from that Sanctuary.

By the end of the 7th and beginning of the 6th century, gorgoneion antefixes make a cluster of appearances in Western Greece, at Olympia (G.M. 20), and Corfu (G.M. 7). The use of this antefix type in this area may have been influenced by Magna Graecian prototypes and ultimately derive from an Italic tradition of decorating buildings with head antefixes.⁷⁵

By the first half of the 6th century gorgoneion antefixes have spread to Kephallenia, near Corfu (G.M. 12) and Antikyra on the Corinthian Gulf in Phokis (G.M. 1). During the same period, the earlier Aitolian practice of decorating apex antefixes with Medusa heads continues at Thermon (G.M. 31) and Kalydon (G.M. 10).

The second half of the 6th century sees a recurrence of the motif on antefixes at Olympia (G.M. 21), once again in association with a Western Greek treasury. The same period witnesses the first occurrence of the motif on antefixes in Athens (G.M. 2, 3 and 4), and in areas having artistic contacts with Athens (i.e., G.M. 24 from the Ptoan Sanctuary in Boeotia). The Attic use of this antefix type may be borrowed from Olympia, but the iconography and style of the gorgoneia on these tiles is probably derived from gorgoneia on contemporary Attic vase painting. Gorgoneia dating to this period also occur on metopes from Kalydon (G.M. 11), apparently following a rare Aitolian practice seen earlier at Thermon.

The motif also occurs on a wall plaque from Sparta (G.M. 26) during the second half of the century.

By the late Archaic period the use of the motif on antefixes has become widespread, occurring in the Peloponnese at Mantinea (G.M. 15), in Central Greece in Boeotia (G.M. 6) and in the North at Torone in the Chalkidike (G.M. 33). At the same time Sparta (G.M. 25) has produced the only occurrence of a gorgoneion apex antefix outside of Aitolia. The fact that this head of Medusa was carved in marble adds to its uniqueness.

In the Classical period, following the introduction of revetments and roof tiles in stone and marble, gorgoneion antefixes, and figured antefixes in general, die out. The transformation of the complicated motifs from terracotta into stone probably became too expensive and impractical without the possibility to mass produce the antefixes by means of identical moulds. Undoubtedly a few gorgoneion antefixes in an Archaizing style continued to be manufactured to replace damaged antefixes on earlier roofs (i.e., G.M. 23 from Olympia), and there is some evidence that, in Attica at least, gorgoneion antefixes in the style of contemporary architectural sculpture were produced into the late 5th century B.C.

Although gorgoneia for the most part disappear from antefixes after the Archaic period, the motif continues to make a sporadic appearance on other architectural terra-

cottas of the Mainland. During the Classical period, gorgoneia appear on a sima cresting from Olympia (G.M. 22). In the 4th century a gorgoneion decorates a wall plaque at Eretria (G.M. 9).

Previously unknown uses of the motif are seen during the late 4th century and Hellenistic period in Northern Greece. Gorgoneia were used on funerary monuments as decoration on ceiling coffers (G.M. 14), and as emblems and closing devices on doors (G.M. 5 and 13). During this same period, gorgoneia also appear for the first time as sima decorations in this area (G.M. 17, 18 and 19). The motif survives in Macedonia as late as the Roman period, as an apotropaic head decorating a fortification wall (G.M. 34). Gorgoneia also occur twice on antefixes from the Peloponnese (G.M. 8 and 16) in Roman contexts.

Use -

One of the earliest and most enduring uses for the motif on the Greek mainland is as an antefix decoration on religious buildings. Half of the known examples of architectural gorgoneia decorate antefixes. Gorgoneia have a more limited, but nonetheless lasting popularity as wall decorations (archaeologically documented 4 times, and attested to by secondary sources a number of other times).⁷⁶ There were probably a number of other gorgoneion plaques in bronze which also decorated walls and sanctuary buildings. Most of these have been lost to us because of their perishable material.⁷⁷

Although Medusa heads appear four times on apex antefixes, they never occur on true disc akroteria. This is significant because akroteria depicting the entire figure of the gorgon are common in Athens (Appendix #1, 2, 3), and are known from Kalydon (Appendix #8), Tegea (Appendix #6) and perhaps Corinth (Appendix #26). The exclusion of the gorgoneion as a decoration on disc akroteria is remarkable in that the circular surface of this akroterion type would seem a natural position for a rounded gorgon's head. It may be that a winged Medusa was acceptable to the Greeks as an akroterial motif because as an airborne creature (like a Nike or Sphinx) her presence on the summit of a roof could be plausibly explained. The use of gorgoneia as apex antefix decorations may stem from a different tradition of hanging votive shields decorated with gorgoneia and other apotropaic devices as gifts and trophies on the summit of pediments (like the Lacedaemonian dedication at Olympia).⁷⁸

The Mainland use of gorgoneia as decorations on simas and sima crestings cannot be documented before the Classical period, and may derive from a similar use of the motif on Archaic East Greek buildings. However, as simas often replaced antefixes as decorations on the eaves of buildings in later Greek architecture, this Mainland use of Medusa heads may have been derived solely from its earlier application on eaves as an antefix decoration.

In the late 4th century and the Hellenistic period there is sporadic use of the gorgoneion motif as decoration on ceiling coffers and on doors of Macedonian tombs. Although the function of the gorgoneia in these later contexts is essentially an extension of its earlier apotropaic protection of a burial and its contents from sacrilege and harm (just as it protected temples and sacred buildings), there is some evidence that by the late Classical period the gorgoneion begins to take on definite chthonic significance.⁷⁹ The origin of this association is uncertain. It may derive from allegories or poetic imagery current in contemporary philosophical beliefs (perhaps ultimately stemming from Pythagoras), or may have been introduced from the Orient (where the earlier use of apotropaic heads in funerary architecture can be documented)⁸⁰ by mercenary soldiers returning home from Eastern battle fronts.

The use of the gorgoneion on metopes is rare and confined to Thermon and Kalydon in Aitolia during the Archaic period. Even metope-rich Magna Graecia has failed to produce any examples of metopes decorated with gorgoneia. The unparalleled use of the gorgoneion as a metope decoration on Aitolian temples may reflect a pronounced regional preference for its use as an architectural motif.

Finally, the use of the gorgoneion as a pedimental decoration on the mainland cannot be established on the

information available from Delphi.

Footnotes

1. See G.M. 32, note 3.
2. Nauplia Museum, Inv. #4506-4508.
For illustrations see Karo, Führer durch Tiryns (Athens, 1934) 47, fig. 17; Riccioni, 144, fig. 26, and A. D. Trendall and T. B. L. Webster, Illustrations of Greek Drama (London, 1971) pl. 1.2. Besig also mentions the piece (16, 39 and 75 #1). The piece is over life size and worked entirely in the round. The interior is hollow. The head has an exaggerated furrowed brow, large bulging eyes, a big fleshy nose with trilobated nostrils, and a gaping mouth with four protruding tusks. The beginning of a thick neck can be seen at the base of the skull. The ears are extremely large, but human-like. Holes in the earlobes indicate that the head was originally furnished with earrings. Other holes along the chin indicate that a beard, perhaps in bronze, may have been added. The sides of the neck were also perforated with holes which Riccioni (p. 145) thinks may have served for the insertion of snakes. The piece was found in a sacrificial pit in the Sanctuary of Hera in a late geometric/sub-geometric deposit.

The function of this head is unknown, but it seems unlikely to have been architectural. Touloupa, believes that the head was carried by priestesses as part of a ritual which R. Hampe (Frühe griechische Sagenbilder, [Athens, 1936] 36) identifies as a ceremony of exorcism. Neils (M.A., p. 3) suggests that the head was a mask worn by a priest. This seems unlikely for, although the interior of the terracotta is hollow, the eyes of the piece are not pierced and there would be no visibility from inside the head. Its use as a mask would, therefore, have been awkward and difficult.

3. See Cr. 2 , note 2.
4. Although the Tiryns head has many of the grotesque features of early gorgoneia (i.e., the furrowed brow, the bulging eyes, and the gaping mouth), it is only conventionally called a "gorgoneion" as it has no close parallels.
5. For a reconstruction drawing of the gorgoneia as they may have appeared on the roof, see Mallwitz, p. 173, fig. 134.

6. This plasticity is shared by the early Archaic antefix from Thessalonike (G.M. 32).
7. Examples of architectural gorgoneia in bronze with inlaid or unnaturally painted eyes are also known (see G.M. 13 a & b). The gilded bronze original of the Medusa Rondanini, which I suggest may have been the gorgoneion on the aegis dedicated by Antiochus IV on the Acropolis in Athens (see AJA 84 [1980] 373-378) is also believed to have had inlaid eyes. For a plaster cast reconstructing how the Rondanini may have originally looked in bronze see Buschor MR, pl. 8. The stones and glass paste used for the inlaid eyes of bronze gorgoneia may have been of an unnatural color, perhaps red, judging from the polychrome eyes on terracotta examples.
8. Chronique des Fouilles, BCH 79 (1955) 257. The shape of the covertile behind the antefix is semi-elliptical and not triangular, which suggests that the antefix might be more appropriate to a Laconian roofing system than a Corinthian one.
9. See G.M. 4, note 1.
10. Floren, Typologie, p. 35.
11. Van Buren, GFR, p. 55.
12. "Ear snakes" - literally a transliteration of the German term "Oherschlangen" - are serpents (one on each side of the face), which project from the gorgon's jaw and curl upwards to the level of the ears.
13. Higgins, B.M., p. 188.
14. Robertson (HGA, 62) points out that on the mainland face-antefixes give way to those with palmette designs before the introduction of marble roof tiles. No face-antefixes in stone have been found on the mainland, probably because of the time-consuming process required to carve them (see summary below).
15. Floren (Typologie, p. 192) in discussing the typological evolution of the gorgoneion in Greek art states that the "Beautiful type" was never meant to serve as an important apotropaic image. I am not convinced this is true. The Medusa Rondanini (see supra note 7) is an example par excellence of a beautiful gorgoneion having the apotropaic function

of protecting the Akropolis wall. In any case Roman artists do not seem to have felt any compunction about depicting gorgoneia of the "Beautiful type" as an apotropaic device. See for example the many instances of attractive gorgoneia appearing on the breast plates and pteryges of Roman cuirass statues (see Buschor, MR, pl. 33, 1 & 3; pl. 34, figs. 1 - 5; and Corinth X: The Odeion, 126 - 127, fig. 118, 120).

16. The mould for another terracotta relief decorated with a gorgoneion has also been found at Corinth, see G.S. Davidson, Corinth XII (Princeton, 1952) 63 # 478, pl. 46 and p. 22; also Floren, Typologie, pl. 15, 4. This was probably a mould for a metallic relief, however, and not a mould for an antefix.
17. See for example Payne, NC, p. 83, fig. 25.
18. Floren (Typologie, p. 65) sees the snake-protome crown primarily as a feature of East Greek gorgoneia. A strong East Greek connection with Corfu is also indicated by many votive offerings found in the deposits from the Mon Repos temple which have their closest parallels with votives from the Heraion on Samos (see G. Dontas cited by Winter, 45).
19. Other features of the Mos Repos gorgoneia differ considerably, however, from those of the Artemision Medusas. The gorgoneia on the antefixes are bearded and have tusks. The pedimental Medusas do not. For the possibility that the beards of the Mon Repos antefixes actually represent strands of hair from the back of the head, see G.M. 7, note 4.
20. The fragmentary nature of some of these antefixes hampers a precise assessment of the average height of Greek gorgoneion antefixes. A rough estimate would indicate it to be ca. 0.18 m. Few antefixes have a height of more than 0.25 m. The height of an antefix is probably proportional to the size of its building.
21. See L. Shoe Meritt, Profiles of Western Greek Mouldings (Rome, 1952) 6 - 9.
22. A similar system is used for a triangular antefix from the South slope of the Argive Heraion (see Van Buren, GFR, p. 136).

23. Because of its round shape the gorgoneion was a favorite motif of Attic and Laconian cup painters to fill the difficult compositional space of the tondo in the interior of the kylikes. The fondness that vase painters also showed for the depiction of gorgoneia as shield devices may be due not only to the apotropaic power of the gorgoneion but also to its circular shape, which nicely filled the area of a shield. However, it should be noted that non-circular (i.e., Boeotian) shields were also occasionally decorated with the gorgoneion, which suggests that the primary function of the gorgoneion on shields was apotropaic.
24. Montuoro, p. 290.
25. Neils, MA, p. 41. Not enough remains of this roof to establish how the ends of the covertiles were actually closed. Laconian covertiles usually require semi-elliptical antefixes, Corinthian tiles those of circular or pentagonal shape.
26. See for example Montuoro, p. 290 note 2, and Neils MA, p. 42.
27. Mallwitz, p. 238, fig. 191.
28. See Montuoro, p. 290.
29. For the most recent discussion of the problem of the "Chinese" roof in Greek architecture see M. Goldberg, (AJA 84 [1980] 208-209), who doubts that "Chinese" roofs ever existed in the Archaic period.
30. Mallwitz, p. 238.
31. Laviosa, p. 225.
32. Paus. VI, 19, 11.
33. For a discussion, see Chapter 4 below.
34. See Appendix #1, 2, 3.
35. For a discussion of Attic-Boeotian artistic contacts in general, see J. Ducat's discussion in Les Kouroi du Ptoion (Paris, 1971) 259-260. Ducat (p. 422), insists that the gorgoneion antefix from the Ptoan Sanctuary was the product of a local Boeotian workshop, strongly denying any Attic influence on the

- piece. Although Ducat acknowledges the existence of the Attic antefixes published by Nicholls (G.M. 4, Hesperia 39 [1970] 38) in a footnote (p. 422, note 3) he doesn't include them in his catalogue of gorgoneion antefixes (p. 421) or comment upon Nicholl's observation (Hesperia, p. 132) that the Boeotian and Agora antefixes are identical. Perhaps the Agora antefixes came to Ducat's attention when his monograph was already in press and he was unable to alter his text.
36. Goldberg, p. 333.
 37. See Mallwitz, p. 144, fig. 115 for a reconstruction of the Olympia akroterion.
 38. Goldberg, p. 19 and 78. Although all of these pieces are in fragmentary condition, two of the three examples from Thermon (G.M. 29) and Kalydon (G.M. 10) clearly show the beginning of semi-circular covertiles at the back.
 39. At Kalydon (G.M. 10) to Apollo Laphrios, at Thermon to Apollo Thermios (G.M. 29) and Apollo Lysios (G.M. 31).
 40. Unless one counts as an "akroterion" the golden shield dedicated by the Lacedaemonians after the Battle of Tanagra (Pausanias V. 10. 4). The identification of the shield device as a gorgoneion and the actual function of the shield on the building are problematic. E. Touloupa (BCH 93 [1960] 879, note 3) states that Pausanias erred in calling the Lacedaemonian dedication a shield because of the high placement of the piece on the building. She envisions instead a true disc akroterion, something like the terracotta akroterion on the Temple of Hera. Benndorf (JhJ [1899] 9) envisioned the gorgon on the Spartan dedication as the head alone. Touloupa, however, sees the Medusa as an entire figure, paralleling the position of the gorgoneion she publishes in her article. As Pausanias specifically mentions that τὸ ἀγάλμα ἄνω was placed ὑπὸ Νέκρας, it is hard for me to agree with Touloupa and imagine two akroteria, one on top of the other on the same gable of this building. It is noteworthy, nonetheless, that Sparta is responsible for both instances in which gorgoneia decorate the apex of gables outside of Aitolia.

41. Goldberg, pp. 83-84.
42. Which first occur during the late Archaic period, see below Chapter 4.
43. Darsow, pp. 90-93.
44. LeRoy, "La Sculpture decorative en Terrecuite", FdD II, 4 (Paris, 1967) 30.
45. See for example the gorgoneia placed along the raking sima of Temple D at Metapontion (W.G. 72).
46. An earlier gorgoneion antefix from the same site, which has been associated with a Western Greek treasury (G.M. 20), also wears a cap or diadem on her head.
47. Floren, Typologie, p. 192.
48. Pliny (NH 35, 151-153) names Butades of Sikyon, who worked at Corinth, as the inventor of figured architectural terracottas. However, Corinth's role in the invention of figured architectural terracottas has recently been questioned, see Winter (p. 29) and Charles Williams (Stele, Kontoleon Festschrift, [Athens, 1980] 345-350).
49. LeRoy (supra note 44) 31.
50. Besig, p. 75 #2.
51. See supra, note 2.
52. See A.M. Woodward, BSA 26 (1923 - 1925) 246 - 247.
53. The treatment of the reverse sides of these masks differs slightly from that of the Medusa. See P. Ducrey and I. Metzger, AntK 22 (1979) 21.
54. Ducrey and Metzger (supra note 53) 21. Metzger hopes to develop this theory further in a future article.
55. For details see the description given in the catalogue entry G.M. 13.
56. G. Mendel (p. 350), states that the coloration of the eyes clearly denotes the apotropaic function of these gorgoneia.

57. For a general discussion of the use of metopes in Greece during the Archaic period, see Ridgway, Archaic, 288. With the exception of the Sikyonian metopes from Delphi, and perhaps the so-called "metopes" from Mycenae (see Ridgway, Archaic, 225-227, and p. 249 for bibliography) and the Spartan Amyklaion (see G. Steinhauer, ADelt 27, Chr. 246; JHS-AR [1976-1977] 30), the decorated metopes from Thermon and Kalydon are the only mainland examples before the second quarter of the fifth century B.C. Ridgway has questioned whether these flat, painted terracotta plaques from Aitolia can really be considered part of the tradition of figured metopes normally carved in stone. It is instead possible that the Aitolian metopes derive from an entirely different decorative tradition in metalworking, and stem from the practice of attaching metal relief plaques to metopes and to the walls of buildings.

Because of the corrosive effect of the soil on bronze buried over a prolonged period of time, little evidence of metopal plaques in bronze or of metallic architectural sculpture in general have survived.

Two bronze reliefs, however, have been tentatively identified as metope decorations: a relief plaque from Olympia depicting a griffin nursing her young, and a fragmentary plaque from Cyrene showing two wrestlers. (For a discussion concerning the Olympian relief see Bookidis "Metopes Dubia," pp. 251-253; and Mallwitz, 90 fig. 79. The Cyrene plaque is published by R. G. Goodchild, J. G. Pedley, D. White, Libya Antiqua 3-4 (1966-1967) 196, pl. 72 a. Ridgway (Archaic 229), however, comments that the identification of these reliefs as metopes is far from certain.

Although actual archaeological evidence for the use of metopes in bronze is lacking, the possibility that such metopes did exist, perhaps including some decorated with gorgoneia, should not be totally dismissed.

If the existence of early metopal decoration in bronze is assumed, the overall appearance of bronze plaques in low relief placed on metopes of buildings would probably not be much different from that of the flat painted terracotta plaques from Thermon and Kalydon, (see Ridgway, Archaic, 229). The shining color of the bronze reliefs as they were first put up on the frieze (and later the darker patinated color of the metal as it became weathered) would offer somewhat the same contrast between the decoration itself and the stone background on which it was fastened as the polychrome paintings on the Aitolian plaques and their buff colored background.

58. See Payne, NC, 80 - 81, fig. 23 a and fig. 71, and F. Johansen, Les Vases Sicyoniens (Paris, 1923) pl. 41, 5.
59. See E. Pfuhl, Malerei und Zeichnung der Griechen, Munich 1923) fig. 482.
60. No photograph of this metope has been published but the piece is described by H. Payne, BSA 27 (1925 - 1926) 127; see also AntDenk, II, text p. 6.
61. Loewy, OJh 14 (1911) 28.
62. Although Payne (supra note 60) 126 - 127 agrees that some groups of metopes may have formed narrative units on the frieze, he rejects, for undisclosed reasons, the association of the gorgoneion metope with the others depicting the Perseus myth.
63. E. Dyggve, Das Laphrion, der Tempel-Bezirk von Kalydon (Copenhagen, 1948) 157 - 164, pl. 18 and 20 a & b.
64. See Payne, NC, 80 - 83, figs. 23, 24, and 25.
65. Riccioni, 200 note 155.
66. Bookidis, 154 - 155; followed by Ridgway, Archaic, 228 - 229.
67. A. Burford, The Greek Temple Builders at Epidauros (Toronto, 1969) 214, A 54 - 55 and A 65 - 66.

68. Burford (supra note 67) 57; and G. Roux, L'Architecture de l'Argolide aux IV^e et III^e Siècles avant J.-C. (Bibliothèque des Écoles Française d'Athènes et de Rome, fasc. 199) (1961) 118, 154-155.
69. In Athens, however, there are several instances of gorgons appearing in funerary stelai; see G.M.A. Richter, The Archaic Gravestones of Attica (London, 1961) #27; Ridgway, Archaic, 169 and 182 (for additional bibliography); and once in the round as a finial on top of a grave monument (see Ridgway, Archaic, 162 and D. Ohly, AthMitt 77 [1962] 92-104).
70. LeRoy (supra note 44) 268-269.
71. See for example the gorgoneion on the sima cresting from Olympia (G.M. 22), the antefix mould from Sparta (G.M. 27), and the antefixes from Crete (Cr. 5 and 7).
72. There is also the possibility that the piece was not architectural at all, but was a votive pinax dedicated in the Sanctuary.
73. More in keeping with the size of gorgoneion first antefixes than the scale of pedimental gorgoneia from Sicily, which range in size from ca. 1 meter to almost 2.75 m. in height, (see Chapter 4 below).
74. Before LeRoy published this piece from Delphi, A. L. Frothingham (AJA 15 [1911] 352) had argued that the pediment of the Archaic temple of Apollo at Delphi was originally decorated with a large gorgoneion. He cited as evidence a Neo-Attic marble relief now in the Louvre (Fröhner, Cat. #12; Clarac Musée vol II, part 1, p. 236), which depicts a scene supposedly set at Delphi. Apollo leads a procession singing the paeon; behind the god and his entourage, a tall building with Corinthian columns is shown in rather distorted perspective. Frothingham identifies this structure as the "original" Temple of Apollo at Delphi. The pediment of this building is decorated with a large gorgoneion in relief flanked by two tripods. Frothingham (352) states that this pediment shows "a mere compendium of the scene supposed to be represented." He calls the relief a copy "modelled after an original not later than 500 B.C." The validity of using a Neo-Attic relief as reliable evidence for the reconstruction of the

"original" temple is certainly questionable. The use of landscape on the relief is the addition of a later time. Specifically, the depiction of Corinthian columns on the building suggests that the carver is adding architectural features familiar to him in his own day. The relief may rather be taken as evidence that gorgoneia were probably used to decorate pediments of early Imperial temples.

75. See below Chapter 4.
76. A gilded bronze gorgoneion and aegis was dedicated on the South wall of the Athenian Akropolis by Antiochus IV (Paus. I, 21, 3 and V, 12, 4; for a discussion of this dedication see supra note 7). Another gorgoneion of stone (thought to be a work of the Kyklopes) was set up beside the Sanctuary of Zeus Soter at Argos (Paus. II, 20, 7). Cyriacus of Ancona also sketched a bronze bust of Medusa in Samothrace, built into a citadel wall at Palaiopolis, which may have come from the ancient town, or from the Sanctuary of the Great Gods. For a recent discussion of Cyriacus' visit and sketches on Samothrace, see Ph. W. Lehmann, Samothracian Reflections (Princeton, 1973) 52-54.
77. However two bronze gorgoneion plaques have survived from Cyrene (E.G. 3). Two other bronze reliefs decorated with gorgoneia have been found on the Athenian Akropolis (Athens National Museum Inv. #6509 and 6510 -- see A. de Ridder, Catalogue des Bronzes trouves sur l'Acropole d'Athenes, [Paris, 1894] 162 #485, fig. 122; and Floren, Typologie, 87-99, pl. 6, 2). These bronzes, however, were probably devices on votive shields and not architectural.
78. Although the practice of decorating the apex of gables with shields may be an entirely independent Greek invention, Ridgway (Archaic, 188-189, note 2) has suggested that the original concept of using a round disc or shield as a gable decoration may derive from a Near Eastern tradition, as seen for example on the Musasir relief from Nineveh which depicts such a shield on the facade of an 8th century Urartian temple (see M. Van Loon, Urartian Art [Istanbul, 1966] 44, fig. 5 b.). In the Orient, the shields on these temples may have symbolized the solar disk which was thought to have apotropaic qualities, (see Goldberg, p. 85 for bibliography and a brief discussion of the scholarship on this problem). Gorgoneia have also

been associated with imagery of the solar disk, (see C. Hopkins, AJA 38 [1939] 341-358, and J. H. Croon, JHS 75 [1955] 9-16.) The possibility also exists that the concept of a gorgoneion on an apex antefix may represent nothing more than an enlargement of a regular Medusa head antefix to a scale large enough to fit over the end of the terminal ridgetile of the roof.

79. See W. Culican, Berytus 24 (1975-1976) 72.

80. See below Chapter 5.

Chapter 2 - Crete and the Cyclades

Gorgoneia are securely documented 7 times in Cretan architecture: four times as antefixes, once as an apex antefix, once as an architectural protome, and once on an architectural terracotta of unspecified use.¹ Other gorgoneia have also been associated with temples in Crete (i.e., Dubia 6 and 8), but there is no evidence that these pieces had an architectural function. They may instead have served as votive gifts.

The poros relief from Dreros (Cr. 2) is often cited as one of the oldest representations of a gorgoneion in Crete and in Greek art in general.² Marinatos assigns this piece to a mid 7th century temple of Apollo near the modern Church of St. Antony.³ This extremely early chronology for the Dreros piece has recently been seriously questioned.⁴ A reappraisal of the evidence indicates that the gorgoneion may date as late as the end of the 6th century B.C. This revised chronology for the piece takes it out of its isolated context as being the only gorgoneion in Cretan architecture before the late Archaic period,⁵ and makes it contemporary with the next documented occurrences of the motif on architectural terracottas from Palaikastro and Praisos.

The Dreros gorgoneion is unanimously considered to be architectural because of the projecting tenon at the back which was built into a wall of the temple. However,

the exact position of the gorgoneion on the building is uncertain. Riccioni calls it an akroterial mask.⁶ Goldberg doubts this, and refers to the piece as a wall decoration.⁷ Marinatos would like to place the gorgoneion above the door of the building, either on the wall above the entrance or up on the roof.⁸ The insertion of stone protomes into rubble walls has no parallels in Archaic Greek architecture, but the practice is known in Phrygia, at Gordion, where two poros lion protomes were used as decorations on the facade of an early 7th century building.⁹ This use of the Dreros head could be an indication of Near Eastern influence on Cretan architectural sculpture as late as the end of the 6th century.¹⁰

Another gorgoneion is also associated with the Apollo temple at Dreros. This is a small bronze relief found on a bench inside the temple (Dubia 6). This gorgoneion, however, was a votive gift dedicated on the offering bench inside the temple, and not an architectural wall plaque.

The same function can be postulated for the Archaic gorgoneion plaques from Gortyna (Dubia 8). When the Gortyna material is discussed, reference is usually made to a single gorgoneion plaque.¹¹ The actual size of the piece and a detailed description of the reverse side are rarely given. The importance of the Gortyna evidence is therefore greatly stressed in discussions

of the origin and typological development of the gorgoneion in Greek art. However, the final publication of the material from the site reveals that there were at least eight nearly identical gorgoneion plaques found in votive deposits at the site, and that none of the pieces is more than 0.08 m. in height.¹² The reverse sides of these plaques are also not identical: some are entirely flat while others are slightly concave. The small size and the lack of uniformity of the reverse sides argue against the Gortyna plaques having been originally attached to an architectural frieze. A few of the fragments have small holes pierced at their edges. This may indicate that some of the plaques were votive gifts meant to be suspended somewhere in the vicinity of the temple.¹³

As on the Mainland, the gorgoneion is most popular on Crete as an antefix decoration. The earliest Cretan antefixes date to the late Archaic period, and are found at Palaikastro (Cr. 4) and Praisos (Cr. 6) at the East end of the island. Both sites have produced identical gorgoneion antefixes which have been associated with the temple of Diktaian Zeus.¹⁴ Bosanquet, the excavator of Palaikastro, also attributes a fragmentary apex antefix decorated with the same motif (Cr. 3) and a pedimental plaque with a running gorgon (Appendix #27) to the same phase of the temple of Zeus. I know of no

other instance in Greek architecture when Medusa and the gorgoneion occur in as many different architectural contexts on the same building. The gorgon may have had a special symbolic importance to the cult of Diktaian Zeus since the late Classical phase of the Praisos temple also used the motif as an antefix decoration (Cr. 7, and see below). Since there is some doubt as to the architectural nature of the "pedimental" gorgon¹⁵, gorgoneia could occupy only two positions (antefix and apex antefix) on the Palaikastro temple.

The late Classical phase of the Palaikastro temple also produced a number of architectural terracottas in what Bosanquet describes as a "developed style."¹⁶ These include a lateral sima (decorated with a lotus and palmette pattern, and lion head waterspouts), and antefixes decorated with palmettes and Medusa busts (see Cr. 5). Bosanquet also associates this peculiar use of lateral simas with gorgoneion antefixes with the late Classical phase of the nearby temple of Diktaian Zeus at Praisos (see Cr. 7)¹⁷. The sites of Palaikastro and Praisos are located only about 15 km. apart on the Eastern end of Crete. The fact that both sites have temples using identical antefixes during at least two separate phases attests to a lengthy local tradition of coroplasts taking commissions at both sites using the same moulds.

Stylistically, the primitive appearance of the Dreros head has no exact parallels, but the flatness of the relief, the treatment of the mouth as a deep horizontal gash across the face, and the plastic handling of the fleshy folds around the mouth resemble late Archaic gorgoneia from Cyrene (E.G.4), Sparta (G.M.26) and Thera.¹⁸ The fact that this head was carved in stone, rather than modelled in clay may account for its difference in appearance with the approximately contemporary antefixes and apex antefix from Palaikastro and Praisos. The gorgoneia on these tiles have adopted the conventional iconography of East Greek Medusas in having halos of snake protomes. In addition, the astragal moulding and serrated edge of the apex antefix from Palaikastro (Cr. 3) correspond most closely with the dog-toothed borders of Thasian antefixes (see E.G. 26 and 27). The use of Medusa heads on Cretan temples during the Archaic period may have been influenced, at least to a certain extent, by architectural practices outside of Crete, especially in the East.

The late Classical antefixes from Palaikastro and Praisos (Cr. 5 and 7), present unusual images of the gorgon. Instead of a disembodied head, Medusa is shown as a draped figure from the waist up, holding serpents in either hand. The depiction of Medusa as a bust has known parallels outside of Crete (e.g., M.G. 1; 25,

E.G. 10, and Campanian antefixes). It is interesting to note, however, that both occurrences in Crete are associated with temples of Diktaian Zeus. It is possible that the abbreviated figures on these antefixes should more properly be classified as gorgons than gorgoneia, and that here they have a special significance as representations of the "Mother Goddess"¹⁹ a term used synonymously by Frothingham for a number of different deities having similar functions as nature goddesses: Kybebe in Lydia, Cybele in Phrygia and Artemis at Ephesos are all taken to be one and the same.²⁰ The imagery of the gorgon is sometimes strikingly similar to that of Artemis as Mistress of Animals²¹, and at Sparta the gorgon and gorgoneion seem to have been principal emblems of Artemis Orthia.²² It could be that at Palaikastro and Praisos (an Eteocretan city) the worship of a Cretan goddess of the Minoan past continued into the historical period alongside that of her once subservient consort. If so then on Crete, as on the mainland, East Greece and perhaps the West, unlike the gorgoneia, the use of the entire figure of Medusa as an architectural motif may have been prompted by its symbolic association with female nature deities, more than by its apotropaic value.

In conclusion, a reexamination of the evidence indicates that gorgoneia first appeared in Cretan architecture during the late Archaic period in contexts

seemingly influenced by architectural practices elsewhere. The pioneering role sometimes ascribed to Crete for the introduction of the gorgoneion into Greek architecture²³ must be reconsidered, as the early date for the Dreros gorgoneion on which so much of this premise was founded no longer seems valid. In later periods, Crete uses a typical forms that may be dependent on lingering local beliefs rooted in the Minoan past. The relative paucity of evidence for the use of gorgoneia in Cretan architecture may be due in part to the small number of Classical sites excavated on the island. From the available evidence, however, gorgoneia although familiar to the Cretans from representations on Attic and Lakonian vase painting, do not become popular as architectural decorations in Crete except when associated with temples of Diktaian Zeus.

Cyclades -

The gorgoneion is not a popular motif in Cycladic architecture, appearing only once on the exterior of a building: on the early 6th century B.C. antefixes of the Oikos of the Naxians on Delos (Cy. 1). These gorgoneia were engraved on flat marble plaques, in a technique characteristic of Cycladic and Chian art.²⁴ Elsewhere the use of marble for antefixes at this early date might be surprising, but marble was in plentiful

supply as a building material in the Cyclades during the Archaic period, thanks to the quarries of Naxos and Paros.

The features of the gorgoneion on these antefixes are carelessly rendered. The two sides of the face are asymmetrical; the right eye and ear are larger and more crudely sketched than the left. The haphazard appearance of the gorgoneia gives the impression that the sculptor of the pieces was either provincial and unskilled, or a trained artisan experimenting with an unfamiliar motif.

The Naxian artist has combined stylistic traits characteristic of Corinthian and Attic gorgoneia for the beard and facial features of his Medusas.²⁵ The coiffures with their volute side tresses, however, have no parallel in Mainland art and may be due to Eastern influence.²⁶

Gorgoneia do not recur in Cycladic architecture until the last quarter of the 2nd century B.C., when small Medusa masks decorated an ornamental Doric frieze on the interior of the House of the Trident on Delos (Cy. 2).²⁷ The gorgoneia from this frieze have humanized features, and a greatly exaggerated pathos more typical of Hellenistic theatrical masks than of contemporary architectural gorgoneia.

In general, architectural sculpture in the Cyclades is comparatively rare. The two occurrences of the gorgoneion in Cycladic architecture (separated by several centuries) do not represent a Cycladic tradition for the use of the motif.

Footnotes -

1. See the 6th century terracotta from Aphrati, (Cr. 1).
2. S. Marinatos (BCH 60 [1936] 253) for example calls it the most ancient sculptural gorgoneion known, and one of the oldest representations of a gorgon in Greek art in general, see also Crete 2, note 2.
3. Marinatos (supra note 2) 253 - 255. The building has been identified as a temple of Apollo Delphinion on the basis of an inscription (Inscr. Creticae, p. 84 no. 1; Blass, SGDI, 4952). The three sphyraton statues found in association with the temple certainly represent ~~the Apollo~~ ^{the Apollo}. In addition, excavation of the Keraton altar in the Dreros temple produced nothing but the remains of goats, and goats were a special sacrifice to Apollo - representing the goats the Argonauts promised to sacrifice to the god for a safe return from the voyage (Apollo Rhod. Argon. B. 692 - 693).
4. L. Adams, 78 - 80, fig. 51.
5. Votive plaques decorated with gorgoneia were dedicated at Gortyna (Dubia 8) by the mid 7th century. The heads on these plaque, however, have no close parallels with Greek gorgoneia, and more closely resemble masks of the Assyrian demon Humbaba, (see Giuliano, 235 - 237, fig. 7).
6. Riccioni, 146.
7. Goldberg, 324 no. G 5.
8. Marinatos (supra note 2) 251.
9. See R. Young, AJA 60 (1956) 262 and L. Adams, 80, fig. 19.
10. See Adams, 142.
11. The Gortyna plaque most commonly published is # 11527. It is usually referred to as one of the earliest examples of a gorgoneion in Greek art. Giuliano, 235; G. Rizza (Il Santuario sull' acropoli di Gortina, Vol I [1968] 260 - 263), and others stress the resemblance this piece bears to Oriental examples of grotesque daemon masks, and argue that this gorgoneion was strongly influenced by Near Eastern representations of the monster Humbaba.

12. G. Rizza (*supra* note 11) p. 183 # 215 & 260 - 263.
13. Outside of Crete another group of votive masks was discovered at the Sanctuary of Artemis Orthia at Sparta (see R.C. Bosanquet BSA 12 [1905 - 1906] Pl. X & XI; and Rizza [*supra* note 11], 262 figure 371.) Some of these resemble the Gortyna plaques in having incised facial wrinkles on the chin and forehead, although they are not gorgoneia.
14. None of the temple remains in situ, but various architectural fragments were recovered by Bosanquet which allowed him to reconstruct some of the temple's original appearance. (See Bosanquet, BSA 11 [1904 - 1905] 298 ff.). In addition, he assigns to the same phase of the building a terracotta sima decorated with chariot groups in low relief, which he believes originally ran along the gables and flanks of the temple. His evidence for the use of a sima along the flanks is the presence of round openings in the sima for the escape of rainwater. His hypothetical reconstruction does not take into account the improbability of a lateral sima and antefixes on the same building (that is, unless we imagine that the antefixes are rampant over the sima and therefore attached to it).
15. See Appendix # 27, note 1.
16. Bosanquet (*supra* note 14) 303, Koch SCD, 42 gives it a late 5th/early 4th century date.
17. Bosanquet (*supra* note 14) 304.
18. See Cr. 2, note 2.
19. Bosanquet (*supra* note 14) 305 and Frothingham (1911) 363 - 364.
20. Frothingham (1911) 364.
21. See for example a Rhodian plate from Kameiros now in London (Brit. Museum Inv. #64.4 - 4.2), dating to the late 7th/early 6th centuries; Robertson, HGA, pl. 12 b.

22. For the gorgon as Mistress of Animals, see E. Kunze, Olympiabericht 3 (1938-1939) 101, ff. fig. 92, pl. 33. Many votive objects have been found at the Sanctuary of Artemis Orthia at Sparta which feature the gorgoneion/gorgon image as the central motif: for gorgoneia on vase painting see JHS Supp. 5 (1929) 75, fig. 47d; p. 77, fig. 48 b; p. 89, fig. 60u; p. 99 fig. z and cc; p. 106, fig. dd. For gorgoneia/gorgons on ivory and lead votive objects see: JHS Supp. 5 (1929) 242 and pl. CLXXIII, 6; p. 268 pl. CLXXXV, 30. For gorgon masks see Ibid., pl. LVI and LIX, 2. The Perseus/Medusa myth is seen on an ivory plaque Ibid., pl. CIV, 1; as lead figures on pl. CLXXXIII, 29 and p. 273 fig. 126, k. A bearded crouching feline figure has been identified as a gorgon, (see pl. CII, 1), but I think the type more closely resembles a sphinx.
23. See Sp. Marinatos, ArchEph 1927 - 1928 7-37.
24. Ridgway, Archaic, 158.
25. Floren, Typologie, 62 # a, also pp. 9 - 26 and Payne NC, 79 - 89 for general characteristics of Corinthian and Attic gorgoneia.
26. The volute curls almost resemble certain Egyptian coiffures (for example the hairdress of the Hathor columns of a Temple at Bubastis, see R. Pettazzoni, BdA 2 [1921] 493 fig. 4).
27. Couve, BCH 19 (1895) 472. It is interesting to speculate on the significance of the helmeted heads which alternated with Medusa's on this frieze. If the heads represent Perseus, the gorgoneia on the metopes may have a totally narrative function on the frieze.

Chapter 3 - East Greece

There are 28 documented occurrences of the gorgoneion in East Greek architecture. Two thirds decorate antefixes (= 19 entries), but heads of Medusa also appear on simas (three times), as architectural plaques (twice), as tomb decorations (twice), and on an akroterion and wall crown frieze (one each). Most of these gorgoneia date to the second half of the 6th century, but a few examples decorating antefixes and tomb facades are known as late as the Hellenistic and Roman periods.

Antefixes -

Gorgoneia are most popular in East Greek architecture as an antefix decoration. The earliest antefixes date to the third quarter of the 6th century, and have been found to the North on Thasos, in the Troad at Cebren and in Aeolia at Klazomenai. Antefixes dating to the same period are also known further south in Ionia from Miletos and are associated with the archaic naiskos in the courtyard of the later temple of Apollo at nearby Didyma.

The style and iconography of the Medusas on these early East Greek antefixes reflect trends in contemporary local minor arts. The gorgoneia on the Klazomenian antefixes (E.G.10) have a number of features which find their closest parallels in "Aeolic" vase painting.¹

The upraised arms of the gorgons on these antefixes,

poised in what has been called a gesture of epiphany², hold the bodies of two snakes which sprout from Medusa's lower chin. A gorgon in a similar pose, but grasping snakes which do not sprout from her body, can be seen on an East Greek situla in the British Museum (from Tell Defenneh), which Walter-Karydi calls "Aeolic".³

The odd horns emerging from the Klazomenian gorgons' heads, however, have no parallel in East Greek art, although gorgons with horns are known on the Mainland from Corinthian vase painting and the bronze wall plaque from Thebes (G.M.28)⁴.

The gorgoneion antefixes from Thasos (E.G.26 & 27) have stylistic affinity with those from Klazomenai in their elaborate use of polychromy for added details, and in the exaggerated rendition of facial wrinkles at the eyes, nose and brow.

Statistically the gorgoneion is the most popular antefix motif on Thasos.⁵ Gorgoneion antefixes from the same mould series have been associated with two buildings on the island, the second phase of the Temple of Herakles, and the approximately contemporary Prytaneion, dating to the third quarter of the 6th century.⁶ These antefixes were attached to Lakonian covertiles and are characterized by their semi-elliptical shape, tongue and bar moulding, and serrated border.

The closest parallel in shape and form for the Thasian tiles are the gorgoneion antefixes from Cebren, which have a similar moulding and dentated edge. In general, the handling of borders in this way seems to be a distinctive characteristic of Aeolic architecture, as it is also known from architectural terracottas from Larisa and Neandria in the Troad.⁷ The earrings and wavy hair of the Thasian gorgoneia have been called Ionian features⁸, as has the technical provision of slots at the outer edge of the flanking pan tiles to permit the face of the antefix to be flush with their outer edges.⁹

The gorgoneion was not the only motif used to decorate the antefixes of the Temple of Herakles. Other antefixes, attached to Corinthian covertiles, have been assigned to the same phase of the building.¹⁰ These were decorated with the chimaera, and a horse and rider group which has been identified as Bellerophon on Pegasos.¹¹ The role of Medusa's offspring Pegasos in Bellerophon's killing of the chimaera relates these antefixes in theme with the gorgon as a continuation of the Perseus and Medusa mythic cycle.¹²

The reconstruction of these three antefix types on the roof of the Temple of Herakles is problematic, given the two tiling systems involved. Launey rejects the

possibility that the Corinthian covertiles alternated with Laconian tiles along the roof as an awkward solution.¹³ He suggests instead that the central hearth inside the building necessitated an opening in the roof for the escape of smoke, and that this opening was protected from the elements by a clerestory. He assigns the more numerous Corinthian kalypters and the pairs of antefixes depicting Bellerophon and the chimaera to the principal roof of the building, the Laconian covertiles and the gorgoneion antefixes to the smaller clerestory. The gorgoneion was a familiar antefix motif to the Thasians, and would have been readily recognizable even at a distance on the upper roof. The Bellerophon and chimaera antefixes, being an unfamiliar composition, were better understood at a closer distance, on the lower roof.

The gorgoneion antefixes from Kalabaktepe at Miletos (E.G.16), and Didyma (E.G.5) resemble each other so closely that they have been called products of the same workshop.¹⁴ These antefixes were attached to Corinthian covertiles and have an unusual pentagonal contour. A single guilloche pattern runs along the base of the plaque.¹⁵

The gorgoneia on these antefixes have entangled snakes above the forehead instead of hair, and two larger snakes sprouting from the temples on either side of the face. The substitution of snake protomes for

hair is an iconographic trait of East Greek architectural gorgoneia (see for example the antefixes from Klazomenai [E.G.10], and the terracotta simas from Larisa and Temnos [E.G.11 & 25]), and appears earlier on architectural gorgons and gorgoneia from Corfu, where its appearance may also have been influenced by Ionian styles.¹⁶

During the late Archaic period gorgoneion antefixes occur once again at Miletos, and spread to the Milesian colony of Histria on the Black Sea. Antefixes of this type also appear for the first time on Samos and at Antissa and Klopethi on Lesbos.

The Milesian antefix (E.G.17) differs from the earlier examples from Didyma and Kalabaktepe in being solely painted, with no relief. This antefix is fragmentary, but a fringe of snakes can be seen running up along the right side of the gorgon's face. The closest parallel for this handling of the snakes is on a Fikellura cup from Samos¹⁷, and further indicates the influence of East Greek vase painting on architectural gorgoneia of this region during the Archaic period.

The gorgoneion on the Samian antefix (E.G.22) discards the snake protome crown above the head for a knot of serpents below the chin. Snakes in a similar position occur on an antefix of the same date from Histria (E.G.7) (associated with the first phase of the Temple

of Aphrodite), and on a Rhodian antefix from Ialysos (E.G. 21 a) dating to the second half of the 5th century. The Rhodian antefix adds a pair of serpents in the hair which flare out from the central part.

During the first half of the fourth century, Rhodes becomes the leading center for the production of gorgoneion antefixes in East Greece (see E.G. 20 and 21 b), exporting antefixes from the same mould series to Samos (E.G. 23), Klopodhi on Lesbos (E.G. 14), far to the north to Sinope on the Black Sea (E.G. 24), and to Pantikapaion on the Bosphorus (E.G. 19).¹⁸

The Hellenistic period documents a survival of the motif on an antefix from Lesbos (E.G. 15), and the occurrence of this antefix type for the first time associated with an unknown structure at Halicarnassos (E.G. 6).

Simas -

Gorgoneia appear three times as sima decorations in East Greek architecture: at Olbia on the Black Sea, at Larisa on the Hermos, and on Temnos, an island off the coast of Larisa. All of these simas date to the last third of the 6th century.

The Olbia fragment (E.G. 18) was a sporadic find, but stylistically is the oldest preserved architectural terracotta from the site, dating ca 530-525 B.C. No other pieces have been found which can be assigned to the same sima. It is uncertain therefore whether

the sima was decorated with gorgoneia alone, or whether Medusa heads alternated with other motifs and protomes along the eaves of the building.

The Medusa head on the Olbia sima lacks a crown of snakes, an occasional omission for East Greek gorgoneia of the Archaic period, as can be seen on the roughly contemporary gorgoneia on antefixes from Thasos (E.G. 27 and 28) and on late Archaic antefixes from Samos (E.G. 22) and Histria (E.G. 7).

More is preserved of the contemporary sima from Larisa (E.G. 11). The gorgoneia in this instance did appear with other motifs, including panther, lion and seal protomes. The Larisa Medusa heads are encircled by snakes as are the gorgons' heads on the slightly later sima from Temnos.

The sima from Temnos (E.G. 25) has been described as a provincial work dependent upon Larisan prototypes.¹⁹ The gorgoneia alternated with panther heads and lotus and palmettes as the decoration along the sima. Åkerstrom has suggested that the combination of Medusa and panther heads on these simas in general is not fortuitous, as the same motifs occur together as shield devices in the minor arts.²⁰

The East Greek simas antedate the use of gorgoneia on simas on the mainland, and later appearance in Macedonia and Northern Greece may have been influenced by exposure to the motif on East Greek buildings.

Architectural plaques -

Two bronze discs decorated with gorgoneia in repousse have been found at Cyrene (E.G. 3) in contexts dated to the mid 6th century. Similar gorgoneion plaques are known from the Mainland, from Thebes and Sparta (G.M. 28 and 26), but the circular shape of both Cyrene plaques, and the dentated edge of (E.G. 3 b) are unparalleled.

The original positions of the Cyrene plaques are unknown. It is possible that these pieces may have decorated the apex of gables, and may have been part of a Greek tradition of hanging shields decorated with gorgoneion devices as votive offerings on the ridgepoles of buildings.²¹ If so, the subsequent use of the gorgoneion as a motif on the marble volute akroterion from the late 6th century Temple of Apollo at Cyrene (E.G. 4) may be a further development of this idea - the bronze shield is eliminated but the gorgoneion is retained at its traditional place at the apex of the gable.

During the Archaic period, Cyrene had close artistic and economic ties with the mainland and especially Laconia. The active trade which existed between Cyrene and Sparta during this period is indicated by the quantities of imported Laconian pottery found at the North African site. A Laconian interest in Cyrenaic commercial affairs is also shown by the choice of

Arkesilas, king of Cyrene, weighing trading goods as a subject on a Laconian cup from Vulci.²² It is not surprising therefore that Cyrene may have adopted the practice of using the gorgoneion as an architectural motif from the Greek mainland, perhaps specifically from Sparta.²³

Thasos has produced a unique example in Greek architecture: a gorgoneion (rather, a schematized version of the gorgoneion) carved in monumental scale on a fortification wall. A huge block decorated with the eyes and nose of a gorgoneion was found near the Parthenon Gate close to where it fell from its original position on the wall near an entrance into the city. This schematization of the gorgoneion has parallels elsewhere in Greek art, the most noteworthy being the eyes on Attic and Chalcidian eye cups.²⁴ It is possible, given the active political and commercial contacts between Athens and Thasos during the second half of the 6th century B.C., that stylistically the representation of the gorgoneion on the Parthenon Gate may have been inspired by eyes on Attic black figure vases imported to the island.²⁵

Tomb decorations -

Gorgoneia make unique appearances in East Greek architecture during the Hellenistic period as pedimental decorations on two tomb facades at Isaura, a Greek site on the Southern coast of Turkey (E.G. 8 and 9). In each

instance above the pediment, either in a separate niche or framed by a grooved arch, crouches the figure of a lion with a bunch of grapes in his mouth, sculptured in relief.

Gorgoneia as decorations on tombs have their closest parallels in Lycian and Cypriot architecture of the 5th and 4th centuries, and this East Greek use of the motif may therefore reflect an Oriental influence. It is also possible that the anomalous appearance of this type of tomb decoration at Isaura may be due to the nationalities of the tombs' owners who may have been foreign residents living near the site.

Akroteria

Another anomalous use for the gorgoneion in East Greek and Greek architecture in general is seen at Cyrene where a head of Medusa was carved in marble on an akroterion of the late 6th century B.C. Temple of Apollo (E.G. 4). The gorgoneion on this piece has many of the stylistic characteristics of gorgoneia in Laconian art, especially the gash-like treatment of the mouth, the large creased nose and fleshy cheeks.²⁶ The lips of the Cyrene Medusa gape open displaying a cavernous but toothless mouth. The closest parallels for this depiction of the mouth are the Medusa on the marble apex antefix from Sparta (G.M. 25), the poros gorgoneion from Dreros

(Cr. 2) and a roughly contemporary marble gorgoneion mask from Thera²⁷; sites closely linked by colonization legends.

However, the Cyrene gorgoneion has some distinctly East Greek features as well, such as the snakes which were probably added in bronze over the forehead. The appearance of snakes in this position has its closest parallel in the snake protome crowns worn by gorgoneia in East Greek art.²⁸ The lyre-shape of the akroterion itself is also typical of East Greek architecture, as is the combination of sphinxes and volutes as akroteria on the same building.²⁹ The juxtaposition of a gorgoneion on an akroterion, however, is unprecedented and seen only this once in Greek architecture. Its appearance at Cyrene may have been inspired by a local tradition of using gorgoneia as decorations on the apex of buildings, as possibly seen earlier with the bronze plaques from the same site (E.G. 3).³⁰

Friezes -

Gorgoneia do not appear on entablature friezes in East Greek architecture until the Hadrianic period although the gorgoneion frieze on the later Didymaion has been erroneously dated by some to the Hellenistic period.³¹

Gorgoneia do appear on a wall crown frieze from Phanai (Managros) on Chios (E.G. 2). Two wall crown fragments decorated with heads of Medusa have been found which evidently decorated the interior of a room or

porch of the early 5th century B.C. Temple of Apollo Phanaios. One of these pieces comes from an inside corner, with the corner itself filled by a gorgoneion in high relief.

Sculptured wall crowns are uncommon in Greek architecture and can probably be explained here as an example of the Chian preference for figured mouldings.³²

Summary -

For practical reasons the gorgoneia from the North Aegean island of Thasos, and the Libyan site of Cyrene have been included here in a discussion of the East Greek use of the motif. However, the remote distance of these sites from the homeland of the Eastern Greeks on the coast of Asia Minor must be kept in mind when evaluating the roles Thasos and Cyrene may have played in establishing a tradition for the use of the motif in East Greek architecture.

Historically, these areas are the first "East Greek" sites to decorate buildings with the motif. The mid 6th century bronze "akroterial" plaques from Cyrene (E.G. 3) and the Thasian fortification wall decoration (E.G. 28), are rare applications for the gorgoneion unrelated to the canonical East Greek use of the motif as an antefix decoration. The marble Medusa from the late Archaic Temple of Apollo at Cyrene is a more developed form of that site's earlier unusual use for the motif as an akroterial decoration.

Although the East Greek use of the gorgoneion as an antefix decoration (first documented in the third quarter of the 6th century) is most likely derived from the Greek mainland,³³ there are several instances when the occurrence of the motif in East Greek architecture has no Mainland parallels (i.e., as a wall crown frieze [E.G.2]) or seems to have inspired subsequent Mainland and Western Greek use (i.e., as a sima decoration).

There are also instances when Oriental practices may have influenced the East Greek use of the motif in architecture. The occurrence of gorgoneia in the pediments on the Isaura tombs may be one instance of this, and the carving of apotropaic eyes on the fortifications wall at Thasos another.³⁴

The Chian decoration of a gorgoneion as a corner motif on the interior of a room is unparalleled in Greek architecture, but is reminiscent of the use of gorgons at the exterior corners of the Archaic Temple of Apollo at Didyma (Appendix 7), and of the gorgoneia at the corners of a Klazomenian sarcophagus.³⁵ This may reflect a Near Eastern concern for the symbolic protection of the corners of buildings, precautions which included the placement of amuletic figures and magical texts in foundation deposits at the corners of rooms and the periphery of temples and fortification walls.³⁶ This protection of corners is not seen in architecture of the mainland or Magna Graecia, where apotropaia tend to be confined to the facade, the roof or structural members of a building.

East Greek Footnotes

1. E. Walter-Karydi, AntK Beiheft 7 (Bern, 1970) 15. The validity of her isolation of a specifically "Aeolic" school of vase painting may be questioned, however, as little difference seems to exist between her "Aeolic" style and Klazomenian painting style in general.
2. Walter-Karydi (supra note 1) 16.
3. Walter-Karydi (supra note 1) 16 note 103. For a discussion of East Greek situlae in general, see CVA Great Britain 13 (British Museum 8) II Dm, pl. 3, 1 & 6, 6. A gorgon in a similar pose appears on an East Greek plate (see Samos V, pl. 130, 626). Here, however, Medusa holds two geese in her hands.
4. See for example the gorgoneion painted on a plastic Protocorinthian vase in the shape of a lion protome: Payne, NC, 80, fig. 23 a; Johansen pl. 41, 5. The gorgoneion on the marble apex antefix from Sparta (G.M. 25) has several horn-like projections at the top of her head. These, however, are probably flame-like locks of hair.
5. G. Daux, Guide de Thasos (Paris, 1968) 101.
6. Another gorgoneion antefix also discovered on Thasos (see E.G. 27, note 1), was probably a later repair for the Prytaneion.
7. For Larisa, see Åkerstrom, pl. 19, 1 & 22, 1; for Neandria see C. Weickert, Typen der Archaischen Architektur in Griechenland und Kleinasien (Augsburg, 1929) 176 - 177. The apex antefix from Palaikastro on Crete (Cr. 3) has an ovolo moulding and a dentated edge similar to the Thasian antefixes.
8. Besig, 93 # 168.
9. G. Daux, (supra note 5) 101.
10. M. Launey, Études Thasiennes I (Paris, 1944) 39 - 44 and 46.
11. For the alternative identification of the mounted figure as Herakles see T.J. Dunbabin, "Bellerophon, Herakles and Chimaera", Studies Robinson (St. Louis, Missouri, 1953) 1182.

12. A thorough analysis of the Bellerophon myth and its relationship to the gorgoneion motif as it appears in art and architecture is beyond the scope of this study. (For a brief discussion and bibliography for the Bellerophon motif, see G. Cressedi, EAA vol. 2 (Rome, 1959) 42 - 44, s.v. Bellerofonte). Other instances of Bellerophon and Medusa (or the gorgoneion) appearing in associated contexts occur in Lycia on the frieze of the Heroon at Gjölbashi-Trysa (see Appendix # 17), and at Limyra as akroterial motifs for the Heroon of Perikles (see Appendix # 18). Votive plaques decorated with these subjects have been found in a sanctuary at Gortyna on Crete (Dubia 8):
13. Launey (supra note 10) 46.
14. Åkerstrom, 106 and 110. Koch (SCD, 36) questioned the alleged provenience of the Miletos antefixes stating that all the plaques came from Didyma. More recently, however, an antefix identical with the Kalabaktepe antefix was found in the city area of Miletos, supporting a Milesian provenience for the examples discovered earlier (see IstMitt 9/10 [1959/1960] pl. 68, '1).
15. An interesting Mainland parallel for gorgoneion antefixes having a pentagonal shape and similar guilloche pattern along the base occurs at Olympia (G.M. 21). The guilloche is an Orientalizing motif, probably derived from the East.
16. I.e., the antefixes from Mon Repos (G.M. 7) and the pedimental Medusa from Garitsa (Appendix # 4). East Greek artists in general are found of crowning the heads of gorgoneia with snake protomes although Floren believes this iconographic trait may have ultimately derived from Attic art (see Floren, Typologie, 64 - 65).
17. See E. Kunze, AthMitt 59 (1934) Biel. X, 3 & XI.
18. Unfortunately I have not been able to examine these pieces personally so I cannot determine whether the antefixes were manufactured out of local clay from imported moulds, or were terracottas exported from Rhodes.
19. Åkerstrom, 40.

20. Åkerstrom, 41. See for example the combination of both motifs on the shield of Achilles on an amphora by Exekias in Bologna (Bologna # 558; ABV 145, 18; K. Schefold, Die Griechen und ihre Nachbarn (Berlin, 1967) pl. 194.
21. Goldberg, 62 - 63.
22. Now in the Bibliotheque Nationale (Cabinet des Medailles) Paris, Inv. # 4899, 2707 [de Ridder 189]; for a photograph see R. E. Arias and M. Hirmer, Greek Vase Painting (1963) 309 - 310, fig. 74, pl. xxiv. For the most recent discussion of Spartan relations with Cyrene, see G. Schaus, AJA 83 (1979) esp. 104 - 105.
23. For the popularity of the motif in Spartan architecture, see Chapter 2, and G.M. 25 and 26.
24. For a discussion of the eye motif on Greek eye cups as a symbol for the gorgoneion see the abstract of a paper given by M. Eisman at the 73rd General Meeting of the AIA, published in AJA 76 (1972) 210; and I.K. Raubitschek in an abstract from the same meeting, AJA 76 (1972) 217.
25. Attic commercial interest in Thasos is attested to by the quantities of 6th century black figure pottery found on the island: see G. Daux, (supra note 5) 158. Athens' interest in the island was no doubt partly due to the rich silver mines under Thasian control.
26. Karagiorga, Deltion 19 (1964) A p. 117.
27. See Cr. 2, note 2. The Thera mask is larger than life size in scale with a height of 0.26 m. and a width of 0.31 m. There is no evidence, however, that the Thera piece served an architectural function.
28. Floren, Typologie, 64 - 65 and here (E.G. 1, 3, 5, 10, 11, 12, 13, 14, 15, 16, 17 & 25).
29. For the combination of a central volute akroterion with lateral sphinxes, see the Temple of Athena at Assos (J. Clarke, F. Bacon, R. Koldewey, Investigations at Assos (Boston, 1902 - 1921) 155, fig. 7; p. 163 and 168); and the Temple of Athena at Larisa (L. Kjellberg, K. Schefold, Larisa II, 133 - 134, fig. 40, pls. 69 & 70, 2 - 3; and Åkerstrom, 50 & 54, pl. 35, 1 - 2.).

30. Goldberg, 392. Although Sparta has also produced a bronze gorgoneion wall plaque dating to the later half of the 6th century B.C., there is no evidence that the use of such plaques was a specifically Doric practice.
31. See for example, Dinsmoor (AAG, 231), who dates the gorgoneion frieze as well as the protomes of divinities at the corner capitals of the building to the first half of the second century B.C. (on the basis of a stylistic comparison with heads on the gigantomachy frieze of the Pergamon altar.) Recently, J. Meischner (IstMitt 22 [1972] 115 - 120) has further demonstrated the indebtedness of the protomes of the Didymaion to figures on the altar frieze, but has assigned a Roman date to the heads. An examination of the drill work and technique of the Didymaion protomes clearly indicates their Antonine date. For the Didymaion frieze - see below Chapter 5.
32. J. Boardman, AntJ 39 (1939) 178.
33. For a discussion of the typological differences between East Greek and Mainland gorgoneia, see Floren, Typologie, 64 - 65. The most characteristic features of East Greek gorgoneia are the snake protome crowns on the heads and the fringe of snakes which frame the broad lower jaws. East Greek Medusas rarely have beards or lion-like manes surrounding the faces.
34. Dunbabin ([supra note 11] 1182) sees Paros as a possible link between Thasos and the Near East via that island's trading activities at Al Mina in Syria.
35. See Kjellberg, JdI 19 (1904) 152, fig. 1; c.f. M. Launey, Mon Piot 35 (1936) 47.
36. See the forthcoming book by Richard S. Ellis, Domestic Spirits. For the Near Eastern use of prophylactic figures in foundation deposits see M.E.L. Mallowan, Nimrud and its Remains (London, 1966) 103, 194, 226 - 227, and 390, and C. Leonard Woolley, "Babylonian Prophylactic Figures", Journal of the Royal Asiatic Society (1926) 689 - 713. A similar concern for the protection of corners can also be seen in the placement of guardian deities at the corners of canopic chests. For the best known example see the golden goddesses from the Tomb of

Tutankhamon (C. Aldred, New Kingdom Art in Ancient Egypt, [London, 1951] figs. 153 - 155). Guardian figures also stand at the four corners of a sarcophagus of the same king, see Aldred, 93 - 94, fig. 159.

Chapter 4 - Western Greece (Sicily and South Italy)

Of the 80 entries of documented gorgoneia occurring in Western Greek architecture 56 represent antefixes or series of antefixes, 10 are apex antefixes, 7 pedimental plaques and 4 revetment plaques. In addition, two entries represent gorgoneia used as sima decorations and one as wall plaques. These figures are somewhat deceptive, however, when one takes into consideration that a single entry may represent a number of similar architectural gorgoneia from the same site. The most noteworthy example of this is Taras where over 60 antefixes have been placed together under a single entry (W.G. 79) for typological and practical considerations.

Most of the West Greek material dates to the Archaic period, but the gorgoneion continues to be popular as an antefix motif, especially in Southern Italy, until the Hellenistic period.

Antefixes -

The gorgoneion most commonly occurs in Western Greek architecture as an antefix decoration. My discussion will be divided into South Italian and Sicilian sub-chapters, since certain regional differences can be observed in the use and stylistic influences affecting antefix production in each area.

South Italian:

The most important site to produce gorgoneion antefixes in Southern Italy was Taras, which began manufacturing

tiles of this type as early as the second quarter of the 6th century (W.G. 79, Type A). By the mid 6th century the architectural use of the motif was adopted by Lucanian towns neighboring Taras (see below Chapter 5), and appeared for the first time at the Greek site of Meta-pontion (W.G. 70).

The third quarter of the 6th century saw an increase in the production and a diversification of the types of gorgoneion antefixes manufactured at Taras. Type A, the earliest form (semi-elliptical in shape and decorated with Medusa heads having pearl side tresses), is supplemented by other tiles of semi-elliptical and circular shape decorated with gorgon's heads framed by a halo of snake protomes (W.G. 79, Types B and D). Roughly contemporary antefixes from Kaulonia (W.G. 64, 65 and 66) closely resemble Tarentine types and may be imports or local imitations of Tarentine prototypes.

Taras continues to play a fundamental role in the production and stylistic development of gorgoneion antefixes in Southern Italy during the last quarter of the 6th century. Since Medusa head antefixes bearing no resemblance to Tarentine types are also known during this period, notably at Paestum (W.G. 74 and 75) and Kroton (W.G. 68), evidently by the late Archaic period Taras had lost its position as sole manufacturer of the type of decoration in Southern Italy.

By the end of the 6th and beginning of the 5th century B.C. Taras introduced a new variety of semi-elliptical antefix, Type D (with snakes rearing up at ear level on either side of the head), which replaced the older Type B with its halo of snake protomes. The motif soon reached the height of its popularity as an antefix decoration, and Taras strengthened its leadership as the chief manufacturer in Southern Italy. Numerous examples of semi-elliptical and circular antefixes of Types C and D dating to the period have been found at Taras itself, Metapontion (W.G. 71) and as far away as Selinus on Sicily (W.G. 43). Another gorgoneion antefix which may be a Tarentine export has been found at Medma (W.G. 69), but I have been unable to document this further.¹

Gorgoneion antefixes continued to be manufactured in Southern Italy long after the Archaic period. Throughout the 5th century Taras continued its production of semi-elliptical and circular antefixes (Types C and D) whose gorgoneia have coiffures and stylistic features reflecting trends in contemporary sculpture. Elsewhere antefixes of non-Tarentine type have been discovered at Paestum (W.G. 76) dating to the first half of the 5th century.

During the second half of the 5th century semi-elliptical antefixes without snakes (Type A) died out at Taras, but Types C and D continued to be produced and

widely exported. A circular Tarentine antefix from this period has been found at Caltagirone (W.G. 4). Krimisa (W.G. 67) has also yielded a series of contemporary antefixes from the Sanctuary of Apollo Alaeus, which are not of Tarentine manufacture but which probably owed their inspiration to Tarentine prototypes.

During the fourth century, aside from two problematic examples from Krimisa (Dubia 9), the production of gorgoneion antefixes in Southern Italy is confined to Taras. Although antefixes decorated with the old fashioned grotesque type of gorgoneion continued to be made in this period, Taras is innovative in her introduction of Medusas of the "Beautiful type" as antefix decorations.² This new type becomes a popular item for export during the second half of the century; Tarentine antefixes have been discovered off Sicily at Motya (W.G. 33) and Caltagirone (W.G. 5).

Gorgoneion antefixes continued to be manufactured and exported in Southern Italy during the late 4th century and the Hellenistic period. Once again this is best documented at Taras (W.G. 79, Type D), and there is evidence that Tarentine products penetrated far into Lucania (probably via the Bradano and Basento Rivers); examples of antefixes made from Tarentine moulds have been discovered at a number of indigenous settlements, including Montescaglioso, Miglionico, Timmari and Irsina.³

Canusium has produced two series of Hellenistic antefixes which are unlike any Tarentine type (W.G. 58 and 59). The gorgoneia are unusual in the treatment of their eyes and nostrils which are pierced. The perforation of these orifices is unparalleled on the Mainland and Eastern Greece, but does occur during the 6th century at Veii in Etruria.⁴ The Canusium antefixes may indicate that by the Hellenistic period architectural terracottas were produced at Greek centers which not only reflected Greek taste, but also stylistic trends current in Italic architecture. The result was a hybrid form of antefix which mixed Greek and Italic stylistic features for the gorgoneia.⁵

The style of the gorgoneia on Tarentine antefixes seems to be largely influenced by the appearance of Medusas on Corinthian, Attic and South Italian vase painting. Stylistic comparisons of the coiffures and facial features of gorgoneia on Archaic antefixes with those on Attic vase painting can be helpful in establishing a chronology for these South Italian tiles, especially in the second half of the 6th and early 5th centuries.⁶ During the later 5th and 4th centuries, gorgoneia on South Italian antefixes more closely resemble Medusas in South Italian vase painting and the minor arts. This is especially true in the depiction of Medusa as a beautiful

woman on the Tarentine antefixes from the second half of the 4th century and the Hellenistic period. (Gorgoneia of the "Beautiful type" appear to have originated in South Italian vase painting.⁷)

The earliest gorgoneion antefixes manufactured at Taras (i.e., before the end of the 6th century) were semi-elliptical in shape (Types A, B & D). These tiles were found in great abundance and show a lively variety. This diversity and the fact that none of these antefixes measures more than 0.21 m. in height have lead to the assumption that they were used to decorate small funerary edifices and naiskoi at Taras rather than large scale constructions like temples.⁸

Circular antefixes decorated with gorgoneia do not appear in Southern Italy until the end of the 6th and beginning of the 5th centuries. On these tiles the iconography of a halo of snake protomes surrounding the head of Medusa has been standardized at Taras into the form which I have classified as Type C.

Greco⁹ has recently questioned the role Taras played in establishing the conventionalized format for circular antefixes, arguing instead that Metapontion was responsible for the creation of this antefix type. Her argument for the primacy of Metapontion, however, is based on an erroneous dating (the second half of the 6th century B.C.) for the circular plaques decorating the raking sima of the Ionic Temple (Temple D) at Metapontion (W.G. 72).

The most recent publication on the subject has established an early 5th century chronology for the building, which seriously weakens Greco's contention.¹⁰

Koch¹¹ once attempted to make a distinction between the function of circular versus semi-elliptical antefixes on buildings, postulating that circular plaques were meant to decorate the facades of building (i.e. as apex antefixes), while the semi-elliptical tiles occupied the canonical position along the eaves of the roof. Judging from the number and small size of these circular antefixes (which rarely exceed 0.21 m. in height) I concur with Laviosa that both shapes are more likely to have served identical functions as ordinary antefixes¹² The choice of one form of antefix over the other was probably based on the type of roofing system chosen for a structure; circular antefix plaques were appropriate for roofs using Corinthian covertsiles (with their tall height and angular shape); semi-elliptical plaques were better suited to the broader, splayed-out base of Laconian covertsiles. The different iconographic schema for the gorgoneia decorating these two forms of tiles at Taras corresponded to the shape of the antefix plaque. A Medusa head completely encircled by a halo of snakes makes a satisfactory composition for a circular field (Type D). A gorgoneion with flaring pearl side tresses (Type A) or rearing ear snakes filling in the lower

corners of the tile (Type D) is a better solution for plaques of semi-elliptical shape.

Although Taras was the unquestioned leader in the production of gorgoneion antefixes in Southern Italy, other sites independently chose to decorate antefixes with this motif at an early period. Metapontion, for example, was also an important center for the production of architectural terracottas in Magna Graecia before the destruction of Sybaris in 510 B.C. and Taras' subsequent rise to political and economic power in Southern Italy. A rural sanctuary at Pizzica, in Metapontine territory, has produced an antefix decorated with a gorgon's head dating to the mid 6th century or slightly before (W.G. 70). This piece resembles no known Tarentine type. In addition, a fragmentary antefix dating to the third quarter of the century decorated with a palmette and schematized pair of eyes (which may or may not represent the eyes of a gorgon) has also been discovered in the vicinity of Metapontion in a sanctuary at Incoronata (see Dubia 11).¹³ A similar antefix, decorated with a practically identical pair of eyes is known from Taras.¹⁴ In this instance, the direction of influence cannot be immediately established. It is possible that this hybrid antefix type may have originated at Metapontion. There, however, the use of the gorgoneion motif on antefixes and other architectural terracottas dies out by the beginning of the 5th

century, in sharp contrast to the long life span of the motif at Taras.

Paestum also seems to have had an independent tradition of decorating antefixes with gorgoneia. Examples of Medusa head antefixes have been found at the site, which range in date from the last quarter of the 6th century to the first half of the 5th. The heads on these tiles have no close parallel with gorgoneion antefixes from other sites and are probably local products.

Sicilian Antefixes

Akragas stands as a pioneer in the use of the motif on Sicilian antefixes, on the basis of a fragmentary gorgoneion tile dating to the second quarter of the 6th century (W.G. 1). Gorgoneion antefixes also occur at the site during the second half of the 6th century B.C., but the use of the motif in this later context is documented only by a single poorly published example (W.G. 3).

Gorgoneion antefixes dating to the mid 6th century have been discovered at Kamarina (W.G. 19) and Morgantina (W.G. 25), where this type of architectural terracotta continues to be popular throughout the second half of the 6th century (W.G. 26, 27, and 28).

By the third quarter of the 6th century the use of the motif has spread to Selinus (W.G. 39), initiating a long tradition of Selinuntine gorgoneion antefixes which continues into the second half of the 5th century.

Syracuse first adopts the motif as an antefix decoration in the last quarter of the 6th century (see W.G. 49 and 50).¹⁵ Gorgoneion antefixes have also been found at Megara Hyblaea (W.G. 22), a site not far from Syracuse, but these tiles have never been published and little can be said about them except that they appear Archaic in date.

The use of this antefix type is not confined to Greek coastal sites, but also occurs in the interior of southeastern Sicily at Hellenized Sikel settlements. Grammichele (W.G. 13) and Hybla Geleatis (W.G. 17) have produced practically identical tiles dating to the last quarter of the 6th century. These tiles resemble an antefix from Morgantina (W.G. 26) and may have been influenced by prototypes from that site.¹⁶

By the late 6th and first quarter of the 5th century gorgoneion antefixes are found throughout Sicily. Kamarina (W.G. 20), Syracuse (W.G. 52 and 54) and Selinus (W.G. 42) continue their earlier practice of decorating buildings with this type of antefix. They are joined by a number of other Sicilian sites experimenting with the motif for the first time: on the coast at Gela (W.G. 11 and 12), Himera (W.G. 16), Randazzo (W.G. 37) and San Mauro (W.G. 38), at more remote sites in the interior, and at the western end of the island at Monte Bubbonia (W.G. 23) and the island of Motya (W.G. 31 and 32).

Gorgoneion antefixes continued to be manufactured in Sicily long after the Archaic period. Tiles stylistically dated to the second quarter of the 5th century have been found at Selinus (W.G. 44), Syracuse (W.G. 55) and Naxos (W.G. 35), but of these sites only Selinus continues to produce these antefixes into the second half of the century (W.G. 45 and 46).

Although examples of the old-fashioned "Grotesque type" of gorgoneion continue to be produced in an archaizing style during the 4th century (for example at Heraklea Minoa W.G. 14), Sicilian antefixes of this period, in general, seem to reflect current South Italian styles in the appearance of the gorgoneia. Several Tarentine imports have been found at Caltagirone (W.G. 4 and 5), and Motya (W.G. 33), and by the late 4th and early 3rd century locally manufactured antefixes decorated with gorgoneia of the "Beautiful type" appear at Morgantina (W.G. 30) and at the isolated Punic site of Lilybaion (W.G. 21) at the western end of the island.¹⁷

Finally, a late Hellenistic/early Roman antefix decorated with a plump necked, masculine looking Medusa has been discovered at Solunto (W.G. 47). Caltagirone has also produced a Hellenistic antefix decorated with a figure which has been called a gorgoneion (Dubia 2). However, the presence of large horns above the head makes Phobos a more likely identification for this head.

Unlike Taras in Southern Italy, no one site in Sicily dominates the production of gorgoneion antefixes on the island, or seems particularly influential in establishing major iconographic or stylistic trends for these tiles. In general, the typology and hair styles of these Sicilian gorgons (like those of Southern Italy) suggest a familiarity with prototypes in Attic and South Italian vase painting. For the most part, however, the Medusas are highly individualistic creations produced by local schools of artists reflecting minimal influence from the outside.

This is not to say that South Italian antefixes were never imported to sites in Sicily. Several examples of Tarentine antefixes have been found on the island, dating to the early 5th century at Selinus (W.G. 43), and to later periods at Caltagirone (W.G. 4 and 5) and Motya (W.G. 33). Several antefixes from Morgantina also reflect Tarentine styles (i.e., W.G. 27 with its plump ear snakes, and W.G. 30, which depicts a gorgoneion of the "Beautiful type").

Although a number of Sicilian sites have produced gorgoneion antefixes, four stand out as prominent manufacturing centers, especially during the 6th and 5th centuries. Excavations at Gela, Syracuse and Selinus have produced numerous examples of tiles of this type. Morgantina has also proved to be a prolific center for the production of gorgoneion antefixes. Antefixes from

Grammichele (W.G. 13) and Hybla Geleatis (W.G. 17) have been found whose style and iconography suggest a familiarity with prototypes from Morgantina (i.e., W.G. 27).

Although it is difficult to generalize on the various regional styles of the antefixes from these four major manufacturing centers (as the gorgons on these terracottas vary considerable and lack a consistent iconography) certain stylistic observations can be made concerning the antefix types associated with these sites.

Morgantina:

Of the four centers, Morgantina has been credited with the earliest manufacturing of gorgoneion tiles. Six different types have been discovered at Morgantina, ranging in date from the mid 6th down to the late 4th and early 3rd centuries B.C. Most of these tiles decorated small shrines which stood on the akropolis before the destruction of the site in ca. 459 B.C. by Sicilian forces under Ducetius.

A number of derivative outside influences can be seen reflected in the styles of the antefixes produced here. The earliest gorgoneion antefixes found thus far (W.G. 25) are framed at the bottom and sides by a border painted with a careless tongue pattern. The pattern on the border has its closest parallel on early Campanian "shell antefixes",¹⁸ and suggests that the craftsman of these tiles may have been aware of Campanian prototypes.

Antefixes dating to the second half of the 6th century at Morgantina seem rather to be influenced by Tarentine prototypes. One example (W.G. 27, dating ca. 550 - 530 B.C.), with its semi-elliptical shape and rearing ear snakes, recalls the iconography of Tarentine antefixes (W.G. 79, Type D). Another antefix (W.G. 28), dating to a slightly later period, ca. 525 B.C., combines the general format of the snakeless Tarentine Type A antefixes with a stylization of the eyes reminiscent of the eye motif on contemporary Attic black figure eye cups.

The gorgoneia on tiles dating to the end of the 6th century (W.G. 29), once again adopt the typology of Tarentine (W.G. 79, Type B) and East Greek antefixes in their use of a snake protome crown. Stylically, however, the facial features of the Medusas on these tiles seem to imitate Geloan prototypes (i.e., W.G. 11).

Tarentine influence can also be traced in the later production of architectural terracottas from Morgantina. Antefixes dating to the late 4th/early 3rd century have been found at the site decorated with gorgoneia of the "Beautiful type" (W.G. 30), an innovative use for this Medusa type which seems to have been developed at Taras.

Selinus:

Selinus has produced numerous examples of antefixes decorated with gorgoneia, the earliest of these dating to the third quarter of the 6th century. Unfortunately little can be said about the provenience and original use

of these antefixes. Few of the gorgoneion antefixes from Selinus have been published beyond a mere listing.¹⁹ Other antefixes, now on display or in the storeroom of the Palermo Museum, have no inventory numbers and there is no evidence concerning their original context. Much of the original construction at the site has been totally destroyed by man and nature. In addition, early excavations of the Akropolis were unscientific, carelessly shipping box loads of architectural terracottas to Palermo uncatalogued and with their findspots unrecorded.

The gorgoneia on these antefixes have no consistent iconography, nonetheless a few general comments about their style can be made. The hair of Medusas on antefixes dating to the 6th century is arranged over the forehead in one or two rows of curls, pearl tresses fall at either side of the face (W.G. 39). W.G. 42, dating to the late 6th century, somewhat resembles contemporary Geloan antefixes (W.G. 11) in coiffure and in the pointed diadem, but the Selinus gorgoneion has a much fiercer expression, no earrings, and snakes sprouting from the lower cheek.

Selinuntine gorgoneia from the first half of the 5th century have scalloped waves over the forehead, and smiling mouths which may be open or shut (W.G. 44). Those dating to the second half of the 5th century (W.G. 45 and 46) follow the general stylistic trends of architectural gorgoneia of this period, having naturalistic coiffures and unexaggerated facial features. The

grimacing mouth and fierce expression of earlier Selinuntine examples, however, is retained throughout the 5th century.

Syracuse:

Excavations at Syracuse have also uncovered a large number of gorgoneion antefixes. Once again, however, these tiles are largely unpublished, and lack recorded proveniences.²⁰

For the most part these antefixes are small and rather square in shape. The hair of the Medusas on these tiles is arranged in one or two rows of curls over the forehead with several pearl tresses at either side of the head. The eyes are almond-shaped, the noses large, and the mouths open displaying teeth, protruding tongues and sometimes tusks. Occasionally earrings and diadems are worn (W.G. 54 and 55), but the gorgons on Syracusan antefixes are never given the attributes of snakes.

The diminutive size of these antefixes (none has been found having a height of more than 0.22 m.), suggests their use on edifices of relatively small scale, although one fragmentary antefix (W.G. 50) has been assigned to the Apolloneion by Van Buren.²¹ Darsow,²² however, assigns this same tile to the Olympicion. Since the exact provenience of the tile is uncertain, it seems best not to attribute it to a specific building.

In general, Syracusan architectural terracottas have their closest affinities with those from Corinth, Corfu,

and Delphi (i.e., the earlier Treasury of the Syracusans), which is not surprising given the Corinthian ancestry of Syracuse. However, as the earliest antefixes from Syracuse date to the second half of the 6th century, it seems unlikely that the gorgoneia on these tiles were directly inspired from those on Corinthian vase painting, although we could be missing the earliest material from the site.

Gela:

Gela has produced several series of gorgoneion antefixes dating to the late 6th/early 5th centuries B.C. The original buildings to which they belonged are unknown, but once again the diminutive size of these tiles (ca. 0.18 m. in height) suggests that they were small edifices. The gorgoneia on one series of antefixes (W.G. 11) are distinctive in the diadems that they wear on their heads. Their coiffures are also unusual in the handling of the long pearl tresses at either side of the head which are caught up in a loop with the ends flaring outwards and fastened by a clip or band under the ear. Other contemporary antefixes (W.G. 12) handle the pearl tresses in a more conventional manner. The broad faces of the Geloan gorgoneia have particularly benign expressions, plump cheeks, narrow almond-shaped eyes, and small noses and ears. The thin lips are drawn back displaying even teeth and small protruding tongues. The gorgoneia depicted on these antefixes are noteworthy in not having sharp tusks at the corners of the mouth. This deemphasis

of the bestial aspect of the gorgon is enhanced by the occasional ornamentation of the ears with earrings. The Geloan antefixes therefore seem to stress the femininity of Medusa rather than her terrible legacy of destruction.

Apex Antefixes -

During the late Archaic period, gorgoneia make their initial appearance as an apex antefix motif in Western Greece. Ten examples dating to this period have been found in excavated contexts in Magna Graecia: 6 from Sicily, and 4 from Southern Italy (W.G. 8, 9, 18, 36, 41, 53, 62, 63, 77 and 78).

This use of the gorgoneion continues into the first half of the 5th century in Southern Italy, where one such apex antefix is believed to have belonged to the gable of the Temple of Hera II at Paestum (W.G. 77).

Whence the West Greek practice of decorating apex antefixes with gorgoneia derives is unclear. The earliest use of the motif on tiles of this type occurs in Aitolia at Thermon and Kalydon (G.M. 10, 29, and 31) from the second half of the 7th and first half of the 6th century B.C. It may be that the idea of using a gorgon's head in this position may have been picked up from Aitolia by Greek merchants and colonists migrating to the West.

There is a great resemblance among the Late Archaic tiles from Inessa (W.G. 18), Syracuse (W.G. 53) and Randazzo (W.G. 36). All of these apex antefixes were originally similar in size, and were decorated with gorgon's heads having identical coiffures of double rows of snail curls above the forehead. The brows of all three are creased with deep, plastically modelled horizontal furrows. The size and stylistic treatment of the gorgons' eyes are also similar. Although a comparison of the lower portion of the heads is made difficult by the fragmentary conditions of the antefixes, the Syracuse and Randazzo gorgoneia resemble each other in the numerous pearl tresses which fall at either side of the head. The Syracuse Medusa, however, differs from the Randazzo example in the addition of a pair of snakes framing the contour of the lower jaw.

The similarity of these three tiles indicates that at the end of the 6th century a basic style and iconography had been established for gorgoneion apex antefixes on Sicily, which differs from that on contemporary Sicilian antefixes. These terracottas may well be the products of the same manufacturing center perhaps Syracuse.

Two other Sicilian apex antefixes from the late Archaic period, from Gela (W.G. 9) and Selinus (W.G. 41), are decorated with gorgoneia so fragmentary that a stylistic analysis is impossible. The heads on both of

these pieces, however, have a general resemblance to those on gorgoneion antefixes from the same sites (see for example W.G. 11 from Gela and W.G. 44 from Selinus).

Other apex antefixes are better preserved. Two gorgoneia from Gela (W.G. 8) and Inessa (W.G. 18) wear diadems. This feature may have been borrowed from contemporary antefixes from Gela (W.G. 11). A gorgoneion on an apex antefix from Hipponion in Southern Italy (W.G. 62) has a similar head ornament, which may also have been influenced by Geloan prototypes. The geographic position of Hipponion on the toe of the Italian peninsula exposed the site to stylistic influences from Sicily, and the South Italian use of gorgoneion apex antefixes may have been borrowed from that island.

The Medusa on another South Italian apex antefix from Rhegion (W.G. 78) reflects a different direction of stylistic influence. This gorgoneion so closely resembles Medusas on late Archaic antefixes from Taras that the tile can probably be considered a Tarentine export.

The best known, and most impressive gorgoneion apex antefix is a colossal tile from Hipponion (W.G. 63), which dates to the first quarter of the 5th century. This piece is one of the latest apex antefixes of this type in the West, and stylistically represents a development from the earlier Sicilian and South Italian tiles.

Although the Hipponion antefix is fragmentary, its original diameter has been estimated at ca. 1.10 m.,

which is well over twice the size of all other Western Greek examples with documented dimensions. Because of its large size the piece is often erroneously described as a pedimental gorgoneion,²³ but the presence of a prominent covertile at the back assures its function as an apex antefix.

The Medusa on the Hipponion tile is reminiscent of Sicilian apex antefixes in her curvilinear diadem decorated with numerous small snakes. Her coiffure is also noteworthy in its arrangement of a triple row of small curls across the forehead. This hairstyle appears to be an elaboration of the earlier arrangements (with double rows of curls) on West Greek gorgoneia of the late Archaic period.

An apex antefix from Paestum (W.G. 77), dating to the first half of the 5th century, has no close stylistic parallels, and should probably be considered the product of a local workshop.

Pedimental Plaques-

The use of the gorgoneion as a decorative plaque attached to the tympanum wall of a building is a special feature of Sicilian gables during the Archaic period. Examples of pedimental gorgoneia are known from Himera (W.G. 15), Syracuse (W.G. 48), Morgantina (W.G. 24), Naxos (W.G. 34), Selinus (W.G. 40) and perhaps Gela (W.G. 7). But elsewhere the term "pedimental plaque"

seems to have been too loosely applied. Bookidis has published a list of so-called "pedimental" gorgoneia drawn from official publications.²⁴ On closer examination, however, a number of these "pedimental" gorgoneia turn out to be terracottas functioning as revetment plaques, i.e., at Akragas (W.G. 2), or antefixes, as for example at Kamarina (W.G. 19). The gorgoneion from Hipponion (W.G. 63) is probably the best known example incorrectly identified as a pedimental Medusa.²⁵

When Orsi published drawings of this piece in 1921²⁶ a broad projecting covertile was clearly shown attached to the reverse of the terracotta indicating that the Hipponion gorgoneion decorated an apex antefix. The relatively large size of the tile (estimated original diameter ca 1.10 m.) has influenced scholars in disregarding the presence of the tell-tale covertile, and in classifying the piece in the same category as the colossal tympanum plaque from Selinus C (W.G. 40).

Often, however, the original function of a plaque is less clear, but the general assumption that plaques with gorgoneia decorated the gables of Magna Graecian buildings has prompted the labelling of fragmentary gorgoneia of any size as "pedimental plaques" without definite proof as to their real function. Examples of this practice are the gorgoneia from Himera (W.G. 15), Naxos (W.G. 34), and a piece now in the Copenhagen National Museum (W.G. 56). While it is possible that

these gorgoneia did decorate the tympana of small buildings, one should not hastily assume that all plaques decorated with gorgoneia necessarily did. Various discrepancies in the size and technical means of attaching these plaques to a background suggest that at least some of the gorgoneia traditionally accepted as pedimental, (for example the Geloan gorgoneia associated with the Athenaion [W.G. 6], and perhaps one or two of the smaller plaques from Syracuse [W.G. 48 B and C]) may have functioned as votive plaques or first antefixes.

Three important factors must be taken into consideration when trying to establish the pedimental function of a gorgoneion plaque. The first is size. Is the gorgon on a plaque really large enough to fill or dominate a pedimental space?²⁷ The second is the number of plaques involved. Is it realistic to assign a number of roughly contemporary plaques decorated with gorgoneia varying considerably in style and iconography to hypothetical remodellings of a single temple over a short span of time? And thirdly, what technical evidence is there that the plaques were attached to a tympanum wall?

The two colossal plaques from Temple C at Selinus (W.G. 40) dating ca. 560-540 B.C., are the best documented examples we have of gorgoneia decorating the pediments of a building in Western Greece. The Medusa heads on these plaques were monumental in scale, having

an original height and width of ca. 2.75 m. Their large size permitted them to be seen at a great distance by those approaching the temple, and more than adequately filled the central areas of the gables.²⁸ There is even some evidence that the area of the tympanum field was deliberately enlarged, by increasing the angle of the pedimental slope to 23°, to allow the gorgoneia more room to be impressive.²⁹ The choice of the gorgoneion as a pedimental motif at Selinus therefore seems to have influenced the architectural design of the building.

There is also evidence that special precautions were taken to insure the strength and security of the attachment of the plaques to the tympanum walls. The gorgoneia in the Selinus pediments were modelled over separate terracotta slabs. The attachment of the gorgoneia to these slabs was reinforced by a bronze dowel which was driven through the most prominent projection of the mask, and through the slab to reach the center of the tympanum wall;³⁰ this gave the total ornament a maximum thickness of 0.24 m., and made it substantial enough to withstand the extremes of weather at its windswept site.

One of the pedimental plaques from Selinus has been carefully reconstructed by Gabrici in the Palermo Museum. From this reconstruction one can imagine the powerful and awesome effect these gorgoneia would have had on superstitious worshippers in antiquity.

When Temple C was first built, its size and sculptural decoration must have been the object of much civic pride and admiration. The gorgoneia on Temple C may have become a hallmark and symbol of the great wealth of Selinus. It is interesting to speculate whether the unusual antefixes from Olympia (G.M. 21) with a gorgoneion depicted in a recessed gable may have originally decorated the Selinuntine Treasury at the sanctuary and have been an allusion to the great gorgoneia in the pediments of Temple C.

None of the other gorgoneion plaques from Sicily approach in size those from Selinus. Syracuse has produced a series of four very fragmentary gorgoneion plaques dating to the first half of the 6th century (W.G. 48). The largest of these terracottas (see W.G. 48 A and D) had estimated original dimensions of ca. 1.65 - 1.70 m. in height and ca. 1.50 m. in width. Other plaques found at the site were much smaller, having a height and width of no more than 1 meter (W.G. 48 B).

The two largest plaques have been associated with the decoration of specific buildings, Plaque A with the Temple of Apollo on Ortygia and D with the Temple of Olympian Zeus on the Mainland. The height of the Apolloneion pediment has been estimated at ca. 1.85 m. with a slope of 18° .³¹ Plaque A had a height of ca. 1.65 - 1.70 m., and would have almost completely filled the gable space. The height and slope of the Olympieion pedi-

ments are not stated, but the width of the facade is approximately five meters more than that of the Apolloneion.³² If the height to width ratio of the Olympieion pediments were proportionately lower, Plaque D (with an estimated height equal to that of Plaque A) would still have occupied a major portion of the gable. Plaque A and D are fragmentary, and there is no evidence of how these terracottas were attached to the tympanum walls. The original buildings of the two smaller plaques B and C are unknown. These plaques have been called pedimental on analogy with the larger examples from the Olympieion and Apolloneion. These poorly preserved gorgoneia, however, could equally well be apex antefixes or votive plaques.

Gela has also produced a number of plaques decorated with gorgoneia which are generally assumed to be pedimental, and to date to the early 6th century. Fragments of five such plaques have been found in a votive deposit near the Athenaion, and have been assigned the pediments of the Temple of Athena Lindia.³³ Montuoro³⁴ explains the extra plaques as replacement pieces made in case of damage to the original set of pedimental decorations.³⁵ However, the existence of three roughly contemporary replacement plaques for the same building seems unlikely. The fact that these plaques are not homogeneous should also be noted, as the gorgoneia on them differ in scale, stylization and attributes.

The largest of these plaques (W.G. 6 A, B and C) had an original height and width of just over 1 meter. These gorgoneia are very small in scale when compared with the Selinus and Syracuse plaques, and would have seemed small when set up in the center of the Athenaion's pediment, which had a height of almost 2 meters.³⁶

It seems more likely therefore that the numerous gorgoneion plaques found in the vicinity of the Athenaion were not pedimental but served another purpose. Perhaps the gorgoneia might better be seen as votive plaques in the Sanctuary of Athena Lindia, dedicated and hung on the walls of the temple and temenos as gifts to Athena. The gorgon seems to have figured prominently in the iconography of the cult of Athena Lindia. A small statuette has been discovered at Gela which shows the seated figure of the goddess wearing an aegis ornamented with a large and carefully worked gorgoneion.³⁷ The Lindos Chronicle also records a 7th century gift of a gorgon carved in cypress wood with a face of stone given by the Geloans to the goddess in her home sanctuary at Lindos on Rhodes.³⁸ Gorgons and gorgoneia may have been considered especially appropriate gifts to the Rhodian goddess.

Other terracottas decorated with gorgons have been found at Gela in the vicinity of Molino a Vento (W.G. 7, and Dubia 7). These have also been identified as pedi-

mental plaques,³⁹ but on very little evidence. No photograph of W.G. 7 has ever been published, but the size of the piece and the fact that P. Orsi originally refers to it as an apex akroterion, suggest that it may have been an apex antefix instead of a pedimental plaque. Another fragment from Molino a Vento (Dubia 7), decorated with the stylized ear of a gorgon, has been accepted by Bookidis as part of a pedimental gorgoneion.⁴⁰ Orsi has uncovered a portion of a large wing belonging to the same figure, indicating that the entire body of Medusa was shown, and not just the head. These fragments were found in a votive deposit along with others including those decorated with gorgons, which belong to relief arulae.⁴¹ It seems likely therefore that W.G. 7 and Dubia 7 may have also been votive rather than architectural.

The Morgantina gorgoneion (W.G. 24) is not yet published, and too little remains of the fragmentary gorgoneia from Himera (W.G. 15), Naxos (W.G. 34) and in the Copenhagen Museum (W.G. 56) to establish their original function with certainty. The original height of the Himera gorgoneion, based on a comparison of the proportions from the roughly contemporary gorgoneia from Selinus C, can probably be estimated at ca. 1.30 m.; the scale of the Medusas in the Naxos and Copenhagen Museums has been described orally to me as well over

life size. On the basis of size, therefore, these plaques may have decorated the pediments of small buildings.

In conclusion, the use of the gorgoneion as a pedimental decoration in Western Greek architecture is confined to Sicily during the Archaic period. No examples of South Italian pedimental gorgoneia are known. The earliest of these Sicilian pedimental plaques date to the first half of the 6th century, and have been found at Syracuse (W.G. 48). The gorgoneion plaques from Gela (W.G. 6), which date to the early 6th century, are probably votive and should not concern us here. Pedimental gorgoneia dating to the second and third quarter of the 6th century have been found at Morgantina (W.G. 24), Himera (W.G. 15) and Selinus (W.G. 40). The gorgoneia from Naxos (W.G. 34) and Copenhagen (W.G. 56) have never been published, which prevents a dating more specific than one in the Archaic period, or a more positive identification.

The use of pedimental gorgoneia cannot be documented on constructions in the West after the Archaic period. There is also evidence that the gorgoneion as a pedimental decoration became so passe that it was actually taken down from older buildings, as at Himera,⁴² and replaced with elaborate figural pedimental compositions, which were more in keeping with current architectural styles on the Greek Mainland.

Revetment Plaques-

Several examples of gorgoneia in relief decorating revetment plaques can be documented in Western Greek architecture. Four of these are terracotta, ranging in height from ca. 0.20 to 0.35 m. A fifth gorgoneion (Dubia 1) was found in a votive deposit associated with the Temple of Herakles at Akragas. This head, however, is carved out of tufa, and only 0.14 m. in height. It seems more likely therefore that this piece was a small dedication in the sanctuary rather than an architectural revetment.

The four terracotta plaques all have flat backs and ornamented the facades of buildings. Most of these gorgoneia were nailed to the ends of wooden roof beams as revetments, but circular plaques are also known to have been doveled to the raking sima of a building as on Temple D at Metapontion (W.G. 72).

Akragas may have been a pioneer in this architectural use of the motif. Several "large" plaques have been found at the site which Marconi⁴³ would like to date to the first half of the 6th century (see W.G. 2). No photographs nor detailed descriptions of the Medusas on these plaques have been published, to permit a verification of Marconi's high chronology. Typologically, all other gorgoneion revetment plaques date to the late 6th/early 5th centuries, which suggests that perhaps the Akragas plaques should also have a later date.

Gela has produced a revetment plaque (W.G. 10) which because of its larger size (estimated original height and width: ca. 0.35 m.) probably decorated the ridge pole instead of purlins of a building. The lower edges of this terracotta are squared off, conforming to the contour of the beam which it covered. The Medusa on the plaque lacks tusks, a humanizing feature shared by gorgoneia on contemporary antefixes from Gela (e.g., W.G. 11 and 12). The hair of the gorgoneion on the Gela plaque falls in a vertical pattern of zig zag waves, which Montuoro sees as an Ionic stylistic feature.⁴⁴

Revetment plaques decorated with gorgoneia dating to the late Archaic period are also known from South Italian sites. These gorgons' heads are strongly influenced by Tarentine styles, and practically duplicate the iconography of contemporary Type C antefixes from Taras. Excavations in the Sanctuary of Hera at Metapontion have yielded a revetment plaque (W.G. 73), with squared off lower edges which had an original height and width estimated to be ca. 0.20 m. The upper part is in higher relief than the lower, so that the eyes of Medusa seem to gaze down at the viewer. The closest parallels for this handling of the motif are also from Taras (see the gorgoneion waterspouts W.G. 80).

Sima Decorations-

Circular plaques decorated with gorgoneia, iconographically similar to those of Tarentine Type C antefixes,

have been found recently at Metapontion in association with the early 5th century Ionic Temple (=Temple D, W.G. 72). These plaques were attached to the raking sima of the temple by means of lead dowels, and would have appeared as false antefixes along the raking cornice of the building.

A circular plaque decorated with a gorgoneion of similar type has been found at Hipponion (W.G. 61). A circular hole pierces the upper part of the forehead; this is generally taken as a nail hole for the attachment of the piece to a wooden roof beam. However, the similarity in shape of this plaque with the sima decorations from Metapontion (W.G. 72) leaves the possibility open that this gorgoneion may have served a similar function.

Taras has produced what may be a uniquely South Italian use of the gorgoneion motif as a waterspout on the lateral sima of a building (W.G. 80). Four types of simas decorated with Medusa heads have been found at Taras. The differences in height and ornamentation indicate that these simas belonged to at least 4 separate, yet roughly contemporary structures dating to the last quarter of the 6th century. All the gorgoneia have pierced mouths and alternated with lions heads or "trumpets" as waterspouts along the eaves. The heads of Medusa are carefully modelled so that the upper portion

projects beyond the plane of the lower face. This gave the gorgoneia the appearance of looking down at the viewer below as they spewed forth water.

Although a number of Mainland and East Greek simas decorated with gorgoneia are known, (i.e., on the mainland at Olympia [G.M. 22], Mesembria [G.M. 17 and 18] and Naousa [G.M. 19]; and in Asia Minor at Olbia [E.G. 18], Larisa [E.G. 11] and Temnos [E.G. 25],) none of these Medusas served a functional purpose as a waterspout. The South Italian site of Kroton (Dubia 10) has produced the only other possible instance of the motif being used in this way. The identification of the Kroton spout as a gorgoneion, however, has been questioned, leaving the Tarentine simas the only securely documented examples of this use of the motif.

The Tarentine choice of a gorgon's head as a waterspout may reflect a Western Greek predilection for showing ordinary mythic subjects in their most gruesome or pathetic light.⁴⁵ How much this might be due to Italic or Etruscan influences cannot be surmised, but it is interesting to note that the closest parallels for depicting gorgoneia with pierced orifices (i.e., mouths, nostrils and eyes) are from Etruscan (i.e., Veii)⁴⁶ or Greek sites in Italy having a sizable indigenous population (i.e., Canusium, W.G. 58 and 59).

Wall plaques

For votive plaques decorating the temenos of Athena Lindia at Gela (W.G. 6), see supra under discussion of pedimental plaques.

Historical Summary:

Although antefixes, apex antefixes, and revetment plaques decorated with gorgoneia are common to Greek sites in Sicily and Southern Italy, other uses for the motif are more regionalized. Pedimental and votive wall plaques decorated with Medusa heads are exclusive features of Sicilian architecture; while gorgoneia as sima decorations (as false antefixes on raking simas and water spouts on lateral simas) are uniquely South Italian.

The gorgoneion motif first occurs in West Greek architecture on Sicily at Gela, where votive wall plaques, dating to the early 6th century B.C., have been found in association with the Sanctuary of Athena Lindia. Other Sicilian sites have produced slightly later architectural gorgoneia dating to the second quarter of the 6th century. All of these Medusa heads decorated pedimental plaques (i.e., at Syracuse, Morgantina, Himera, and Selinus). Marconi's early dating for an antefix and revetment plaque from Akragas had once suggested that this site also had a pioneering role in the Sicilian architectural use of the gorgoneion motif. However, these pieces have never been fully published and Marconi's high chronology places the Akragas gorgoneia half a century before their first appearance on similar terracottas from Gela, the founder of Akragas, which seems unlikely. If Marconi's dates are

rejected the next documented appearance of the motif at Akragas is an antefix dated by Darsow⁴⁷ to the third quarter of the century. This chronology sets the Akragas antefix several decades after the motif was first introduced as an antefix decoration in Western Greece by Taras, at the end of the first quarter of the 6th century. Taras immediately establishes herself as the leader in the production of antefixes of this type, a role she never relinquishes.

During the second half of the 6th century, the use of the motif in Western Greek architecture is limited almost exclusively to the decoration of antefixes. In Southern Italy, Taras continues to dominate the manufacturing of antefixes of this type exporting terracottas or their moulds to Greek and neighboring native South Italic sites (see Chapter 5 below). Antefixes of non-Tarentine origin are also known, suggesting independent stylistic traditions for the motif at other sites by this period.

In Sicily, the practice appears for the first time at Syracuse and her colonies (Kamarina and Morgantina). Akragas, Megara Hyblaea and her foundation Selinus have also produced gorgoneion antefixes dating to the second half of the 6th century.

During this same time span, an unusual West Greek use for the gorgoneion as a sima decoration occurs in

Southern Italy at Taras and possibly Kroton as waterspouts, and Metapontion as false antefixes on a raking sima.

The late Archaic period sees a greater diversification in the applications of the motif in Western Greek architecture. Gorgoneia continue to be popular and manufactured at a variety of sites in Sicily as antefix decorations. In Southern Italy during this same period antefix production is completely dominated by Taras. Tarentine imports have been found at Metapontion and also at indigenous settlements with varying degrees of Greek context (see below Chapter 5).

The late Archaic period also sees the introduction and immediately widespread use of the gorgoneion as an apex antefix decoration in Sicily and South Italy. Revetment plaques decorated with the same motif also occur for the first time in both areas during this period.

With the possible exception of a gorgoneion apex antefix from Paestum (W.G. 77), the post Archaic use of the motif in Western Greek architecture is confined to the decoration of antefixes. Selinus continues to be an important center for the production of this antefix type on Sicily until the end of the 5th century. A small number of gorgoneion antefixes dating to the 5th century have also been found at Syracuse and Naxos; on

the Italian peninsula contemporary examples have been found at Paestum, Krimisa and Taras.

The fourth century sees Taras extend its influence to antefix production on Sicily: Tarentine imports have been found at Caltagirone and Motya. Elsewhere the Tarentine innovation of using gorgoneia of the "Beautiful type" as antefix decorations can be seen at Lilybaion and Morgantina in Sicily, and at Canusium in Southern Italy.

Taras continues to manufacture gorgoneion antefixes until the first quarter of the third century. An antefix mould decorated with a head of Medusa, which stylistically dates to the late Hellenistic and early Roman period, has been found in Sicily at Solunto, a site with no previous tradition, to our knowledge. The mould may therefore be an import from some other site.

Influence and Use-

As already stated, the most common use of the gorgoneion motif in Western Greek architecture is as an antefix decoration.

Most of the Western Greek antefixes are small in size indicating their use on relatively minor edifices. Larger important buildings, including temples to major divinities, ordinarily have eaves decorated with ornate lateral simas rather than antefixes.

The first occurrence of gorgoneion antefixes in Western Greece at Taras is roughly contemporary with the first use of the motif on similar Etruscan and Campanian

tiles. As Taras had active commercial ties with several Italic sites in these areas, her production of this antefix type may have been influenced by an Italic use of the motif. Certainly only a sporadic tradition for the use of Medusa head antefixes existed during this period on the Greek mainland, and no gorgoneion antefixes can be documented this early in East Greece or Crete.⁴⁸

Stylistically the earliest Western Greek antefixes reflect the two-dimensional handling of Medusa heads on Greek vase painting. Prototypes on Attic black figure pots were especially influential in the treatment of the hairstyles of gorgoneia on Western Greek antefixes during the second half of the 6th century. The gorgoneia on these antefixes lack a standard typology or iconography; the shape of the antefix plaque dictates the inclusion or omission of various attributes and stylistic features, including a beard, pearl tresses, "ear snakes" or a halo of snake protomes.

Gorgoneion antefixes enjoy a lasting popularity in Western Greece, in contrast to their more limited life in Asia Minor and the Greek Mainland. The reason may be that after the Archaic period fictile antefixes in general were much more common in the West than elsewhere. In terms of materials, Magna Graecia had ample clay for the production of architectural revetments, but little available marble or good carving stone. West Greek terracotta antefixes decorated with complicated figural subjects continued to be manufactured by means of reusable

moulds long after the practice died out in Greece and on the Western coast of Anatolia where good carving stone was more readily available.

This lack of good stone may also explain the relatively late occurrence of apex antefixes decorated with the motif in Magna Graecia. These terracottas protected the exposed wooden ridge beams of Western Greek buildings, a function stone cornices would have served in the Mainland and in the East.

The gorgoneion initially occurs as an apex antefix motif in Aitolia on the Mainland during the second half of the 7th century. It is possible that Greek traders traveling between the Northwestern Greece and Magna Graecia may have been responsible for the transmission of this practice to the West. However, an alternative should not be dismissed that the use of Medusa heads as first antefix decorations signifies nothing more than the transference of a common antefix motif to a terracotta of similar appearance but greater size.

A relief from Lokroi depicts an apex antefix decorated with a gorgoneion on the gable of a small naiskos. It is interesting to note that Hipponion, a foundation of Lokroi, has produced two examples of apex antefixes decorated with Medusa heads (W.G. 62 and 63). This may reflect a Lokrian preference for the use of the motif in this context.

A distinctly Sicilian tradition for the motif, however, seems to be the use of monumental plaques decorated with gorgoneia as decorations on tympanum walls of pediments. Although the use of gorgoneia in this way may not be as universal as was once thought, a number of examples dating to the 6th century are known from Himera, Morgantina, Naxos, Syracuse, Selinus and perhaps Gela.

The origin of this Sicilian use of the gorgoneion is unclear. Except for an isolated and uncertain example from Delphi (Dubia 5) the concept of decorating pediments with gorgoneia did not occur in the mainland. The only East Greek instances of the motif in this position are late, and confined to the Hellenistic tombs at Isaura (E.G. 8 and 9). Apotropaic heads do occur in the gables of a few Phrygian rock cut tombs of controversial date, which may reflect an early Phrygian practice of decorating the gables of monumental architecture (now lost to us) with these same apotropaic motifs (see below Chapter 5). However, there is little evidence to suggest that these anonymous Phrygian heads in anyway influenced the Western Greek use of the gorgoneion as a gable decoration.⁴⁹

It is interesting to note that several of these Sicilian pedimental gorgoneia are associated with sites having strong Euboean ties. Naxos, Himera, and to a certain extent Morgantina⁵⁰ were founded by Chalcidian

colonists, and Euboeans were believed to have comprised a major element in the original population of the Corinthian colony at Syracuse.⁵¹ But this association may be fortuitous as no examples of architectural gorgoneia (let alone pedimental Medusa heads) are known from Euboea itself before the mid 4th century (see G.M. 9).

Gorgoneia appear as plaques at several western Greek sites including Akragas, Gela, Metapontion, and Hipponion. This may have been inspired by the earlier use of the motif in Italic architecture, such as at Murlo.⁵²

Gorgoneia occur in a specialized use as votive wall plaques (W.G. 6) at Gela where gorgoneia and gorgons were considered especially appropriate gifts in the cult of Athena Lindia.

At Metapontion, the unusual application of circular gorgoneion plaques as "false antefixes" along the raking sima of Temple D (W.C. 72) has no known parallels.⁵³ The mouldings on an Ionic temple, such as Temple D, are highly decorative and may have inspired the architect to use a popular Western Greek motif in an inventive way.

The only documented use of a Medusa head for a practical purpose occurs at Taras.⁵⁴ There, during the last quarter of the 6th century, Medusa heads were used as waterspouts along the lateral simas of several

buildings. The severed heads gushed water as if it were blood, in an example of the distinctly gruesome trend found elsewhere in Italic art, and adopted by the Western Greeks.

Lateral simas decorated with gorgoneia with unpierced mouths are known in East Greece at the same time. The Tarentine waterspouts may therefore represent a uniquely South Italian interpretation of an Eastern architectural practice.

Footnotes -

1. Other gorgoneion antefixes dating to the Archaic period have been found at Cumae (W.G. 60). These tiles have never been fully published, so it is uncertain if they resemble Tarentine prototypes.
2. For a discussion of gorgoneia of the "Beautiful type", and the South Italian interpretation of the motif in sculpture and vase painting, see J. Floren, Typologie, 196 - 214.
3. See Greco, 143. A Tarentine import has been found even further North at the Apulian site of Satyrion (Nsc 1964 253 # 40, fig. 71, 4 and 6.)
4. Andren, pl. I: 1, and see below Chapter 5.
5. Greco, 144.
6. Floren, (Typologie, 9 - 62) discusses the evolution of the gorgoneion in Corinthian and Attic vase painting. Darsow (100 - 101) also uses vase painting parallels in his dating of Sicilian architectural gorgoneia.
7. For a list and discussion of South Italian vases depicting Medusa as a beautiful woman, see Floren, Typologie, 196 - 198. For a possible late 5th/early 4th century exception of a beautiful gorgoneion in Attic vase painting - see G.M.A. Richter, Perspective in Greek and Roman Art (London, N.D.) 47, fig. 199; and Floren, Typologie, pl. 17, 9.
8. Laviosa, 221.
9. Greco, 138 - 144.
10. See D. Mertens, "Der ionische Tempel von Metapont: ein Zwischenbericht" RöMitt 86 (1979) 102 - 137.
11. H. Koch, DC, 2 - 10.
12. Laviosa (220) questions Koch's interpretation because "none" of the numerous representations of buildings and naiskoi shown in Tarentine vase painting depict antefixes (with or without gorgoneia) decorating the facades. However, a well know pinax from Lokroi Epizephyrii (H. Prückner, Die lokrischen Tonreliefs [Mains, 1968] 17 - 19, fig. 1: Q. Quag-

liata Ausonia 3 [1908] 228, figs. 79 - 80), does show a circular plaque decorating the apex of the gable of a small naiskos. It is not certain that the pinax depicts an apex antefix: it may have been a circular plaque doweled to the raking cornice of the building as on Temple D at Metapontion (W.G. 72); however, the possibility that circular antefixes did occasionally decorate the facades of Tarentine naiskoi cannot be ruled out.

13. See J.C. Carter, Ancient Crossroads: The Rural Population of Classical Italy (Guide to an Archaeological Exhibition, 1978) fig. 30.
14. Taranto Museum, Inv. # 323; Laviosa, 248 # 49, pl. 38, l.
15. Another antefix dating to the second half of the 6th century also has a Syracusan provenience (W.G. 51). This piece has never been fully published, therefore a more precise chronology is difficult to establish.
16. Ramacca (= ancient Eryx?), a Sicel site in Catania has also produced a gorgoneion antefix dating to the 6th century which resembles the Morgantina antefix and the tiles from Hybla Geleatis and Grammichele, see NSc 25 (1971) 554, fig. 27 a and p. 565.
17. Kekulé (Terrac. von Sic, 43, fig. 89) has published a small antefix decorated with a gorgoneion of the "Beautiful type" dating to the late 4th/early 3rd century, now in the Biscari Museum in Catania (W.G. 57). This piece, however, has no known provenience, and is therefore unhelpful in our distribution study of Sicilian antefixes.
18. A fragmentary antefix from Himera (W.G. 16), dating to the first quarter of the 5th century, also has close parallels with Campanian antefixes of a more developed type having an elaborate shell-like border decorated with concave petals or tongues. For Campanian antefixes decorated with gorgoneia see below, Chapter 5.
19. Darsow, p. 21, 2 a - f; and Van Buren AFR, 140 # 170, and also perhaps pp. 141 - 142 # 23.

20. For a partial list see Darsow (p. 24 III b from the Apolloneion, and also p. 25 IV d, f, g, i), and Van Buren (AFR p. 137 # 4 "Olympieion" = Darsow's tile from the Apolloneion, and pp. 138 - 144 # 8, 11, 12, 13, 21, 22, 25 and 34).
21. Van Buren AFR, 75.
22. Darsow, 24 III b.
23. Van Buren AFR, 23 and Bookidis, 431.
24. Bookidis, 431. An additional terracotta fragment, now in the Copenhagen National Museum (W.G. 56) has also been labelled as a pedimental gorgoneion. This Medusa, however, is fragmentary (only a single eye is preserved), and its original size and function are uncertain. The piece is displayed in a case with material from Taras and Akragas, but its original provenience is unknown.
25. This piece is discussed by Montuoro (304'- 305, figs. 14 and 15) in her discussion of the evolution of pedimental decoration in Greek architecture, and is listed as a pedimental gorgoneion by Bookidis (431, f.).
26. P. Orsi, NSc, 1921 482 - 483, figs. 10 and 11.
27. In order to determine this, of course, the original size of the pediment must be ascertained. Unfortunately in many instances this is impossible as the buildings to which these plaques belonged are unknown.
28. Andren (cviii) speculates that there may have been added decorations in the corners flanking the gorgoneion (in a way similar to the compositions on either side of the gorgons on the Corfu pediments), but their existence cannot be proven and their subject matter is unknown.
29. An angle of 23° is unusually large for a Sicilian temple at this period. No other pediment is known to have had an angle of over 20° (see Lapalus, p. 81, and E. Gabrici, MonAnt 35, 2[1933] 181.)

30. E. Gabrici (supra note 29) 197, who cites his previous discussion of this point in Memorie dell'Accad. di Palermo series III, vol. XI (1919).
31. See G. Cultrera, MonAnt 41 (1951) 830, and fig. 101 for a reconstruction drawing of the East elevation of the temple by R. Carta.
32. For a recent discussion of both temples see H. Riemann, RömMitt 71 (1964) 19 - 59; for a convenient comparison of the size and plans of the two temples see Dinsmoor (AAG 76, fig. 26).
33. Published by L. Bernabò-Brea, ASAtene 27 - 29, n.s. 11 - 13 (1949 - 1951) 71 - 74, figs. 67 - 68, 72 - 73.
34. Montuoro, 313.
35. Bookidis (431, #2) does not include the fifth terracotta as a replacement plaque for the Temple of Athena, listing it instead as from an unknown building from the vicinity of the Athenaion.'
36. For a reconstruction drawing of how small Plaque A would have actually appeared as the central ornament in the pediment of the Athenaion see P. Griffo and von Matt, Gela, The Ancient Greeks in Sicily (N.Y., 1968) 125, originally published in L. Bernabò-Brea, L'Athenaion di Gela (Rome, 1952).
37. See FA 16 (1961) 140, fig. 23; and P. Griffo and von Matt (supra note 36) 130.
38. See Chron. Lindos XXVIII; C. Blinkenberg, La Chronique du Temple Lindien (1912), and Lindos II, 1 (1941) cols. 149 - 200.
39. P. Orsi, NSc 1907 39; Bookidis, 431 # 3 and 4.
40. Bookidis, 431 c # 4.
41. P. Orlandini (NSc 1956 385 #2 and #3) similar in function to this # 4.
42. N. Bonacasa, Archaeology 29 (1976) 47.

43. P. Marconi, Agrigento Arcaica (Rome, 1933) 126.
44. Montuoro, 306.
45. As can be seen, for example, in the subject matter chosen for the metopes of the "treasury" at Foce del Sele (i.e., the Sisyphos metope which shows an emaciated infernal demon goading on Sisyphos as he labors with his rock). Later examples of the gruesomeness can be seen on a variant of the "Beautiful type" gorgoneion on Tarentine antefixes dating to the second half of the 4th century (= Floren's Vampire Type, Typologie, 205 - 207); here included in W.G. 79 with Type D) which depict Medusa with widely opened deep set eyes, and slightly parted lips giving the face a particularly anguished and pathetic expression. In addition, often part of the severed neck can be seen which heightens the gruesome effect. This may indicate that the "Vampire type" of antefix was inspired from contemporary representations of the Perseus and Medusa myth in South Italian vase painting, where Medusa is shown with the same tormented expression. (See Floren, Typologie, 205).
46. See below Chapter 5.
47. See W.G. 3, note 1.
48. The only Aegean antefix having an early 6th century date is Cy. 1 from the House of the Naxians on Delos.
49. However, for the possibility that gabled roofs and decorated pediments may have been adopted by the Greeks in a more or less developed form from Phrygia, see Ridgway, Archaic, 188 - 189.
50. Which seems to have been a Sicel site Hellenized by an assorted population having strong contingents of Syracusan and Euboean colonists.
51. See J. Boardman, The Greeks Overseas (New York, 1980) 172.
52. See J. Neils, RömMitt, 20 - 22; pl. 10, 1 and 3.
53. A possible exception to this might be the problematic "gorgoneion" protomes on a sima from Delphi (see Dubia 5).
54. For the questionable waterspout from Kroton see (Dubia 10).

Chapter 5 - The Gorgoneion Motif in Non Greek and Roman Architecture

The use of the gorgoneion as an architectural motif was not confined to Greek settlements in either Asia Minor or the West. From the early 6th century to the late Hellenistic period the practice of ornamenting buildings with Medusa heads, especially as antefix and pedimental decorations, was also adopted in areas peripheral to major centers of Greek culture. Phrygia, Lycia and Cyprus in the East, and Etruria, Campania, Apulia and Lucania in Italy have all produced examples of gorgoneia used architecturally; a number of them in funerary contexts. In addition, gorgoneia dating to the second century B. C. have been found in association with Punic architecture in North Africa.

The Romans continued the earlier Italic tradition of employing Medusa heads in religious and funerary architecture, and also utilized large-scale gorgoneia as elements in ornamental friezes and as apotropaic devices protecting thresholds and gateways of fortification walls.

During the Christian era, apotropaic heads with gaping mouths and staring eyes continued to decorate religious buildings, especially in Europe. These heads, however, generally lack snakes and can no longer definitely be

associated with the mythical Medusa. They are instead skull-like heads, transformed from demonic to angelic symbols by the addition of holy crosses and crown of wings. The evolution of the apotropaic head in Western architecture can be documented as late as the 16th century when Michelangelo used disembodied winged heads or seraphim to decorate the springing course of the dome at St. Peter's in Rome.

Although documentation of the survival of apotropaic heads in Western architecture is beyond the scope of this present study, the subject will be pursued at a later time.¹ This chapter will briefly outline the non-Greek use of the gorgoneion motif in architecture from the Archaic to the end of the Roman period.

Phrygia and the East

A carved Humbaba mask decorating an Old Assyrian temple at Tell al-Rimah indicates that apotropaic heads were used in Aratolian architecture as early as the 18th century B.C.²

During the Archaic period rock cut tombs decorated with demonic apotropaic heads are known from the Phrygian Highlands.³ This occurred at Yilan Taş or the "Broken Lion Tomb", and Haspel's Tomb 39 in the Köhnüş Valley.⁴ These heads have been identified as gorgoneia in the literature, but the head on Tomb 39 is so worn as to be practically unrecognizable, and the Yilan Taş figure with its tall pointed ears, canine teeth and panting tongue

more closely resembles a jackal-like beast than a Greek gorgoneion.⁵ There is really no evidence to prove that the Phrygians associated the demonic heads on these early tombs with the gorgoneion of Greek myth.

Disk-like projections carved on the so-called rock-cut "altars" at Midas City have also been interpreted by some as apotropaic heads.⁶ Ramsay⁷ likened these projections to the eyes of the schematized gorgoneion on the city wall at Thasos (E.G. 28). However, similar depictions on a number of small votive statuettes, so-called "twin idols", suggest that the decoration on the "altars" represented the heads of the same divine image.⁸

Although the use of apotropaic heads appears in Phrygian architecture perhaps as early as the 7th century B.C., heads which can be securely identified as gorgoneia do not occur on Phrygian tombs until the Roman period, when the motif may have been introduced into the Highlands by Romans during the prosperous Flavian and Antonine periods.⁹

Many Phrygian tombs in the Highlands show the influence of Greek architecture in their use of Ionic exterior mouldings, columns, and in the klinai carved inside the tomb chamber.¹⁰ The Greeks, however, rarely associated the gorgoneion with funerary architecture. The Medusa heads on these Phrygian tombs appear to be Roman additions, and

part of 1st and 2nd century A.C. remodellings of older Phrygian monuments. The heads often occur on the tomb facade in a pediment or arch over the entrance (as at Ahlatçi Inler, and Ayazin).¹¹ On the "Tomb of Solon" in the Kümbet Valley,¹² however, the motif is carved on the facade to the left of the entrance.

During the 1st and 2nd century A.C. Medusa heads also appear on the interior of Phrygian tombs in the area over the door. (In some early Phrygian tombs demonic heads occupy this position). The best example can be seen at Yapıldak in the Kümbet Valley.¹³ Five other gorgoneia appear in the same tomb, decorating the walls that separate the three arcosolium cist tombs carved within the sepulchre.¹⁴ These heads of Medusa are shown with knots of snakes under the chin, and at least one head has a pair of wings in the hair. These two iconographic features are typical of Hellenistic and Roman gorgoneia.¹⁵ A gorgoneion on the North side of the tomb is shown with a spear passing directly behind the head.¹⁶ This iconography has no parallel in Greek or Roman art, but does occur in the Phrygian tombs of the Roman period at Ayazin and Ahlatçi Inler.¹⁷

The use of disembodied heads in Phrygian architecture can be documented as early as the 7th and 6th centuries B.C. The subsequent use of Medusa heads as motifs in

Phrygian tombs during the Roman period may represent a continuation of the earlier tradition, but with the gorgoneion substituted for the earlier heads which, to our knowledge, remain anonymous. On the other hand, the choice of gorgoneia as motifs during the Roman period in at least some of the rock-cut tombs in the Phrygian Highlands may be more closely related to contemporary Roman funerary practices (to be discussed infra) than to earlier Phrygian traditions.

The fertile Kümbet Valley in particular attracted Roman landowners and the overseers of large imperial estates.¹⁸ These Romans remodeled and embellished the facades and interiors of many older Phrygian tombs to suit their own tastes. The Archaic "Tomb of Solon", always a conspicuous monument in the Kümbet Valley because of its size and location, in the Roman period had its entrance enlarged and its exterior ornately recarved with sculptural decoration, including a gorgoneion. Since the gorgoneion was a popular funerary motif of the Romans, it is possible that the reworked tomb was intended for a Roman of special importance, perhaps a tax collector, an administrator, or even the Roman governor himself.

Lycia

Gorgoneia occur twice in Lycian architecture, each time as decoration on tombs displaying Greek influence in their choice of sculptural motifs.¹⁹ The Gjölbaschi-Trysa

Heroon, located not far from Xanthus, was commissioned by a Lycian dynast employing Greek sculptors.²⁰ A Medusa head flanked by four winged bull protomes was carved on the outside of the door lintel directly over the entrance to the heroon enclosure. The facade and interior walls of the tomb complex are decorated with reliefs. In addition to typical Anatolian tomb scenes of banqueting, hunting, seige and battles, many of the subjects of these carvings appear to be Greek and may represent an amazonomachy, a centauromachy, the Kalydonian boar hunt, Odysseus and the Leukippides, Perseus and Medusa, as well as Bellerophon and the Chimaera. A date in the second quarter of the 4th century has been suggested for the tomb.²¹

The rock-cut "Landscape Tomb" at Pinara on the west slopes of the Xanthos Valley²² also combines Greek elements with native Lycian architectural forms. The tomb includes a pediment and dentil-like projections; the ends of some of these "dentils" are carved with small human heads or gorgoneia. The tomb also dates to the second quarter of the 4th century.

The position of the Gjölbасchi-Trysa gorgoneion directly over the doorway and the presence of other prophylactic figures (bucrania and Bes-like figures) above the door suggest the Medusa head was used as an apotropaion

protecting the entrance. The significance of the gorgoneia on the tomb at Pinara is less certain, but was probably also apotropaic.

The appearance of Medusa in Lycian architecture was not confined to the head alone; the entire gorgon also appears twice as decorations on funerary monuments during the first half of the 4th century.²³ The Heroon of Perikles at Limyra (Appendix #17) had as the central akroterion on its north facade a sculptural group showing Perseus in flight, holding aloft the severed head of Medusa, with the crumpled body of the gorgon lying at his feet. The figures of Stheno and Euryale, Medusa's sisters, formed the lateral akroteria for the same pediment. The akroteria of the heroon's south facade continued the cycle of the Perseus myth, showing Bellerophon astride Medusa's offspring Pegasus (the central akroterion) flanked by two amazons (the lateral akroteria) from an amazonomachy.²⁴

Perseus is also shown escaping with the head of Medusa on a sculptured frieze on the inner East wall of the Heroon at Gjölbasha-Trysa (Appendix #18).

It is interesting to speculate as to the reason why Perseus and Medusa were chosen as motifs for the two heroa, and as part of the fresco decoration inside the painted Kizilbel tomb at Elmali. Borchhardt²⁵ has suggested that

the appearance of Perseus and the gorgon in these funerary contexts may refer to Perseus' association with an Anatolian cult of the dead.²⁶ Moreover the choice of Perseus and Medusa as akroterial motifs for the heroon at Limyra may be an attempt by Perikles, a Lycian dynast with a Greek name, to legitimize his claim to the throne by alluding to the heroic Greek ancestry claimed by the Persians and Lycians, who traced their lineage back to Perses, the son of Perseus and the Lycian princess Andromeda.

The Lycian use of the entire figure of Medusa only occurs in the context of the Perseus myth. In the tombs at Gjölbashi-Trysa and Pinara where this relationship occurs, a Medusa head appears in an isolated context above the door. This suggests that the gorgon's head had an independent apotropaic significance in Lycian architecture apart from the Perseus myth.

Cyprus

A limestone block carved with a gorgoneion in very high relief was placed over the entrance on the interior of a royal chamber tomb at Pyla, a site located on the southeastern end of Cyprus between Larnaka and Famagusta.²⁷ Two limestone reliefs of sphinxes also flanked the doorway on the inside of the tomb. The funerary monument has been

dated to the beginning of the 5th century, and its construction credited to Greek masons working in the area.²⁸

A large head (probably of Medusa) sculptured over a door was mentioned in Reinach's account of the Ohnefalsch-Richter excavation of a chamber tomb at Salamis.²⁹ This tomb, however, has never been published and seems to have been lost; Karageorghis was unable to locate it during his survey of the Cellarka site, SE of the Tomb of St. Catherine at Salamis.³⁰

Italy and the West

Lucania and Apulia -

As early as the second quarter of the 6th century, antefixes decorated with gorgoneia occur in indigenous South Italic communities. Stylistically, the Medusas on these tiles are heavily dependent on Tarentine prototypes. A gorgoneion antefix of the mid-6th century, found at Monte Sannace (an Apulian site near Taras) so closely resembles Tarentine antefixes from the same period (W.G. 79, Type A), that the tile could well be a Tarentine import.³¹ A later antefix from the same site,³² dating to the late Archaic period, is modelled with a Medusa head which is almost identical to contemporary gorgoneion waterspouts of Tarentine simas (W.G. 80). These Monte Sannace antefixes attest to the close artistic and commercial ties which existed between that site and Taras during the 6th century.

During the late Archaic period, other Apulian sites more distant from Taras (for example Ruvo [=Rubi], a town to the north of Monte Sannace³³) also imported gorgoneion antefixes from Taras, or were influenced by Tarentine prototypes in their antefix production. Arpi, a northern Apulian site near Foggia, has produced an antefix which is similar to circular Tarentine gorgoneion antefixes from the late 6th/early 5th centuries (W.G. 79, Type C).³⁴ The Medusa on the Arpi antefix (like those on Type C antefixes) is encircled by a halo of coiling snake protomes, and has her hair arranged in a double row of snails curls over the forehead. Other features of Medusa, however, bear little resemblance to Tarentine prototypes, especially in the shape and proportions of the face, and in the naturalistic, nearly human treatment of the mouth, which has no tusks. This Arpi antefix therefore seems to represent a local copy of contemporary Tarentine antefixes rather than an actual import. Arpi, however, has also produced a far more abstract version of this same type.³⁵ This antefix has no close parallels and is difficult to date more precisely than the post Archaic period. The halo of snake protomes surrounding the head of Medusa has been transformed into a pattern of abstract lines, which forms an intricate design above the head. The face shows little

life or emotion. The antefix is a good example of the way indigenous sites in southern Italy were able to borrow a fundamentally Greek motif, and transform it into an abstract design which conformed to their own local aesthetic standards.

Tarentine influence on the production of gorgoneion antefixes also occurs at a number of Lucanian sites. G. Greco has recently published a number of antefixes from the Lucanian site of Lavello (ranging in date from the last third of the 6th to the second quarter of the 5th centuries B.C.) which imitate and improvise from Tarentine prototypes (W.G. 79 Type C).³⁶ The Lucanian site of Melfi, in the neighborhood of Lavello, has also produced a local version of a Tarentine (Type C) antefix.³⁷ The abstract rendering of Medusa's hair and features (seen above at Arpi) is not an isolated characteristic of Apulian antefixes but has parallels in Lucania at Serra di Vaglio,³⁸ and Torretta di Pietragalla³⁹.

Several antefixes and antefix moulds decorated with gorgoneia have also been found at the Calabrian

site of Torre del Mordillo (=Cosenza). No photographs of the tiles have yet been published but the excavator dates them to the second half of the 6th century.⁴⁰

Campania

Campanian architectural terracottas were treated exhaustively by H. Koch in the early decades of this century.⁴¹ Since that time, although more Campanian pieces have been found,⁴² little has been added to change substantially the basic stylistic and chronological classifications for Campanian terracottas established by Koch.

Most of the material studied by Koch were antefixes which decorated small naiskoi and funerary structures in Campanian necropoleis. Most of these came from Capua, but others were discovered at Cumae, St. Angelo in Formis, Casilinum, Cales and Suessula.

Campanian antefixes are distinctive in appearance. Their most prominent feature is a large shell-like border, made up of convex leaves or petals (which have given this type of terracotta the name "shell antefix"), surrounding a torus moulding that ends in volutes and has a central decorative motif. Common subjects on these antefixes include palmettes, narrative compositions, and female and satyr heads. The gorgoneion, however, is the most popular figural subject on Campanian antefixes where it can be documented as early

as the second quarter of the 6th century down to the Hellenistic period. Gorgoneion shell antefixes reach the height of their popularity, however, during the late Archaic period.

Koch divides these antefixes into two chronologically distinct types. The earlier type,⁴³ ca. 575 - 550 B.C., are semi-elliptical in shape and have the broad head of Medusa directly framed by a border of convex leaves with no intermediate torus moulding. These Medusas strongly resemble gorgoneia on early antefixes from Etruscan Murlo,⁴⁴ especially in the treatment of the hair as a solid mass with a deep, slightly off-center part, the almond-shaped eyes, the high placement of the ears on the head, and the lack of a beard.

Campanian gorgoneion antefixes of the later type, dating to the second half of the 6th century, are far more common. They are much larger than the earlier variety,⁴⁵ and are now made up of three distinct structural parts. The simple ruff of leaves bordering the earlier gorgon's face is elaborated into individually articulated convex petals. A torus moulding, ending in volutes at the base of the "shell" serves as a transitional element between the central gorgoneion and the petal border. These Medusas are fairly uniform in their appearance, and are shown as busts from the collarbones up. They are bearded and have coiffures with crinkly strands of hair pulled forward towards the forehead, and two long pearl tresses flaring outwards

on either side of the head. These side locks overlap the collarbones and the upper edge of gaily decorated garments in which the gorgons are clad. At the bottom of the antefix an ornately painted base or foot plate has been added.

The polychromy on these antefixes is often excellently preserved, especially on the bases which are frequently decorated with elaborate painted patterns. Some of these patterns are simple and geometric (i.e., zigzags, meanders, checkerboards, stair and guilloche patterns, waves), others are florals, and still others are figural and quite complex (i.e., running dogs, leaping dolphins, hippocamps and walking humans). Koch has divided these later Campanian antefixes into seven distinct types based on slight stylistic variations of the gorgoneia, and the decorations on the painted bases.⁴⁶ These distinctions are minor and beyond the purposes of this survey.

Gorgoneion antefixes may have been produced in Campania after the Archaic period, but cannot be documented except for two series of late Hellenistic antefixes from Allifae (= Samnium).⁴⁷ Another antefix, allegedly from Capua dates to this same period,⁴⁸ but has never been fully published making a detailed analysis difficult.

Campanian gorgoneia also served as apex antefix decorations. Koch lists 13 examples, and classifies them

into four major types on the basis on stylistic analogies with East Greek and South Italian architectural terracottas. These apex antefixes range in date from the third quarter of the 6th century (Koch's Type 1 and perhaps Type 4) to the end of the 6th and beginning of the 5th centuries (Koch's Types 2 and 3).⁴⁹ They average ca. 0.44 - 0.60 m. in diameter, and probably decorated shrines in the vicinity of Capua. The original placement and overall effect of these apex antefixes as they appeared on their small shrines can probably best be visualized by a comparison with the gorgoneion plaque decorating a naiskos on a Lokroi pinax.⁵⁰

Koch also catalogued isolated examples of the gorgoneion motif used to decorate architectural revetment plaques⁵¹ and raking simas.⁵² These terracottas were found in Capua, and date to the second half of the 6th century. The Medusas on these pieces for the most part resemble those on contemporary Campanian antefixes, but the heads are surrounded by volutes, and alternated with palmettes when on the building.

Stylistically, the earliest Campanian gorgoneion antefixes (dating to the first half of the 6th century B.C.) more closely resemble early Etruscan prototypes than those from the Western Greek cities of the Italian peninsula⁵³ This is in marked contrast to contemporary Apulian and Lucanian antefixes which are heavily dependent on Greek prototypes from Taras and Metapontion. This may

indicate that the Etruscan and Campanian use of gorgoneion antefixes did not derive from contact with South Italian Greeks, but was derived from the Italic tradition of using head antefixes on buildings.⁵⁴ These heads may have been given the identity and iconography of Medusa under the stylistic influence of Corinthian vase painting, which frequently featured gorgoneia as decorative motifs.

By the second half of the 6th century, the resemblance between Campanian and Etruscan antefixes is no longer as apparent, the Campanian gorgoneia having developed a uniformity in style and iconography not seen on contemporary Etruscan antefixes.

Although isolated examples are known as late as the end of the Hellenistic period, Medusa heads for the most part die out as the central motif on Campanian shell antefixes after the Archaic period, and are replaced by maenad, silen, and anonymous female heads.⁵⁵

Etruria and Latium

Antefixes and revetment plaques decorated with gorgoneia first occur in Etruria, ca. 575 B.C. This is approximately when the motif appears on antefixes in Campania and at the Western Greek sites of Taras and Akragas (see above Chapter 4).

J. Neils⁵⁶ has recently published a study on the early Etruscan use of the gorgoneion on architectural terracottas from Poggio Civitate (Murlo), Vignanello, and Rome. The

later use of the motif in Etruscan architecture, however, has never been studied, and will only be briefly covered here.

During the second half of the 6th and first half of the 5th century, the Etruscan use of the motif parallels for the most part contemporary Western Greek, and Apulian, Lucanian and Campanian practices; it is almost exclusively limited to the decoration of antefixes.⁵⁷ Gorgoneion antefixes dating to this period have been found at Arezzo, Casa al Vento,⁵⁸ Marzabotto, Montalcino, Orvieto, Populonia, Satricum and Veii.

Although the gorgoneia on two of these antefixes (from Populonia⁵⁹ and Marzabotto⁶⁰) have no stylistic parallels elsewhere, most of the antefixes from the other sites strongly reflect the style and structural format of contemporary Campanian "shell" antefixes; and the antefix from Satricum⁶¹ in fact seems to be a Campanian import. Given the proximity of Satricum to Capua (the major center for the production of architectural terracottas in Campania), the appearance of Campanian products at Satricum is not surprising.

At other more distant Etruscan sites, however, Campanian influence is also seen. Arezzo⁶² and Orvieto⁶³ have produced identical antefixes which structurally (in the framing shell, decorated footplate, and gorgon's head surrounded by a torus moulding) imitate Campanian gorgoneion antefixes. The Medusas on the Etruscan tiles differ in being beardless, and in coiffure; the hair over the fore-

head (instead of being rendered as individual strands of wavy hair pulled toward the face, as on Campanian antefixes) is handled as a solid mass with scallops framing the face. In addition, the Etruscan gorgons have more exaggerated facial features than their Campanian counterparts (such as the long protruding tongue which extends past the chin). They also lack any indication of drapery at the neck, a typical feature of Campanian gorgoneia.

The antefixes from Montalcino⁶⁴ and Veii also adopt the large shell borders, torus mouldings and volutes characteristic of Campanian tiles, but eliminate the ornamental footplate. The Montalcino examples further transform the broad convex petals of the Campanian "shells" into narrow striated lines which radiate outwards from the center.

Probably the most spectacular gorgoneion antefixes from Etruria are the hand-made tiles from the Portonaccio Temple at Veii,⁶⁵ which date to the late Archaic period. The gorgoneia on these antefixes are shown with long necks and are embellished by the addition of plastically rendered snake protomes which coil around the head. The Veii antefixes are unusual in their treatment of the Medusas' mouths which are pierced. This would have produced an interesting a jour effect as the antefixes were silhouetted against the sky along the eaves of the roof. The tiles have been assigned to the same school of artists responsible for the life-size terracotta statues which adorned the

ridgepole of the temple.⁶⁶ These antefixes represent local products combining the conventional format of Campanian shell antefixes with an innovative Etruscan interpretation of the gorgoneion motif.⁶⁷

After the Archaic period, the gorgoneion disappears as an architectural motif in Etruria and Latium for several centuries. The winged head painted on the interior gable of the Tomba della Pulcella at Tarquinia is the isolated occurrence of the motif in architecture during the 5th century in Etruria.⁶⁸ This hiatus can probably be explained as part of a general period of stagnation in Central Italy during the 5th and 4th centuries B.C. when relatively little artistic contact existed between Etruria and Greece. No major temples were built in Etruria during this time, and few architectural terracottas produced.⁶⁹ Although the discovery of some terracottas at Orvieto balance this picture somewhat,⁷⁰ no antefix or revetment decorated with a gorgoneion is known in Etruria from this period.

The end of the 4th century and the Hellenistic period see a renaissance of the motif in Central Italian architecture. The gorgoneion occurs in functions already discussed as antefix decorations (i.e., at Rome⁷¹ Veii,⁷² Civita Castellana,⁷³ and Lavinium⁷⁴ and as an antepagmentum plaque (i.e. at Civita Castellana⁷⁵). The motif also has more diversified applications. Gorgoneia appear for the first time as apex antefix decorations during the Hellenistic period at Orvieto⁷⁶ Velletri,⁷⁷ Civita Castellana,⁷⁸

and Norba⁷⁹. During this period, gorgoneia also appeared several times as small repetitive designs on revetment plaques ornamenting the architraves and raking beams of temples at Vulci,⁸⁰ Lanuvium⁸¹ and Cascia in Umbria.⁸² The Medusa heads on these revetments are often so small as to be practically indistinguishable from the palmettes and lotus buds surrounding them, and would have been difficult to recognize from the ground.

Civita Castellana has produced two examples of raking sima crestings dating to the late 3rd - 1st centuries B.C., which were decorated with gorgoneia and surmounted by lattice work friezes of volutes and palmettes.⁸³ The handling of the gorgoneia on each cresting differs. The more fragmentary cresting (Inv. # 12441) depicts a Medusa of the "Middle type" framed by a fluted ribbon. The other (Inv. #12439) is modelled with gorgoneia of the "Lion type" with a pendent tongue, and surrounding halo of snakes. The Medusas on the second cresting alternated with monstrous bearded heads separated by florals and palmettes. Both of these crestings have been attributed to the 3rd - 1st century phase of the Temple of Mercury at Sassi Caduti.⁸⁴ It is unclear, however, whether these dissimilar crestings appeared on the same gable of the building at the same time, or decorated opposite pediments. It is also possible that one represents a subsequent repair to the building within the same phase.⁸⁵

Gorgoneia also appear on the raking sima of a late Hellenistic temple at the Faliscan site of Segni.⁸⁶ These gorgoneia decorated the actual sima of the building, however, and not the surmounting cresting.⁸⁷ These Medusas are of the "Beautiful type" with wings in the hair and knots of snakes under the chin. They alternated on the sima with male heads wearing winged Phrygian caps, which may represent Perseus.

A specialized use for the gorgoneion in Etruria is as a (carved) motif on rock-cut tomb facades and painted in the interiors of chamber tombs. This practice of decorating grave monuments with "gorgoneia" and apotropaic heads has its closest parallels in Asia Minor and the Levant and may be derived from the East.⁸⁸

All the Etruscan facade tombs decorated with these heads are located in the hilly region around Viterbo.⁸⁹ Examples are known from Bieda (=Blera),⁹⁰ Castel d'Asso,⁹¹ Norchia⁹² and Sovanna.⁹³ These tombs all date to the 3rd century or later. The best known is the so-called "Doric Tomb" from Norchia, which imitates the facade of a tetrastyle Doric temple. A gorgoneion can clearly be seen at the right corner of the pediment overlapping the horizontal and raking cornices.

The identity of the owner of the "Doric Tomb" is a matter of speculation. Dennis⁹⁴ rejects the possibility that he may have been a Greek immigrant living in Etruria

who chose an architectural form familiar to him for his last resting place. Dennis suggests instead that the deceased was a wealthy Etruscan merchant imitating in his tomb the grand Doric structures he saw during his business trips to Greek colonies in the West. His Etruscan identification is chiefly based on the subject matter of the relief in the tomb's pediment, which he believes was taken from Etruscan mythology. Dennis was able to make out six figures; a winged genius of death, and three other personages in long robes, bearing twisted rods (apparently symbols of Etruscan Hades) and conducting the souls of two warriors to the underworld. Dennis plausibly suggests the gorgoneion in this context may have been a "symbol of Hades and its King Mantus".⁹⁵

The gorgoneion appears in funerary contexts in Etruria as early as the 6th century B.C. usually in positions which seem to imitate their use in sacred architecture. For example, the lid of a cinerary urn from Chiusi depicts a tiled roof with a row of gorgoneion antefixes decorating the eaves.⁹⁶ On the same urn gorgoneia carved in low relief ornament the apex of each pediment as apex antefixes.⁹⁷ However, gorgoneia also appear painted on the interior gables tombs at Tarquinia (the Tomba della Pulcella⁹⁸), and Chiusi⁹⁹ where they may imitate the Sicilian practice of decorating the pediments of temples with heads of Medusa.

Gorgoneia are more frequently seen in Etruscan tombs of the Hellenistic period. Gorgons' heads appear on cinerary urns and sarcophagi,¹⁰⁰ and as sculptural motifs on the inside of chamber tombs. On the interior of the second century B.C. Tomb of the Volumnii at Perugia a gorgoneion on an aegis is carved in relief over the doorway.¹⁰¹ Six ceiling coffers of the same tomb are also carved with gorgons' heads.¹⁰² Another gorgoneion with no recorded provenience is thought to come from an Etruscan tomb in the vicinity of Tarquinia.¹⁰³ The Medusa is of the "Beautiful type" with wings in the hair and a knot of snakes under the chin. The head is carved on a block with a projecting tenon at the back. This tenon recalls the similar projection at the back of the poros gorgoneion from Dreros (Cr. 2), and was probably used to insert the Etruscan piece into the fabric of the wall. This Medusa may have occupied a place over the doorway in the interior of an Etruscan tomb in a position analogous to the gorgoneion in the Cypriot tombs at Pyla and Salamis.¹⁰⁴

Roman

The Romans also decorated sarcophagi, urns and funerary monuments with gorgoneia.¹⁰⁵ The Roman interpretation of the Medusas on these monuments, however, is more baroque. The simple hairstyles and restrained facial expressions seen on Etruscan gorgoneia are discarded by the Romans in

favor of elaborate coiffures with tangles of snakes twining amidst the locks, and pathetic expressions.

Gorgoneia occur in Roman architecture in a few of the same contexts as on Greek and Etruscan buildings; as antefixes¹⁰⁶ and as decorations in the pediments of small naiskoi.¹⁰⁷ There are also new applications for the motif. A marble akroterion dating to the 1st century A.C., decorated with a bust of Medusa, has been found at Saint-Béat d'Arnaud Guilheim in Gaul.¹⁰⁸ Gorgoneia were also used in naval construction as apotropaic plaques on the bows of Roman ships. This is best documented by the life-size bronze Medusa head found in the Neronian Nemi shipwreck, and by several carved reliefs showing Roman galleys decorated with the motif.¹⁰⁹ For the most part, however, gorgoneia occur in more ornamental roles in Roman architecture as motifs on mosaics,¹¹⁰ on painted and stuccoed ceilings,¹¹¹ and as decorative plaques.

Marble heads of Medusa carved on circular medallions ornamented temples, fora and civic buildings in Roman architecture. Some of the earliest of these are from Spain, (Merida and Tarragon) and date to the first century A.C. These gorgoneia may have decorated Temples of Augustus at these sites, and have copied the iconography of an official prototype established in Rome during the principate of Tiberius.¹¹² Other gorgoneion medallions dating from the 1st and 2nd centuries A.C. are known from Pompeii,¹¹³

Samos¹¹⁴ and the Hadrianic baths at Aphrodisias.¹¹⁵ In the 3rd and 4th centuries, large marble medallions carved with heads of Medusa decorated the Severan Forum at Leptis Magna,¹¹⁶ and the Forum of Constantine in Constantinople.¹¹⁷

Gorgoneia in relief also decorated Roman temples as individual plaques set in niches, or hung as ornaments (or perhaps dedications) on the walls and architraves. A series of colossal Medusa heads carved in Pentelic marble has been associated with the architectural sculpture of the Hadrianic Temple of Venus and Rome.¹¹⁸

Other gorgoneion wall plaques are known to us from secondary sources. A gorgoneion in relief hung on a wall of the Hadrianic Temple of Jupiter at Kyzikos, where it was sketched by Cyriacus of Ancona during a visit to the site in 1444;¹¹⁹ and a relief from the Tomb of the Haterii in Rome depicts a gorgoneion plaque over the central intercolumniation of a Flavian shrine housing a cult statue.¹²⁰

Sketches, made by Cyriacus at Kyzikos and a number of examples documented by von Mercklin¹²¹ indicate that gorgoneia were used as decorative ornaments on Corinthian column capitals.¹²² Pilaster and anta capitals are also known to have been carved with protomes of Medusa. Two examples of the former are known from Antioch in Pisidia.¹²³ An anta capital carved with a gorgoneion on a patera has been found at Ostia.¹²⁴

Heads of Medusa are most popular in Roman architecture as motifs carved on marble friezes. These gorgoneia alternated with projecting consoles and decorated entablature friezes of temples and civic buildings. These are most common at Roman sites in the East, and are known from Antioch in Pisidia,¹²⁵ the later Temple of Apollo at Didyma,¹²⁶ the Trajaneum at Pergamon,¹²⁷ Temple N1 at Side,¹²⁸ and Smyrna.¹²⁹ Cook has suggested that this type of frieze was invented in Asia Minor during the early part of the second century A.C.¹³⁰ However, earlier friezes decorated with gorgoneia surrounded by miscellaneous motifs (cupids riding dolphins, scrolls, vessels, weapons, etc.) are known as early as the 1st century A.C.¹³¹

Finally, gorgoneia seem to have a special association with doors and gateways in Roman architecture. Heads of Medusa are sometimes centered over the keystone of arched gateways, thus in prominent and structurally important positions over the entrance. One such head decorated the Porta di Giove, one of nine passageways through the Republican fortification wall of Falerii Novi (= Santa Maria di Falerii).¹³² Another gorgoneion may have protected an entrance through the circuit wall at Volterra.¹³³

Occasionally the vaulted doorways of independent structures are also carved with gorgons' heads in relief. This can be seen on the early Augustan grave monument of the Julii at St. Rémy,¹³⁴ the Tiberian Portico at Aphrodisias,¹³⁵ and the Library-Mausoleum of Celsus at Ephesus,

which dates to the first half of the second century A.C.¹³⁶

Reliefs of very different type carved with gorgoneia have been found at Leptis Magna associated with the Severan Porta Oea.¹³⁷ The Medusas on these plaques are surrounded by square coffer-like frames. The original position of these panels on the gate is uncertain, but it is possible that the gorgoneia decorated the ceiling of the vaulted passage through the gate.

From indirect sources we know that gorgoneia were also used as emblems on door panels of Roman temples. These heads were apparently cast in gilded bronze and attached to the wooden door panels with nails. Because of the perishability of their material, these heads have long since disappeared from the archaeological record, but they are occasionally mentioned in literary sources. Cicero, in describing the despoilment of Sicily by Verres, accuses the governor of removing magnificent doors decorated with beautiful gold and ivory heads of Medusa from the Temple of Minerva at Syracuse (C. Verrem Act. II, IV, 56). An Antonine column sarcophagus, later built into a chapel wall of the baroque Church of S. Lorenzo Panisperna in Rome¹³⁸ gives an idea of how the gorgoneia on the doors of the Minerva temple may have originally looked, and suggests that heads of Medusa were also used on the doors of contemporary Roman grave monuments.¹³⁹

Punic Architecture

Two isolated instances of gorgoneia in Punic architecture are known from Tunisia from the second and first centuries B.C. An antefix decorated with the motif has been discovered at Kerkouane; and a limestone pediment from a small shrine (Naiskos B) was found at Thugga.¹⁴⁰ Our knowledge of Punic architecture in North Africa is very incomplete, but it seems likely that these sporadic occurrences of the gorgoneion were influenced by its use in contemporary Roman and Etruscan architecture.

Summary

Although disembodied heads can be documented in non-Greek architecture as early as the second millenium B.C., the true gorgoneion does not occur until the first half of the 6th century when the motif appears as an antefix decoration in Italic architecture. These early examples are roughly contemporary with the first appearance of the motif on Tarentine tiles and may have inspired the Western Greek and subsequent Mainland use of this antefix type. The late Archaic West Greek use of the gorgoneion as a decoration on raking simas and revetment plaques may also have been influenced by Italic (specifically Campanian) prototypes, which occur as early as the third quarter of the 6th century B.C.

Contact with Greek merchants and painted gorgoneia on Corinthian pottery may have been responsible for the

introduction of the motif into the Italic repertoire. Central Italy had a previous tradition of using human heads as antefix decorations, and giving these anonymous heads the features of a gorgoneion would not have been a major step.

Campania seems to have been an innovator in the early Italic utilization of the motif as an apex antefix decoration; and the only instance when Mainland Greek (Aitolian) architectural practices may have influenced Italic use. However, gorgoneia die out almost entirely in Campanian architecture after the Archaic period, although they continue to appear on Etruscan buildings until the late Hellenistic period. For the most part the post-Archaic use of the motif in Etruria follows previously established Campanian practices, decorating antefixes, apex antefixes, revetment plaques and raking simas. However, in Etruria as early as the 6th century, a funerary association for the motif occurs which has no contemporary parallels in Campania or the Greek world. Although in many cases the decoration of the lids of Etruscan ash urns and sarcophagi with Medusa heads may mirror the use of gorgoneion antefixes, apex antefixes and revetment plaques in sacred architecture, there are other instances (for example the case of an ash urn actually made in the shape of the gorgon's head)¹⁴¹ when the use of the gorgoneion in Etruscan tombs may reflect an earlier Villanovan tradition of using three-dimensional

heads as lids on canopic jars and cinerary urns. The Etruscan use of the gorgoneion as a carved decoration on the facades of Hellenistic rock cut tombs in the vicinity of Viterbo has no earlier Italic, West Greek or Mainland parallel, and may have been inspired by Lycian and Cypriot funerary practices dating to the 5th and 4th centuries.

The Roman use of the gorgoneion on sarcophagi and funerary naiskoi may be derived from the earlier Etruscan association for the motif, and, when it occurs during the first and second centuries A.C. in Phrygia, perhaps from that area's earlier use of apotropaic heads over the entrances of tombs. The motif was also used in Roman architecture in non-funerary contexts, on antefixes and revetment plaques. Medusa heads also occur in a variety of architectural forms never seen before: on friezes, on anta, pilaster and column capitals, and as ornaments above door and monumental gates.

In general, the non-Greek and Roman usage of the gorgoneion is proportionately greater, and more varied than its use in Greek architecture. In some instances, the non-Greek application of the motif parallels its use in contemporary Greek architecture. However, there are other times when regional differences in the interpretation and context can be seen. This is most obvious in the Oriental and Etruscan association of the motif with funerary architecture.

Many of the non-Greek areas in which the gorgoneion occurs had earlier traditions of employing disembodied human or demonic heads on buildings or in tombs. Under the influence of Greek iconography and style some of these heads assume the imagery of Medusa.

Footnotes -

1. For isolated examples of what have been called the "last avatars" of the gorgoneion motif in religious architecture in Europe during the Middle Ages see F. Benoit (Archivo Español de Arqueología 42 (1969) 81 - 93). More recently, a Merovingian antefix decorated with an apotropaic mask resembling a death's head, surmounted by a small cross to ward off "evil spirits" has been excavated at Montmartre in Paris (see Bailey K. Young, Archaeology 32 [1979] 49, and the figure on p. 48).
2. See D. and J. Oates Iraq 28 & 29 (1966) 131 and pl. 34b, and Iraq (1967) pl. 31b.
3. The dating of the facade tombs is problematic. For the most recent thorough discussion of these rock cut monuments see C.H.E. Haspels, The Highlands of Phrygia (Princeton, 1971) 112 - 138.
4. See Haspels (supra note 3) esp. 129 - 133, fig. 155 = Tomb # 38; and E. Akurgal, Die Kunst Anatoliens (Berlin, 1961) 306, fig. 19 (for Yilan Taş); and Haspels 133, fig. 545, 2 - 3, 5 and 6 (for Tomb # 39). W.M. Ramsay, who first published Yilan Taş (JHS 3 [1882] 20 - 24, figs. 6 - 7; pls. 18 - 19; JHS 9 [1888] 354 - 367, figs. 1 - 9), named the Broken Lion Tomb because of the fragmentary lions decorating the badly broken facade of the tomb.
5. Ramsay (JHS 9 [1888] 364), reconstructed the apotropaic figure on the interior of the tomb as the entire body of a running gorgon. Haspels (supra note 3, 137) calls the head a gorgoneion, but explains the odd pointed ears as horse's ears suitable for the mother of Pegasus.
6. W.M. Ramsay, JHS 3 (1882) 14, figs. 4 & 5; and G. Perrot- Ch. Chipiez, Histoire de l'art dans l'Antiquité (Paris, 1890) 148.
7. Ramsay (supra note 6) 14.
8. See K. Bittel, AntP 2 (1963) 143.

9. For the prosperity in the Highlands at this time see Haspels (supra note 3) 163 - 164.
10. Ramsay (supra note 6) 14. For the history of the Greek occupation of the Highlands under Alexander and his successors see Haspels (supra note 3) 147 - 162.
11. Ahlatçi Inler, in the Roman Necropolis - Haspels' Tombs # 1 and 3 (supra note 3) 174, figs. 300 - 302; at Ayazin in the Köhnüs Valley, see Haspels, 172 - 173, fig. 295.
12. The "Tomb of Solon" (Haspels [supra note 3] 128 - 129, fig. 96, and for further bibliography)= Ramsay's (supra note 6) 15 "Beautiful Tomb".
13. See W.M. Ramsay, JHS 10 (1889) 183, figs. 30 - 33; and Haspels (supra note 3) 182 - 183.
14. See Haspels (supra note 3) 182. Other sculptural motifs carved on the interior of this tomb include 5 human eyes, and a palm leaf. For reconstruction drawings of these in situ, see Ramsay (supra note 13) 183, fig. 31.
15. See Buschor, MR, pls. 19 - 43.
16. See Ramsay (supra note 13) 183, fig. 31.
17. See supra note 11. Haspels (supra note 3) 174, suggests this representation could be a misinterpretation of the spears brandished by the warriors on either side of the head in the earlier Yilan Taş tomb.
18. Haspels (supra note 3) 164.
19. J. Borchhardt, (Die Bauskulptur des Heroons von Limyra [Berlin, 1976] 143, note 604) also mentions a gorgoneion decorating the kline of a free standing grave building within the Heroon of Phellos. This monument, however, has never been published.
20. See O. Benndorf and V. Niemann, Das Heroon von Gjölbashi-Trysa (Vienna, 1889); F. Eichler, Die

Reliefs des Heroon von Gjölbasi-Trysa (Vienna, 1950) especially pl. I; Borchhardt (supra note 19) 141 - 143; R. Noll, Das Heroon von Gölbas-Trysa, Kunsthistorisches Museum, Antikensammlung (Vienna, 1971) 7; and W. Childs, The City Reliefs of Lycia (Princeton, 1978) 13 - 14 and for additional bibliography.

21. For the most recent discussion of the chronology of the Heroon, see W. Childs, RA 1976, 281 - 316.
22. Childs (supra note 20) 11 - 12, pl. 3,2, figs. 4.
23. Medusa and her sisters also decorate the south wall of the archaic painted tomb at Kizilbel, near Elmali. A wingless Pegasus and the nude figure of Chrysaor emerge from the truncated neck of Medusa. See M.J. Mellink, AJA 74 (1970) 251 - 253, pl. 60, fig. 27; pl. 61, figs. 29 - 30; and M.J. Mellink, AJA 75 (1971) 246 - 248. This fresco, however, decorated a section of the interior wall, and did not serve an architectural purpose.
24. Borchhardt (supra note 19) 91.
25. Borchhardt (supra note 19) 123 - 124.
26. Originating perhaps with a Pythagorean association of Perseus with a grave cult - see Borchhardt, (supra note 19) 124, and E. Langlotz, Der Triumphierende Perseus (1960) 37 f. Borchhardt (125) also believes that the depiction of Perseus in the knie-lauf position may derive from the image of Perseus in the celestial constellation of the Hero (for bibliography on the constellation see Borchhardt 125, note 522).
27. O. Masson, BCH 90 (1966) 9 - 11, fig. 6; Floren, Typologie, pl. 12, 6.
28. Masson (supra note 27) 11.
29. S. Reinach, Chronique d'Orient 1 (1891) 181. Since Reinach, however, mentions that the "virile female monster" also had upper limbs, the Medusa in this tomb may have been portrayed as a bust instead of as the head alone.

30. V. Karageorghis, BCH 89 (1965) 268 note 3; and in Salamis in Cyprus (London, 1969) 99 - 100.
31. NSc 1962 202, fig. 181 & p. 229, fig. 202.
32. NSc 1962 259, fig. 221.
33. London, Brit. Mus. Inv. # 1251 bis; Walters, Cat.T.C., 165 # B581; Van Buren, AFR, 142 # 27; Higgins, B.M., 341 # 1251 bis, pl. 171.
34. Museo di Foggia; P. Orlandini, Atti Taranto XI (1971) 285, pl. 38, 2.
35. Museo di Foggia; P. Orlandini (supra note 34) 285, pl. 39.
36. These antefixes are currently in the possession of the Superintendent of Antiquities, Basilicata, Inv. #25355, 25360, 50060, 50061, 51030, 51031, 51033, 53081, 55062. Another is in the Lavello Palazzo del Comune Inv. # 319. See Greco, 133 - 136, pl. I, figs. 1 & 2; pl. II, figs. 3 & 4; pl. III, figs. 5 & 5a (= Greco's Type A antefix); pl. IV, figs. 6 & 7 (= Type B antefixes); pl. V, figs. 8 - 10 (= Type C antefixes): and pl. VI, fig. 11 (= Type D.)
37. See P. Orlandini (supra note 34) pl. 38, 1.
38. See O. Terrosi Zanco, ParPass 98 (1964) 365 - 375; pl. 61, 1; and P. Orlandini (supra note 34) 286, pl. 34, 2 (which reflects a stylistic influence from Tarentine Type A antefixes); and pl. 35, 1 & 2, and pl. 41, 2 (which resemble no known Greek prototype).
39. See O. Terrosi Zanco (supra note 38) fig. 2 and P. Orlandini (supra note 34). 286, pl. 41, 1.
40. O.C. Colburn, NSc 31 (1977) 480 - 481.
41. See Koch, DC and Koch, SCD.
42. See for example the gorgoneion antefix found at Salerno (B. Neutsch, AA 71 [1956] 359; NSc 1952 95 - 96).
43. See for example several antefixes from Capua, now in the Museo della Campania, in Capua (= hereafter Campania Museum), Inv. # P 129 - 131 and P 133

(Koch DC, 38 - 39, pl. 7, 1 - 2, and pl. 33, 2; P. Orlandini [supra note 34] pl. 36, 1), and in the Johns Hopkins Museum in Baltimore (D.M. Robinson, AJA 27 [1923] 7 - 9, fig. 6).

44. J. Neils, Römmitt, 1 - 29, pls. 1 - 10 and below.
45. Often ca. 0.35 m. in height (versus ca. 0.21 m. in height for the earlier type), requiring the additional support of a strut at the back.
46. Type 1 - See Koch DC, 29 - 33, figs. 39 - 44, pl. XXXIII, 2 pl. XXXIV, 3, 6 - 8; Van Buren, FTR, 7 (Antefixae, Division I, Type II); Robinson (supra note 43) 9 - 12, fig. 7;
Type 2 - See Koch, DC, 33 - 34, fig. 45, pl. V. 6.,
Type 3 - See Koch, DC, 34 - 35, pl. V, 7; Van Buren, FTR, p. 7 (Antefixae Division I, Type III).
Type 4 - Koch DC, 35 - 36, pl. VI, 1, fig. 50, 1; Van Buren, FTR, 7 (Antefixae, Division I, Type IV):
Type 5 - Koch, DC, 36 - 37, pl. VI, 4.
Type 6 - Koch, DC, 36, pl. VI, 2; Robinson (supra note 43) 4 - 7, fig. 1.
Type 7 - Koch, DC, 37 - 38, pl. VI, 3; Van Buren FTR, 7 (Antefixae Division I, Type V), pl. II: 3; Andren, 499 I: 8, pl. 156: 523 (and for additional bibliography).
47. See Koch, DC, pl. XIX 6.
48. Bequeathed to the British Museum by Sir W. Temple in 1856. No photograph of this piece has been published, but Walters (Cat.T.C., 418, D 683) describes the Medusa on the antefix as being of the "late type" with disheveled hair and a pair of serpents tied over the brow. In addition, a pair of wings crowns the head.
49. Type 1 - represented by painted antefixes without relief from Cumae and Capua (Louvre Inv. # D 159); Koch DC, 7 - 8, fig. 13, pl. XX; Montuoro, 307 - 308, fig. 19; and Andren, cxci (where he calls it a central akroterion).
Type 2 - Campania Museum Inv. # P 119; Koch, DC 73, pl. xxii, 1; Montuoro 309, fig. 21; and Andren, cxci.
Type 3 - Campania Museum Inv. # P 118; Koch, DC, 74 fig. 81; and a tile in Frankfurt a.M., Historisches Mus. (Bourguignon), Koch, DC 73 - 74, pl. xxi, 1 & fig. 14; and Andren, cxci.

Type 4 - represented by 6 tiles in the Campania Museum Inv. # B 123 - 128, and tiles in the British Museum (Inv. B 598) and Copenhagen (Glytotehik Ny Carlsberg H 28 [I 636] (Capua) - see Koch, DC, 74, pl. xxi, 2; Montuoro, 309, fig. 22. Another apex antefix in the Campania Museum (Inv. P 355; Koch, DC, 76 - 77, fig. 86) is decorated with a head similar in shape to a gorgoneion, but lacking a beard, open mouth, tusks and protruding tongue. The head is therefore probably not Medusa.

50. See H. Prückner, Die lokrischen Tonreliefs (Mainz, 1968) 17 - 19, fig. 1; Q. Quagliata, Ausonia 3 (1908) 228, figs. 79 - 80, also see above Chapter 4, note 12.
51. Campanian Museum, Inv. P 116 (Koch, DC 94, pl. XXVIII, 5); and P 134 & P 135 (Koch DC 86 - 87, pl XXVII, 2, figs. 107 & 108).
52. Campanian Museum Inv. # P 120 - 122 (Koch DC, 80 - 81; pl. XXIV, 3 and , fig. 93.
53. For Etruscan antefixes see the discussion infra.
54. For a discussion of the Italic tradition of using head antefixes on buildings see Winter's, 31 - 44.
55. Andren, ccxxxi - ccxxxii.
56. J. Neils, RömMitt, especially pp. 24 - 27.
57. Sporadic uses of the motif in other architectural contexts also occur during the late Archaic period. Caere has produced six revetment plaques (Ht.: ca. 0.12 m.; four in Berlin and two in Rome at the Villa Giulia - see Andren, 35 - 26, pl. 10: 36 & 39, and ccix; and J. Neils, RömMitt 22 note 33), which originally decorated a horizontal fascia on a building. These heads were probably applied in a row with even spacing between them. There are no known parallels for this use of gorgoneia or other applied heads in Italy or Greece, but it is possible that metal ornaments, now lost, may have served in this function.

Satricum has produced an unusual gorgoneion modelled on a shield or aegis, which may have decorated a figured frieze from the later phase of the Temple of Mater Matuta (now in the Villa Giulia, Inv. # 10090 - see Andren 466 II: 2, pl. 143: 498; Della Seta V.G., 273 # 10090; and Van Buren, FTR, 54 (Single Slabs VI, s).

58. Andren, 253; Bianchi-Bandinelli, Mon Ant 30 (1925) 391. G.F. Gamurrini, Nsc (1892) 311.
59. Populonia Museum. The head on this antefix has been identified as a lion by A. Minto (Nsc [1921] 333, fig. 25). Floren (Typologie 60) identifies it as a gorgoneion comparing it with a head of Medusa on an aegis worn by a statuette of Athena in the Akropolis Museum (Inv. # 142; Floren 60, pl. 6, 1.).
60. Marzabotto, Museum; Floren, Typologie 203 j, pl. 18, 6; P. Arias, FA (1953) 168 - 169 # 2198, fig. 52.
61. Rome, Villa Giulia Inv. # 10213; Andren 467 II: 5, pl. 144: 502; Della Seta, V.G. 259 # 10213; Van Buren, FTR 6, pl. II, 1 (Antefixae Division 1, Type I).
62. Arezzo Museum, Inv. # 14288; Andren 278, # IX: 1.
63. Berlin, Antiquarium Inv. # 7358; Andren 192, pl. 72: 243; Fiorelli, Nsc 1 (1877) 146 - 147.
64. Leyden, Museum van Oudheden Inv. # H iiiyyyy; Andren 251 # 1 (for bibliography); Van Buren, FTR 7 (Antefixae Division I, Type IV); and Leyden, Rijksmuseum van Oudheden, Die Etrusken (1977) 55, fig. 59.
65. Rome, Villa Giulia Inv. # 2456, 2499; Andren 5 - 6, pl. I: 1 - 2 (for bibliography); Van Buren, FTR 8 - 9 (Antefixae Division I, Type IX); Giglioli, AE 34, pl. 179 & 181.
66. Andren clxxv - clxxvi. The identity of the deity to whom this temple was dedicated is uncertain, but three inscriptions with the Etruscan name for Minerva were found in the vicinity of the building - see Stefani, Nsc 6 (1930) 302 - 34, nos. 7, 21, and 44.
67. A gorgoneion antefix of unknown provenience is currently on exhibit in Kansas City, Missouri at the Nelson Gallery of Art (Inv. # 50.25). The piece is labelled as Etruscan and dated to the 5th century B.C. The Medusa on this tile seems to combine the format and iconography of the late Archaic antefixes from Veii (shell border, halo of snakes, long neck and pierced mouth) with facial features of a gorgoneion of the late 4th century "Beautiful type". To give this Medusa a more horrific appearance, the pupils of the eyes have also been pierced and a long

pointed tongue and four unmanageably long tusks have been added to the upper jaw. I know of no parallels for this anachronistic combination of stylistic traits. The piece may be a modern pastiche inspired by the Veii antefixes.

68. Floren, Typologie 208 # g, pl. 19, 7; J. Neils, RömMitt 21 - 22; L. Banti, Etruscan Cities and Their Culture (Berkeley, 1973) 79; Giglioli, AE pl. 208 a.
69. Andren cxxx; Banti 33.
70. Andren, ccxiv.
71. Nine antefixes in the Vatican Museum Inv. # 161 - 166, 166, 176, 238 and 242. Frothingham ([1915] 13) dates these tiles to the 5th century. Typologically, however, their description is more in keeping with gorgoneia of early Hellenistic date. No photographs of these antefixes have been published to my knowledge.
72. Andren 9 (for bibliography).
73. Rome, Villa Giulia Inv. # 12509, from the 2nd - 1st century B.C. phase of the Temple of Mercury at Contrada Sassi Caduti; Andren ccxxxiii, and 121 III: 11; and Della Seta, V.G. 175 # 12509.
74. British Museum, London Inv. # D 726, associated with the 1st century B.C. phase of the Temple of Juno Sospita (Andren 432 III: 1; Walters, Cat.T.C. 423, D 726).
75. Villa Giulia, Rome Inv. # 2671; Della Seta, V.G. 192 # 2671. Della Seta (V.G. 209) lists another gorgoneion antefix in the Villa Giulia, (Inv. # 26737) with an unknown provenience which also dates to the Hellenistic period.
76. There are two nearly identical pieces dating to this period from Orvieto. One (Orvieto Museum, Inv. # 1346) belonged to the second stage of the Belvedere Temple (see Andren 178 II: 29, pl. 68: 219 and for bibliography). The other (Orvieto Museum, inventory number not given) was discovered in the Cannicella Necropolis (see Andren 189 II: 2, pl. 71: 235). Andren refers to these tiles as central akroteria. Their small size (ht.: ca 0.28; width: 0.31 m.) and Andren's description of

diagonal grooves at the back of the Belvedere example (for the abutment of a first row of covertiles) suggest that these tiles may have occupied positions at the apex of a gable, like apex antefixes.

77. Velletri, Mus. Civico, Inv. # not given. Andren (ccxxvi and 415 - 416, pl. 129: 452) dates this piece to the later half of the 5th century. Stylistically, however, the terracotta has close parallels with Tarentine antefixes (Type B) of the early 3rd century (see for example Inv. # 292 in the Taranto Museum; Laviosa 237 # 25, pl. 73, 2).
78. (= Falerii Veteres, Villa Giulia, Rome Inv. # 3755) from the phase of the Temple of Apollo dated to the second half of the 3rd century B.C. (Floren, Typologie 203 l, pl. 18,5; Andren ccxxvi and 134 I: 33, pl. 51, 161; and Giglioli, AE 61, pl. 326, 3).
79. Terme Museum, Rome Inv. # 24238, from the 3rd and 2nd century B.C. phase of the Temple of Juno Lucina. (Floren, Typologie 203 k; Andren ccxxvi and 389 # 8, pl. 117: 417).
80. Museo Archeologico, Florence Inv. number not given, dated to the early 3rd century B.C. (Andren 217 III: 2, pl. 79: 275).
81. British Museum, London Inv. # D 715 and D 716, dated to the late 4th/early 3rd century B.C. (Andren 430 II: 17, pl. 132: 460, and Walters, Cat.T.C. 422 # D716, and D 715).
82. Present location not given, described by Andren (321 # 3) as part of a 1st century A.C. restoration of the original 3rd century B.C. temple; see also Bendinelli, NSc (1938) 154 # 5, fig. 12 c.
83. Villa Giulia, Rome Inv. # 12439. (Andren 121 III: 9; and Della Seta, V.G. 174 # 12439 [who wrongly describes this piece as a revetment plaque]); and Villa Giulia Inv. # 12441 (Andren 120 III: 8, and Della Seta, V.G. 176 # 12241 [where he wrongly calls the piece a frieze plaque]).
84. Andren 120 - 121, III: 8 & 9.
85. It is difficult to establish if these crests were originally of the same size. Andren has published no photographs of either of these pieces,

but lists their dimensions as Inv. # 12439, ht.: 0.365, width: 0.45m; and Inv. # 12441, ht.: 0.275m, width: 0.243m. I have personally seen and photographed # 12441 whose M.P.D. agree with those listed by Andren. I have not been able to examine # 12439, so I am uncertain if Andren's figures represent the M.P.D. or the original dimensions.

86. Villa Giulia, Rome Inv. # 19390 and # 19393, dated to the 2nd - 1st centuries B.C. (Andren 405 III: 2, pl. 124: 438; Della Seta V.G. 220 # 19390, 19393.)
87. A groove 0.035 m. wide at the top of the sima indicates that a sima cresting (now lost) was originally intended for the building (see Andren 405 III: 2).
88. For the Eastern use of apotropaic heads in funerary architecture see supra in this chapter. The Etruscan gorgoneia, however, have been largely ignored. For a cursory handling of the subjects see Frothingham (1915) 16.
89. For the most recent studies of these rock cut tombs see G. Colonna, Studi Etruschi 35 (1967) 3 - 30; and Norchia (Rome, 1978); and E. Colonna, Castel d'Asso I - II, 1970).
90. No photograph of this gorgoneion has been published, but see Frothingham (1915) 16. For a general account of the rock cut tombs at Blera, see Dennis, 301 - 313, and E. Richardson (PECS, 156 - 157) who lists the most recent bibliography for the site.
91. Perhaps the ancient site of Axia. This area has never been thoroughly excavated, and no photograph of the gorgoneion has been published. (See Frothingham (1915) 16; also Dennis, 272 - 285; E. Colonna, (supra note 89), and G. Colonna, PECS 132 for recent bibliography.
92. For the "Doric Tomb" at Norchia, see Frothingham (1915) 16; Giglioli, AE 65, pl. 344; E. Richardson, PECS 629 (for previous bibliography and G. Colonna Norchia (note 89). Another rock cut tomb decorated with sculptured heads on its facade is known from Norchia, the so-called "Porta delle Tre Teste" (Rosi, JRS 15 (1925) 57, fig. 55 and pl. 8, 3). The heads over the entrance of this tomb, however, appear to be human and not gorgonic.

93. The "Grotto of Typhon", see Frothingham (1915) 16; Dennis, 492 - 509; Rosi (supra note 92) 48 and pl. 6, 2; R. Bianchi-Bandinelli, Sovana (Firenze, 1929) 66 - 67. The middle of this pediment is decorated by a large head with outstretched neck. The corners of the pediment are filled with strange curves, possibly the stalks of flowers or floating strands of hair. Rosi (supra note 92) 48, has suggested that this head was a gorgoneion. Dennis (498), however, identifies this figure as a marine deity or Typhon.
94. Dennis 289.
95. Dennis 292.
96. Museo Civico, Chiusi Inv. # 2279; see Giglioli, AE, pl. 140, 2.
97. See J. Neils, RömMitt, 21 and note 29.
98. See supra note 68.
99. In the Deposito de Dei Tomb, cited by Frothingham (1915) 16. For recent bibliography see E. Richardson, PECS 229. Banti (162 - 172), however, makes no mention of this tomb or its gorgoneion.
100. Only a few examples can be cited here. Chiusi has produced a number of cinerary urns decorated with gorgoneia (see Giglioli, AE 73, pl. 395; pl. 406, 4 and pl. 411, 3). Another ash urn from this site is actually in the shape of a gorgon's head (see A. Minto, Studi Etruschi 21 (1950 - 1951) [1952] 46 - 48, fig. 27). Other gorgoneia on urns and sarcophagi are known from Montepulciano (Agro Chiusino; see - Giglioli, AE, pl. 408, 1); Perugia (Giglioli, AE, pl. 406, 1 and pl. 417, 2); Tarquinia (Giglioli, AE, pl. 352, 2); and La Pantanesca (A.W. Van Buren, AJA 61 (1957) 381. Still other examples are in museums at Palermo (Inv. # 91 and 92, to my knowledge unpublished); Volterra, Chiusi and Perugia (for a list of these and others see Frothingham [1915] 17). Etruscan urns decorated with Medusa as an entire figure are also known (see for example a cinerary urn in Florence (Inv. # 4969; Frothingham [1915] 19).
101. See Hommel, Studien 65 (for bibliography) and Giglioli, AE, pl. 415, 1.

102. See Buschor, MR 20, pl. 23, 5; and Giglioli AE, pl. 416, 1.
103. Etruscan Museum, the Vatican Inv. # 14957. The relief is thought to have come from the vicinity of Tarquinia because of its material (nenfro). This piece is only briefly mentioned by Helbig, (1899 edition, Vol. 2) p. 271.
104. See supra and notes 25 and 27. A circular carving once occupied a position over the door on the interior of the 3rd century B.C. Tomb of the Reliefs at Cerveteri (see Giglioli, AE, pl. 341). This relief is so badly damaged, however, that it is impossible to make out if the figure on it was a gorgoneion.
105. Hundreds of Roman grave stelai, sarcophagi and ash urns decorated with gorgoneia exist today in museums, private collections, and municipal parks (especially sarcophagi which are frequently reused, as planters, and troughs for fountains around Rome). For lists and illustrations see F. Cumont, Recherches sur le Symbolisme Funeraire des Romains (Paris, 1942) 339 (passim), also 84 B, pls. x, xxx, xxxviii; R. Bianchi-Bandinelli, Rome; The Later Empire (N.Y., 1971) 345, fig. 325; Hommel, Studien 122 - 123, note 688; Benoit (supra note 1) 89 - 90, fig. 9; and BCH 102 (1978) 727 - 728, fig. 179. Heads of Medusa were also sculptured on Roman funerary monuments: See for example a piece currently in the Barcelona Museum - (Benoit [supra note 1] fig. 5); and a tomb along the Appia Antica in Rome near the Via Herodes Atticus, between the 4th and 5th mile marker (See U. Leoni, and G. Staderini, On the Appian Way [Rome, 1907] 153, and L. Canina, La Prima Parte della Via Appia [Rome, 1853] pl. 23, 7). Heads of Medusa were also painted on the vaults of pagan tombs in the catacombs: i.e., in the 2nd century A.C. tomb of M. Clodius Hermes in the Catacombs of St. Sebastian - (see J. Stevenson, The Catacombs: Rediscovered Monuments of Early Christianity [London, 1978] 119); and in a tomb along the Via Latina - (Stevenson [supra] 39 - 40).
106. For example from Corinth: see G.M. 8; Sellia Marina (= Catanzaro), see A. de Franciscus, NSc 1960 426 - 427, fig. 1, from the palaestra at Pompeii (personally observed); from Ostia,

(see R. Calza, NSC 26 (1972) 476; and a tile from Tours in Gaule, see Benoit (supra note 1) 89 - 90, fig. 8.

107. Many of these pediments come from small grave monuments, but several Eastern examples also decorated the facades of shrines: for example at Side (A.M. Mansel, Side; 1947 - 1966 Yillari Kazilari ve Arastirmalarinin Sonuclari, Turk Tarih Karumu Basimevi [Ankara, 1978] 117, fig. 129), and in Syria (D. Krencker, - W. Zschietzschmann, Römische Tempel in Syria I, [Berlin - Leipzig, 1938] 208, fig. 308, and p. 223, fig. 333). For a general discussion of the use of the gorgoneion as a pedimental motif in Roman architecture, see Hommel, Studien, 65 - 66.
108. See Benoit (supra note 1) 90 - 91, fig. 10; G. Maniere, Ogam 19 (1967) 443 - 446.
109. For the gorgoneion from the 1st century A.C. Nemi shipwreck, see G. Ucelli, Le navi di Nemi (Rome, 1950) 205 - 207, figs. 228 - 229; also Buschor, MR 22, pl. 26, 4. For a bronze gorgoneion of unknown provenience (now in the Ternbach Collection), which may have had a similar purpose, see D. G. Mitten & S. F. Doeringer, Master Bronzes from the Classical World (Fogg Art Museum, Cambridge, Mass., 1968) 145 # 151.
110. See S. E. Waywell, AJA 83 (1979) 302 # 42, 47, 48, and pp. 304 - 305, 315, pl. 47, fig. 18 and pl. 51, fig. 40; Buschor, MR 24, pl. 30, 1 & 4; C. Vermeule and N. Neuerburg, Catalogue of the Ancient Art in the J. Paul Getty Museum (1973) 51 - 52, pl. 111; G. Becatti, Scavi di Ostia, mosaici e pavimenti marmorei (Rome, 1961) 89 - 90, pl. lxx. For a 4th century B.C. Greek mosaic depicting a gorgoneion from the House of the Mosaics at Eretria, see AntK 22 (1979) pl. 2, 4.
111. For an example of a Roman ceiling painted with a head of Medusa, see a late 2nd or 3rd century A.C. fragment of unknown provenience in the J. Paul Getty Museum at Malibu (Vermeule & Neuerberg [supra note 108] 50 - 52, pl. 109). For an example in stucco, see the gorgoneion from the 1st century A.C. underground Basilica at Porta Maggiore, (R. Bianchi-Bandinelli, Rome: The Center of Power [N. Y., 1970] 209, fig. 230; and Buschor MR, 26, pl. 37, 1).

112. See V. Garcias y Bellido, AJA 52 (1948) 263.
113. See S. Reinach, AJA 2 (1886) 316, note 12.
114. Vathy Museum, Samos Inv. #142; Buschor MR 26, pl. 38, 4.
115. Mendel, vol. II, #497 & 500; J.B. Ward Perkins, JRS 38 (1948) 74; M. Floriani Squarciapino, La scuola di Afrodisia (Rome, 1943) 66-67.
116. R. Horn, JdI 53 (1938) col. 735, fig. 48 and col. 738. Squarciapino (supra note 115) 67 who attributes these gorgoneia to the school of Aphrodisias; Ward-Perkins (supra note 115) 160, pl. 9; Buschor, MR 26, pls 40, 1 & 41, 1: Bianchi-bandinelli (supra note 110) 268, fig. 245 (in situ).
117. Reinach (supra note 113) 314 - 316, pl. 9, 1; Mendel, #145; Buschor, MR 26, pl. 41, 2.
118. Buschor, MR, pl. 43; W.H. Schuchhardt, AntP 1 (1963) 33, note 9.
119. B. Ashmole, JWarb 19 (1956) 179-180, pl. 37 b; and Ph. W. Lehmann, Samothracian Reflections (Princeton, 1973) 46, fig. 29.
120. Bianchi-Bandinelli (supra note 111) 165, fig. 180.
121. E. von Mercklin, Antike Figuralkapitelle (Berlin, 1962) #348-358; see also two column capitals dated to the 2nd century A.C. from the Palazzo Antonelli in Rome, published by E.L. Caronna, NSc 33 (1979) 326-327, fig. 47,
122. See Ashmole (supra note 119) pl. 37 b; and Lehmann (supra note 119) 48-49, figs. 30 a & b; also Ashmole, ProcBritAc 45 (1957) 35.
123. D.M. Robinson, ArtB 9 (1926) 56, figs. 114 and 115.
124. Ostia Inv. # 29108, on a fragmentary block along side the Decumanus Maximus, near the House of the Augustales at Ostia. This anta capital probably dates to the 1st century A.C., on analogy with a similar decoration on the entablature frieze of the Temple of Vespasian in the Roman Forum.

125. See Robinson (supra note 123) 69, fig. 122.
126. Th. Wiegand, Didyma I (1914) 99 - 100, pls. 175-176 & 178 - 179; Buschor, MR 26, pl. 39.
127. Altertümer von Pergamon, V, 2 - H. Stiller, Das Traianeum (1895) 20 ff; pls. 10 and 12; D.E. Strong, PBSR 21 (1953) 131-133, fig. 4.
128. Strong (supra note 127) 133, fig. 5; A.M. Mansel, Die Ruinen von Side (Berlin, 1963) 80-81, fig. 61; Mansel (supra note 107) 128-129, pls. 141 - 142. For a gorgoneion decorating a frieze of unknown provenience, see Mansel (supra note 107) 99, fig. 105
129. Four friezes decorated with gorgoneia are thought to be from Smyrna. Two of these are in the National Museum in Athens (see Buschor, MR pl. 38, 3). The others are in the British Museum: from the Strangford Collection, Inv. # 1864 (see B.F. Cook, CettyMusJ 1 [1974] 33-34, fig. 2; and A.H. Smith, Catalogue of Sculpture in the Departments of Greek and Roman Antiquities, British Museum vol. III [London, 1904] #2334 [where the piece is listed as a sarcophagus fragment]), and Arundel marble collection (see Cook 33-36, fig. 1).
130. Cook (supra note 129) 35.
131. For cupids riding dolphins, see the Campanian relief published by Buschor, MR pl. 37, 4; for scrolls, patera, etc., see the friezes in situ on the Temples of Deified Caesar and Vespasian in the Roman Forum.
132. See M. Grant, History of Rome (N.Y., 1978) 158; and Giglioli, (AE, pl. 421, 2) who identifies this head as human. Bianchi-Bandinelli (supra note 111, 24), however, calls the head a gorgoneion.
133. Giglioli, AE, pl. 421.1. The photograph of this piece in situ is taken at a distance. It is possible that the head is human and not Medusa.
134. See H. Rolland, Gallia Suppl. 21 (1969) for the Mausolleum; and H. Rolland, Gallia Suppl. 31 (1977) for the arch. Also, Buschor, MR 21, pl. 25, 3; and Bianchi-Bandinelli (supra 111) 141, fig. 131.

135. Jacopi, BullComm 67 (1939) 11-26; Buschor, MR 26, pl. 38.1.
136. Ephesos V, 1 (Baden bei Wien, 1953) 28 f, pl. 1; Buschor, MR 26, pl. 38, 2; Bianchi-Bandinelli (supra note 111) 396, fig. 416 for a reconstruction drawing of the facade.
137. H. Sichtermann, AA (1962) 475 & 467, fig. 31; Buschor, MR 19 & 26, pl. 40, 2.
138. P. Kranz, BullComm 84 (1974-1975) [1977] 187, pl. 24, 4; and M. Lawrence, AJA 62 (1958) 273 - 274, pls. 72-73.
139. Lawrence (supra note 138) 274; H.S. Jones, A Catalogue of Ancient Sculptures Preserved in the Municipal Collections of Rome: The Sculptures of the Palazzo dei Conservatori (Oxford, 1926) 49.
140. See C. Poinssot, RA 1967 P. 123, figs. 14 & 15, and note 2. In general, naiskoi having pediments are very unusual in Africa at this time (see A. Lézine, Architecture punique, [Recueil de documents, publ. de l' Université de Tunis], 1st series, V [1961] 28).
141. See supra note 100.

Chapter 6 - Conclusions

The previous chapters have dealt with the recorded evidence concerning the Greek use of the gorgoneion as an architectural decoration. It is now time to speculate on a hypothetical origin of this Greek usage, and consider the diffusion and possible meaning of the motif in ancient architecture.

Although the gorgoneion is thought to have originated in the minor arts of the Greek Mainland, the inspiration for its use in architecture appears to be derived from outside sources.

One of the earliest and most important functions for the gorgoneion is as an antefix decoration. Although an isolated example may have appeared in the 7th century on the Greek mainland, the first consistent use of the antefix type occurred during the first quarter of the 6th century at Central Italic sites (Etruria and Campania), in Magna Graecia and at Greek Mainland sites having strong ties with the West. This suggests that the Greek use of gorgoneion antefixes may derive from the earlier Italic tradition of decorating buildings with human heads antefixes. The Greeks, perhaps uncomfortable with the barbaric appearance of these Italic ornaments, looked to their own mythology in order to establish a specific identity for these heads. The decapitation of the gorgon Medusa by Perseus was a well known motif in Western Greece, and appears frequently on

the pottery that was imported from Corinth during the sixth century. In style and appearance, the gorgoneia on antefixes from Western Greece are similar to gorgoneia in Corinthian vase painting. Again, this is most probably due to the wide distribution of Corinthian pottery in the West. After the Western Greeks placed the gorgoneion on their antefixes, the native Italian population then added the Medusa head to their own tradition of head antefixes.

If in this practice Greeks in Italy followed a Central Italic tradition, the Sicilian Greek use of gorgon's heads within the pediments of temples has no known precedent in native Italic (or even Mainland Greek) architecture. Unfortunately evidence is inadequate at this time to account for the Sicilian preference for the gorgoneion in this position on buildings.

Although the gorgoneion first appears in the architecture of Mainland Greece, no consistent or lasting tradition for its use was established there. The only innovative use occurs as decoration for an apex antefix

and for metopes, and even this adoption is limited to the remote sites of Thermon and Kalydon in Northwestern Greece. Elsewhere on the Greek Mainland, use of the motif seems largely derived from outside sources: gorgoneion antefixes from the West; the decoration of simas from East Greece; and the 4th century and Hellenistic embellishment of funerary monuments from the Near East.

Although gorgoneion antefixes decorated the early 6th century House of the Naxians on Delos, no strong tradition can be traced to the Cyclades. On the other hand, the gorgoneion enjoyed a brief and limited period of popularity on Crete from the Late Archaic period.

In East Greek architecture, the gorgoneion makes a relatively late appearance during the mid 6th century. However, in general the evidence is scant and one has the impression that we may be missing the first occurrences of the motif in monumental architecture of this area.¹ The use of gorgoneia in this region is primarily confined to the decoration of antefixes and simas. The style of the Medusa heads on these East Greek antefixes recalls the gorgoneia depicted on Attic pottery exported to the East. East Greek gorgoneia, however, add a crown of snake protomes to the Attic image, which typologically differentiates these gorgoneia from Mainland examples. Simas decorated with gorgoneia, although known from the West and later from the Greek Mainland, are primarily a

feature of late Archaic East Greek buildings of the Ionic order. The looser Ionic order permitted a variety of non-canonical decoration, including disembodied Medusa heads for the sima.

The Near Eastern, Italic and Roman use of the gorgoneion in some instances parallels the use of the motif in contemporary Greek architecture. However, at other times the non-Greek use is more diversified, and distinct regional differences in interpretation and context can be seen. This is most obvious in the unique association of gorgoneia with Near Eastern and Etruscan funerary monuments, which can be documented on Cypriot tombs as early as the beginning of the 5th century B.C., and on Lycian and Etruscan tombs more than a century later.

Some scholars have interpreted the gorgoneia in Etruscan and later Roman tombs (especially when in association with vegetation) as symbols of regeneration and life after death.² They assume that this chthonic association was derived from the Greeks.³ Chronology does not support this assumption. Gorgoneia do not decorate tombs in East Greece or the Mainland until the late 4th century and the Hellenistic period,⁴ and even then the motif is confined to Northern Greece in an area notably receptive to Oriental styles and architectural practices as early as the beginning of the 5th century B.C.⁵

Chronology and distribution suggest that although the gorgoneion is a Greek motif, its application to funerary architecture may be ultimately derived from the East.

Therefore, although the most common and widespread use for the gorgoneion in Greek architecture is as an antefix decoration, regional preferences are seen for the motif in other contexts. Pedimental plaques modelled with gorgoneia are exclusive features of Sicilian temples. Medusa heads decorating revetment plaques are distinctive of Sicilian buildings but also occur in South Italian architecture. On the other hand, simas ornamented with gorgons' heads seem to have originated in East Greece; apex antefixes and metopes decorated with the motif are characteristic of Mainland sites in Northwestern Greece. The 4th century and Hellenistic Greek use of the gorgoneion as a motif in funerary architecture is confined to the Northern Greek mainland and East Greek sites having Near Eastern ties.

Gorgon Versus Gorgoneion:

Although there has been some controversy as to which came first in Greek art - the gorgon or the gorgoneion - most scholars agree that the image of the disembodied head was older, and that the body was a later addition.⁶

It is difficult to pinpoint when Greek artists first began to depict the gorgon of myth, but it is probably by

the first half of the 7th century B.C., when the first awkward attempts to depict the entire figure of Medusa occur in Greek vase painting.⁷ Although these figures have none of the established iconography of later Archaic Medusas, their identification as gorgons is confirmed because of the inclusion of Perseus in the scene.

Although Homer refers to the gorgon four times: three times in the Iliad (V, 738 - 742; VIII 348 - 349; XI 32 - 40) and once in the Odyssey (XI, 633 - 635) - nowhere is the story of Perseus and Medusa told. All that can be gleaned from Homer's account is that the gorgon is female, a handmaiden of Persephone, and terrifying sight to behold. It is Hesiod who first mentions Medusa in the context of the myth in the Theogony's Catalogue of the Night (IV, 211 - 336), dated by most scholars to the second half of the 8th century. Hesiod's account, however, leaves out any description of Medusa, or her two sisters. Details of the physical appearance of the gorgons were therefore left to the inventive imaginations of individual artists. These craftsmen drew on diverse prototypes for their independent conceptions of the gorgon and gorgoneion, which may explain the difficulty of scholars in trying to pinpoint a single origin for the gorgoneion motif.⁸

The concept of using an apotropaic mask in architecture may originally have been independent of the

first representation of the Perseus myth in art. However, the appearance of the full figure of the gorgon in architecture does imply some knowledge of the story, and indicates that the legend was popular enough by the second quarter of the 7th century to be introduced into Greek art.

Medusa, when she appears by herself outside the context of the Perseus myth (i.e., as an entire figure with neck intact, a large frontal head with staring eyes, and without Perseus or her sisters), can probably be understood to have the same prophylactic significance in architecture as the gorgoneion. The addition of the subsidiary figures of Pegasus and Chrysaor at her sides probably had little initial significance beyond that of identifying attributes.

If the gorgon and gorgoneion can be taken as representations of the same apotropaic image - then it is unnecessary to make arbitrary distinctions between the gorgoneion proper and those gorgon's heads on antefixes and apex antefixes which show small portions of Medusa's body (i.e., collarbones, drapery at the neck, or even the shoulders and upper torso) in addition to the head. Any abbreviation of the gorgon's body can probably be said to have the same apotropaic force as the gorgon and gorgoneion. The form of depiction seems to carry no chronological implication.

However, in some areas of the Greek world (most notably on the Greek Mainland and in East Greek architecture) Medusa, when depicted in her entirety, seems to have a definite association with temples of female nature deities. No such connection with a specific deity can be made for the gorgoneion; however, certain regional patterns can be discerned. The Mainland use for the gorgoneion as an apex antefix and metope decoration is confined to Aitolian temples dedicated to Apollo, and may imply that in this region gorgons' heads were considered to be a special symbolic attribute of the god. Elsewhere on the Mainland, associations are more difficult since few items can be assigned to identifiable buildings. The gorgoneion occurs twice during the 6th century B.C. on temples of Athena,⁹ and once on an early 6th century Temple of Hera on Corfu.¹⁰ In addition, the motif is not limited to the decoration of temples, but occurs also in secular contexts.¹¹

In East Greece only seven (about 1/4) of the entries can be assigned to identified structures. Of these three are temples dedicated to Apollo.¹² However, gorgoneion antefixes also decorated Temples of Athena, Aphrodite, Herakles and Hestia.¹³

In the Cyclades, the gorgoneion occurs very rarely and only in secular contexts.¹⁴ Crete, on the other hand, shows a definite association of the motif with the cult of

Diktaian Zeus.¹⁵

In Western Greece, of the 80 entries for architectural gorgoneia in the catalogue, only 7 can be assigned to buildings with known attributions: Athena,¹⁶ Apollo,¹⁷ Hera,¹⁸ Herakles,¹⁹ and Zeus²⁰. Except for the Geloan votive plaques from the Athenaion, dedications which may have been considered particularly appropriate gifts to Athena Lindia, no symbolic association with a particular deity can be established for Western Greek gorgoneia. At Taras in Southern Italy, however, the popularity of the gorgoneion as an antefix decoration on naiskoi and grave monuments may indicate a special funerary association for the motif at that site.

The picture is even more obscure for non-Greek architecture, especially in Campania and Etruria. Even in the rare instances when the name of the deity of a temple decorated with gorgoneia is known, the nature of that divinity can only be surmised. Nonetheless, gorgoneion antefixes can be assigned to temples of Mater Matuta,²¹ Juno,²² Minerva,²³ Apollo,²⁴ and Mercury.²⁵

There is little evidence to suggest therefore (with the possible exception of Apollo in Aitolia and East Greece, and Diktaian Zeus on Crete), that the use of the gorgoneion in Greek and non-Greek architecture had

religious symbolism. This conclusion tends to confirm the generally held belief that gorgoneia in architectural contexts had apotropaic rather than narrative or symbolic significance. This magical use for the gorgoneion is well documented in other contexts: heads of Medusa were common shield devices, and sometimes decorated the corners of statue bases along with other apotropaia (i.e., the Euthykartides base in Delos).²⁶ Apotropaic eyes, which may have been schematic abbreviations of the petrifying eyes of Medusa, also protected the bows of Greek ships, and safeguarded symposiasts during their drinking bouts on black and red figure Attic eye cups.

Although gorgoneia are generally conceded to be common apotropaic devices in Greek architecture during the Archaic period, this study documents that their use continues well into the Hellenistic era. Moreover, the ancient use of the gorgoneion is not restricted to the Greeks, but is a common motif in Italic architecture from the Archaic to the late Roman periods. This essentially pagan image (albeit slightly modified with holy crosses and angelic wings) also survived the rise of Christianity, and endured as an apotropaic device during the course of Early Christian and Medieval architecture.

Footnotes

1. However, the story of Perseus and Medusa can be documented in the minor arts in East Greece even earlier, as can be seen on an ivory relief from Samos dating to the early 6th century (see Giuliani, pl. 5, 2).
2. Frothingham (1915) 13 - 23. For the general significance of the gorgoneion on Roman funerary monuments, see R. Tufi, MemLinc 16 (1971) 133 - 134.
3. Frothingham (1915) 16.
4. An example of an entire figure of Medusa decorating a Lycian tomb is known as early as the 6th century at Kizilbel, near Elmali, see supra Chapter 5, note 23. Figures of running gorgons also sometimes occur on Attic grave monuments, both in relief (see for example the stele published by G.M.A. Richter, The Archaic Gravestones of Attica [London, 1961] 22, figs. 83 - 84), and in the round (see D. Ohly, AthMitt 77 [1962] 92 - 104).
5. For a recent discussion see E.A. Fredericksmeier's forthcoming article in the July issue of AJA 85 (1981); also F. Geyer, Makedonien bis zur Thronbesteigung Philip II (Munich-Berlin 1930) 42 - 46; and D. Kienast, Philip II von Makedonien und das Reich der Achaimeniden (Munich 1973). For a discussion of Near Eastern influence on Greek architecture after the campaigns of Alexander, see T.D. Boyd, AJA 82 (1978) 83 - 100.
6. See for example Besig, 5 ff., Riccioni, 129 ff., Goldberg, 336. A dissenting view is Touloupa (877), however, who cites the bronze gorgon akroterion from the Akropolis (Appendix #1) as evidence for the existence of gorgons in art as early as the first half of the 7th century, as postulates that even earlier gorgons may have existed in bronze which are now lost to us due to the perishability of the material.
7. For example the early 7th century relief pithos from Boeotia, in the Louvre, # CA 795 see Riccioni, 146, fig. 28 and Ph. Howe Feldman, AJA 58 (1954) 213 and note 28 for previous bibliography. For a mid 7th century version of Medusa and her sisters, see the Protoattic amphora from Eleusis (Mylonas, 84, fig. 35, and Robertson, HGA, pl. 4, b.

8. For a few of the theories concerning origins, see supra Introduction, note 1.
9. G.M. 1 and G.M. 26.
10. G.M. 7.
11. Twice as antefixes on Archaic West Greek treasuries at Olympia (W.G. 20 - 21) as antefixes on Building F (the Archaic Prythaneion) in the Athenian Agora (G.M. 4), as a sima cresting associated with the 5th century Bouleuterion at Olympia (G.M. 22), during the late 4th century and Hellenistic period as a sima decoration on a nymphaion at Naousa (G.M. 19) and in Eretria as a wall plaque in the dining room of a private house (G.M. 9).
12. The wall crown from Chios (E.G. 2), the akroterion from Cyrene (E.G. 4) and antefixes from Didyma (E.G. 5)
13. E.G. 7, 21, 26 and 27 (the Archaic Prythaneion on Thasos, which among its other functions, housed the sacred fire of Hestia, the goddess of the Hearth).
14. On Delos, Cy. 1 and Cy. 2.
15. At Palaikastro (Cr. 3&4) and Praisos (Cr. 5&7)
16. W.G. 6
17. W.G. 48
18. W.G. 77
19. W.G. 29
20. W.G. 48
21. At Satricum, see supra ch. 5, note 57.
22. Juno Sospita at Lavinium, see Chapter 5, note 74, and Juno Lucina at Norba, see Chapter 5, note 81.
23. At Veii, if three inscriptions found at the Portonaccio Temple can be used as evidence to identify the cult of the deity worshipped within, see supra Chapter 5, note 66.

24. At Velletri, see supra Chapter 5, note 78.
25. At Civita Castellana (Contrada Sassi Caduti), see supra Chapter 5, notes 73 and 84.
26. BCH 88(1964) 547, fig. 7.

APPENDIX - Architectural GorgonsGreek - Mainland1. Athens, Bronze Akroterion, Athens National Museum

13050.

Disc akroterion decorated with a winged Medusa in a potnia theron pose.

Date: Second quarter 7th century B.C.¹

Bibliography:

A. De Ridder, Catalogue des bronzes trouvés sur l'Acropole d'Athènes (1896) 159 # 451.

P. Kavvadias, Deltion (1888) 219.

Touloupa, 862 - 888, pl. 120.

M. Brouskari, The Acropolis Museum (Athens, 1974) 25.

M. Goldberg, 11 - 13 D 8.

J. Floren, Typologie, 37.

Footnotes:

1. Touloupa, 878. Goldberg (71) dates it to the 6th century on the basis of style.

2. Athens, Marble Akroterion¹, Akropolis Museum #701

and unnumbered. Two fragments (a head and a pair of hands holding a belt) of a controversial piece identified as the central akroterion for an unknown building on the Akropolis.²

Date: ca. 580 - 575 B.C.

Bibliography:

H. Schrader, JdI 43(1928) 54-83.

H. Payne and G. M. Young, Archaic Marble Sculpture from the Akropolis (London, 1951) 10-12, pl. 1.

H. Schrader et. al., Die archaischen Marmorbildwerke der Akropolis (Frankfurt am Main, 1939) 319 - 320, pl. 184 (for previous bibliography).

E. Langlotz and W. H. Schuchhardt, Archaische Plastik auf der Akropolis (Frankfurt am Main, 1943) # 1.

M. Brouskari (supra Appendix 1) 30 - 31
Goldberg, 319 - 320 # G 1.

Footnotes:

1. I. Beyer (AA 89 [1974] 648 - 651) has recently reconstructed this gorgon as the central figure in the East pediment of the Old Temple of Athena. Most scholars, however, reconstruct the Medusa as a central akroterion.
2. The original building to which the piece belonged is uncertain. Brouskari (30) attributes it to the Hekatompedon. Schrader (JdI, 54 - 89) and Boardman (Greek Sculpture: The Archaic Period [London, 1978] 154) attribute it to the Old Temple of Athena. Since both terms are sometimes applied to the same building (the Ur-Parthenon on the foundations of the present Parthenon) the attribution is confusing.
3. Athens, Perseus and Medusa Akroteria, Akropolis .
Museum #3618, #3799, #3800, #3837, #3838, #3838a.
Central akroteria of the Hekatompedon, with Perseus and Medusa occupying the apex of one gable respectively.
Date: Second quarter of the 6th century B.C.
Bibliography:
H. Schrader, JdI 43 (1928) 58 - 61, figs. 6 - 10.
W.H. Schuchhardt, AthMitt 60 - 61 (1935 - 1936) 33 - 34 #48, fig. 6; pl. 17:3;
H. Payne & G.M. Young, (supra Appendix 2): pl. 13: 2, 3, 5, & 6.
H. Schrader et al. (supra Appendix 2) 320 - 323, 325 # 442 - 443, 446, 447, figs. 368, 369, 372 - 374.
Goldberg, 321 - 322 # G 2 - 3 (for additional bibliography).
4. Corfu, Pedimental Decorations on the Temple of Artemis at Garitsa.

Both pediments were decorated with central figures of Medusa in a running pose, flanked by her offspring Pegasos and Chrysaor.

Date: 580 - 570 B.C.

Bibliography:

The literature on the Artemision Medusa is extensive, and can only be mentioned briefly here. Some of the more important studies include:

Montuoro, 320 - 327.

R. Hampe AthMitt 78 (1963) 74 - 89.

G. Rodenwaldt, Korkyra 2, Die Bildwerke des Artemis Tempels von Korkyra (Berlin, 1939) 16 - 43 pls. 1 - 9.

E. Kunze, AthMitt 78 (1963) 74 - 89.

J. L. Benson, "The Central Group of the Corfu Pediment," Gestalt und Geschichte, Festschrift Karl Schefold (Bern, 1967) 48 - 60.

5. Kalydon, Terracotta Gorgon Akroterion from Temple A.¹

A badly damaged fragment sculptured in the round depicting the head and neck of a gorgon.

Date: ca. 580 B.C.²

Bibliography:

AA 43 (1928) 597.

E. Dyggve, Das Laphrion, der Tempelbezirk von Kalydon (Copenhagen, 1948) 184 - 185, 188 fig. 195; pl. 12, I. (for a reconstruction of the roof see p. 217, fig. 221).

W. B. Dinsmoor, AJA 54 (1950) 275 - 279 (review of Dyggve).

Goldberg, 323 # G 4.

Footnotes:

1. Dyggve (222) assigns this piece to the "Lion Sima Roof" of Temple A, not so much on the basis of its provenience as on its technical similarity to the two sphinxes which served as the lateral akroteria for the building. Dinsmoor (277), however, assigns both sets of akroteria to the "Pale Yellow Roof," the original roof of the Temple of Artemis.

2. Dinsmoor's date for the "Pale Yellow Roof". There is also a great similarity between this piece and the head of the Akropolis gorgon (#2).

6. Tegea, Gorgon Akroterion from the Temple of Artemis Knakeatis.¹

A marble disc akroterion decorated with the figure of a gorgon running to the right.

Date: 525 B.C.²

Bibliography:

K. Rhomaios, ArchEph (1952) 18 - 19, figs. 11, 16.
M. Goldberg, 50 D 43.

Footnotes:

1. Pausanias (VII, 53, 11) mentions a Temple to Artemis Knakeatis at Tegea.
2. Rhomaios (18), on the basis of the gorgon's hairstyle. Goldberg (78), however, would like to date it slightly earlier.

East Greek

7. Didyma, Gorgons on the corners of the architrave frieze of the Archaic Temple of Apollo. Gorgons wearing chitons, and having a double set of wings guard each corner of the marble architrave. The gorgons are flanked on each side by large lions with immense claws.
Date: ca. 540 - 520 B.C.¹

Bibliography:

Th. Wiegand, Didyma I (Berlin, 1941) 125 - 126, pl. 215.
J. Boardman, AntJ 39 (1959) 178.
G. Gruben, "Das Archaische Didymaion", JdI 78 (1963) 142 - 147, figs. 34 - 36.
K. Tuchelt, Die archaischen Skulpturen aus Didyma (Beiträge zur frühgriechische Plastik in Kleinasien, Istanbuler Forschungen 27, 1970) k 82 - 84.

J. Boardman, (see supra Appendix 2, note 2) 161, fig. 218, 2.
 B. S. Ridgway, Archaic, 264 - 265.

Footnotes:

1. Boardman, Greek Sculpture, fig. 218, 2.
8. Ephesos, Gorgons on the parapet sima of Temple D

(= the Croesus Temple).

Winged gorgons¹ in low relief guard each corner of the marble sima parapet. Other subjects on the parapet include horses and chariots; scenes of combat, seated figures, and a Harpy. Lethaby² believes that the gorgons on this sima were carved by the same hand as the Didyma frieze.

Date: Early 5th century.³

Bibliography:

Hogarth, Excavations at Ephesos (London, 1908) text p. 306 # 39 - 44; Atlas pl. xvii 11, 12, 17; pl. xviii 33, 39, 47, 56, 59.

W. R. Lethaby, JHS (1917) 6 - 7.

Dinsmoor, AAG, 132.

F. N. Pryce, Catalogue of the Sculpture of the British Museum I (London, 1928) 92 - 94 B 237 - 242.

J. Boardman, AntJ (1959) 178.

Carlos A. Picon, The Sculpture From the Archaic Artemision at Ephesos, (Merton College Oxford, B. Phil, 1978) 38 - 39.

Footnotes:

1. Originally some of these fragments were assigned to an Athena wearing an aegis (see Hogarth, 306). Lethaby (6), however, identified the figures as gorgons.
2. Lethaby, 6.
3. Dinsmoor, 132. Hogarth (301) states that the parapet figures are later in style than the sculptured column drums.

West Greek

9. Gela, Apex antefix decorated with a gorgon,
 Berlin Museum. Figure of a gorgon running to
 the right. The gorgon is modelled in high
 relief against a flat background.
 Date: End of the 6th century B.C.¹
 Bibliography:
 P. Orsi, MonAnt 17 (1906) col. 569.
 Darsow, 15 III c.
 Van Buren, AFR, 154 - 155 # 14.
 Kekulé, Terrac. von Sic., 44 fig. 95.
 Footnotes:
 1. Van Buren, 155.
10. Gela, Terracotta metope decorated with a gorgon,
 found in the area of Piano Notaro.
 Date: Archaic.
 Bibliography:
FA 9 (1954) 2084
11. Gela, Terracotta "pedimental"¹ gorgon, Syracuse
 Museum #37645, #38712, #38713, #38718, #38721.
 Fragments of a half life size gorgon presumably
 in the round running to the right, found in
 excavations around the Athenaion.
 Date: Mid 6th century B.C.²
 Bibliography:
 Darsow, p. 15.
 L. Bernabò Brea, ASAtene 27 - 29 n.s. 11 - 13
 (1949 - 1951) 87 - 90, figs. 95 - 96.
 Van Buren, AFR, 18 & p. 159 # 11.
 Goldberg, 325.
 Ridgway, Archaic, 162 note 21.

Footnotes:

1. Darsow, 15, and Bernabo-Brea, 96 - 97. Van Buren (159), calls it a lateral akroterion. Ridgway (162) says the piece is too fragmentary to reveal its original function.
2. Van Buren, 159.

12. Gela, Terracotta "pedimental"¹ gorgon, found at Molino a Vento. The fragmentary right wing, and foot of a gorgon in the "Knielauf" pose.

Date: Archaic.

Bibliography:

P. Orlandini, NSc (1956) 385 # 2 & 3.
Bookidis, 431 #4.

Footnotes:

1. Bookidis following Orlandini.

13. San Mauro, Medusa and Pegasus pedimental plaque.¹

Fragments of terracotta figures in relief, just under life size, which have been identified as Medusa and Pegasus.²

Date: Mid 6th century B.C.³

Bibliography:

P. Orsi, Mon Ant 20 (1910) 792. - 795, figs. 52 - 55, pl. 7:2.
Van Buren, AFR, 51 - 52, & 159 #12.
Darsow, 26, 2 f.
Goldberg, 326 # G 7.

Footnotes:

1. Van Buren (159) and Darsow (26) call this piece a lateral akroterion. Goldberg (326), however, rightly states that there is no evidence that these fragments came from an akroterion. Her suggestion is that the gorgon may have been the decoration on a pedimental plaque. She does not rule out the possibility, however, that the plaque might not have been architectural, but a dedication set up in the sanctuary temenos.

2. Goldberg (326) describes the individual fragments in detail, and discusses the problems involved in making an accurate reconstruction of the group.
 3. Van Buren, 159.
14. Selinus, Revetment plaque¹ decorated with a gorgon, Palermo Museum.
- "A small and singular slab with the archaic figure of a Medusa, with a nail hole under the left arm. Traces of red on the ground."²
- Date: Archaic.
- Bibliography:
- NS (1894) 206.
 Van Buren, AFR, 155 # 15.
- Footnotes:
1. Van Buren (155) calls it a "central akroterion" with no further explanation. The piece is more likely to be a revetment plaque given the small size of the piece and the presence of a nail hole no doubt for the attachment of the terracotta to the end of a beam.
 2. Van Buren translating the Italian account given in NS.
15. Selinus, Temple C - Perseus and Medusa metope.
- Palermo, Museum. Medusa being decapitated by Perseus, with Athena at left.
- Date: third quarter of the 6th century.¹
- Bibliography:
- Much has been written about the metopes of Selinus. See for example:
 Benndorf, Die Metopen von Selinunt (Berlin, 1873) pl. I.
 Bookidis, 208 - 214.
 R. Holloway, AJA 75 (1971) 435 - 436.
 Giuliani, 15 - 22, pl. 4, 1.

Footnotes:

1. Bookidis (212). See her p. 213, note 7 for previous suggestions concerning a date for the metopes.

16. Syracuse, Medusa and Pegasus Plaque¹ from the Athenaion. Syracuse Museum.

A terracotta plaque in painted relief depicting a winged gorgon running to the left holding Pegasus under her right arm.

Date: First quarter 6th century B.C.²

Bibliography:

- P. Orsi, NSc (1915) 177 - 178, fig. 1.
 P. Orsi, MonAnt 25 (1919) 614 - 617, pl. 6. & col. 622.
 Montuoro, 313.
 Van Buren, AFR, 73 - 74, 158 - 159 #10, fig. 76.
 S. Benton, BSR 22 (1954) 132 - 137, pl. 19 (for previous bibliography).
 Goldberg, 329# G 9.
 Ridgway, Archaic, 193, note 8.
 Giuliani, 6 pl. 2, 3.

Footnotes:

1. The plaque has four nail holes which were evidently for the attachment of the plaque to a flat background. There have been numerous suggestions as to the purpose of the plaque. Orsi (NSc [1915] 177) initially suggested that the terracotta decorated an altar. S. Benton (132 - 135) has more recently revived this point of view. Others see an architectural function for the plaque; as a metope, (Orsi MonAnt 25 [1919] 622), lateral akroterion (Van Buren, 158); or a revetment plaque (Montuoro, 313; and Ridgway Archaic, 193). This last suggestion is the most likely.
2. Various dates have been given for this plaque. Goldberg dates it to the first quarter of the 6th century on the basis of stylistic comparisons with ceramics and sculpture. Others favor an earlier chronology: the mid 7th century (Benton,

135 - 137); the third quarter of the 7th century (Mylonas, 82); the end of the 7th century (Payne NC, 86; Besig, 99 note 210; J. Woodward, Perseus (Cambridge, 1937) 30; Riccioni, 163-164). Van Buren (158 # 10) is alone in suggesting a later chronology, dating the piece to the mid 6th century.

Non-Greek Gorgons in Architecture

Anatolian - Lycia

17. Limyra, North Akroterion of the Heroon of Perikles.

Central akroterion depicting Perseus fleeing with the head of Medusa. The fallen figure of the gorgon lies at his feet. The lateral akroteria of the same side represented each of Medusa's sister in pursuit of Perseus.

Date: ca. 370 B.C.

Bibliography:

J. Borchhardt, TurkArkDerg 20, 1 (1973) 38 - 39.
J. Borchhardt, TurkArkDerg 21, 1 (1974) 8, figs. 9 - 10.

J. Borchhardt, Die Bauskulptur des Heroons von Limyra (Berlin, 1976) 81 - 88; figs. 17 - 19 for the Perseus and Medusa group; figs. 20 - 21 for a drawing of the lateral akroteria.

18. Trysa, Frieze on the Inner East wall of the Heroon.

A relief carved on inner block 9 showing Perseus fleeing to the left holding the severed head of Medusa in his left hand.

Date: ca. 370 B.C.

Bibliography:

O. Benndorf - G. Niemann, Das Heroon von Gjölbaschi-Trysa (1889) 173; pl. 19, 9.
F. Eichler, Die Reliefs des Heroon von Gjölbaschi-Trysa (Vienna 1950) 71 and pl. 31, 1.

J. Borchhardt (supra Appendix # 17 [1976]) 94, fig. 49, 2 and pp. 141 - 143.

Etruscan and Central Italic Gorgons:19. Bolsena, Antefixes representing the Medusa myth.

Museo Archeologico, Florence.

A series of antefixes illustrating mythological events. The subject matter of these antefixes, is obscure. One antefix depicts a headless female figure naked to the hips. From the severed neck a snake emerges, which coils over the figure's left shoulder, appearing again below the left arm. Another antefix from the series shows Mera (=Menrva = Minerva), identified by an inscription at the back, accompanied by "Cilens", who may be an Italic goddess of fate.¹ A figure on a third antefix has been identified as Perseus.² The scenes on these antefixes have therefore been interpreted as representing the Medusa myth.

The scene depicted on the gorgon antefix, however, is not the usual version of the Medusa myth which relates that Pegasos and Chrysaor were born out of the gorgon's blood. However, another version of the myth also exists, which is documented in literature. This relates that snakes and Ἰάντα τὰ βαρέα were spawned from Medusa's blood.³

Date: Second century B.C.

Bibliography:

H. Brunn, Annali dell' Instituto di Corrispondenza Archeologica (1862) 278.

H. Brunn, Monumenti inediti pubblicati dall' Instituto di Corrispondenza Archeologica 6 - 7, pl. 72: 1=Klein Schriften I, 221, fig. 54.

P. Ducati, Storia dell' arte etrusca, I - II (Firenze, 1927) 539, fig. 640.

Andren, 208 - 209, pl. 78: 267.

Footnotes:

1. See Thulin, Die Götter des Martianus Capella und die Bronzeleber von Piacenza, p. 36.
2. See Andren, 210 II: 6. Brunn, Annali, p. 268 cited by Andren, 211.
3. Schol. Nicandri Theriac v. 11, p. 6 (= Müller, FHG, IV, 313); cf. Apoll. Rhod. Argon, IV, 615 ff., see Andren, 212 note 3.
4. Andren, 212.

20. Capua, Gorgon antefixes. 1) Rome, Museo Artistico Industriale # 27; 2) a second better preserved antefix once owned by R. Garrucci in 1866. Antefixes decorated with a winged gorgon with a beard, running to the right. Medusa wears a chiton, winged boots and a diadem with attached veil, and hold snakes in either hand. Fragments of identical antefixes have been found at Minturno (see below Appendix 21).

Date: Late 6th century B.C.

Bibliography:

Koch, DC, 52 f, pl. 35, 1.

RA 1877 II, p. 121, 4.

Andren, clxxviii.

21. Minturno, Gorgon antefixes from the Temple of

Dea Marica, First phase.

Four fragmentary antefixes decorated with gorgons which are practically identical with the antefixes from Capua (see supra Appendix 20).

The tiles probably decorated the long flanks of the temple along with female head antefixes.¹

Date: Late 6th century B.C.

Bibliography:

P. Mingazzini, MonAnt 37: 2 (1938) 740 f, pls. IV: 5, VII: 1 - 3.
Andren, 487, I:6.

Footnotes:

1. Andren, 495.

22. Minturno, Revetment plaque decorated with a

Gorgon, Temple of Dea Marica.

Fragment of the upper left corner of a flat painted plaque, with no relief. The corner of the plaque is an acute angle formed by two adjoining edges. This indicates that the terracotta served as a revetment plaque under a raking cornice having a 13° slope. On the plaque a wing tip and raised right hand can be seen. This probably represents a gorgon in motion to the left.

Date: Late 6th century.

Bibliography:

P. Mingazzini (supra Appendix 21) 751 ff., pl. IV: 2, 8.
Andren, 490, I:17 and ccx.
P. Hommel, Studien, 65.

23. Poggio Civitate, Gorgon Ridgepole figure.¹

Siena Mus. # 69 - 229.

The legs and lower torso of a figure which has been identified as a running gorgon.²

Date: ca. 530 - 525 B.C.

Bibliography:

K. M. Phillips, Jr., AJA 74 (1970) 242, pl. 52, 4.
R. Sutton, Poggio Civitate (Murlo, Siena) The Archaic Sanctuary. Catalogue of the Exhibition (Florence - Siena, 1970) 31, pl. 15 b # 10.

Footnotes:

1. Phillips, 242. Sutton, 31 refers to it as an akroterion.
2. On the parallel pose of the gorgon on the terracotta plaque from Syracuse (Appendix #16) and the gorgons from the Artemision on Corfu (Appendix #4).

24. Satricum, Gorgon revetment plaque¹, Temple of

Mater Matuta. Villa Giulia, Rome.

Fragmentary terracotta plaque decorated with a gorgon running to the right. The head is missing, but traces of a beard and snakes surrounding the head are visible.

Date: Third quarter of the 6th century B.C.

Bibliography:

W. Helbig, Vol. II (Leipzig, 1912 - 1913) 349 - 350 #1786 b.
Della Seta, VG, 255 #10037.
Van Buren, FTR, 52.
Andren, 459 I: 2, fig. 41.
Richardson, in PECS, 811.

Footnotes:

1. Van Buren (52), however, catalogues it as an akroterion.

Dubia25. Mainland Athens. Pedimental Gorgon ?, Akropolis

Museum # 495 & 4947.

Two terracotta fragments of a figure which has been identified as a pedimental gorgon flanked by two felines.¹

Date: First half of the 6th century B.C.

Bibliography:

Van Buren, GFR, 15 & 183 # 1.

Footnotes:

1. Van Buren (15 and 183) associates these pieces with the fragmentary figure of a feline (Akropolis Museum # 4935 and 4946) because "the inventory numbers of these fragments are almost consecutive (with the gorgon's inventory number), the presumption is that they were found at the same time and near together". I am not convinced by Van Buren's reconstruction of these pieces as a pedimental gorgon. The small scale of the Medusa fragments (M.P.H.: 0.08 m.; M.P.W.: 0.045 m.) and the fact that a terracotta pediment in Athens at this time would be unique, argue against Van Buren's reconstruction. The fragments are more suitable to a gorgoneion antefix or apex antefix than to a pedimental gorgon.

26. Corinth, Gorgon or Nike Akroterion.

Two fragments of a two-thirds life sized winged figure. Weinberg¹ has identified this figure as a gorgon. Goldberg², however, labels it a Nike.

Date: Last quarter of the 6th century B.C.³

Bibliography:

S. Weinberg, Hesperia 26 (1957) 313 # 28, pl. 70.
Goldberg, 202.

Footnotes:

1. Weinberg, 313.
2. Goldberg, 202. The closest parallels for the stylization of the wing can be seen on the Nike in Athens (Akropolis Museum #4948 - Goldberg, 195 N 3; and Van Buren GFR, 167, pl. xiii, 45 middle), and the Nike from Olympia (Goldberg, 220 # N 23; and Olympia III 40, pl. 43).
3. Goldberg (202) on the basis of a stylistic comparison with other dated akroteria.

Crete

27. Palaikastro, "Pedimental Gorgon"¹ from the Temple of Dictaeon Zeus, Herakleion Museum. The fragmentary leg of a three-quarter life sized terracotta gorgon in high relief against a flat background.

Date: Archaic.

Bibliography:

- R. C. Bosanquet, BSA 11 (1904 - 1905) 300 - 301, fig. 18.
 E. Pfuhl, AthMitt 48 (1923) 119 - 126 and fig. 1.
 Sp. Marinatos, ArchEph (1927 - 1928) 7 - 12 and fig. 1.
 Besig, 98 # 203.
 Koch SCD, 41.

Footnotes:

1. Bosanquet (300) first published this piece as a "human figure in high relief". Pfuhl (121) also saw the figure as human. Marinatos (7) was the first to identify the figure as a running gorgon. The white flesh color of the leg (a color usually reserved for females), and the close resemblance of this piece in costume and pose to other archaic gorgons makes Marinatos' identification practically certain.

The piece has been called pedimental because of its attachment to a flat background (see Bosanquet, 300 & Pfuhl, 121). The gorgon more likely decorated an altar or votive relief, as pedimental sculpture is virtually unknown in Crete during the Archaic period.

Dubious West Greek Architectural Gorgons

28. Cumae, Gorgon frieze plaque?

Three terracotta fragments of a small gorgon in high relief running to the left. There is no proof, however, that this gorgon had an architectural function.

Date: Archaic.

Bibliography:

MonAnt 22 (1913) 549 - 550, pl. lxxi, i.

29. Gela Gorgon "Metope",¹ Predio Ventura (Syracuse Mus. # 22311).

A terracotta plaque decorated of a winged gorgon in relief running to the left, surrounded by a square frame. A small Pegasus is tucked under her right arm.

Date: Sixth century B.C.²

Bibliography:

P. Orsi, NSc (1901) 309.

P. Orsi, MonAnt 17 (1906) 568 - 569, pl. 48, 1.

Van Buren, AFR, 162 # 2, fig. 80 and p. 20.

Darsow, 15 III a.

Giuliani, 6 - 7 (and note 25 for bibliography) pl. 2, 4.

Footnotes:

1. Although Van Buren (19 - 20) says the piece must be a metope, Orsi (MonAnt 568) and Darsow (15) are not as sure and use the term primarily as a matter of convention.

2. Van Buren, 162 #2. Giuliani (6) calls it a provincial work copying early Archaic Corinthian styles.

30. Gela, Terracotta altar decorated with a gorgon.

Palermo Museum.

A fragmentary piece depicting the lower portion of a gorgon running to the right.

Date: Sixth century B.C.

Bibliography:

Cavallari, NSc (1882) 331.
 Van Buren, AFR, 157 #8.
 Kekulé, Terrac. von Sic. 45, fig. 96.
 Darsow, 16 IV b.

Footnotes:

1. Darsow (16). Van Buren (157 #8), however, calls it a "lateral akroterion." Gorgons are a common motif on terracotta arulae - see P. Orlandini, "Arule arcaiche a rilievo nel Museo nazionale di Gela" RömMitt 66 (1959) 97 - 103. A new example of an arula of this type is currently in the Ny Carlsberg Glyptothek (see Meddelelser fra Ny Carlsberg Glyptothek 31 (1974) 22 - 29, figs. 1 - 2.

31. Gela, Terracotta altar decorated with a gorgon.

A fragmentary piece depicting the left leg of a gorgon in a "knielauf" pose.

Date: Archaic.

Bibliography:

P. Orlandini, NSc (1956) 385 - 386.

32. Megara Hyblaea, Gorgon or Nike Akroterion.

Three fragments of a winged figure, either a Nike or a gorgon.

Date: Archaic.

Bibliography:

B. Neutsch, JdI 69 (1954) 532.

33. Selinus, Gorgon Metope?,¹ from the Sanctuary of Demeter Malophoros, Palermo Museum.

A fragmentary terracotta decorated with the head of a gorgon in relief.

Date: Archaic.

Bibliography:

Gabrici, MemLinc 32, pl. 32.
Van Buren AFR, 163 # 3.
Darsow, 22.

Footnotes:

1. Darsow (22) says the piece is from an arula, and not a metope.

34. Selinus¹ - Gorgon? Metope in Copenhagen.

A terracotta metope depicting a winged figure in motion, which could be a Medusa with undistorted features,² a harpy, Iris, or perhaps a very early Nike.³

Date: Mid 6th century B.C.⁴

Bibliography:

M. Giødesen, Meddelelser fra Ny Carlsberg Glyptothek 10 (1953) 22 - 46.
V. Poulsen, Griechische Bildwerke (Konigstein im Taunus, 1962) 22.
Bookidis, 200 - 201, M 48.
Ridgway, Archaic, 246.
Giuliani, 7 - 9, pl. 3, 3.

Footnotes:

1. Ridgway (246) on stylistic grounds.
2. W. Fuchs, V. Tusa, AA 79 (1964) 713.
3. Giødesen rejects the Nike identification in favor of a harpy, but Ridgway doubts the figure is a harpy because it lacks a bird body (although she admits that some vases do show harpies with more human forms).
4. Ridgway, 246. Giuliani (7) suggests a date ca. 580 - 570 B.C.

35. Syracuse, riding gorgon "akroterion."¹ Syracuse

Naz. Museum # 52244.

A unique example of a gorgon astride a horse.

Date: 580 - 570 B.C.²

Bibliography:

NSc series 8 v (1951) 325 fig. 51.

Langlotz, Magna Graecia, 254.

Wallenstein, 62 & p. 136 V/B # 11 (for additional bibliography).

E. Paribeni "The Riding Gorgon" Essays Lehmann, 252 - 253

Ridgway, Archaic, 143, 147, 162 note 2.

Footnotes:

1. The piece was originally published as an akroterion (NSc, 325), but Ridgway and others doubt it citing the small size of the piece. Langlotz (254) states that the meaning of the piece is funerary in nature, perhaps symbolizing a local belief in a role the gorgon had as a carrier of souls to the underworld.

2. Wallenstein, 136.

The Use of the Entire Figure of Medusa in Architecture.

The entire figure of Medusa also occurs as an architectural motif in Greek and non-Greek architecture from the Archaic through the Hellenistic periods. The architectural use of Medusa varies regionally, and in some instances may have had symbolic significance different from that of the gorgoneion.

Greek Mainland:

Medusa appears 6 times in Mainland Greek architecture during the Archaic period: 5 times as akroterion and once (actually twice on the same building) as pedimental decoration.

The gorgon is most popular as an akroterion motif in Athens. The earliest instance is a bronze disc akroterion from the Athenian Akropolis (Appendix 1). The gorgon there is shown in a Mistress of Animals pose, grasping two felines by the neck.¹ Gorgons have also been reconstructed as the akroteria for two 6th century temples on the Akropolis (Appendix 2 & 3). The buildings to which they belong are problematic, but may be the Hekatompedon, and Peisistratid temple respectively.

Outside of Athens, gorgons appear as akroteria on the early 6th century Temple of Artemis Laphria at Kalydon (Appendix 5), and the late Archaic Temple of Artemis Knakeatis at Tegea (Appendix 6).

The isolated use of gorgons as pedimental decorations in Greece occurs in stone as the central composition

on each gable of the Temple of Artemis on Corfu (Appendix 4). Fragments of a terracotta gorgon from the Athenian Akropolis have also been identified as pedimental, but on unconvincing evidence. It seems best therefore to exclude the Athenian piece from this discussion.

The significance of the gorgon on the Artemision pediments has been variously interpreted. Some scholars see its function as essentially apotropaic.² Others argue that the context of the pediments is narrative.³ Still others see a chthonic symbolism in the better preserved West pediment, linking the two subsidiary groups at the sides with the central composition. The theme of the pediment is taken as the regeneration of life: the gorgon as a symbol of Hades and death, the two side figures, "Poseidon" and "Zeus", as symbols of renewed life.⁴

In my opinion, the Medusas on the Artemision pediments were essentially apotropaic, but represent a synthesis of mainland and Western Greek symbolic meaning for the gorgon. The use of elaborate pedimental compositions carved in stone has no parallels in Western Greece, but is a feature of Mainland Greek architecture. The choice of a gorgon as the central motif of the pediment, however, may have been inspired by the early Sicilian practice of decorating pediments and the ends of wooden ridgepoles with terracotta plaques decorated with gorgons and gorgoneia.⁵

This alone, however, may not explain why the people of Corfu broke with Mainland convention and represented a gorgon on a pediment. It is interesting to note that each time a gorgon appears on the Mainland as an architectural motif, it is in association with temples of female goddesses having a primitive form of worship as a Nature Goddess: Athena in Athens, and Artemis outside of Attica.⁶ This suggests that, on the Mainland, gorgons were used not only as apotropaia but as symbols of the female divinity worshipped inside the temple.

The popularity of the gorgon as an akroterial motif can probably be explained by the fact that Medusa had wings, and, like sphinxes and Nikai, was an appropriate motif to have alighting on the roofs of buildings.

Crete and the Cyclades

Crete has produced a single example of an architectural gorgon from the Archaic temple of Diktaian Zeus at Palaikastro (Appendix 27), a building also decorated with gorgoneion antefixes. This piece has been classified as a pedimental decoration. If so, however, it is the only example of pedimental sculpture occurring in Cretan architecture.

East Greek

Gorgons appear twice in East Greece: on the architrave of the Archaic Temple of Apollo and Artemis at

Didyma (Appendix 7), and on the parapet sima of the Archaic Artemision at Ephesos (Appendix 8). On both temples the gorgons have double sets of wings (a feature common in Near Eastern genii and winged figures⁷) and, at least in the case of the Didymaion, guard the corners of the building. This placement of gorgons is uniquely East Greek, and has parallels with the East Greek use of gorgoneia as corner devices on Chian wall crowns, and at the corners of Klazomenian sarcophagi.

Here as in Mainland Greece, the gorgon decorates temples dedicated to Artemis, the Ephesian Artemis in particular being an archetypal Mother Goddess par excellence.

West Greek

There are eight well documented occurrences of the gorgon in Western Greek architecture. All of these are Archaic in date, and from Sicily. In addition there are a number of problematic pieces whose architectural function cannot be proven (i.e., Appendix 20, 28 - 31, 33 and 35), or architectural figures whose identification as gorgons has been questioned (Appendix 32 and 34).

The earliest documented use of an architectural gorgon in West Greece is the revetment plaque from the Athenaion in Syracuse (Appendix 16), dating to the first quarter of the 6th century B.C. Medusa also appears on a less precisely dated Archaic revetment from Selinus (Appendix # 14).

By the mid and second half of the 6th century gorgons appear on pedimental plaques from Gela (Appendix 11 and 12), and San Mauro (Appendix # 13), and on metopes from Gela (Appendix 10) and Selinus (Appendix 15) as well as on an apex antefix from Gela (Appendix 9).

Most West Greek gorgons are associated with the decoration of the pedimental area or ridgepole of Sicilian buildings, either as plaques attached directly to the tympanum wall, or as first antefixes or revetments at the ends of roof beams. Later there is a diversification in the use of the motif: and gorgons appear on Doric friezes as metope decorations. This contrasts sharply with the use of the gorgon in mainland architecture where the motif appears almost exclusively as an akroterial decoration on the roof. This Sicilian use of Medusa in the pedimental area of temples corresponds with that of gorgoneia in similar positions.

These West Greek plaques usually depict Medusa alone or accompanied by her offspring and attribute Pegasus. Only once is the gorgon shown in the narrative context of the Perseus myth, on a relatively late metope from Selinus (Appendix 15).⁸

Only the revetment plaque from the Athenaion in Syracuse can be associated with the shrine of a known deity. There is not enough evidence therefore to state positively that the Western Greek gorgoneia, like those from the Mainland, had a symbolic connection with temples of female nature deities.

Non-Greek

The gorgon also appears as an architectural motif on the architecture of non-Greek areas: in Etruria and Central Italy in the West and in Lycia in the East.

Italic

The earliest non-Greek use of the motif dates to the third quarter of the 6th century, at Satricum (Appendix 24) and Poggio Civitate (Murlo)-(Appendix 23). The Satricum gorgon appears on a terracotta revetment plaque decorating the temple of Mater Matuta. The Murlo Medusa served as an akroterion or ridgepole decoration for an unknown building at the site.

By the end of the 6th century the gorgon appears as an antefix decoration at Capua (Appendix 20). Practically identical gorgon antefixes have been found at the nearby site of Minturno (Appendix 21) decorating the earliest phase of the Temple of Dea Marica. This indicates that craftsmen using similar moulds took commissions for architectural terracottas at both sites.

Minturno has also produced a revetment plaque decorated with Medusa from the same phase of the temple (Appendix 22). Evidently the gorgon was a popular motif in architectural decoration at Minturno, or Medusa was thought to be an especially appropriate image on a temple to the Dea Marica.

The gorgon also appears in a much later context on an antefix from Bolsena (Appendix 19), dating to the 2nd century B.C. A decapitated figure identified as Medusa appears in what may be a localized version of the Perseus myth in which the gorgon gives birth to a snake at the moment of her death, instead of her usual progeny Pegasus and Chrysaor.

The Etruscan architectural terracottas from the Archaic period depict the gorgon in a context independent of the myth. Even the attribute of Pegasus, commonly given to Medusa by the Western Greeks, has been left out of the Etruscan version of the motif. Since even the later antefix from Bolsena, which does show Medusa in a narrative context, omits Pegasus, the Etruscans may have been unfamiliar with the original Greek version of the myth first recorded by Hesiod (see Chapter 6).

Since gorgons occur three times on temples assigned to female deities in Etruscan architecture, perhaps the Greek symbolism for Medusa as a nature goddess was picked up by the Etruscans.⁹

At Murlo and Capua the use of the gorgon as an architectural motif follows an earlier tradition of using gorgon's heads as revetment decorations. No earlier tradition of using the gorgoneion is known, however, at the other Etruscan sites of Satricum, Minturno or Bolsena.

Lycia

Gorgons appear twice on Lycian funerary monuments during the first half of the 4th century: as a central akroterion of the Heroon of Perikles at Limyra (Appendix 17), and on a frieze of the Gjölbасchi-Trysa Heroon (Appendix 18). In both cases Medusa is shown in the narrative context of the Perseus myth, and may have been associated with a local Anatolian cult of the dead.¹⁰

Footnotes

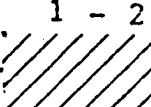
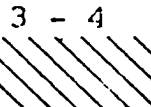
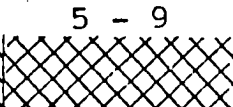
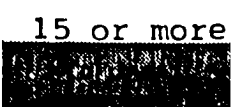
1. Goldberg points out, however, that the felines which Touloupa reconstructs for the akroterion are entirely hypothetical (for Touloupa's reconstruction see p. 873, fig. 6).
2. This suggestion was first proposed by Rodenwaldt soon after the temple was excavated, and was later published in Korkyra 2 (Berlin, 1939) 135. He has since been followed by Lapalus, especially 90, Demangel, La Frieze ionique (Paris, 1933), 167 note 3; Besig, 12 f. F. Matz, Geschichte der griechische Kunst I (1950) 210; and Ridgway, Archaic, 193.
3. First maintained by R. Hampe (AthMitt 60/61 [1935/1936] 269), who identified the small figure to Medusa's left as Perseus instead of Chrysaor; also K. Schefold, Griechische Kunst als religioes Phänomen (1959) 35 f; E. Kunze, AthMitt 78 (1963) 74 f.; J. Benson, in Gestalt und Geschichte, Festschrift Karl Schefold (Bern, 1967) 48 - 50 (an important recent study on this issue); and Pedley in his review of Ridgway's book in AJA 83 (1979) 111.
4. J. Dorig and O. Gigon, Der Kampf der Götter und Titanen (1961) 31 f; and G.M.A. Hanfmann, Classical Sculpture (New York, 1967) 311.
5. For plaques decorated with gorgons see Appendix 16 from Syracuse; for gorgoneia see W.G.48 from Syracuse and W.G.2 from Akragas. For the placement of the Artemision Medusas heads over the ridgepole as a reflection of Sicilian architectural practices, see Ridgway, Archaic, 192 - 193.
6. For the association of Athena, see Touloupa, 874 - 875. For the identification of the gorgon with Artemis, see Frothingham (1911) 336 ff; Sp. Marinatos, ArchEph (1927/1928) 7; Th. Howe Feldman, AJA 58 (1954) 214; and P. Zazoff, AA, 85 (1970) 154 - 166 (for additional bibliography).
7. See for example the winged deities on Assyrian reliefs from the Palace of Sargon II at Dur Scharrukin, E. Strommenger and M. Hirmer, Fünf Jahrtausende Mesopotamien (Munich 1962) pl. 226.

8. It is interesting to note the difference in the treatment of the various heads on the metope. The head of the gorgon is handled like a flat mask, even though it is still attached to the body. The heads of Athena and Perseus, on the other hand, are rendered plastically in very high relief. The flat handling of the gorgon's head may be an allusion to its independent existence in art as an apotropaic image.
9. Unfortunately our knowledge of the precise nature of Etruscan deities is limited. It is possible that Dea Marica may also have served some function as a Great Mother goddess similar to the early Greek conception of Artemis.
10. See supra Chapter 5, note 26.

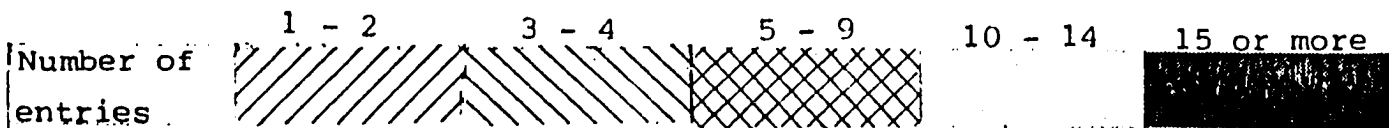
GREEK MAINLAND

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	Archaic			Classical		Hellenistic		Rom
Akroterion								
Antefixes	1-2	3-4	5-9	10-14				15 or more
Apex Antefix		1-2	3-4					
Frieze Doric		1-2						
Pedimental plaques								
Revetment plaques								
Sima Decoration				1-2	3-4	5-9		
Tomb Decoration						1-2	3-4	5-9
Wall Crown								
Wall Decoration	1-2		1-2		1-2			1-2



Number of entries

	1 - 2		3 - 4		5 - 9	10 - 14		15 or more
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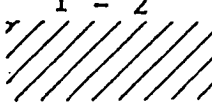
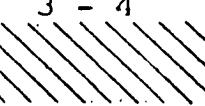
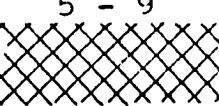

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Akroterion								
Antefixes								
Apex Antefix								
Frieze Doric								
Pedimental plaques								
Revetment plaques								
Sima Decoration								
Tomb Decoration								
Wall Crown								
Wall Decoration								



CYCLADES

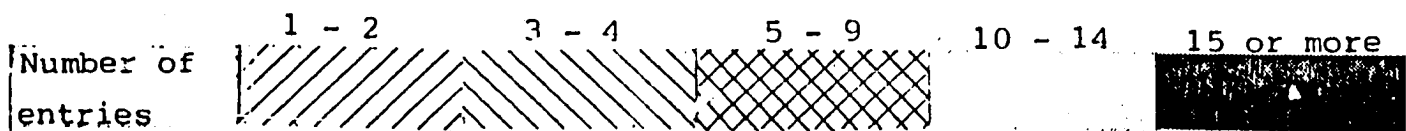
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Akroterion								
Antefixes								
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Frieze Doric								
Pedimental plaques								
Revetment plaques								
Sima Decoration								
Tomb Decoration								
Wall Crown								
Wall Decoration								

Number of entries

	1 - 2		3 - 4		5 - 9	10 - 14		15 or more
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EAST GREECE

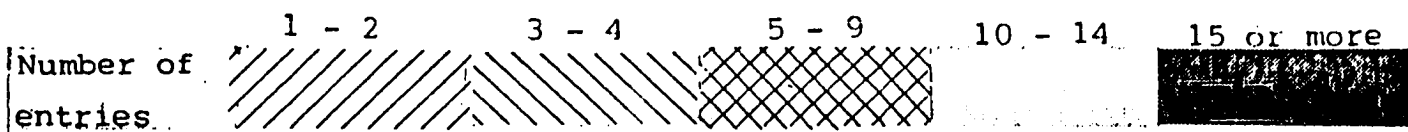
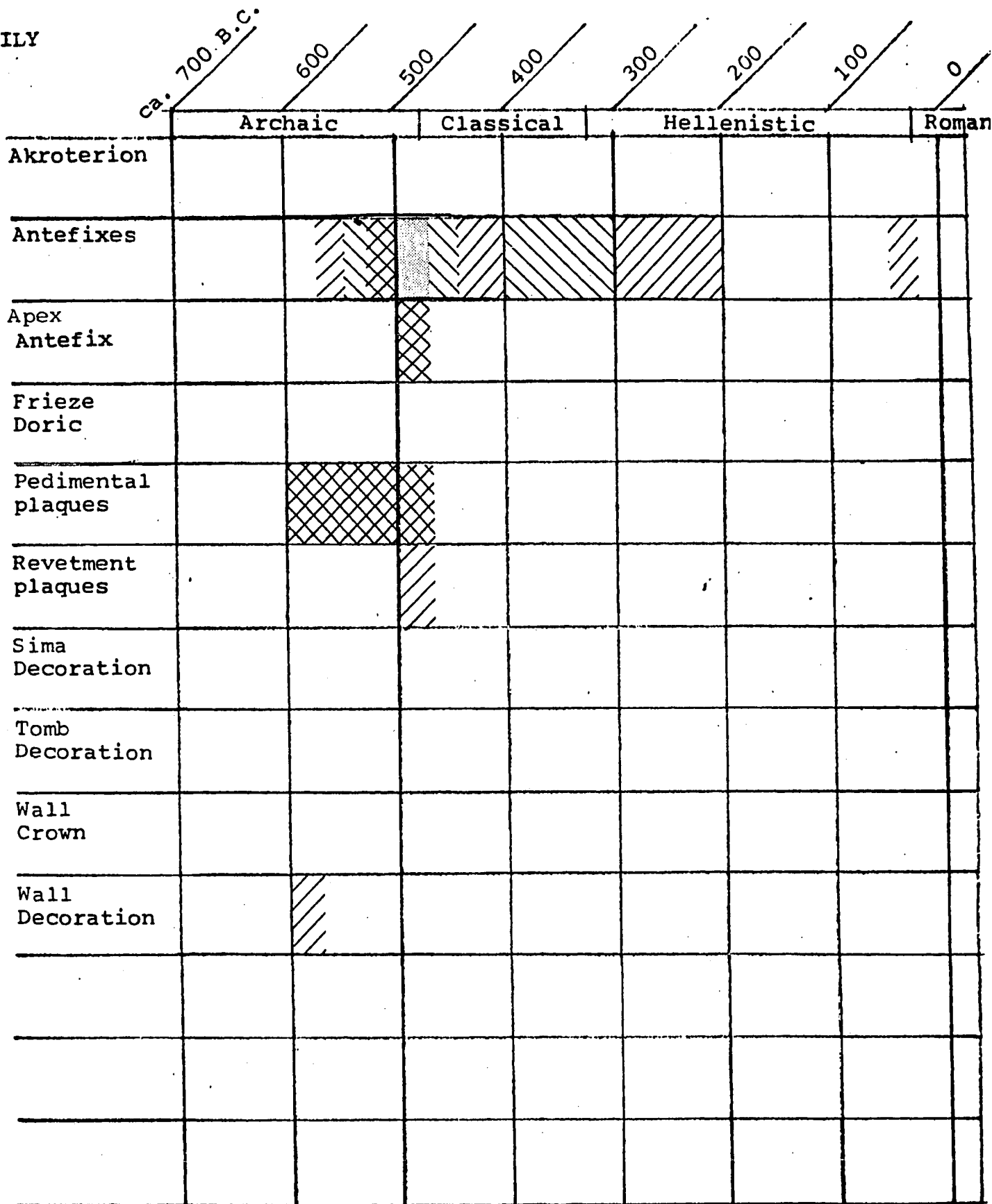
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Akroterion									
Antefixes									
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Frieze Doric									
Pedimental plaques									
Revetment plaques									
Sima Decoration									
Tomb Decoration									
Wall Crown									
Wall Decoration									



WESTERN GREECE:

230

SICILY



WESTERN GREECE:
SOUTHERN ITALY

231

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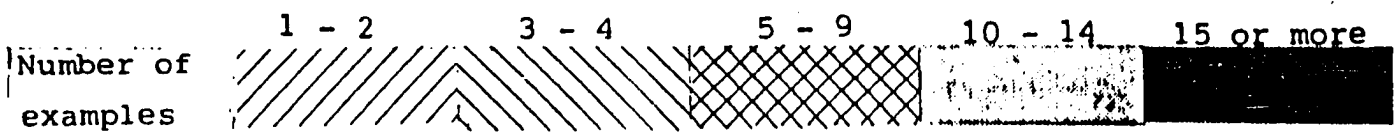
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Number of entries

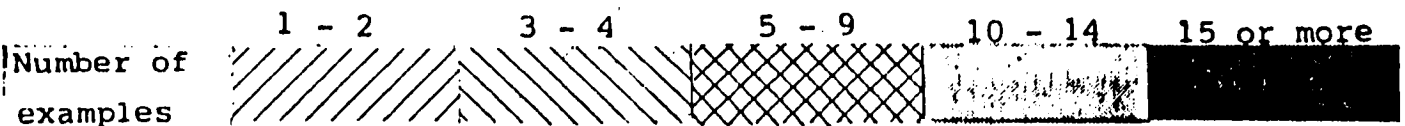
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NON-GREEK:
ETRURIA, AND THE WEST

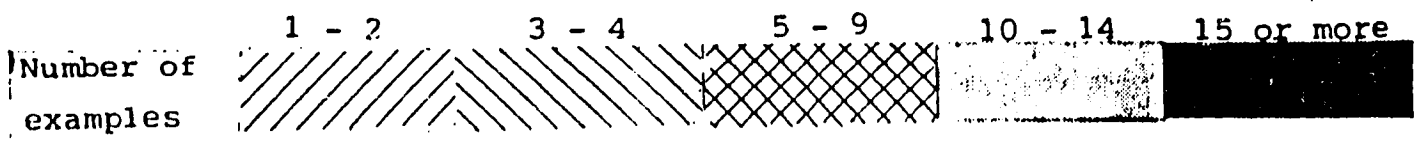
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Akroterion									
Antefixes									
Apex Antefix									
Frieze Doric									
Pedimental plaques									
Revetment plaques									
Sima Decoration									
Tomb Decoration									
Wall Crown									
Wall Decoration									



	ca. 700 B.C.	600	500	400	300	200	100	0
	Archaic		Classical		Hellenistic			Roman
Akroterion								
Antefixes								
Apex Antefix								
Frieze Doric								
Pedimental plaques								
Revetment plaques								
Sima Decoration								
Tomb Decoration			//					
Wall Crown								
Wall Decoration								



	ca. 700 B.C.	600	500	400	300	200	100	0
	Archaic			Classical		Hellenistic		Roman
Akroterion								
Antefixes								
Apex Antefix								
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Wall Crown								
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PHRYGIA

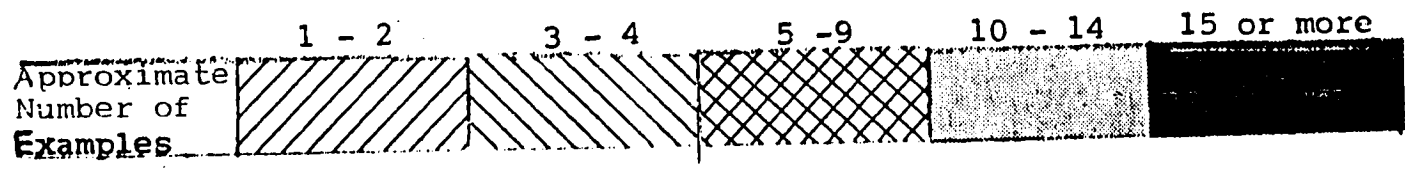
	ca. 700 B.C.	600	500	400	300	200	100	0
	Archaic		Classical		Hellenistic			Roman
Akroterion								
Antefixes								
Apex Antefix								
Frieze Doric								
Pedimental plaques								
Revetment plaques								
Sima Decoration								
Tomb Decoration								
Wall Crown								
Wall Decoration								

Number of examples

1 - 2	3 - 4	5 - 9	10 - 14	15 or more
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NON-GREEK
ROMAN

	100 B.C.	0 B.C.	100 A.C.	200 A.C.	300 A.C.	400 A.C.
Akroterion		1-2				
Antefixes		5-9				
Apex Antefix						
Frieze Ionic		1-2	5-9			
Pedimental Decoration		15 or more				
Revetment Plaques						
Sima Decoration						
Tomb Decoration	5-9	5-9	5-9			
Wall Crown						
Wall Decoration		5-9	5-9	1-2	1-2	
Anta, Column Pilaster Capital		15 or more				
Door or Gate Decoration	1-2	1-2	1-2	1-2		



The Gorgoneion in Greek Architecture

by

Janer Danforth Belson

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Vol. II

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Part II: Catalogue

Explanation of Terminology in the Catalogue :

"Unknown" - means inadequate evidence exists for a statement to be made concerning the original context of a piece.

"Not given" - means that although the information may be known, it is not included in the primary excavation report or mentioned in subsequent published accounts of a piece.

Greek Mainland Entry 1 - Antikyra (Phokis).

Material: Terracotta.

Function: Antefixes.

Findspot: Five complete antefixes and the fragments of 15 others were found by the South wall of the Archaic temple.

Original Building: Temple of Athena (?),¹

Present Location: Not given.

Dimensions: M.P.H.: 0.14 m.; width: ca. 0.30 m.

Date: First half of the 6th century B.C.²

Description: Semi-elliptical antefixes decorated with a gorgoneion in relief surrounded by a wide expanse of flat background. The hair across the forehead is arranged in a series of scallops. At the sides tresses bound with fillets fall behind each ear. The mouth is open, baring two even rows of large teeth. A small tongue protrudes from the mouth but no tusks are visible. Below the dimpled chin a zigzag line, which may represent the crinkly edge of drapery, can be seen. The polychromy on the piece is well preserved. Two bearded serpents rendered in paint rear up in S-shaped curves on either side of the face. The space between the head and the serpents is filled by swastika ornaments.

Bibliography:

BCH 79 (1955): p. 257 and p. 262, fig. 9.

AJA 59 (1955): p. 227 pl. 69 # 14.

Footnotes:

1. The temple is thought to have been dedicated to Athena, because of an inscription carved on the base of a bronze statuette of Athena Promachos found inside the temple (see AJA 59 (1955): p. 227.
2. The Archaic temple was built in the early 6th century B.C., and destroyed by fire in the 5th. A smaller temple was rebuilt on the site in the 4th century B.C.

Greek Mainland Entry 2 - Athens, Akropolis.

Material: Terracotta

Function: Antefixes.

Findspot: Several antefixes (Inv.# 80, 82, 83 and 84) were found east of the present museum. Another (Inv.# 87) was found near the North wall between the Parthenon and Propylaea.

Original Building: Unknown, but Buschor assigns these antefixes to his Roof 9.¹

Present Location: Akropolis Museum, Athens: Inv.# 78-87, K 292-K 294.

Dimensions: Ht.: 0.195 m.; width: 0.20 m.

Date: Last quarter of the 6th century B.C.²

Description: Fragments of 9 semi-elliptical antefixes decorated with a gorgoneion modelled in careful relief. Although all antefixes are from the same mould, there are slight variations in the painted details. The gorgoneion occupies the whole field of the antefix plaque, without any special border or base. The hair of the gorgoneion is arranged in a series of tight curls framing the forehead. A looser roll of hair curls up over the ear. The gorgon wears large disc-shaped earrings decorated with 8-petalled rosettes.³ Several bearded serpents coil under the chin. The mouth is open, displaying two rows of even teeth, sharp tusks, and a large protruding tongue. A great deal of the original color on these antefixes has been preserved: the flesh is cream colored; the lips, tongue, gums and earrings are dark red; the pupil of the eyes, the hair and the snakes are black. Although Casson⁴ sees a close resemblance between the gorgoneia on these antefixes and that on an antefix from Olympia (G.M. 21), I cannot see it.

Bibliography:

Th. Wiegand, Die Poros Architektur der Akropolis

- zu Athen (Cassel-Lipsia, 1904): p. 188, #11
 figs. 202 a, b.
- Koch, SCD, p. 78, fig. 35.
- Wilson, AJA 24 (1920): pp. 235-236, fig. 4.
- S. Casson & D. Brooke, Catalogue of the Acropolis
 Museum Vol. II (Cambridge, 1921): p. 290, fig.
 in text p. 426.
- D. Robinson, AJA 27 (1923): p. 8.
- Van Buren, GFR, p. 137 # 7.
- E. Buschor, Die Tondächer der Akropolis Vol. II
 (Berlin, 1929): pp. 40-41 fig. 53, pl. 5
 (Stirnziegel IX).
- Besig, p. 85 # 105.
- Andren, p. c.
- Riccioni, p. 180, fig. 72.
- Floren, Typologie, p. 61, pl. 6,3.

Footnotes:

1. Buschor, p. 72.
2. Buschor (pp. 40-41), dates these antefixes ca.
 525 B.C. on analogy with the gorgoneion device
 on Menelaos' shield on the Siphnian ^{Treasury's} Eastfrieze.
 Van Buren (p. 137 # 7) dates them to the end
 of the 6th century.
3. Wiegand, p. 188.
4. Casson, p. 290.

Greek Mainland Entry 3 - Athens, Akropolis.

Material: Terracotta.

Function: Antefix.

Findspot: Akropolis.

Original Building: Unknown.

Present Location: Akropolis Museum, Athens Inv. # 88.

Dimensions: M.P.H.: 0.11 m.; M.P.W.: 0.085.

Date: End of the 6th century B.C.¹

Description: Part of a large terracotta mask, probably an antefix. No photograph of this piece has been published, so a detailed discussion is difficult. The piece is said to be worked in the round and not in low relief like G.M. 2. All that remains of the mask is an ear and part of the hair. Van Buren, nonetheless, includes it in her catalogue of gorgoneion antefixes.

Bibliography:

- S. Casson & D. Brooke, Catalogue of the Acropolis Museum, Vol. II (Cambridge, 1921):p. 426 # 88.
 Van Buren, GFR, p. 137 # 8.

Footnotes:

1. Van Buren, p. 137 # 8.

Greek Mainland Entry 4 - Athens, Agora.

Material: Terracotta.

Function: Antefixes.

Findspot: Found dumped in fill of the Perserschutt in a well (# H 12:15) located near the Archaic buildings in the SW corner of the Agora (the area later occupied by the Tholos).

Original Building: Uncertain, but possibly associated with the original construction of Building F (the Archaic Prytaneion ?)¹

Present Location: Agora Museum, Athens Inv. # A 2296 and # A 2395. However, # A 2296 is now missing, having been stolen from the Agora Museum in Nov. 1956.

Dimensions: M.P.H.: 0.15 m.; M.P.W.: 0.14 m.

Date: Third quarter of the 6th century B.C.²

Description: Antefixes squarish in shape with rounded tops, decorated with a gorgoneion in low relief which fills the entire face of the antefix plaque. The hair is arranged in 8 scalloped locks over the forehead. Four pearl tresses fall at either side of the face. The three inner locks appear only below the chin, which seems to indicate that the artist is trying to depict locks of hair from the back of the head. This gives the piece an illusion of spatial depth.

The forehead has a vertical furrow down the center, and two red dots in front of the ears, which may represent earrings. Other distinctive features include a wide triangular nose (= Floren's " Attic " nose), a broad gaping mouth with even rows of upper and lower teeth, and a protruding tongue. No tusks or snakes are visible. The polychromy is well preserved.

Bibliography:

R. Nicholls, Hesperia 39 (1970): pp. 131-132, 138
F2 and F3; pl. 38.

Floren, Typologie, pp. 45-46, pl. 3,6.

Footnotes:

1. Nicholls, p. 132. For a recent discussion of Building F's function as the Prytaneion, see S. Miller, The Prytaneion: Its Function and Architectural Form (Berkeley, 1978): pp. 63-65.
2. Dated by Miller (supra note 1): pp. 63-64, ca. 550-540 B.C. Nicholls, p. 131 gives a similar date for the antefixes on the basis of their style. Floren (p. 45), however, would like to date these gorgoneia to ca. 580 B.C. on the basis of parallels in vase painting (especially the François Vase). Stylistically, these gorgoneia seem earlier than the gorgoneion antefixes from the Akropolis (see Greek Mainland Entry 2).
3. The appearance of two or more dots on the forehead is a common characteristic of Attic gorgoneia, especially on black figure vase painting of the later 6th century. Nicholls (p. 132) points out, however, that their presence here can be of little help in establishing the chronology of the Agora antefixes, since the motif has a long life in Attic vase painting, going back to the François vase.

Greek Mainland Entry 5 - Bülair (Boulayir) near Gallipoli.

Material: White marble.

Function: Door emblem on a false door from inside a burial chamber.

Findspot: Found lying on the ground near a rampart of the Bülair fortress.

Original Building: Tumulus tomb.

Present Location: Istanbul Museum Inv. # 2175.

Dimensions: Ht. of the original door: 1.84 m.; diameter of the gorgoneion: 0.12 m.

Date: First century B.C.

Description: A badly damaged medallion decorated with a gorgoneion of the " Beautiful type " carved in relief.

Bibliography:

Th. Macridy bey, AA 25 (1910): p. 145 # 7.

Th. Macridy bey, JdI 26 (1911): p. 209, fig. 24.

Mendel, pp. 354-355 #139.

Floren, Typologie, p. 192 j.

Greek Mainland Entry 6 - Chaironeia Museum (Boeotia).

Material: Terracotta.

Function: Antefix.

Findspot: The provenience of this piece is unrecorded, but since the antefix is in the Chaironeia Museum, it seems likely that the piece comes from Boeotia.

Original Building: Unknown.

Present Location: Chaironeia Museum, Boeotia, Inv. # 412.

Dimensions: Not given.

Date: Early 5th century B.C.

Description: A fragmentary antefix decorated with a gorgoneion in relief. Only the crown of the head, the left eye and part of the left cheek are preserved. The hair over the forehead is arranged in two rows of large spiral curls. No photograph of the antefix has been published, so a more detailed description of the piece is difficult.

Bibliography:

Van Buren, GFR, p. 137 # 9.

Greek Mainland Entry 7 - Corfu.

Material: Terracotta.

Function: Antefixes.

Findspot: Found in the garden of the Villa of Mon Repos
(the akropolis of the ancient city).

Original Building: Temple of Hera (?)¹ found in Area III
in 1966.

Present Location: Corfu Museum Inv. # 22, 23 and 25.²

Dimensions: Ht.: ca. 0.60 m.

Date: Early 6th century B.C.³

Description: A series of tall rectangular antefixes with rounded tops modelled with gorgoneia in low relief. Instead of forehead curls the gorgoneia on these antefixes have coiling snakes. This is an unusual feature for mainland gorgoneia, but also occurs on the Medusas from the Artemision pediments on Corfu.⁴ The gorgons on these antefixes have enormous eyes, scraggly beards⁵ and open mouths with prominent teeth, sharp tusks and a protruding tongue.

Bibliography:

K.A. Rhomaios, Arch Eph (1914): 140.

K.A. Rhomaios, " Die Dachterrakotten von Heiligtum in Mon Repos " Korkyra I (Berlin, 1940) p. 143 ff.

W. Dörpfeld, AthMitt 39(1914):172 fig. 6.

Van Buren, GFR p. 136 # 3 and fig. 64 (with a mistaken reconstruction).

Besig, p. 76 # 16.

Andren, p. xcvi.

Wallenstein, p. 106-107 Kat. III/A # 3 pl. 6,2.

G. Dontas, Odegos archailogikou Mouseiou Kerkyros (Athens, 1970) p. 46, 67-68, pl. 17a.

Ervin, AJA 72 (1968): 274, pl. 93, fig. 41.

N. Winter, RomMitt 85 (1978): p. 45.

Floren, Typologie, p. 24, pl. 2,2.

Footnotes:

1. Known from ancient sources, see G. Dontas, Neue Forschungen in griechischen Heiligtümern (1976): pp. 121-122.
2. The first finds were made in 1914. However, more fragments of gorgoneion antefixes of the same type have recently been found at the site. See G. Dontas, Deltion 18 (1963): pp. 167-168, pls. 199 c & f and pl. 207 a; Deltion 19 (1964): p. 320 pl. 308; Deltion 20 (1965): p. 383, pl. 439 b.; Deltion 22 (1967): p. 364, pl. 272.
3. The antefixes were not found in a datable context. However, the lion head waterspouts believed to belong to the same phase of the building have been dated by Dontas (p. 45) to ca. 600 B.C. on analogy with Assyrianizing lions found in Early Corinthian vase painting.
4. See Appendix 4. Van Buren (p. 136, # 3, fig. 64 has mistakenly reconstructed the antefix with a polos(See also Payne, NC, p. 254). Gorgons never wear poloi, however, and gorgoneia rarely do. For an unusual instance of a gorgoneion wearing a polos see the fragmentary marble lustral bowl from the Artemis Orthia Sanctuary at Sparta [R.M. Dawkins, The Sanctuary of Artemis Orthia at Sparta (London, 1924): p. 388, fig. 147].
5. It is possible, however, that the tufts of hair shown under the chin may instead represent hair from the back of the head as it falls down from below the severed neck. For a similar rendering of the hair see G.M. 4 from the Agora.

Greek Mainland Entry 8 - Corinth.

Material: Terracotta.

Function: Antefixes.

Findspot: Not given.

Original Building: Unknown.

Present Location: Corinth Museum, Corinth Inv. # A 41,
A 42, A 43, A 44, A 61, A 98, A 100, A 124.

Dimensions: Ht.: ca. 0.17 m.

Date: Roman.

Description: The remains of eight palmette antefixes of this type have been found. The center of the palmette is occupied by a small gorgoneion rising from a calyx or horn. Double branching tendrils frame the lower part of the gorgon's face. The gorgoneion itself is flanked by large serpents whose tails are tied in a knot beneath the chin. The hair is arranged in scallops over the forehead. The eyes are sunken, the cheeks puffed out, and the mouth is in a contorted grin. The miniature gorgoneia on these antefixes have been described as " insignificant ridiculous objects " ²

Bibliography:

Ida Thallon-Hill & Lida Shaw King, Corinth IV, 1: Decorated Architectural Terracottas (Cambridge, Mass., 1929): p. 15 and p. 17 fig. 12.

Footnotes:

1. For # A 41 see Corinth IV.1 fig. 12, 2; A 42, fig. 12,4; A 44, fig. 12, 3; A 124, fig. 12, 12.
2. Corinth IV, 1 p. 15.

Greek Mainland Entry 9 - Eretria.

Material: Gilded terracotta.

Function: Wall decoration.

Findspot: Room 7 in the House of Mosaics, along with other decorative terracottas of approximately the same size.

Original Building: House of the Mosaics, Banquet Room.

Present Location: Eretria Museum(?) Inv. # T 2092.

Dimensions: Ht.: 0.315 m; width: 0.28 m.

Date: Third quarter of the 4th century B.C.¹

Description: A plaque decorated with a gorgoneion carefully worked in high relief. The face has attractive features and a serene expression. The hair across the forehead is arranged in thick undulating curls.² Knots of snakes twist above the head and below the chin. The lips are slightly parted, but no teeth, tusks or protruding tongue are visible.

Bibliography:

P. Ducrey and I. Metzger, AntK 22 (1979): pp. 14-15 & p. 20, pl. 5,1.

P. Ducrey and I. Metzger, Archaeology 32, 6 (1979): p. 37.

Footnotes:

1. P. Ducrey and I. Metzger (AntK, p. 14) on the basis of the Lysippan style of the piece and a comparison with two small gorgoneia of solid gold found in the " tomb of Philip II " at Vergina.
2. The hair is somewhat reminiscent of portraits of Alexander the Great. See for instance the bronze head in a private collection in Lausanne: AntK 14 (1971): p. 139, pls. 41 & 42.

Greek Mainland Entry 10 - Kalydon.

Material: Terracotta.

Function: Apex antefix.¹

Findspot: Laphrion Sanctuary.

Original Building: Temple of Apollo Laphrios (?)²

Present Location: Agrinion (?)³

Dimensions: Diameter of the disc: 0.845 m.; Thickness:
0.130 m.

Date: First quarter of the 6th century B.C.⁴

Description: Very little of the piece is actually intact,

but seven fragments have been found which indicate that the terracotta was originally a flat disc with a plain edge, decorated with a gorgoneion in very shallow relief. Traces of an attached cover tile can be seen at the back. Of the gorgoneion, only the corners of the mouth and sections' of the cheeks (which show snakes emerging from behind the head) remain. From these fragments a circular apex antefix with a gorgoneion surrounded by a halo of snakes has been reconstructed.⁵ The polychromy is well preserved: red for the eyes, nose and scales of the snakes; blackish brown for the outer part of the face; pale yellow for the bodies of the snakes; and white for the gorgon's teeth.

Bibliography:

K. Rhomaios, Deltion 10 (1926): p. 37, fig. 13.

K. Rhomaios, Arch Eph (1937:1): pp. 300-315,
fig. 3 & pl. 2:1,5.

Besig, p. 76 # 18.

Darsow, p. 93 # 129.

Andren, p. xcvi.

E. Dyggve, Das Laphrion, der Tempelbezirk von Kalydon (Copenhagen, 1948), p. 45, 146-149,
figs. 158-160; p. 230 ff (for the dating).

Dinsmoor, AJA 54 (1950): pp. 275-279 (an important

review of Dyggve).

E. Touloupa, BCH 93:2 (1969): p.880.

Goldberg, pp. 19-20 D 13, p. 78.

Floren, Typologie p. 22 ff., pl. 2,4.

Footnotes:

1. Although this piece is often catagorized as an akroterion, the existence of a ridge cover tile at the back assures its identification as an apex antefix. Touloupa (p. 880) reconstructs the antefix plaque as rising ca. 0.20 m. above the line of the roof and descending ca. 0.42 m. below, covering the ridge beam.
2. Dyggve calls Temple A a shrine to Dionysos. Dinsmoor (p. 276), however, argues that the age and large size of the structure make it more likely a temple to Apollo Laphrios. Dyggve assigned this "akroterion" to his " Pale Yellow Roof " (Temple of Artemis First phase). Dinsmoor (p. 277), however, rejects this association and following the original attribution of Rhomaios assigns this piece to the " Polychrome Roof " (or First phase) of the Temple of Apollo. Floren (p. 22), assigns it to Temple " B 2 " without further explanation. It is possible that Floren was unaware of Dinsmoor's review, and is uncritically following Dyggve's conclusions.
3. Dyggve (p. 142) originally stated that most of the fragments were housed in the National Museum in Athens.
4. Rhomaios (Deltion, p. 37) first dated the roof to which he thought this piece belonged to the middle of the 6th century. Later, however, (Arch Eph, p. 301) he suggested a date ca. 580 B.C. Dyggve (p. 236), associating the "akroterion with his " Pale Yellow Roof,"

also gives it a date ca. 580 B.C. Dinsmoor (p. 277) attributing it to the " Polychrome Temple," dates it ca. 600 B.C. Goldberg is in favor of lowering the date to the second quarter of the 6th century, finding it surprising that a site so remote could be a pioneer of a new akroterion type. Stylistically, the piece has parallels with gorgoneia dating to the first quarter of the 6th century (cf. Payne, NC, pp. 79-89).

5. For a reconstruction drawing of the akroterion see Dyggve, pp. 146-149, figs. 158-160, and Floren, Typologie, pl. 2,4. Dyggve (p. 149) admits, however, that the placement of the snakes is hypothetical.

Greek Mainland Entry 11 - Kalydon.

Material: Terracotta.

Function: Metopes.

Findspot: Found on the slope SW of Temple A.

Original Building: Temple of Apollo Laphrios (?)¹

Present Location: Agrinion (?)

Dimensions: Original ht.: ca. 0.82 m.; original width:
ca. 0.82 m.

Date: ca. 530 B.C.²

Description: The fragments of at least three metopes decorated with painted gorgoneia with no relief. The gorgoneion on each plaque was vividly colored and surrounded by a border of painted rosettes. This border is partially overlapped by the heads of two thin serpents which spring up over the gorgon's head. The shape of the gorgon's face is not round as is usually the case, but squared off to accommodate the square compositional space of the metope. The two serpents fill the upper corners of the metope. The lower corners were probably filled with the gorgon's shaggy beard.³

Bibliography:

K. Rhomaïos, Deltion 10 (1926): pp. 36 f., fig. 12.

K. Rhomaïos, Arch Eph (1937:1): pp. 300-315. Besig, p. 76 # 17.

E. Dyggve, Das Laphrion, Der Tempelbezirk von Kalydon (Copenhagen, 1948): pp. 149-156, pls. 18-20, fig. 164.

Dinsmoor, AJA 54 (1950): pp. 275-279.

Karagiorga, GK, p. 49.

Floren, p. 22 ff, pl. 2,3.

Footnotes:

1. For the identification of this temple see G.M. 10, note 2.

2. Dyggve (p. 223) attributed these metopes to the " lion sima roof," or second phase of the

the Temple of Dionysos (sic), which he dated to the first quarter of the 6th century. Dinsmoor (p. 278) also attributes these metopes to the " lion sima roof," but he prefers to date the roof to ca. 530 B.C. Rhomaios had earlier suggested a mid 6th century date.

3. Whether the gorgoneia on the metopes were actually bearded cannot be determined from the remaining fragments. A beard has tentatively been restored on analogy with the Thermon metope (G.M. 30). For drawings of the Kalydon fragments, see Dyggve, pl. 18 & pl. 20 a. For a drawing of the reconstructed metope, see Floren, Typologie, pl. 2,3.

Greek Mainland Entry 12 - Kephallenia, Hagios Menas.

Material: Terracotta.

Function: Antefixes.

Findspot: Found during the excavation of a Doric temple in a vineyard at the site of Hagios Menas. The site is about 1/2 hour from modern Lakkathros.

Original Building: Unknown.

Present Location: ? Museum Inv. # 47 (at Argostoli?).

Dimensions: Not given.

Date: First half of the 6th century B.C.¹

Description: These antefixes have never been fully published. Van Buren describes them as " antefixes with a stereotyped head of Medusa, very beautiful examples of ancient terracotta work."²

Bibliography:

Arch Eph (1912): p. 268.

Praktika (1912): p. 106.

AJA 15 (1914): p. 390.

Van Buren, GFR. p.20 & p. 138 # 10.

Darsow, p. 81.

Footnotes:

1. Van Buren, p. 20.

2. Van Buren, p. 138.

Greek Mainland Entry 13 a & b - Langaza (Macedonia).

Material: Gilded bronze.

Function: Emblems and closing devices for doors.

Findspot: In a tumulus tomb excavated by Th. Macridy bey in 1910, 9 km. north of Thessalonike.

Original Building: Tumulus tomb.

Present Location: a) As of 1911 this piece was in the Imperial Museum in Istanbul.¹

b) Istanbul Museum Inv. # 2167.

Dimensions: a) Diameter of emblem: 0.225 m.

b) Diameter of emblem: 0.185 m.

Date: Third century B.C.²

Description: Two bronze discs decorated with gorgoneia of the " Beautiful type " in high relief worked in repousse.³ The emblems were found inside the tomb; a: decorating the wooden outer door of the facade of the tomb; b; on the marble inner door leading to the burial chamber. The eyes of a were originally inlaid with some substance now lost. Entry b had the sclerotic of the eye painted in an unusual pink color (over a white slip). The irises of b were painted a bluish-black, but the pupils of the eyes were painted an eerie white. The mouths of both gorgoneia are closed. No wings or snakes are visible, but Mendel mentions a bulge encircling the contour of b's face which he thinks may represent a snake.⁴

A re-enforced bronze bedding can be seen on the forehead of Entry a, which was nailed to the door at two points. There is a hole (in the bronze) in approximately the same position on Entry b. This was probably also for the insertion of a bronze bedding. These beddings originally secured bronze rings or leather thongs which served to pull the door closed.

Bibliography:

Th. Macridy, JdI 26 (1911): p. 203 # 3, p. 205, fig. 17 and p. 199 fig. 8 (for a photograph of Entry a and the outer door of the tomb; pp. 209-210, fig. 23 for Entry b).

G. Mendel, pp. 350-354 # 138.

Floren, Typologie, p. 192 i; pl. 17, 3.

Footnotes:

1. Macridy, p. 205. Mendel, however, does not mention it in his catalogue.
2. Mendel, p. 354.
3. For gorgoneia having a similar function, see the unpublished bronze in the Istanbul Museum Inv. # 4094 (Floren, Typologie, p. 192 k), and a fragmentary door or stele from Thessaly (AthMitt 15 (1890): p. 206, fig. 2).
4. Mendel, p. 350.

Greek Mainland Entry 14 - Larissa (Thessaly).

Material: Marble.

Function: Decorative lids of marble ceiling coffers.¹

Findspot: Found in a large Turkish cemetery South of Larissa.

Original Building: Funerary naiskos.

Present Location: Unknown. In 1883 the coffer was reported as being temporarily stored in an open courtyard of the National Museum in Athens which was then under construction.

Dimensions: Not given.

Date: Late 4th century B.C.²

Description: Two ceiling coffers sculptured in relief.

One of these depicted the head of a youth in profile (perhaps Hermes); the other a badly preserved gorgoneion with snaky hair. No photograph of the gorgoneion has been published.

Bibliography:

H. Brunn, " Nordgriechische Skulpture," AthMitt 8 (1883): pp. 81-100, especially p. 96 and pl. vii.

S. Kane, Greek Decorated Ceiling Coffers (Bryn Mawr College M.A. thesis, 1973) p. 46.

Footnotes:

1. Kane, p. 46.

2. Kane, p. 46.

Greek Mainland Entry 15 - Mantineia.

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown.

Present Location: Unknown.

Dimensions: Not given.

Date: Fifth century B.C.¹

Description: A very fragmentary semi-elliptical antefix decorated with a gorgoneion in relief. All that remains of the gorgoneion is a small bit of the left eye and brow. Snakes can be seen coiling around the head against the background of the antefix.

Bibliography:

Fougères, Bibliothèque des Écoles françaises d'Athènes et de Rome, Vol. 77 (1897): p. 371, fig. 52.

Van Buren, GFR, p. 138 # 11.

Footnotes:

Van Buren, p. 138 # 11.

Greek Mainland Entry 16 - Mavromati (Messene or Ithome,
Messenia).

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown.

Present Location: Not given.

Dimensions: Ht.: 0.172 m.

Date: First century B.C./A.C.¹

Description: The head of the gorgon occupies the entire surface of the antefix. The gorgoneion is of the " Rondanini type " with an attractive if somewhat smirking face. There are two small wings in the hair, and a knot of snakes under the chin. The mouth is closed.

Bibliography:

Buschor, MR, p. 26, pl. 37, 2.

Footnotes:

1. Buschor (p. 26) says that the piece dates from the " earliest times " of the Imperial period.

Greek Mainland Entry 17 - Mesembria (Thrace).

Material: Terracotta.

Function: Sima decoration.

Findspot: Found in the residence of Ilia Diakov at the side of the citadel gates along with several inscribed stones.

Original Building: Probably from a temple or public building on the Akropolis.

Present Location: Not given. The piece, however, is published with the inventory # 249.

Dimensions: M.P.H.: 0.17 m.; width: not given; thickness: 0.05 m.

Date: Second half of the 4th century B.C.¹

Description: A fragmentary sima decorated with one gorgoneion of the " Middle Type," flanked by a 12 petaled palmette. Below, a complicated maeander pattern. The gorgoneion has short straight hair, and large staring eyes. The mouth is open, but no tusks or protruding tongue are visible.

Bibliography:

G. Seure, " Archéologie Thrace, " RA 5 series 22 (1925) (2): pp. 19-20, fig. 99 a.

Izvestia Soc. arch. (1914): fig. 271 & 272 (new finds).

Floren, Typologie, p. 192 h & p. 194.

Footnotes:

1. Floren (p. 194) dates this sima to the 3rd century along with our G.M. 18. Filov is quoted by Seure (p. 20), however, as suggesting a 5th century date for the piece based on the stylistic appearance of the gorgoneion. A comparison of the shape of the palmettes on the Mesembria sima with those on simas from the Temple of Asklepios at Epidaurus (G. Roux, Arch. Argol. pl. 34, 1) and the Temple of Zeus at Nemea

(see Bert Hodge Hill, revised by C.K. Williams, The Temple of Zeus at Nemea [Princeton, 1966]: fig. 22) suggests a somewhat earlier date for the Thracian sima, perhaps the second half of the 4th century. The palmettes on the Argolid simas, however, have fewer leaves than our entry.

Greek Mainland Entry 18 - Mesembria (Thrace).

Material: Terracotta.

Function: Sima decoration.

Findspot: Found in the residence of Ilia Diakov at the side of the citadel gates along with several inscribed stones.

Original Building: Probably from a temple of public building on the Akropolis.

Present Location: Not given, the piece, however, is published with the inventory number 250.

Dimensions: Ht.: 0.14 m.; length: not given; thickness: 0.09 m.

Date: Third century B.C.¹

Description: A fragmentary sima decorated with a gorgoneion of the "Beautiful type"; alternating with 8 petalled palmettes with floral tendrils. Below, a wave pattern running to the left. The head on the sima has been identified as that of Medusa, but the piece has none of the readily identifiable attributes of a Hellenistic gorgon. The hair is pulled back away from the face, the eyes are unexaggerated, and the mouth is closed.

Bibliography:

G. Seure, " Archéologie Thrace," RA 5 series 22 (1925) (2), pp. 19-20, fig. 99 B.

Floren, Typologie, p. 192.

Footnotes:

1. Floren, p. 192. Filov is quoted by Seure (p. 20) as describing the piece as " more severe " than G.M. 17. Seure (p. 20), however, thinks it is more recent. Stylistically the idealized face of Medusa and the smooth treatment of the hair, which is pulled back from the face, have their closest parallels with gorgoneia of 3rd century date (i.e., G.M. 13 from Langaza).

Greek Mainland Entry 19 - Naousa (Macedonia).

Material: Terracotta.

Function: Sima decoration.

Findspot: From the excavation of the Nymphaion.

Original Building: The Nymphaion (?).

Present Location: Not given.

Dimensions: Not given.

Date: Hellenistic.

Description: A fragmentary sima decorated with a gorgoneion of the " beautiful type " in low relief. Only the right half of the gorgon's face remains with a break running diagonally from her left brow to lower right cheek. The eyes of the gorgoneion stare intensely ahead. The pupil and iris are shown as incised circles. Short wisps of hair frame the forehead and entwine, with the coils of at least three large snakes which spring like a radiant crown from the top of the head. The body of another snake curls under the chin. Floral tendrils, rosettes and 7 petalled palmettes also decorated the sima.

Bibliography:

Ph. Petsas, Praktika (1968): p. 71 pl. 49 γ.
 Floren, Typologie, p. 192 # g.

Greek Mainland Entry 20 - Olympia.

Material: Terracotta.

Function: Rampant antefix atop a hawkbeak sima decorated with a giant maeander pattern.

Findspot: Found in the area between the Echo Stoa and the wall of the stadium.

Original Building: West Greek treasury.¹

Present Location: Olympia Museum Inv. # 50.

Dimensions: The excavators were not able to reconstruct the original height of the antefixes. The height of the sima is estimated to be ca. 0.45 m.

Date: Early 6th century B.C.²

Description: Only drawings of the sima and antefixes have been published, so a detailed description of the pieces is difficult. The heads on the antefixes are broad with a heavy mass of hair falling at either side of the face. Medusa wears a red hair band on her head. The only other vestiges of color are on the eyes which are red. The large mouth gapes open displaying rows of regular teeth and a protruding tongue.

The shape and decoration of the sima on which the antefix rested recall West Greek examples, especially Selinus and Akragas.³

Bibliography:

Curtius and Adler, Olympia II (Berlin, 1892):

p. 202 fig. 26 (R. Bormann).

Van Buren, GFR, p. 52 & p. 136 # 4.

Mallwitz, pp. 173-174, fig. 134 (Gorgon roof).

Footnotes:

1. Van Buren (p. 52) suggests that the sima may have belonged to the Treasury of the Selinuntines since the provenience of the sima puts it close

to where Pausanias (VI, 19,11) mentions the treasury originally stood near the Treasury of Metapontion at one end of the Echo Stoa. Mallwitz (p. 173), however, associated these antefixes with his " gorgon roof " which he assigns to the Treasury of the Sybarites.

2. Van Buren (p. 136 # 4) dates the antefixes to the late 7th/early 6th century, Mallwitz (p. 173) to the first quarter of the 6th century B.C.
3. Curtius and Adler, p. 202. This strengthens the supposition that the sima and antefix belonged to a West Greek treasury.

Greek Mainland Entry 21 - Olympia.

Material: Terracotta.

Function: Antefixes.

Findspot: Not given.

Original Building: The Selinuntine Treasury.¹

Present Location: Olympia Museum.

Dimension: Ht.: 0.255 m.; width: originally ca. 0.38 m.

Date: Last quarter of the sixth century B.C.²

Description: Semi-elliptical antefix³ attached to a flat pan tile decorated with a gorgoneion in low relief recessed in a pentagonal field. The hair of the gorgoneion is arranged in 8 petal-like segments over the forehead, with two pearl tresses hanging down behind each ear. The open mouth shows two rows of even teeth, a long protruding tongue, and a pair of sharp tusks at each corner of the mouth. A snake rears up from behind each ear flaring outwards, somewhat resembling the position of snakes on a number of West Greek antefixes.

Bibliography:

Curtius and Adler, Olympia III (Berlin, 1897):
p. 43 & pl. 8:8.

Van Buren, GFR, pp. 136-137 # 5, fig. 119.

100 Jahre deutsche Ausgrabung in Olympia (Munich,
1972): pl. 4:2 color.

Darsow, passim p. 80.

Andren, p. xc.

Montuoro, pp. 291-292, fig. 2.

Mallwitz, p. 238, fig. 191.

Footnotes:

1. Although the exact provenience of these antefixes is unknown, Mallwitz (p. 238) discusses them in his section on the Bouleuterion. Laviosa (p. 225) suggests they belong to a West Greek treasury. For the Treasury of the Selinuntines,

see Chapter I.

2. Mallwitz (p. 238) dates these antefixes to the second half of the 6th century B.C. Curtius and Adler (p. 48) suggest a 6th century chronology. Stylistically these pieces can be compared with the marble apex antefix from Sparta (G.M. 25), which dates to the late 6th/ early 5th century. Stylistic comparison with other gorgoneia (especially those on West Greek antefixes) also support a chronology in the late 6th century.
3. At least two antefixes of this type are known. Van Buren (fig. 119) publishes the right half of one such worn antefix. Mallwitz (p. 238, fig. 191) publishes a much better preserved example with most of its polychromy still intact.

Greek Mainland Entry 22 - Olympia.

Material: Terracotta.

Function: Decoration on the cresting of a lateral sima.

Findspot: Fragments of a number of gorgon heads were found together with fragments of palmettes and volutes before the eastern facade of the Bouleuterion.

Original Building: The Middle Building (or forecourt) of the Bouleuterion.

Present Location: Olympia Museum. There is also a fragment in Berlin, Antiquarium # 148.

Dimensions: Ht.: 0.17 m.; width: 0.17 m.; thickness: 0.11 m.

Date: Mid 5th century B.C.¹

Description: A sima cresting decorated with gorgoneia in relief alternating with spirals and palmettes. The gorgoneia have round, rather corpulent faces. The hair has a central part and waves falling down in three droopy curls on either side of the face in front of the ears. Although the faces are exaggeratedly fleshy, the facial features themselves are realistically rendered. The ears, nose and eyes (the pupils and irises of which are painted in red) are of human proportion. The brows are knitted, but not distorted with furrows and wrinkles. The gorgons' mouths, however, are bestial, gaping open and displaying large upper teeth, protruding tongues, and pairs of discreet tusks in each corner. The gorgoneia wear simple caps on top of their heads which were probably originally decorated with pairs of plastic snakes rearing up anti-thetically over the head.²

Bibliography:

Curtius & Adler, Olympia II (Berlin, 1892):

pp. 195-196, fig. 13, pl. 120, 1 (R. Bormann).

Curtius & Adler, Olympia III (Berlin, 1897):
pp. 43-44, fig. 50, b& pl. 8,9 (see for
earlier bibliography.)

Van Buren, GFR, p. 51 & pp. 119-120 # 123, (for a
discussion of the sima cresting in general)
and p. 138 # 12 (for a discussion of the
gorgoneia decorating the cresting).

Footnotes:

1. Van Buren, p. 51. The style of the cresting
has been stylistically compared to the waterspouts
of the Temple of Zeus at Olympia.
2. This feature shows up more clearly in the draw-
ing published in Olympia III , p. 43, fig. 50,
than it does in photographs of the pieces.
The restored drawing of the piece in Olympia II
p. 196, fig. 13, however, eliminates the
snakes and substitutes instead a scalloped
edge for the cap.

Greek Mainland Entry 23 - Olympia.

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown, perhaps a treasury.

Present Location: Not given.

Dimensions: Not given.

Date: Van Buren¹ calls the piece a " later revetment " and an example of an antefix type flourishing between the 5th and 3rd centuries B.C.

Description: No photograph of the piece has been published so a detailed description is difficult. Van Buren describes it as a semi-elliptical antefix decorated by a gorgoneion in relief with a protruding tongue and serpents rearing up at either side of the face. The antefix is said to resemble earlier types produced at Tarentum, as well as the earlier antefix (G.M. 21) from Olympia.²

Bibliography:

Van Buren, GFR, p. 55.

Footnotes:

1. Van Buren, GFR, p. 55.

2. Van Buren, GFR , p. 142 & fig. 55.

Greek Mainland Entry 24 - Ptoion (Boeotia).

Material: Terracotta.

Function: Antefix.

Findspot: A sporadic find discovered in 1903.¹

Original Building: Unknown, perhaps a small temple on the summit of the Kriaria Hill, which is located halfway between Perdicovrysi and Karditza.

Present Location: National Museum, Athens Inv. # 16341.

Dimensions: Not given, but on analogy with the antefixes from the Athenian Agora (G.M. 4) which are from the same mould series, Ht.: ca. 0.15 m.; width: ca. 0.15 - 0.16 m.²

Date: Third quarter of the 6th century B.C.³

Description: This semi-elliptical antefix is practically identical to the two antefixes from the Athenian Agora (G.M. 4). The Ptoion antefix is therefore probably an Attic import.

Bibliography:

G. Mendel, BCH 31 (1907): p. 185, fig. 1, c and p. 203, note 3.

Van Buren, GFR, p. 137 # 6 & p. 59.

Besig, p. 82 # 77.

Riccioni, p. 176.

R. Nicholls, Hesperia 39 (1970): p. 132.

J. Ducat, Les Kouroi du Ptoion (Paris, 1971): pp. 419-425, pl. 146.

Footnotes:

1. Mendel, p. 203, note 3.

2. Nicholls, p. 132.

3. A date approximately contemporary with the Attic antefixes (Nicholls, p. 132). Other chronologies suggested for this antefix range from the early 6th (Van Buren, GFR, p. 59) to ca. 530-520 B.C. (Ducat, p. 125). Riccioni (p. 176) and Besig (p. 82) date it to the middle of the 6th century B.C.

Greek Mainland Entry 25 - Sparta.

Material: Blue marble.

Function: Apex antefix.¹

Findspot: Found north of the town of modern Sparta in the house of Diamantopoulos.

Original Building: Unknown.

Present Location: Sparta Museum, Inv. # 654.

Dimensions: Diameter: 0.32 m. (The decorated face of the antefix is only slightly larger than the ridgebeam it covered).

Date: Late 6th/ early 5th century B.C.²

Description: An apex antefix carved with a gorgoneion in relief, surrounded by a broad moulded border. Medusa is depicted as a bust down to the collar bones. A thick neck and the upper edge of a garment can be seen below the prominent and dimpled chin. The facial features of Medusa are for the most part unexaggerated, but deep wrinkles line the face and the grimacing mouth retains the bestial trait of sharp tusks on either side of a protruding tongue. The side tresses of the hair have the familiar pearl rendering of Archaic gorgoneia. The hair above the forehead, however, is arranged in an unusual pattern of flame-like locks which radiate upwards. Some have commented that two of these upper locks appear to be horns. This has given rise to the occasional identification of the figure as Phobos.³

Bibliography:

H. Dressel, A. Milchhöfer, AthMitt 2 (1877): pp. 317-318, no. 18.

A. Milchhöfer, " Spartanisch Kunstwerke I: Gorgoneion," Arch Zeitung 39 (1881): p. 282, pl. 17,1.

S. Reinach, AJA 2 (1886): p. 314 note 3.

Röscher, Lexikon I, col. 1716; Lexikon III, col.

2394.

- O. Benndorf, ÖJh 2 (1899): p. 10, fig. 8 (for a drawing).
- M.N.Tod and S.J.B. Wace, Sparta Museum Catalogue (Oxford, 1906): p. 121 & p. 198 # 654.
- K. Volkert, Das Akroter in der antiken besonders der griechischen Baukunst I: Archaische Zeit (Durem-Rhld., 1932): pp. 2-3.
- Besig, p. 80 # 54.
- Riccioni, p. 175, fig. 64.
- G. Karagiorga, Deltion 19(1964): pl. 72 γ (for an excellent photograph of the piece).
- Goldberg, p. 70, D70 & p. 78.

Footnotes:

1. Traditionally this piece has been labelled an akroterion. However, the presence of a semi-circular covertile at the back confirms its use as an apex antefix.
2. On the basis of a stylistic comparison with roughly contemporary gorgoneia from Cyrene (E.G. 4), Dreros (Cr. 2), and a marble mask from Thera (Thera I, p. 270 # 1 with figure; and Floren, Typologie, pl. 10, 5). See also Tod and Wace, p. 121. Recently, however, M. Goldberg (p. 70, D 70 and p. 78) has questioned this high chronology for the piece, preferring to see it as an " archaizing work " of the Hellenistic period. As such she excludes it from her discussion of Archaic akroteria and apex antefixes. There seems little reason on typological and stylistic grounds to doubt the generally accepted Archaic chronology for the piece. Reinach's (p. 314, note 3) statement that the Spartan relief is the most ancient figure of Medusa known, however, cannot be accepted.
3. Benndorf, p. 10.

Greek Mainland Entry 26 - Sparta.

Material: Bronze.

Function: Wall decoration.¹

Findspot: The piece was found inside the Portico in the temenos of Athena Chalkioikos close against the north wall in a black deposit.

Original Building: Unknown.

Present Location: Not given, perhaps the museum in Sparta.

Dimensions: Ht.: 0.37 m.; width: 0.33 m.; thickness: 0.001-0.002 m.

Date: Third quarter of the 6th century B.C.²

Description: The bronze plaque is badly bent, and blackened by fire. Enough of the piece is preserved however, to restore a gorgoneion of the "Grotesque type" in low relief. Only the restoration of the curls on the forehead remains conjectural.³ The gorgon has a beard indicated in outline and a grimacing mouth with tusks and a protruding tongue.

Bibliography:

A.M. Woodward, BSA 26 (1923-1925) 247, 266 - 268.
Touloupa, BCH 93:2 (1969) 884.

Footnotes:

1. Woodward (p. 268) doubts that this bronze was a shield device because of its heavy weight and because the back of the piece is not really curved enough to conform to the surface of a shield.
2. Woodward (p. 268) on the basis of the careful stylistic handling of the ears.
3. For a restored drawing of the piece, see Woodward, pl. 21.

Greek Mainland Entry 27 - Spata (Attica).

Material: Terracotta.

Function: Antefix Mould.

Findspot: Spata (Attica), bought by the British Museum in 1924.

Original Building: Unknown.

Present Location: British Museum, London, Inv. # 1924.11-12.11.

Dimensions: Ht.: 0.23 m.

Date: Late 5th century B.C.¹

Description: An antefix mould modelled with a round-faced gorgoneion in relief. The hair has a central part with short locks of wavy hair brushed back from the face. The eyes are shown in a slight squint with crow's feet at the outer corners. There are small wrinkles on either side of the nose caused by the grimacing expression of the partly opened mouth. Within the mouth, a single row of pearl-like teeth can be seen. There are no tusks, but a small tongue protrudes over the fleshy lower lip. In the center of the forehead, the faint outline of an inverted triangle can be seen.

Bibliography:

Higgins, B.M., p. 187-188 # 708, pl. 92.

Footnotes:

1. Higgins (p. 188) dates this mould to the late 5th century on the basis of a stylistic comparison with the Parthenon frieze.

Greek Mainland Entry 28 - Thebes (Boeotia).

Material: Bronze.

Function: Wall decoration.

Findspot: The Kabirion Sanctuary at Thebes.

Original Building: Unknown.

Present Location: The Louvre, Paris Inv. # Not given.

Dimensions: Not given.

Date: First quarter of the 7th century B.C.¹

Description: A bronze plaque depicting a gorgoneion of a very primitive type in low relief. The plaque has double nail holes in each of its four corners as a means for its suspension against a wall. The gorgoneion on the plaque has a skull-like appearance with a thin wispy goatee and two horns which sprout from the crown of the head and curl forward into a spiral resembling the horns of a ram or steer. The skin looks tough and leathery, especially on the cheeks which are cross hatched with wrinkles resembling the texture of a reptile's skin. The eyes are round, with thick, swollen eyelids. The gorgon's right eye is larger and puffier than the left. The nose is blunt and thick, resembling the snout of an animal. The mouth gapes open in a snarl, displaying jagged upper teeth. Around the face and on the forehead are incised bands resembling braided ropes. These bands probably represent snakes.

Bibliography:

Besig, pp. 18-19; pp. 22-23; p. 33 and p. 75 # 2.

Riccioni, pp. 145-146 & fig. 27.

Touloupa, BCH 93:2 (1969): pp.876-877.

Footnotes:

1. Touloupa, pp. 876-877. Besig, p. 75 #2 dates it ca. 700 B.C.

Greek Mainland Entry 29 - Thermon.

Material: Terracotta.

Function: Apex antefix.¹

Findspot: Found at Thermon with a number of other terracotta architectural revetments.

Original Building: The apex antefix is associated with the second phase of the Archaic temple of Apollo Thermios.

Present Location: Kephlovryso Museum Inv. # 21.

Dimensions: Not given.

Date: ca. 650-630 B.C.²

Description: No photograph of this revetment has been published, so a detailed discussion of the piece is difficult. Van Buren³ describes the terracotta as a fragmentary disc-shaped plaque decorated with a gorgoneion in high relief. The back of the antefix clearly shows the beginning of a semi-circular covertile. The features of the gorgoneion on the front of the plaque, however, are almost entirely destroyed.

Bibliography:

Koch, AthMitt 39(1914):p. 238.

Koch, SCD, p. 56 # 2.

Van Buren, GFR. p. 66 & p. 136/#1.

Darsow, p. 90.

Andren, p. xciii.

Neils, RömMitt 83 (1976): p. 23.

Footnotes:

1. Darsow (p. 90) calls the piece an apex antefix. Van Buren (p. 66) calls it a central akroterion.
2. The date of the second phase of the Archaic Temple of Apollo Thermios.
3. Van Buren, p. 136 # 1.

Greek Mainland Entry 30 - Thermon.

Material: Terracotta.

Function: Metope.

Findspot: Near the NE corner of the stylobate.

Original Building: The piece is associated with the second phase of the Archaic Temple of Apollo Thermios.

Present Location: National Museum, Athens Inv. # Not given.

Dimensions: Ht.: 0.88 m.

Date: ca. 650 - 630 B.C.¹

Description: The head on this painted metope follows usual iconography of gorgoneia of the "Grotesque type," with an open mouth set in a grimace, rows of teeth, tusks, and a protruding tongue. The gorgoneion, however, is unusual in several ways. The eyes glance off to the gorgon's right instead of staring straight ahead. The gorgoneion, moreover, has the noteworthy feature of having a squared off fringe of hair hanging below the chin.² This is in addition to a beard rendered in solid black around the mouth. It is difficult to say whether this fringe is an extension of the beard proper, or whether the thin reserve line around the chin should be taken as the defining contour on the face and the fringe as locks of hair cascading down behind the head. To balance the squareness of the lower face and to fill in the upper corners of the metope space, two "ear snakes" flaring outwards have been added. These snakes overlap the rosette border which flank the metope.³

Bibliography:

G. Soteriades, ArchEph, (1903): pp. 84-85.

E. Loewy, ÜJh 15 (1911): p. 28 & p. 24, fig. 21.

Darsow, p. 92.

Van Buren, GFR, p. 65.

- H. Payne, BSA 27 (1925-1926): pp. 129-131.
 Payne, NC, p. 81# 5, fig. 23d.
 Besig, p. 76#14 & p. 20.
 J.M. Woodward, Perseus (Cambridge, 1937) pp. 27-
 29, fig. 1b.
 Riccioni, p. 160 & p. 140, fig. 20 (= unrestored
 drawing of the metope. Also p. 200 note 155
 for additional bibliography).
 Karagiorga, GK, pp. 18-19, fig. 1; & p. 21.

Footnotes:

1. The date of the second phase of the Archaic Temple of Apollo Thermios. Riccioni (p. 160) and Loewy (p. 28) favor a date in the last quarter of the 7th century. Besig (p. 76 # 14) dates it to the end of the 7th century.
2. For a similar treatment of the hair see G.M. 7 from Corfu.
3. This overlapping of borders also occurs at Kalydon see E. Dyggve, Das Laphrion, Der Tempelbezirk von Kalydon (Copenhagen, 1948):p. 153, fig. 164. , and on other metopes from Thermon see E. Pfuhl, Malerei und Zeichnung der Griechen (Munich, 1923): figs. 482-483 . For a discussion of the use of image and frame in Greek art, see J. Hurwit, AJA 81 (1977):pp. 1-30, esp. pp. 10-11, & fig. 7.

Greek Mainland Entry 31 - Thermon.

Material: Terracotta.

Function: Apex antefix.¹

Findspot: The revetment was found at the site, but the exact provenience of the piece is unknown.

Original Building: Temple of Apollo Lysios.²

Present Location: Kephalogvryso Museum Inv. # 48.

Dimensions: M.P.D.: 0.66 m.

Date: First half of the 6th century B.C.³

Description: A fragmentary apex antefix decorated with a gorgoneion in relief, framed by a border of concave petals. Only the lower portion of the gorgoneion's face is preserved. The grimacing mouth is open displaying carefully incised teeth, sharp tusks, and a protruding tongue. The chin is beardless. Another smaller (non-joining) fragment of the same piece shows part of the forehead fringed with spiral locks of hair. No color is preserved.

Bibliography:

G. Soteriades, Arch Eph (1900): p. 210 fig. 9 left.

Koch, AthMitt 39 (1914): p. 238.

Koch, SCD, p. 71.

Van Buren, GFR, p. 69 & p. 136# 2, fig. 140.

Darsow, p. 90.

Andren, p. xcv.

Goldberg, p. 51 D 44.

Footnotes:

1. Darsow (p. 90) is probably correct in calling this piece an apex antefix. Van Buren (p. 69) refers to it as a ridgepole revetment and is followed by Goldberg (p. 51).
2. The temple is located on a little terrace above the larger temple of Apollo Thermios. The structure is identified as the Temple of Apollo Lysios by an inscription found nearby (see G. Soteriades, Delton 1 (1915):p. 56 # 34a, fig.

- 4, and Rhomaios, Deltion 1 (1915):pp. 282 f.).
3. Van Buren (p.69) dates the piece not later than the end of the 7th century because the " forms used are quite primitive and not reduced to the simple profile which evolved to act as sheathing for the woodwork underneath." Goldberg (p. 51), however, thinks that Van Buren's chronology is too high, preferring a date in the 6th century. Although the fragmentary nature and unusual appearance of the gorgoneion make a close dating impossible, a chronology in the first half of the 6th century seems reasonable.

Greek Mainland Entry 32 - Thessaloniki.

Material: Terracotta.

Function: Antefix.

Findspot: Thessaloniki.¹

Original Building: Unknown.

Present Location: Formerly in the Kephlovryso Museum,
Inv. # 23. The piece is now lost.

Dimensions: Ht.: 0.17 m.; M.P.W.: 0.15 m.

Date: Early 7th century B.C.

Description: No photograph of the antefix was ever published, making a detailed analysis of the piece difficult. Van Buren describes it as " a very primitive human head modelled by hand " with a thick, amorphous neck.² The eye sockets are hollowed out of the mass, while the eyes themselves, are lumps of clay with a depression in the middle. The nose is long and flat with exaggerated nostrils. The mouth is depicted as a horizontal gash, with the lower teeth just visible inside the mouth. There is a pronounced prognathism of the jaw. This combined with the low receding forehead gives the head an ape-like appearance.

Winter rejects Van Buren's identification of the head as human, preferring to see the piece as a primitive gorgon's head.³ The long flat nose and exaggerated nostrils are typical of early gorgoneia. Winter also points out that human head antefixes are never shown with open mouths and bared teeth.⁴

Bibliography:

Van Buren, GFR, p. 138 # 1.

N. Winter, RömMitt 85 (1978):p. 30 note 4.

Footnotes:

1. Van Buren, p. 138.

2. Van Buren, p. 138.

3. Winter, (p. 30, note 4). She points out that Van Buren's description of the piece does not correspond to that given for it by the excavator Rhomaios (a reference she incorrectly cites as Deltion 6 [1920-1921] Parartema 170), who describes it as an architectural cover tile with the moulded face of a kore of the early 6th century. Perhaps Van Buren has confused inventory numbers in her catalogue of architectural terracotta.
4. Winter, p. 30 note 4.

Greek Mainland Entry 33 - Torone (Chalkidike).

Material: Terracotta.

Function: Antefix.

Findspot: From the Isthmus, associated with the stratigraphy of the " orthagonal structures."

Original Building: Unknown.

Present Location: In the temporary excavation apotheke at Polygiros.

Dimensions: Under life size, ht.: ca. 0.14 m.

Date: Third quarter of the 6th century B.C.

Description: A fragment of a very worn antefix, depicting a gorgoneion in relief. Only the upper portion of the gorgon's face remains. Seven blob-like curls can be seen over the forehead. Nothing remains of the mouth, but the skin around the cheek bones is drawn up, indicating that the gorgon's mouth was grimacing. The poor condition of the surface makes it unclear if any additional detailing (such as earrings) were added in paint.

Bibliography:

Ergon (1978): pp. 28-29, fig. 33.

Greek Mainland Entry 34 - Veroia (Macedonia).

Material: Marble.

Function: Wall decoration.

Findspot: Found in October 1943 near the enceinte wall.

Original Building: Placed above a gate of the fortification wall.

Present Location: In the courtyard of the Veroia Museum in Macedonia.

Dimensions: M.P.H.: 1.64 m.; M.P.W.: 1.16 m.; M.P.D.: 0.695 m.

Date: Roman.

Description: A colossal gorgoneion of the " Beautiful type," carved in extremely high relief. A knot of snakes can be seen in the hair. The smooth body of another serpent can be seen under the lower jaw. The hair is arranged in thick textured tufts around the face. A drill has been used to separate the hair into individual locks. The forehead is broad and smooth. The eyes, which are deep set under a heavy brow, were probably originally inlaid with glass paste or stone. The muscles around the nose and mouth are tense and the corners of the slightly parted mouth upturned as if in a hiss or snarl. Inside the mouth a row of upper teeth are visible.

Bibliography:

Makedonika B.Arch.Chr. (1941-1952): p. 627.

BCH 68-69 (1944-1945):p. 431.

Crete Entry 1 - Aphrati (Ancient Arkadhes).

Material: Terracotta.

Function: " Architectural terracotta."

Findspot: Sporadic find, brought to the local museum
with a number of votive objects from the area of
the temple.

Original Building: Unknown.

Present Location: Aphrati Museum.

Dimensions: Not given.

Date: Sixth century B.C.

Description: A fragmentary architectural terracotta
preserving the left eye and cheek of a gorgoneion.

Bibliography:

Deltion B 24 (1969) Chronika: p. 418.

Crete Entry 2 - Dreros.

Material: Poros.

Function: Wall decoration.

Findspot: Found near the site of the Geometric temple encased in the wall of a church.

Original Building: Geometric temple - probably the Temple of Apollo Delphinios (or possibly of Apollo Pythios).¹

Present Location: Herakleion Museum, Crete Inv. # 229.

Dimensions: Ht.: 0.26 m.; width (without right ear): 0.26m.; thickness: 0.15 m.

Date: Late 6th century B.C.²

Description: The piece is poorly preserved. The upper part of the forehead and the right ear are missing. A tenon cut from the same block projects horizontally from the rear. The face of the gorgoneion is carved in flat relief on the front of the poros block. The mouth is a horizontal gash, gaping open. There are no tusks, but a narrow tongue protrudes over the lower lip. A distinguishing feature of this piece are the deep wrinkles which furrow the cheeks from the bridge of the nose to the outer corners of the mouth. The gorgoneion is beardless and without snakes.

Bibliography:

S. Xanthoudides, Deltion 4 (1918) Supp. II, p. 30, fig. 15.

Sp. Marinatos, BCH 60 (1936): pp. 251-253, figs. 20 & 21.

Besig, p. 98 # 209.

D. Levi, ASAtene 33/34 (1955-1956): pp. 265 & 273, fig. 70.

A. Giuliano, ASAtene 37/38 (1959-1960): pp. 235-236 note 4.

Riccioni, p. 141, fig. 22 & p. 146.

J. Neils, RömMitt, p. 23 note 43.

Goldberg, p. 324 # G5 (Dubia).

Floren, Typologie, p. 101 f., pl. 10,6.

L. Adams, pp. 78-80, fig. 51.

Footnotes:

1. Marinatos, pp. 253-255.

2. There has been much discussion concerning the date of this piece. Xanthoudides (p. 30), Marinatos (p. 253), Levi (p. 265) and Riccioni (p. 146) date it to the beginning of the 7th century B.C. on the basis of stylistic comparisons with gorgoneia on vase painting and in sculpture. Besig (p. 98 # 209), however, several decades ago challenged this early chronology suggesting instead a lower date in the first half of the 5th century. Recently, stylistic and typological studies have also indicated that the gorgoneion should have a later date. Adams (p. 80) has suggested a chronology in the second quarter of the 6th century on the basis of a comparison of the head with gorgoneia on Laconian pottery dating to this period. Floren (p. 104) advocates an even lower dating in the second quarter of the century. However, a stylistic comparison of the poros piece with the Medusas on the late 6th century akroterion from Cyrene (E.G. 4.) and a contemporary marble mask from Thera (F. Hiller v. Gaetringen, H. Dragendorff, and P. Wilski, Thera I [Berlin] p. 270 # 1 with figure; and Floren, Typologie, pp. 101-104, pl. 10,5) suggest a late 6th century chronology for the Dreros piece.

Crete Entry 3 - Palaikastro (ancient Heleia)¹

Material: Terracotta.

Function: Apex antefix.²

Findspot: Not given.

Original Building: Temple of Diktaian Zeus.

Present Location: Herakleion Museum, Crete Inv. # : not given.

Dimensions: Not given.

Date: Late 6th/early 5th century B.C.

Description: A fragmentary apex antefix decorated with a gorgoneion in relief. The beginning of a semi-circular covertile can be seen at the back. Koch believes that the piece was originally circular in shape. The gorgoneion on the tile was surrounded by a halo of snake protomes which were painted red. The snaky halo is bordered by an astragal moulding and a broad serrated edge. No photograph of this piece has been published, so a more detailed discussion is difficult.

Bibliography:

R.C. Bosanquet, BSA 11 (1904-1905): p. 303 # 4.

Koch, SCD, p. 41.

Sp. Marinatos, ArchEph (1927-1928):pp. 7-12.

Riccioni, p. 141.

Footnotes:

1. Bosanquet (p. 298) identifies the site at Palaikastro as the ancient town of Heleia " mentioned in the Praisos-Itanos frontier award " (Dittenberger, Sylloge 929, line 78).

2. This gorgoneion is called a " Firstziegel " by Koch (p. 41), and a " king tile antefix " by Bosanquet (p. 303). Riccioni (p. 141) calls it " the central gorgoneion in a pediment."

However, since the remains of a covertile can be seen at the back, the piece is more likely to

be an apex antefix than a pedimental gorgoneion
nailed to a tympanum wall, i.e. at Selinus C in
Sicily (W.G. 40).

Crete Entry 4 - Palaikastro (ancient Heleia).

Material: Terracotta.

Function: Antefix.¹

Findspot: Not given.

Original Building: Temple of Diktaian Zeus.

Present Location: Herakleion Museum, Crete Inv. #: not given.

Dimensions: Ht.: 0.20 m.

Date: Late 6th/early 5th century B.C.²

Description: A semi-circular antefix decorated with a gorgoneion in high relief. The gorgoneion is framed by six bearded snake protomes which rear up from a cap-like diadem on top of her head. The hair is arranged in a double row of tight snail curls over the forehead. The mouth is open displaying even rows of teeth, sharp tusks, and a fleshy tongue with a vertical furrow running down the center protruding over the chin.

Bibliography:

R.C. Bosanquet, BSA 11 (1904-1905):p. 303 fig. 20.

A.L. Frothingham, AJA 15 (1911): pp. 362-364 fig. 5a.

Besig, p. 98 # 208 (with previous bibliography).

Koch, SCD, p. 41.

Andren, p. lxxxi.

Riccioni, pp. 181-182.

Footnotes:

1. Riccioni (pp. 181-182), however, calls this piece a pedimental gorgoneion.
2. A late 6th century date is suggested by Bosanquet (p. 300) and Laviosa (p. 233). Riccioni (p. 182) dates it to the beginning of the 5th century.

Crete Entry 5 - Palaikastro (ancient Heleia).

Material: Terracotta.

Function: Antefixes.

Findspot: Not given.

Original Building: Not a stone of the original temple itself is left standing. The building has been demolished in modern times by local peasants quarrying for reusable building material.¹

Present Location: Herakleion Museum, Crete Inv. #
Not given.

Dimensions: Ht.: ca. 0.26 m. calculated on a published scale drawing.

Date: 5th/4th century B.C.²

Description: Several semi-elliptical antefixes decorated with busts of Medusa in relief. The gorgon is shown as a draped figure down to the waist. She wears a Doric peplos and a small skull cap on her head. She holds a long thin serpent in either hand at waist level before her body. The heads of these snakes rear up heraldically towards each other, while the tails trail out horizontally toward the outer edge of the antefix. Two more serpents spring from her shoulders flaring out by her ears. Dawkins³ theorized that this bust represented the Mother Goddess (either Cybele or Rhea). Bosanquet⁴ however, rejects this identification on the basis of a fragment found after Dawkins' publication, which shows the face of the figure with a protruding tongue.⁵ Medusa is beardless, and lacks the sharp tusks and grotesque facial distortions characteristic of most Greek gorgons and gorgoneia. Frothingham calls this an example of the "Beautiful" Medusa type,⁶ but the figure more closely resembles gorgons of the 5th century Middle Type.⁷

Bibliography:

- R.M. Dawkins, BSA 10 (1903-1904): p.223.
 R.C. Bosanquet, BSA 11 (1904-1905):pp304-305, fig.
 22.
 Koch, SCD,pp. 41-42.
 Frothingham (1911):pp.363-364, fig. 5 b.
 Andren, p. lxxxii.

Footnotes:

1. Bosanquet, p. 298.
2. Koch (p. 42) on the basis of the hair and drapery style. Bosanquet (p. 303) only comments that the piece has a " developed style."
3. Dawkins, p.22.
4. Bosanquet, pp. 304-305.
5. Frothingham (p. 363), however, still associates the antefix bust with the Mother Goddess. Protruding tongues are an important iconographic feature of Greek gorgons and gorgoneia, especially of the Archaic period.
6. Frothingham, pp. 363-364.
7. A term first coined by Furtwangler, Lexikon I,2, cols. 1701-1727; and discussed in detail by Floren, Typologie, pp. 74-176. See for example the gorgoneion device on Athena's shield on the Nike Balustrade. (R. Carpenter, The Sculpture of the Nike Temple Parapet [Cambridge, Mass., 1929]: p. 46, Pl. xix.).

Crete Entry 6 - Praisos.

Material: Terracotta.

Function: Antefix.

Findspot: A single fragment was found on " Altar Hill."

Original Building: The archaic Temple of Diktaian Zeus.¹

Present Location: Not given.

Dimensions: ca. 0.20 m. on the basis of comparison with
a similar antefix from Palaikastro.

Date: Late 6th/ early 5th century B.C.

Description: This fragment is practically identical to
a late Archaic gorgoneion antefix from Palaikastro
(see Crete 4).

Bibliography:

R.C. Bosanquet BSA 8 (1901-1902): p. 257.

R.C. Bosanquet BSA 11 (1904-1905):p. 304.

Koch, SCD, p. 42.

Andren, p. lxxxi.

Footnotes:

1. The temple at Praisos has been identified by Bosanquet (pp. 304-305) as a temple to Diktaian Zeus on the ancient testimony of Strabo, 475, who quotes Staphylus.

Crete Entry 7 - Praisos.

Material: Terracotta.

Function: Antefix.

Findspot: Fragments of this antefix were found on
" Altar Hill."

Original Building: Temple of Diktaian Zeus.¹

Present Location: Not given.

Dimensions: Ht.: ca. 0.26 m. calculated on a published
scale drawing.

Date: Late 5th/ early 4th centuries B.C.²

Description: A fragmentary antefix decorated with a
bust of Medusa almost identical to the antefix
found at Palaikastro (Crete 5).

Bibliography:

R.C. Bosanquet, BSA 8 (1901-1902): p. 257.

R.C. Bosanquet, BSA 11 (1904-1905): pp. 304-305,
fig. 22.

R.M. Dawkins, BSA 10 (1903-1904): p. 223.

Frothingham (1911): pp. 363-364.

Koch, SCD, pp. 41-42.

Andren, p. lxxxi.

Footnotes:

1. Bosanquet, BSA 11, p. 304.

2. See Crete 4, note 2.

Cyclades Entry 1 - Delos.

Material: Marble.

Function: Antefixes.

Findspot: SW of the Temple of Apollo, NE of the Propylaea.

Original Building: Oikos of the Naxians.¹

Present Location: Mykonos Museum, Inv. # Not given.

Dimensions: Ht.: 0.18 m.; width: 0.29 m.

Date: Early 6th century B.C.

Description: Two semi-circular antefixes incised with a bearded gorgoneion in very flat relief. Details of the face were added in paint. The hair has a central part with the tresses at the sides turning up into volute-shaped curls. Eyes and ears are askew and different in shape and size. The mouth is open displaying teeth and sharp tusks on either side of a protruding tongue. A flame-like beard is scratched in below the jaw.

Bibliography:

B. Sauer, " Altnaxische Marmorkunst," AthMitt 17 (1892):p. 43 # 40 & fig. on p. 37.

F. Courby, "Le Sanctuaire d'Apollo delien," BCH 45 (1921): p. 234, fig. 4.

Weickert, Arch. Architektur, p. 122.

Besig, p. 92 # 167.

Karagiorga, G.K., p. 114.

Goldberg, p. 156 passim.

Floren, Typologie, p. 62 a.

Footnotes:

1. The structure has been called the Oikos of the Naxians because it represents the first time that Naxian marble was used throughout all parts of construction of a building on Delos. Although Courby (p. 235) maintains that the identity of the building is secure because the base of

the famous Kolossos of Naxos was found in situ just to the North side of the building, the association with the Naxians cannot be proven (see Guide de Delos, [Paris, 1965]: p. 79, note 4 and p. 85, note 2.)

Cyclades Entry 2 - Delos.

Material: Aragonite.¹

Function: Wall decoration; perhaps the metopes of a miniature Doric frieze.²

Findspot: Found with other bits of wall decoration inside the House of the Trident.

Original Building: House of the Trident.

Present Location: Mykonos Museum (?).

Dimensions: Ht.: ca. 0.12-0.13 m.

Date: Last quarter of the 2nd century B.C.³

Description: A dozen small plaques of two types, decorated with helmeted heads of warriors and gorgoneia in high relief. Both types are approximately of the same size, and were probably used as wall decorations. The gorgoneia resemble each other in their overall appearance, but certain details (such as the arrangement of the hair and the intensity of the facial expressions) differ. A number of snakes protrude from short tangled curls on top of the head, and two more snakes tie in a knot below the chin. The eyes are deep set with the iris and pupil added in paint. The mouth is open, but no teeth, tusks or tongue are visible. Buschor groups these pieces with gorgoneia of his " pathetic type."⁴

Bibliography:

L. Couve, BCH 19 (1895): pp. 472-473.

J. Marcadé, BCH 76 (1952): p. 112 fig. 10.

Buschor, MR, p. 19 figs. 22, 3 & 4.

Footnotes:

1. Aragonite is a substance very similar to alabaster, but with a different crystalline form and different specific gravity. The use of aragonite here has been called an Egyptianizing feature (J. Marcadé, p.111). For more on aragonite see: A. Lucas, Ancient Egyptian Materials and Industries (1948) p. 75.

2. Couve, p. 471. The width of the metopes on the

frieze is estimated to be ca. 0.18 m.

3. The date of the construction of the building.
4. Buschor, MR, p. 19.

East Greek Entry 1 - Cebren (Troad).

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown.

Present Location: Not given.

Dimensions: M.P.W.: 0.34 m.

Date: Third quarter of the 6th century B.C.²

Description: Fragments of three semi-elliptical antefixes decorated with gorgoneia framed by an ovolo moulding and serrated border. The heads of Medusa are encircled by a ring of curling snake protomes. The hair is arranged in small tight curls over the forehead giving the head a negroid appearance. Earrings decorated with six-petaled rosettes adorn the ears. The eyes are large, the mouth is open, displaying a row of upper teeth, large curving tusks and a protruding tongue. The nose and forehead are crossed by a series of plastic wrinkles.

Bibliography:

Åkerstrom, p. 7 # 2.

J.M. Cook, Troad (Oxford, 1972): pp. 334-335;
pl. 63:1a.

Footnotes:

1. Cook's spelling, the site is not listed in the PECS. The ancient city is located on the Çal Dağ, a mountainous crag which stands by itself on the southern slopes of the middle Scamander valley. The site was identified as Cebren by Calvert on the basis of coins. Cook (p. 344) has since reconfirmed the identification.
2. Åkerstrom in a private correspondence with Cook (cited by Cook, p.336) suggests a date

in the first half of the 5th century B.C. for the antefixes. However, this chronology seems too low. Other architectural terracottas found at the same site have their closest ties with East Greek examples dating to the second half of the 6th century (i.e., at Larisa), see Åkerstrom pp. 59-61. Stylistically this antefix also has its closest parallels with gorgoneion antefixes dating to the second half of the 6th century. The ovolo moulding and serrated edge of the Cebren tile resemble the borders of Thasian antefixes of the third quarter of the 6th century. The plastic handling of the nose and brow wrinkles of the Cebren gorgons, the circular earrings, and the arrangement of the snakes around the heads recall the treatment of the Medusas on Klazomenai antefixes (E.G. 10) of contemporary date.

East Greek Entry 2 - Chios, Phanai (Managros).

Material: White marble.

Function: Inner wall crown for room.

Findspot: Found by Kourouniotes at Managros.¹

Original Building: Perhaps the Temple of Apollo
Phanaios.²

Present Location: Chios Museum Inv. # 287.

Dimensions: a) Ht.: 0.17 m.; b) M.P.L.: 0.12 m.³

Date: Early 5th century B.C.⁴

Description: Two wall crown mouldings decorated with fragmentary heads of Medusa, alternating with carved egg and dart motifs. The gorgoneia^{are} slant with respect to the ovolo moulding. Fragment a preserves the lower portion of a gorgon's face. The mouth is open displaying a prominent row of upper teeth, tusks and a protruding tongue. There is an earring in the ear. The second fragment b preserves only a small section of the mouth.

Bibliography:

K. Kourouniotes, Deltion 1 (1915): p. 86, figs. 27-28.

" " AA (1915): pp.201 f., fig. 8.

L. Shoe, Profiles of Greek Mouldings (Cambridge, Mass., 1936): pl. IV, 4 & A, 10.

W. Lamb, BSA 35 (1934-1935):p. 153 # 17.

J. Boardman, AntJ 39 (1959):pp. 178-179, # T 8, pl. 29 b & c; pp. 189 ff Group II C.

Floren, Typologie, p. 62 # c& p. 100 # b.

Footnotes:

1. Floren (p. 100 # b) says the piece is from Pyrgoi.
2. Apollo and Artemis were both worshipped at Phanai, but Boardman (p. 186) doubts that the wall crown came from a Temple of Artemis.
3. Two pieces, identical in size if not in detail.
4. Boardman, p. 178.

East Greek Entry 3 - Cyrene (New Shahhat).

Material: Bronze.

Function: Wall decorations.¹

Findspot: The bronzes were found in a natural cleft of bedrock in a quarry during the 1966 season.

Other finds from the same spot included architectural blocks, a relief plaque showing two wrestlers (a metope ?), an Ionic column and capital, a sphinx, a kouros and two korai.

Original Building: Unknown.

Present Location: Cyrene Museum, Inv. # not given.

Dimensions: a: M.P.D.: 0.53 m.; b: not given.

Date: Mid 6th century B.C.²

Description: Two bronze plaques decorated with Medusa heads: a - a well preserved disc decorated with a gorgoneion in relief encircled by entwined snake protomes. The mouth is open displaying large teeth, tusks and a protruding tongue. A tear drop shaped ornament is incised on the forehead. b: the fragment of a second similar disc but with a dentate edge.

Bibliography:

R.G. Goodchild, J.G. Pedley, D. White, Libya Antiqua 3-4 (1966-1967): pp. 196-197, pl. 72 b.

Touloupa, BCH 93:2 (1969): p. 884.

J.G. Pedley, AJA 72 (1968): p. 170.

" " AJA 75 (1971): p. 39.

Goldberg, pp. 62-63 D 57 - 58.

Footnotes:

1. The excavator does not assign a function to these gorgoneia, referring to them only as bronze reliefs (D. White, Libya Antiqua, pp. 196-197.) Goldberg (pp. 62-63) rules out the possibility that these plaques were akroteria because of the unusual bronze projections attached to the edge of disc a. These metal

bars probably served to attach the disc to a backing of considerable thickness.

2. Belonging to a structure at Cyrene which stood before the Persian sack of the site in the last quarter of the 6th century (see D. White, Libya Antiqua, pp. 197-198.)

East Greek Entry 4 - Cyrene (New Shahhat).

Material: Marble.

Function: Central akroterion.¹

Findspot: Found at the mouth of the fountain in the Sanctuary SE of the Temple of Apollo. An upper part of the volute was found near the foundations of the temple.

Original Building: Temple of Apollo.

Present Location: Cyrene Museum Inv. # 14.017.

Dimensions: Ht.: 1.35 m.; thickness 0.18 m.

Date: ca. 500 B.C.²

Description: A lyre-shaped akroterion decorated with a particularly round faced gorgoneion with fat cheeks, a broad chin and gaping toothless mouth without tusks or protruding tongue. Although no snakes are apparent, there are a number of regularly spaced holes across the hair above the forehead which may have been for the insertion of metal serpents.

Bibliography:

L. Pernier, Africa Ital. 1 (1927) : p. 137.

L. Pernier, Il Tempio e l'altare di Apollo a Cirene (Roma, 1935): pp. 55-59, figs. 52-54.

Besig, p. 93 # 174.

E. Paribeni, Catalogo delle Sculture di Cirene (Rome, 1959): pp. 19-20 # 22, pl. 30.

Riccioni, p. 181.

S. Stucchi, Quaderni di archeologia della Libia 4 (1961): p. 62.

Goldberg, p. 303 # V 10.

Floren, Typologie, p. 71, pl. 6,6.

Footnotes:

1. For a hypothetical reconstruction of the temple with its akroterion, see S. Stucchi, Architettura Cirenaica (Roma, 1975): p. 18, fig. 10. Floren (p. 71) refers to the piece as an apex antefix.

2. Paribeni (pp. 19-20) following L. Pernier's date, which is based on stylistic parallels with gorgoneia in vase painting (see especially the red figure hydria in London, British Museum E 180: ARV², p. 218).

East Greek Entry 5 - Didyma.

Material: Terracotta.

Function: Antefixes.

Findspot: Found near the Temple of Apollo Philesios.

Original Building: Uncertain, perhaps the archaic naiskos
in the open court of the later Temple of Apollo.¹

Present Location: Not given.

Dimensions: Ht.: ca. 0.17 m.; width: ca. 0.17 m.

Date: Third quarter of the 6th century B.C.²

Description: Gable shaped antefixes decorated with a gorgoneion in low relief and a guilloche pattern along the base. There are two variant types of gorgoneia on these antefixes:³ one with a beard (or long cascading tresses falling from behind the head), the other beardless. The gorgoneia wear circular earrings, and have two pairs of large snakes emerging from behind each cheek filling the awkward corners of the pentagonally shaped antefix field. In addition, six smaller serpents curl above the forehead. The mouth is open displaying large teeth, tusks and a protruding tongue.

Bibliography:

Th. Wiegand, Didyma I (Berlin, 1941): pp. 149-150, pl. 223 F 673 lower right = a variant of Åkerstrom's pl. 57:1.

Åkerstrom, p. 109 #4 & # 5, pl. 57:1.

Floren, p. 62 # 1.

Footnotes:

1. Åkerstrom, p. 114.

2. On stylistic analogy with antefixes from the same mould series from Miletus (E.G. 16).

3. Seven different types of antefixes (plus three variant types) are known from the Archaic phase of the temple (see Åkerstrom, p. 113). Åkerstrom believes these antefixes came from the same Milesian workshop as the antefixes from

Kalabaktepe at Miletos (E.G. 16).

East Greek Entry 6 - Halicarnassos.

Material: Terracotta.

Function: Antefix.

Findspot: Halicarnassos, obtained by C.T. Newton for the British Museum in 1857.

Original Building: Unknown.

Present Location: British Museum, London Inv. # C 912.

Dimensions: M.P.H.: 0.07 m.; M.P.W.: 0.137 m.

Date: Hellenistic.¹

Description: No photograph of this piece has been published so a detailed analysis is difficult. Walters describes the antefix as being decorated with a gorgoneion in low relief with a protruding tongue and a ridge of hair around the face. Below the face there are floral tendrils and on either side a four petalled flower.

Bibliography:

H.B. Walters, Cat.T.C., p. 295 # B 912.

Footnotes:

1. Walters (p. 295) refers to it as " quasi-archaic " in type. Higgins does not mention the piece in his catalogue of pre-Hellenistic material.

East Greek Entry 7 - Histria (= Istros in the area of the Black Sea).

Material: Terracotta.

Function: Antefix.

Findspot: Histria, exact findspot not given.

Original Building: The first phase of the temple of Aphrodite.

Present Location: Not given.

Dimensions: Not given.

Date: Late archaic.¹

Description: A fragmentary semi-elliptical antefix decorated with a gorgoneion in low relief. The hair is arranged in petal shaped locks above the forehead. Small ears are placed high on the head. The mouth is open, displaying an even row of lower teeth, a snake emerges from behind the gorgon's lower right cheek.

Bibliography:

D.M. Pippidi, BCH 82 (1958): p. 343, fig. 11.

Åkerstrom, pp. 3-4, fig. I:1.

Footnotes:

1. Åkerstrom, (pp. 3-4), however, dates it to the first half of the 5th century B.C.

East Greek Entries 8 & 9 - Isaura.¹

Material: Limestone.

Function: Pedimental decorations.

Findspot: Two rock cut tombs in the Ulupinar Valley.

Original Buildings: Funerary monuments.

Present Location: In situ in the Ulupinar Valley.

Dimensions: Entry 8: Ht. of tomb facade: 3.70 m.

width " " : 2.30 m.

Ht. of gorgoneion in pediment: ca.

0.30 m.

width " " " : ca.

0.30 m.

Entry 9: Ht. of tomb facade: 2.80 m.

width " " : 1.70 m.

Ht. of gorgoneion in pediment: ca.

0.20 m.

width " " " : ca.

0.25 m.

Date: Late Hellenistic.

Description: The facade of each tomb depicts a gorgoneion carved in relief with a pediment above the door. The entrance is flanked by Corinthian columns, supporting an arch with many fasciae. Above the architectural details on the facade of Entry 8 is carved a niche containing the figure of a crouching lion with a bunch of grapes in its mouth. Entry 9 has a similar lion on an attic above the pediment, and encircled by the arch instead of in a separate niche.

Bibliography:

E. Pfuhl and H. Mobius, Die Ostgriechischen Grabreliefs, vol. 2. (Mainz, 1979): p. 532, fig. 114.

Footnotes:

1. Entry 8 = Pfuhl and Mobius # 2212.

Entry 9 = " " # 2213.

East Greek Entry 10 - Klazomenai.

Material: Terracotta.

Function: Antefixes.

Findspot: Purchased in Smyrna with the alleged provenience of Klazomenai.¹

Original Building: Unknown.

Present Location: Prague Museum, Inv. # not given.

Dimensions: Not given.

Date: Third quarter of the 6th century B.C.²

Description: Two almost intact, roughly semi-elliptical antefixes decorated with the bust of a gorgon in relief. Medusa is shown from the chest up with a large head, raised arms and small hands grasping the bodies of snakes which sprout from the cheeks. Two other snakes emerge from the chin, while six others substitute for curls of hair over the forehead. In addition two small horns sprout from the head just above the ears. The mouth is open displaying even rows of teeth, tusks, and a protruding tongue. The polychromy on the antefixes is well preserved. The gorgon wears a red chiton with a patterned border at the sleeves and is adorned with disc earrings and two bracelets on each wrist. There are painted wrinkles on the brow, nose, cheeks, and eyes. Red tattoos enliven the cheeks, and rosettes and lotus flowers fill the field behind the gorgoneion.

Bibliography:

E. Walter-Karydi, "Aolische Kunst," Studien zur griechischen Vasenmalerei (Berlin, 1970) = AntK Beiheft 7:pp. 15-16, pl. 7:2.

Footnotes:

1. Jiri Frel cited by Walter-Karydi, p. 16.
2. On the basis of a stylistic comparison with Thasian antefixes of this date (E.G. 26 and 27). Walter-Karydi (p. 15), however, suggests a

date late in the second quarter of the 6th
century.

East Greek Entry 11 - Larisa on the Hermos.

Material: Terracotta.

Function: Sima decoration.

Findspot: Found in a large deposit of architectural fragments during the excavation of the foundation walls of a small sanctuary at the site.

Original Building: Unknown.

Present Location: Not given.

Dimensions: Ht. of the gorgoneion on the sima: 0.215 m.;
width (from ear to ear): 0.20 m.

Date: 530-525 B.C.¹

Description: A lateral sima decorated with panther, lion, seal and gorgon's heads in low relief.² The gorgoneia on the sima have tangles of snakes around their foreheads instead of hair. More snakes curl around the bejeweled ears and along the lower contours of the chins. The eyes are rendered as narrow slits, giving the faces an oriental appearance. The lips curl up displaying clenched teeth with serrated edges, tusks, and protruding tongues. One well preserved fragment shows a Medusa head in relief with an unusual leaf shaped notch engraved into the right cheek. Åkerstrom speculates that it may have been the imprint of the ear of an animal protome positioned slightly below and to the left of the gorgoneion and which served as a waterspout.³

Bibliography:

Koch, SDC, p. 6.

Andren, p. lxxxiii.

L. Kjellbert, Larisa am Hermos, Die Architektonischen Terrakotten Vol. 2 (Stockholm, 1940): pp. 91-95; pls. 43, 5; 44,2, & 5; 45, 1,3 &4. = Frieze IX.

Åkerstrom, pp. 60-61.

Andreassi, pp. 188-189, pl. 96,1.

Footnotes:

1. Kjellbert (p. 169) on the basis of stylistic comparison of the sima's mouldings with those on the Siphnian Treasury. The building to which this sima belonged was probably destroyed during the Ionic revolt at the beginning of the 5th century.
2. Two fragmentary terracottas decorated with gorgoneia which were only painted and not in relief were also found and apparently belonged to this same sima. (see Kjellbert, p.91, pl. 44,5). The flat rendering of these gorgoneia is peculiar since we normally expect heads to project like protome waterspouts when they decorate simas.
3. Åkerstrom, p. 65. Which kind of animal protome this waterspout may have been is uncertain, but a panther, seal and wolf have all been suggested. A less likely suggestion is that the notch may have accommodated the wing tip of a small Pegasus (see Kjellbert, p. 94).

East Greek Entry 12 - Lesbos (Antissa).

Material: Terracotta.

Function: Antefix.

Findspot: Antissa, exact findspot not given.

Original Building: Unknown.

Present Location: Not given.

Dimensions: Not given.

Date: ca. 500 B.C.

Description: A fragmentary antefix decorated with the right half of a gorgon's face in relief. Three pearl tresses can be seen, as well as part of an entanglement of snakes around the ears. Åkerstrom¹ suggests that gorgoneion antefixes may have alternated with lion and deer antefixes along the eaves of the same roof.

Bibliography:

Koldewey, Die antiken Baureste der Insel Lesbos
(1890): p. 21.

Åkerstrom, pp. 31-32.

Footnotes:

1. Åkerstrom, p. 32.

East Greek Entry 13 - Lesbos (Klopethi).

Material: Terracotta.

Function: Antefix.

Findspot: Klopethi, exact findspot not given.

Original Building: From the " smaller " temple.¹

Present Location: Not given.

Dimensions: M.P.H.: 0.095 m.; M.P.W.: 0.12 m.

Date: Late Archaic.

Description: A very fragmentary antefix decorated with a gorgoneion in relief. Only a poor photograph of this piece has been published making a detailed analysis of it difficult. The head is small in relationship to the antefix field. Snake protomes encircle the head. Other aspects of the face are less easy to distinguish, but the facial features do not seem to be exaggeratedly grotesque.

Bibliography:

D. Evaggelides, Praktika (1928):p. 131, fig. 7:9.
Åkerstrom, pp. 28, 30-31.

Footnotes:

1. Evaggelides, p. 131.

East Greek Entry 14- Lesbos (Klopethi).

Material: Terracotta.

Function: Antefix.

Findspot: Klopethi, exact findspot not given.

Original Building: A naiskos at the site.

Present Location: Not given.

Dimensions: M.P.H.: 0.105 m.; M.P.W.: 0.100 m.

Date: First half of the 4th century B.C.¹

Description: A small fragmentary antefix decorated with a gorgoneion in relief. Only a small portion of the upper left quadrant of the gorgon's head survives, preserving an eye and tangles of snakes around the forehead. This piece cannot belong to the same building as E.G. 13 because of its larger scale. Probably from the same mould type as E.G. 19, 20, 23 and 24.²

Bibliography:

D. Evaggelides, Praktika (1928):p. 131, fig. 7:7.

Åkerstrom, p. 31 # 3.

Floren, Typologie, p. 173j.

Footnotes:

1. Akerstrom (p. 31) calls it Classical or Post-Classical, but the piece is probably better dated to the first half of the fourth century on analogy with antefixes from the same mould series found in more precisely dated contexts: see Floren, p. 175 note 218.
2. As stated by Floren (p. 173) who says this observation has in general not been made before. For a description of the best preserved antefix from this mould see E.G. 23 from Samos.

East Greek Entry 15 - Lesbos (Klopethi).

Material: Terracotta.

Function: Antefix.

Findspot: Sporadic find.

Original Building: Unknown.

Present Location: Mytilene Museum, Inv. # not given.

Dimensions: Not given.

Date: Hellenistic or Roman.¹

Description: No photograph of this piece has been published so a detailed analysis is difficult.

Åkerstrom comments that this antefix is attached to a Laconian covertile and mentions a tangle of snakes around the head.

Bibliography:

Åkerstrom, p. 31.

Footnotes:

1. Åkerstrom, p. 31.

East Greek Entry 16 - Miletos, Kalabaktepe.

Material: Terracotta.

Function: Antefixes.

Findspot: Kalabaktepe terrace, SW of the Hellenistic and Roman metropolis.

Original Building: Unknown, perhaps a small archaic temple in antis on the terrace.¹

Present Location: Not given.

Dimensions: Ht.: 0.135 m.; width: 0.195 m.

Date: Third quarter of the 6th century.

Description: Gable-shaped antefixes decorated with gorgoneia in low relief.³ A guilloche pattern runs along the base of the antefix. Coils of snakes replace curls at the top of the head. Two more snakes curl outwards from the cheek filling the corners of the antefix field. The mouth is open displaying teeth, tusks and a protruding tongue.

Antefixes decorated with lotus blossoms, lions' heads and guilloche patterns were found with these tiles, but these may have decorated other buildings on the terrace.⁴ The antefix plaque has been set into notches cut out at either edge of the neighboring pantiles so that the face of the antefix is flush with the pantiles.

Bibliography:

Koch, SCD, p. 35, fig. 17.

A. von Gerkan, Milet I: 8 (Berlin, 1925): p. 22-24, fig. 16-17; pl. II c.

Andren, p. lxxxii.

G. Kleiner, Die Ruinen von Milet (Berlin, 1960): p. 41, fig. 22 b.

Åkerstrom, p. 103-104, fig. 32, pl. 53:2 (reconstruction p. 104, fig. 32).

Floren, Typologie, p. 63 # n; pl. 5,6.

Footnotes:

1. Von Gerkan, pp. 16-17.

2. On the basis of the technical similarities

between these antefixes and E.G. 26 from Thasos, Åkerstrom (pp. 106-107) dates the Milesian antefix to the second half of the 6th century on a stylistic analogy with antefixes from Didyma (E.G. 5), which seem to have been made from the same mould series.

- 3. Later excavations have uncovered a single gorgoneion antefix fragment which seems to be a variant of E.G. 16. The gorgoneion on this antefix has a more widely open mouth, narrower eyes, and a face of slightly different shape. In general the quality of the more recently discovered antefix is better than those found earlier. See P. Hommel, IstMitt 9/10 (1959/1960): pp. 61-62 # 1, pl 68, 1 and Åkerstrom, p. 105.
- 4. Åkerstrom (p. 103) says these antefixes belong to the same roof. However, certain differences in the size, shape, and decoration of these antefixes make their attribution to the same building unlikely. The gorgoneion and lotus antefixes have slightly rounded tops which appear to be their original shape and not the result of wear. The tops of the lion head antefixes, however, have a sharply defined angle. The antefix types also differ in size: the gorgoneion antefixes are close in size to the lions head antefix, but larger by several centimeters than those decorated with the lotus (ht.: 0.134 m.; width 0.175 m.). The guilloche patterns on the lotus antefixes also run in an opposite direction to those on the gorgoneion and lions' head tiles.

East Greek Entry 17 - Miletos.

Material: Terracotta.

Function: Antefix.

Findspot: Found in an Archaic destruction layer east
of the Temple of Athena.

Original Building: Unknown.

Present Location: Not given.

Dimensions: M.P.D.: 0.08 m.

Date: Late Archaic.¹

Description: The fragment of an antefix decorated with
a painted gorgoneion with no relief. All that re-
mains of the head is the edge of the face framed
by a fringe of snakes curling upward.

Bibliography:

P. Hommel, IstMitt 9/10 (1959/1960): p. 62 # 2; pl.
68,2.

Floren, Typologie, p. 63 # p.

Footnotes:

1. Floren (p. 63), who states that the handling
of the snakes around the face as a decorative
fringe instead of structural component of the
gorgoneion is a feature of Late Archaic East
Greek gorgoneia. Hommel (p. 62) gives a more
general date in the second half of the 6th
century.

East Greek Entry 18 - Olbia (on the Black Sea).

Material: Terracotta.

Function: Sima decoration.

Findspot: Sporadic find.

Original Building: Unknown.

Present Location: Not given.

Dimensions: M.P.H.: 0.16 m.; original height: ca. 0.20 m.

Date: ca. 530-525 B.C.¹

Description: A fragmentary lateral sima decorated with a gorgoneion in relief. Only the upper left portion of the gorgon's head remains. The hair is arranged in a series of snail curls across the forehead with a pearl tress at the sides. No snakes are visible.

Bibliography:

Koch, SCD, p. 24, fig. 7.

Besig, p. 93 # 173.

Åkerstrom, pp. 2-3, pl. 1:6.

Andreassi, p. 189, pl. 96:3.

Floren, Typologie, p. 71.

Footnotes:

1. Åkerstrom (p. 3) dates it to the 6th century. Floren (p. 71) equates it in type with the gorgoneion decorating Menelaos's shield on the East frieze of the Siphnian treasury, so perhaps contemporary in date ca. 530-525 B.C.

East Greek Entry 19 - Pantikapaion (on the Bosphorus).

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Not given.

Dimensions: Not given.

Date: First half of the 4th century B.C.¹

Description: I have not been able to see a photograph of this piece. Floren describes it as an antefix from the same mould series as E.G. 14, 20, 23 and 24.²

Bibliography:

Anticnye Goroda Senernogo Pricernomorja Ocerki Istorii i Kultury, I, p. 110, fig.36, (cited by Floren).

Floren, Typologie, p. 173j.

Footnotes:

1. Floren, pp. 173 & 175, note 218.
2. See E.G. 14, note 2. For the best preserved example see the description for E.G. 23.

East Greek Entry 20 - Rhodes (Kameiros).

Material: Terracotta.

Function: Antefix.

Findspot: Excavated at Kameiros during the 1863-1864 campaign by Salzmänn and Biliotti.

Original Building: Unknown.

Present Location: British Museum, London Inv. # 64.10-7.1281.¹

Dimensions: M.P.H.: 0.10 m.

Date: First half of the 4th century B.C.²

Description: Fragmentary antefix retaining the upper half of a gorgoneion in relief. The central and lower part of the face are missing. The hair is parted in the center and slightly waved. A square knot of snakes appears like a bow in the hair. The only facial feature remaining is part of the gorgon's left eye with a thick upper lid. The back of the piece is flat. From the same mould series as E.G. 14, 19, 23 and 24.³

Bibliography:

Higgins, B.M., p. 98 # 283, pl. 48.

Footnotes:

1. Higgins (p. 98) states that there are several similar but unpublished pieces on Rhodes.
2. Floren (p. 175, note 218). Higgins (p. 98) had previously dated it to the mid 5th century on the style of the hair and treatment of the eye lid.
3. See E.G. 14, note 2. For a description of the best preserved antefix from this mould series see E.G. 24 from Samos.

East Greek Entry 21 a & b - Rhodes, Ialysos.

Material: Terracotta.

Function: Antefixes.

Findspot: Found along with votive terracottas in a deposit west of the Temple of Athena on the Akropolis.

Original Building: The Temple of Athena.

Present Location: In the storerooms of the Rhodes Museum.¹

Dimensions: Not given.

Date: Åkerstrom mentions two series of gorgoneion antefixes from Ialysos: an older series (here a) which he dates to the Late Archaic period, and a " younger type " (here b) which he dates to the Early Classical period, stating that they were probably repairs for the older series.² On stylistic grounds, however, I suggest the older series (a) to be redated to a later period, perhaps the second half of the 5th century.³ The younger series (b) is not photographed, but on the basis of Åkerstrom's description might better be dated to the first half of the 4th century.

Description: Two well preserved antefixes decorated with gorgoneia in relief. The Medusas have wavy hair parted in the middle. Two snakes emerge from the forehead near the central part and trail off to the sides along the gorgon's hair line. Two more serpents sprout from the temples and hug the lower contour of the chin. The mouth is open, displaying teeth and a protruding tongue, but otherwise the face has a nearly normal, human appearance and outline. The back of the antefixes are hollowed out, and the beginning of a triangular covertile can be seen.

Bibliography:

Clara Rhodos I, pp. 76-79.

Åkerstrom, p. 118; pl. 60: 1-3.

Footnotes:

1. For a photograph displaying some of the antefixes found in the votive deposit see Clara Rhodos I, p. 78, fig. 61.
2. Åkerstrom, p. 118. He describes the gorgoneion on the older series as having its "fearsomeness ameliorated" and as being "almost weak and powerless." The later gorgoneion is characterized as entirely humanized.
3. Unfortunately few architectural remains of the pre-Hellenistic phases of this temple have been preserved. Although the shape of the gorgon's eye recalls the archaic style, the overall appearance of Medusa, especially her naturalistic hairdo and unexaggerated facial features, is more characteristic of gorgoneia of Classical date.

East Greek Entry 22 - Samos.

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Not given.

Present Location: Now lost.

Dimensions: Not given.

Date: Late Archaic period.

Description: The piece is no longer available for study, but Floren was able to publish a photograph. A fragmentary antefix decorated with a gorgoneion in relief. The upper portion of the head is missing. The eyes are large and staring. The mouth is open displaying teeth, tusks and a protruding tongue. Two snakes emerge from the chin and run along the base towards the edge of the antefix.

Bibliography:

Buschor, Die Tondächer der Akropolis (Berlin and Leipzig, 1929): p. 41.

Besig, p. 93 # 171.

E. Walter-Karydi, Samos VI, (Bonn, 1973): note 125 (passim).

Floren, Typologie, pp. 100 # 1 - 104, pl. 10,2.

Footnotes:

1. On the basis of the stylistic treatment of the eyes.

East Greek Entry 23 - Samos.

Material: Terracotta.

Function: Antefix.

Findspot: Found near the Heraion.

Original Building: Unknown.

Present Location: Samos, Vathy Museum, Inv. # not given.

Dimensions: Not given.

Date: First half of the 4th century B.C.¹

Description: A well preserved antefix decorated with a gorgoneion in relief. The hair is parted in the middle and falls in waves over the ears. A square knot of snakes appears like a bow in the hair. Two other snakes coil antithetically over the head, and two more descend from the temples along the contour of the lower face. The eyes have prominent tear ducts. The open mouth displays very regular teeth and a protruding tongue. From the same mould series as E.G. 14, 19, 20 and 24.²

Bibliography:

E. Buschor, Deltion 17 (1961/1962): p. 280, pl. 342.

Floren, Typologie, p. 173 j.

Footnotes:

1. Floren, p. 175 note 218. Buschor (p. 280) gives a general date in the 4th century.

2. See E.G. 14, note 2.

East Greek Entry 24 - Sinope.

Material: Terracotta.

Function: Antefix.

Findspot: Found in the area of the city in the destruction layer of the sanctuary which contained architectural terracottas, ranging in date from the Archaic to Roman Imperial period.

Original Building: Unknown.

Present Location: Ankara, Museum Inv. # not given.

Dimensions: M.P.H.: ca. 0.09 m.; width: 0.15 m.

Date: First half of the 4th century B.C.¹

Description: A fragmentary antefix decorated with a gorgoneion in relief. The antefix is slightly worn, but appears to be from a mould series similar to E.G. 15, 19, 20 and 23.²

Bibliography:

E. Akurgal - L. Budde, Vorläufiger Berichte über die Ausgrabungen in Sinope (Turk Tarih Kurumu Yayinlarinda, V series # 14, 1956): p. 28, pl. 10 b.

Åkerstrom, pp. 119-120 Group Ib, pl. 60, 6.

Floren, Typologie, p. 173 j.

Footnotes:

1. Floren, p. 175, note 218. Budde (p. 28) includes it in his Group I of architectural terracottas which he dates ca. mid 6th century B.C. Åkerstrom (p. 120) says that the antefix is stylistically closer to " a late Archaic type from Rhodes " (Entry 21 a) which I have dated to the second half of the 5th century.

2. See E.G. 15, note 2.

East Greek Entry 25 - Temnos.

Material: Terracotta.

Function: Sima decoration.

Findspot: Unknown.

Original Building: Unknown.

Present Location: Smyrna Museum, Inv. # 1245, 1249, 1252,
1260.

Dimensions: M.P.H.: 0.19 m. (# 1249).

Date: Late 6th century B.C.¹

Description: Four fragments of a sima decorated with gorgoneia in relief. These heads alternated with panther protomes and lotus and palmettes as ornaments on the sima. The gorgoneia are very fragmentary. Enough remains to observe coils of snakes instead of hair across the forehead and larger serpents which rise above the head forming an encircling frame. None of the lower parts of the face are preserved.

Bibliography:

Akerstrom, pp. 38-39, pl. 14:3-5.

Andreassi, pp. 188-189 note 98, pl. 96:2.

Footnotes:

1. Akerstrom (p. 41) on the style of the floral ornaments.

East Greek Entry 26 - Thasos.

Material: Terracotta.

Function: Antefixes.

Findspot: All of the antefixes were found in or around the oikoi. The oikoi themselves were built of reused blocks from the Archaic Polygonal edifice (the Temple of Herakles).¹

Original Building: The Temple of Herakles.

Present Location: Thasos Museum, Inv. # not given.

Dimensions: Ht.: 0.17 m.; width: 0.27 m.

Date: 540-525 B.C.²

Description: Six fragmentary semi-elliptical antefixes decorated with gorgoneia in relief. The head of Medusa is framed by a tongue and bar moulding and serrated outer edge. The hair is arranged in soft waves above the forehead falling in a thick mass with horizontal ridges on either side of the head. The eyes and nose are large. The mouth is open displaying teeth, tusks and a long protruding tongue. The ears are ornamented with disc-shaped earrings. The polychromy is well preserved. Black paint has been added to depict blemishes on the nose and to emphasize the furrows on the brow.

Technically these antefixes are unusual in having a tenon descending into a slot cut out of the flat pan tile. The face of the antefix therefore was flush against the end of the pan tile in a manner similar to a gorgoneion antefix from Miletos (E.G. 16).

Bibliography:

G. Daux, Guide de Thasos (Paris, 1968): p. 103, fig. 49.

M. Launey, Études Thasiennes (Paris, 1944):pp. 44- 46, figs. 16-19, pl. X, 1-3.

Footnotes:

1. M. Launey, p. 46.

2. The date of the second phase of the Polygonal edifice.

East Greek Entry 27 - Thasos.

Material: Terracotta.

Function: Antefixes.

Findspot: One antefix was found in the Prytaneion, another was discovered in the Necropolis.

Original Building: Prytaneion.

Present Location: Thasos Museum.

Dimensions: Ht.: originally ca. 0.20 m.

Date: 540-525 B.C.¹

Description: Two semi-elliptical antefixes decorated with gorgoneia in relief. The head of Medusa is framed by a tongue and bar moulding and serrated outer edge. The gorgoneia on these antefixes are identical with those on the antefixes from the Sanctuary of Herakles, and are probably from the same mould series.² However, slight variations occur in the details added later in paint (e.g. E.G. 27 has a fringe of eyelashes around each eye, and extra wrinkles on the cheeks and forehead.). The fragments of another gorgoneion antefix, of slightly later date, were also found in the Prytaneion. This may have been a later replacement for an antefix of the earlier series.³

Bibliography:

Friedrich, AthMitt 33 (1908): pp. 245 f., pl. X.

Ch. Picard, Manuel d'arch. grecque I, pp. 360 f., fig. 100.

Koch, SCD, p. 24.

Buschor, Tondächer, p. 41.

Besig, p. 93 # 168.

M. Launey, Etudes Thasiennes I (Paris, 1944): p. 46.

Andren, p. lxxxi.

Footnotes:

1. Roughly contemporary with the second phase of

Polygonal Edifice (E.G.26).

2. Unfortunately, there is not enough evidence to tell if the method of insertion of the ante-fix into a slot cut in the covertsiles was the same as E.G. 26.
3. BCH 45 (1921): p. 140-141, fig. 24; Besig, p. 93 # 169.

East Greek Entry 28 - Thasos.

Material: Marble.

Function: Wall decoration.

Findspot: Found near the Parthenon Gate between towers VIII and IX.¹

Original Building: One of the oldest stretches of the fortification wall.

Present Location: Thasos, in situ where it fell from its position on the wall.

Dimensions: The height of the block: 1.40 m.; width: 2.65 m.

Date: Second half of the 6th century B.C.²

Description: A large block decorated with two enormous eyes, eyebrows and a nose in relief. The surface of the marble is so well preserved that it is possible to state with certainty that no other parts of a face were represented. Conze and others are probably correct in seeing these eyes as a schematic abbreviation for a gorgoneion.³

Bibliography:

A. Conze, Reise auf den Inseln des Thrakischen Meers (Hannover, 1860): pp. 12-13, pl. V.

Besig, p. 93 # 175.

G. Daux, Guide de Thasos (Paris, 1968): p. 58.

Footnotes:

1. This gate has been identified by an inscription carved in Greek which has been translated to read "Parthenon had me made." For the inscription see I.G.XII, 8,390; also figured in Conze p. 12 pl. IV. L.H. Jeffrey, The Local Scripts of Archaic Greece (Oxford, 1961) does not discuss this inscription.

2. Besig, p. 93 # 175 on the basis of a comparison with a "Naukratian" skyphos (really Rhodian) from Delos which he dates to this period (see

Besig's entry p. 94 # 180). This chronology is also supported by a comparison of the eyes with those on Attic and Chalcidian black figure eye cups.

3. See Conze (pp. 12-3) who cites Curtius, Wappengebrauch, p. 97 and W.M. Ramsay, JHS 3 (1882): p. 14.

West Greek (Sicilian) Entry 1 - Akragas.

Material: Terracotta.

Function: Antefix.

Findspot: Archaic Sanctuary.

Original Building: Unknown.

Present Location: Not given.

Dimensions: Not given.

Date: Second quarter of the 6th century B.C.

Description: A very fragmentary antefix decorated with a gorgoneion in relief. Only the lower part of the face is preserved. The mouth of the gorgon is open displaying teeth, large tusks, and a protruding tongue.

Bibliography:

P. Marconi, Agrigento Arcaica (Rome,,1933): p.
40, fig. 17.

Darsow, p. 13 II 2.

West Greek (Sicilian) Entry 2 - Akragas.

Material: Terracotta.

Function: Revetment plaques for the ends of ridge beams, probably column plaques.¹

Findspot: Found in fill East of the Olympieion.

Original Building: A small naiskos in the vicinity of the Olympieion.

Present Location: Not given.

Dimensions: Not given.

Date: First half of the 6th century B.C.²

Description: Fragments of several large plaques decorated with gorgoneia. No descriptions or photographs of these pieces have been published.

Bibliography:

E. Gabrici, NSc (1925):p. 441.

P.Marconi, Agrigento (Firenze, 1929): p. 156.

P.Marconi, Agrigento Arcaica (Rome, 1933)p. 126.

Darsow, p. 12 B.

Bookidis, p. 431 e.

Footnotes:

1. There has been some disagreement as to the use of these terracottas. Marconi's final opinion (Agrigento Arcaica, p. 126) is that the gorgoneia decorated the ends of ridge beams. Earlier (Agrigento, p. 156) he referred to the pieces as lateral akroteria, following Gabrici (p. 441). Darsow (p. 12) doubts the architectural function of the plaques.

2. Marconi, Agrigento, p. 156.

West Greek (Sicilian) Entry 3 - Akragas.

Material: Terracotta.

Function: Antefix.

Findspot: Archaic Sanctuary.

Original Building: Unknown.

Present Location: Palermo Museum, Inv. # 3471.

Dimensions: M.P.H.: 0.117 m.; M.P.W.: 0.135 m.

(originally ca. 0.18 m.).

Date: Third quarter of the 6th century B.C.¹

Description: A fragmentary antefix decorated with a gorgoneion. No detailed description or photograph of the piece has been published.

Bibliography:

Darsow, p. 13 II 3 a & pp. 99-100.

Footnotes:

1. Darsow (pp. 99-100) on the basis of comparisons with gorgoneia on Attic vase painting.

West Greek (Sicilian) Entry 4 - Caltagirone.

Material: Terracotta.

Function: Antefix.¹

Findspot: Caltagirone.²

Original Building: Unknown.

Present Location: Syracuse Museum Inv. # 20527 Agir.

Dimensions: Ht.: 0.23 m.

Date: Late 5th/early 4th century B.C.³

Description: A circular antefix decorated with a round faced gorgoneion surrounded by a halo of snakes. The wavy hair is parted in the center. The features are unexaggerated. The lips of the mouth are slightly parted displaying an even row of upper teeth. A small knot of snakes ties under the dimpled chin. Perhaps a Tarentine import.

Bibliography:

Unpublished, but on display in the Syracuse Museum.

Footnotes:

1. The terracotta is classified as an akroterion in the local files of the Syracuse Museum. This seems unlikely, however, given the presence of a semi-circular covertile at the back.
2. The files of the Syracuse Museum list the provenience as " probably from Caltagirone."
3. My chronology based in the similarity of this piece with Tarentine antefixes of this date (i.e., Taranto Museum Inv. # 353 and 357; Laviosa, pp. 235-236 # 19.)

West Greek (Sicilian) Entry 5 - Caltagirone.

Material: Terracotta.

Function: Antefix.

Findspot: Caltagirone ? ¹

Original Building: Unknown.

Present Location: Syracuse Museum Inv. # 20529 Agir.

Dimensions: Ht.: 0.19 m.

Date: Second half of the 4th century B.C.

Description: A semi-elliptical antefix decorated with a gorgoneion in relief. The hair is short and wavy. The features of the face are attractive. A large snake emerges from either side of the face at ear level. Perhaps a Tarentine import.

Bibliography:

Unpublished, but on display in the Syracuse Museum.

Footnotes:

1. The files of the Syracuse Museum list the provenience of this piece as unknown. However, written on the antefix itself behind the inventory number are the letters AGIR. Another antefix in the museum (W.G. 4) with an identical abbreviation has a Caltagirone provenience. A curatorial assistant at the museum informed me that the designation AGIR is sometimes used to identify objects from Caltagirone (AGIR used perhaps instead of CALTA to differentiate items from this site from those from Caltanissetta).

West Greek (Sicilian) Entry 6 - Gela.

Material: Terracotta.

Function: Wall plaques.¹

Findspot: From a votive deposit near the Athenaion.

Original Building: Temple of Athena Lindia.

Present Location: Syracuse Museum.

Dimensions: A) Ht.: 1.05 m.; width: 1.10 m.

B) Estimated original height: ca. 1.16 m.;
width: ca. 1.11 m.

C) Too fragmentary to tell, roughly the
same scale as A and B.

D) M.P.D.: 0.46 x 0.28 m., but described as
" colossal."²

E) Too fragmentary to tell, but much smaller
in scale than the others.

Date: Early 6th century B.C.

Description: At least five fragmentary plaques decorated
with gorgoneia in relief. The Medusa heads on these
plaques are all of the grotesque type, but vary in
their stylization and attributes.

Plaque A: The best preserved plaque, depicting
a Medusa with three large snail curls on either
side of a central part. Three long pearl tresses
fall at either side of the face. The beard is render-
ed as a smaller series of snail curls running along
the chin from ear to ear. The forehead is decorated
with a large stylized " bud."

The other plaques are extremely fragmentary.
The gorgoneia on them have been restored for the
most part using Plaque A as a model.

Plaque B: All that remains of this gorgoneion
are portions of the outer contour of the face. The
reconstruction of the rest of the head is entirely
hypothetical. The major difference between this
Medusa and that on plaque A is the hatching of the
rim around the eyes. There are also a greater

number of snail curls framing the forehead.

Plaque C: This terracotta is even more fragmentary than A or B. It differs from the first two plaques however, in substituting the beard and pearl tresses under the chin for a pair of snakes. Nothing remains of the upper portion of the face, but the hatched rim of Plaque B has been restored for the eyes.

Plaque D: The largest fragment from this plaque preserves four curls over the center of the forehead. These curls are not snail curls (as on Plaque A or B), but form a running wave pattern. The gorgoneion on this plaque also lacks the stylized " bud " of Plaque A. (The reconstruction of " buds " on Plaques B and C is entirely conjectural based on the appearance of Plaque A.)

Plaque E: Bits of a fifth extremely fragmentary plaque have been found which appears to be a gorgoneion in much smaller scale. Only rough sketches of these pieces have been published.³

Bibliography:

- P. Orsi, MonAnt 25 (1919): col. 615-618, fig. 210.
 Van Buren, AFR, p. 160 # 1, fig. 78 and p. 17 (for previous bibliography.)
 Montuoro, pp. 312-313, fig. 25.
 Besig, p. 99 # 219 and p. 32.
 Darsow, p. 14 I A.
 L. Bernabò-Brea, ASAtene 27-29 n.s. 11-13 (1949-1951):pp. 71-74, figs. 67-68, 72 & 73.
 Riccioni, p. 161 fig. 44.
 P. Griffo and L.von Matt, Gela, The Ancient Greeks in Sicily (New York, 1968), p. 127 fig. 88.
 Bookidis, p. 431.
 Ciuliani, p. 8, pl. 3.4.

Footnotes:

1. The use of these plaques is controversial. The presence of two nail holes directly below the

ear lobes on Plaque A seems to indicate that the terracotta were meant to be fastened to some backing. The plaques are generally considered to be pedimental (Van Buren, p. 17; Montuoro, pp. 312-313; Bernabò-Brea, pp. 71-74; Bookidis, p. 431 # 1). Besig (p. 99 # 219), however, calls Plaque A an akroterion. Darsow (p. 58-59) identifies these plaques as metopes because of their large number. I prefer to see these gorgoneia as votive plaques in the temenos of Athena Lindia.

2. L. Bernabò-Brea, p. 74, fig. 72.
3. L. Bernabò-Brea, p. 74, fig. 73.

West Greek (Sicilian) Entry 7 - Gela.

Material: Terracotta.

Function: A small pedimental plaque or large apex antefix.

Findspot: Found at Molino a Vento.

Original Building: Unknown.

Present Location: Not given.

Dimensions: Diameter: Not less than 1.20 m.

Date: Archaic.

Description: No photograph or description of this gorgoneion have been published.

Bibliography:

P. Orsi, NSc 4 (1907):p. 39.

Bookidis, p. 431 # 3.

Footnotes:

1. P. Orsi (p. 39) describes this piece as a central akroterion. Bookidis (p. 431) lists it as a pedimental plaque. Since the piece has never been fully published it is uncertain if a covertile originally projected at the back. Since some architectural terracottas originally described as central akroteria have been found to have attached covertiles and be apex antefixes, this piece may also have had such a function. The size of this piece is also suitable for such a use.

West Greek (Sicilian) Entry 8 - Gela.

Material: Terracotta.

Function: Apex antefix.

Findspot: Found in the sanctuary near the railroad station.

Original Building: A small naiskos from one of the many rural sanctuaries around Gela.¹

Present Location: Not given, perhaps the Syracuse Museum.

Dimensions: Not given.²

Date: Late 6th century B.C.

Description: A well preserved apex antefix decorated with a gorgoneion in relief with much of the polychromy intact. Medusa wears a rounded diadem decorated with a painted tongue pattern, and rosette earrings. Her hair is rendered as a solid black mass above the forehead. The mouth is open displaying even rows of teeth and a small protruding tongue. The lower contour of the face is framed by the coiling bodies of six small snakes.

Bibliography:

A.W. Van Buren, AJA 61 (1957): p. 385.

P. Griffo, Sulle Orme della Civiltà gelese (Agrigento, 1958): fig. has no number.

P. Griffo and L. von Matt, Gela, The Ancient Greeks in Sicily (New York, 1968): p. 126, fig. 87 and p. 130.

Footnotes:

1. A.W. Van Buren, p. 385.

2. Griffo (Gela, p. 130) calls it one of the largest gorgoneion antefixes known, but gives no dimensions.

West Greek (Sicilian) Entry 9 - Gela.

Material: Terracotta.

Function: Apex antefix.

Findspot: A sporadic find discovered November 1924.

Original Building: Unknown.

Present Location: Syracuse Museum Inv. # 34928.

Dimensions: M.P.H.: 0.19 m.; M.P.W.: 0.29 m.; thickness
of plaque: 0.035 m.

Date: Late 6th/early 5th century B.C.

Description: A badly worn fragment of an apex antefix decorated with a gorgoneion in relief. All that remains of the face are the eyes, nose, left cheek and earring. Some traces of color are visible, especially the black paint on the eyebrows.

Bibliography:

Montuoro, pp. 301-302, figs. 9-11.

Darsow, p. 15 II 1 b.

Andren, pp. 48-49.

West Greek (Sicilian) Entry 10 - Gela.

Material: Terracotta.

Function: Revetment plaque.

Findspot: Not given.

Original Building: Unknown.

Present Location: Syracuse Museum Inv. # 14576.

Dimensions: M.P.H.: 0.21 m.; width: 0.373 m.

Date: Late 6th/early 5th century B.C.¹

Description: A fragmentary plaque decorated with a gorgoneion in carefully modelled relief. All that remains of Medusa is the lower portion of the face, from the cheekbones downwards. The hair hangs in long wavy strands to below chin level. The mouth is slightly open displaying regular teeth and a protruding tongue.²

Bibliography:

van Buren, AFR, p. 138 # 7.

Montuoro, p. 305, fig. 16.

Darsow, p. 15 II 1a.

Andren, p. cvi.

Footnotes:

1. Van Buren (p. 138) dates this piece to the late 6th century. Darsow (pp. 100-101) suggests a date in the last quarter of the 6th century on analogy with the gorgoneion of Athena's aegis in the Eretria pediment. Montuoro (p. 306) gives a more general chronology for the piece in the second half of the 6th century.
2. There are two holes in the far corners of the mouth which may have been for the insertion of fangs. Considering that all other late Archaic gorgoneia from Gela are tuskless and have no provision for the insertion of tusks, it is more likely, however, that these were nail holes for the attachment of the plaque to the end of a ridge beam.

West Greek (Sicilian) Entry 11 - Gela.

Material: Terracotta.

Function: Antefixes.

Findspot: Gela.

Original Building: Unknown.

Present Location: Syracuse Museum Inv. # 26748 and another without Inv. #; Antiquarium, Gela; British Museum (B 580): and others in private collections.

Dimensions: Ht.: ca. 0.18 m.; width: ca. 0.21 m.

Date: Late 6th/early 5th century B.C.¹

Description: Approximately ten antefixes attached to semi-circular covertiles, decorated with gorgoneia in relief from different but very similar moulds.² The Medusa heads on these antefixes have distinct stylistic and iconographical features which make them easy to distinguish. The gorgon wears a diadem on her head which is either pointed or rounded in shape. Circular earrings ornament the ears. The hair over the forehead is arranged in a double row of tight snail curls. Longer tresses at the sides of the head are caught up in a loop and fastened by bands at the level of the cheekbones so that the ends of the hair flare out around the ears. The eyes are almond-shaped with thick upper lids and wrinkles rendered plastically at the outer corners of the eyes. The nose is of normal size. The lips are parted as if in a smile, displaying two rows of even teeth and a small protruding tongue within the mouth.

Bibliography:

Kekule, Terracotten von Sic., p. 42, fig. 87.

Van Buren, AFR, p. 138 # 7 & 8 (where their provenience is mistakenly given as Syracuse).

Montuoro, p. 292 figs. 3 & 4.

Besig, p. 101 #232.

Darsow, p. 15 B 11 c-i.

R.A. Higgins, B.R., pp. 309-310 # 1137 pl. 155.

A.W. Van Buren, AJA 61 (1957): p. 384 pl. 113, fig. 33.

P. Griffo, Sulle Orme della Civiltà Gelese (1958): an unnumbered figure.

P. Orlandini, ArchCl 10 (1958): p. 242, pl. 82,2. Riccioni, p. 182.

Footnotes:

1. Darsow (p. 100) dates the majority of these antefixes to the end of the 6th century on analogy with the gorgoneion on Athena's aegis on the Eretria pediment. Van Buren, (AFR p. 21) dates the series (namely the antefix in the British Museum) to the second half of the 5th century B.C.. Higgins (p. 310) dates the same antefix to the early 5th century.
2. For a brief list see Darsow (p. 15 B II c-1). Since Darsow's publication more gorgoneion antefixes of similar type have been found in the vicinity of Gela, i.e., at Capo Soprano (see B. Neutsch, AA 69 [1954]: 678) and at Manfredia where several antefixes were built into the parapet of a cistern at the Albergo Diurno (see D. Adamesteanu, NSc 14 [1960]: p. 136, fig. 16).

West Greek (Sicilian) Entry 12 - Gela.

Material: Terracotta.

Function: Antefixes.

Findspot: Found at Molino a Vento.

Original Building: Unknown.

Present Location: Not given.

Dimensions: M.P.D.: 0.11 m. x 0. 15 m.

Date: Late 6th/early 5th century B.C.

Description: Two fragmentary antefixes decorated with gorgoneia in relief. Medusa wears a diadem on her head. The hair is arranged in a double row of curls over the forehead falling in wavy tresses at the sides. The eyes are narrow and slightly oblique. The mouth is open displaying even teeth and a protruding tongue.

Bibliography:

P. Orlandini, NSc (1956); p. 387 # 8 & 9 & p. 384, fig. 2.

Footnotes:

1. Orlandini (p. 387) states that these antefixes are identical to the piece published by Montuoro (p. 305, fig. 16) here W.G. 10. However, although the gorgoneia on these antefixes are similar in type, they are not identical in detail, size or function. W.G. 10 is much larger, and probably served as a ~~revet-~~ment plaque.

West Greek (Sicilian) Entry 13 - Grammichele (= Echetla).

Material: Terracotta.

Function: Antefixes.

Findspot: Grammichele.

Original Building: Unknown.

Present Location: Syracuse Museum, Inv.# not given.

Dimensions: Ht.:0.175 m.; width: 0.24 m.

Date: Last quarter of the 6th century.¹

Description: Two semi-elliptical antefixes decorated with a gorgoneion in low relief. The head does not fill the entire antefix, but is framed by an undecorated torus moulding recessed slightly from the edge of the antefix plaque. The hair is parted in the center, falling in scalloped waves across the forehead with long pearl tresses at either side of and behind the head. The mouth is open displaying teeth, sharp tusks and a protruding tongue. Long bearded snakes rise up from behind each ear.

Bibliography:

P. Orsi, NSc (1903):p. 434.

P. Orsi, MonAnt 18 (1907): col. 146, fig. 6.

Van Buren, AFR, p. 142 # 24, and p. 23.

Darsow, p. 14 b.

Sjöqvist, p. 25.

Footnotes:

1. Van Buren (p. 23) postulates a chronology in the second half of the 6th century. Sjöqvist (p. 25) on the basis of a stylistic comparison with gorgoneion antefixes from Morgantina (W.G. 26) prefers a date in the third quarter of the 6th century. The style of the Grammichele antefixes, however, seem to be slightly more advanced, indicating a date in the last quarter of the century.

West Creek (Sicilian) Entry 14 - Heraklea Minoa.

Material: Terracotta.

Function: Antefix.

Findspot: Found in 1957 in accumulated soil in front of the fortification wall.

Original Building: Unknown.

Present Location: Uncertain, perhaps the Agrigento Museum or the Antiquarium at the site. The inventory number is listed as 686.

Dimensions: Not given.

Date: Second half of the 4th century B.C.¹

Description: A fragmentary antefix decorated with a gorgoneion in low relief. Traces of a covertile can be seen at the back. The hair of Medusa has been pulled forward toward the face in braided locks, ending in snail curls across the forehead. The facial features are normal in size. The mouth is parted slightly displaying small even teeth and a small protruding tongue.

Bibliography:

E. DeMiro, NSc (1958): pp. 273-274 # 16 and fig. 43.

Footnotes:

1. De Miro (p. 274) calls it archaistic.

West Greek (Sicilian) Entry 15 - Himera.

Material: Terracotta.

Function: Pedimental plaque.

Findspot: Found in 1967 during the course of repair work West of the western facade of Temple B.

Original Building: Temple B.

Present Location: Not given, but perhaps the Antiquarium at the site. The inventory number is listed as H 67.987.

Dimensions: M.P.D.: 0.22 m.; M.P.W.: 0.17 m.; thickness: 0.01-0.06 m.; estimated original height: ca. 1.30 m.

Date: ca. 560-540 B.C.

Description: A solitary fragment of a gorgon's right ear modelled in high relief.

Bibliography:

A. Adriani, N. Bonacasa, et al., Himera I (1970): p. 165 and catalogue p. 194.

N. Bonacasa, Archaeology 29 (1976): p. 47.

Ridgway, Archaic, p. 215.

West Greek (Sicilian) Entry 16 - Himera.

Material: Terracotta.

Function: Antefixes.¹

Findspot: These antefixes first came to light during the 1928-1930 campaign at the site. Subsequent explorations in the northern zone of the sacred precinct have yielded identical tiles in association with Temple C.

Original Building: Temple C.

Present Location: One of these antefixes is on display in the Palermo Museum (in case # 231). Another (Inv. # 65.203) may be in the Antiquarium at Himera.

Dimensions: Ht.: 0.23 m.; width: 0.26 m.

Date: First quarter of the 5th century B.C.²

Description: Five fragmentary antefixes decorated with gorgoneia in relief. The heads are framed by a half-round moulding ending in volutes, which is in turn encircled by a wide border of convex leaves. The hair is arranged in a series of scalloped waves over the forehead. The brow is creased with a number of wrinkles. The mouth is closed and smiling. A bearded snake rears up from behind each cheek.

Bibliography:

P. Marconi, " Himera," AttiMGrecia III (1929-1930): pp. 163-165, figs. 124-127.

Besig, p. 100 # 230 with previous bibliography.

Darsow, p. 16.

A. Adriani, N. Bonacasa, et al., Himera I (1970): p. 220 fig. 11; pl. 56;2.

N. Bonacasa, Archaeology 29 (1976): p. 47.

Footnotes:

1. B.S. Ridgway (Archaic, p. 213) includes these terracottas in her discussion of pedimental gorgoneia. The size of the tiles and the fact that five identical pieces were found, however,

suggests that the plaques were ordinary ante-
fixes.

2. N. Bonacasa (p. 47) and Darsow (p. 101).

West Greek (Sicilian) Entry 17 - Hybla Geleatis (= Paternò).

Material: Terracotta.

Function: Antefix.

Findspot: Found in the area of the necropolis during agricultural working of the fields.

Original Building: Unknown.

Present Location: Syracuse Museum, but soon to be displayed in the Antiquarium at Paternò (which is being converted into a museum from an old Norman castle).

Dimensions: M.P.D.: 0.16 m.

Date: Last quarter of the 6th century B.C.

Description: A fragmentary antefix decorated with a gorgoneion in relief. Although the antefix is now circular in shape, it was probably originally semi-elliptical as the lower sides of the tile appear to have been cut off after the antefix was fired. The facial features of the gorgon are practically identical with those on the antefixes from Grammichele (W.G. 13). This tile may then be made from the same mould series.

Bibliography:

B. Neutsch, AA 69 (1954): p. 553.

G. Rizza, NSc (1957): pp. 203-204, fig. 6.

West Greek (Sicilian) Entry 18 - Inessa (Contrada Civita).

Material: Terracotta.

Function: Apex antefix.

Findspot: A sporadic find, and the only architectural terracotta recovered from the site.

Original Building: Unknown.

Present Location: Syracuse Museum Inv. # 33757.

Dimensions: M.P.D.: 0.36 m. x 0.28 m.¹

Date: Late 6th century B.C.

Description: A fragmentary apex antefix decorated with a gorgoneion in relief. Only the upper portion of the head is preserved. Medusa wears a high diadem with four evenly spaced bosses set at intervals along the crown.² The hair is arranged in a double row of tight snail curls across the forehead. The brow is wrinkled. The eyes are almond-shaped and staring.

Bibliography:

Van Buren, AFR, p. 144 # 35 and p. 26.

Darsow, p. 16.

Andren, p. cvi (passim).

Footnotes:

1. These are the dimensions given for the piece in the files of the Syracuse Museum. Darsow (p. 16) and Montuoro (p. 303), however, give slightly different dimensions.
2. Montuoro (p. 303) suggests that these bosses may be plastic renditions of the nails formerly used to attach terracotta plaques to wooden roof beams. This observation is irrelevant here, however, as traces of a covertile at the back assure that the tile was an antefix and not a revetment plaque.

West Greek (Sicilian) Entry 19 - Kamarina.

Material: Terracotta.

Function: Antefix.¹

Findspot: Supposedly discovered at the Casa Amaiddo which Schubring² identifies as a shrine of the nymph Kamarina.

Original Building: Unknown.

Present Location: Syracuse Museum.

Dimensions: Ht.: 0.15 m.; width: 0.175 m.³

Date: Mid 6th century B.C.⁴

Description: An antefix decorated with a gorgoneion in low relief. No photograph of this piece has been published so a detailed discussion is difficult. Van Buren describes the gorgoneion as having the hair above the forehead arranged in spiral curls. A beard is indicated by 3 spiral curls on either side of the tongue. The mouth is open displaying tusks and a large protruding tongue which overlaps the entire chin. A bearded snake emerges from either side of the face.

Bibliography:

Van Buren, AFR, p. 142 # 26.

Darsow, p. 17 II e.

Bookidis, p. 431 & p. 443 note 59.

Footnotes:

1. Bookidis (p. 431) lists this piece as a possible pedimental plaque, but comments that that the actual function of this gorgoneion cannot be stated with absolute certainty as the original dimensions of the piece are unknown. Darsow (p. 17) quotes some measurements, but it is unclear whether these figures represent the size of the plaque in its entirety or merely the M.P.D. Since Van Buren is able to give a very complete description of the antefix, however, it seems probable that the

dimensions given by Darsow are close to the original height and width. The tile is therefore much too small to be considered pedimental. The gorgoneion probably decorated an antefix, although its use as a very small apex antefix cannot be excluded.

2. Schubring, Philologus xxxii (1873): p. 521 f. cited by Van Buren (p. 6), who, however, questions this provenience as very few antefixes have been found in this area.
3. Darsow, p. 17.
4. Van Buren (p.142) dates this item to the 5th century. The hairstyle and beard as described by Van Buren, however, are more typical of gorgoneia of the mid 6th century.

West Greek (Sicilian) Entry 20 - Kamarina

Material: Terracotta.

Function: Antefix.

Findspot: Unknown.

Original Building: Unknown.

Present location: Museo Biscari, Catania, no Inv. #.

Dimensions: Ht.: 0.16 m.

Date: Late 6th century B.C.¹

Description: A fragmentary antefix decorated with a gorgoneion in relief. Only the face of Medusa and lower right edge of the antefix plaque are preserved. The wavy hair is parted in the center and falls in loose locks below the ears. The eyes are almond shaped. The mouth is open displaying sharp tusks and a protruding tongue. A badly worn snake can be seen curling under the gorgon's left ear.

Bibliography:

Van Buren, AFR, p. 140 # 5.

Darsow, p. 17 III d.

G. Libertini, Museo Biscari I, p. 210, pl. 100.

Kekulé, Terrac. von Sic., p. 43.

Footnotes:

1. Van Buren (p. 140), however, dates it to the end of the 5th century B.C.

West Greek (Sicilian) Entry 21 - Lilybaion (= Marsala).

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown.

Present Location: Uncertain, perhaps the Palermo Museum.

Dimensions: Ht.: 0.13 m.

Date: Late 4th/Hellenistic.¹

Description: A well preserved antefix decorated with a gorgoneion in relief. The features of the face are unexaggerated and attractive and, except for the cruel expression, the head could pass for that of an anonymous female. Kekule², however, identifies the head as Medusa.

Bibliography:

Kekule, Terrac. von Sic., p. 43, fig. 88.

Footnotes:

1. The site of Lilybaion was not founded until after the destruction of Motya in 397-396 B.C.- see V. Tusa, PECS, p. 509.
2. Kekule, p. 43.

West Greek (Sicilian) Entry 22 - Megara Hyblaea.

Material: Terracotta.

Function: Antefixes.

Findspot: Megara Hyblaea, exact provenience not given.

Original Building: Unknown.

Present Location: Unknown.

Dimensions: Not given.

Date: 6th century B.C.

Description: These antefixes have never been published,
so a description is impossible.

Bibliography:

B. Neutsch, AA (1954): col. 539.

West Greek (Sicilian) Entry 23 - Monte Bubbonia.

Material: Terracotta.

Function: Antefixes.

Findspot: One antefix was found inside an archaic treasury on the Akropolis. A similar tile was found in the lower anaktoron (= " the Winter Palace ") area at the foot of the Akropolis.

Original Building: An archaic treasury on the Akropolis.¹

Present Location: Syracuse Museum.

Dimensions: Not given.

Date: Late 6th/early 5th century B.C.²

Description: Two fragmentary semi-elliptical antefixes decorated with gorgoneia in relief. The hair is arranged in thin strands as bangs over the forehead. Long vertical tresses fall at either side of the head. The eyes are large with the pupils painted black. The mouth is open displaying clenched teeth and a protruding tongue.

Bibliography:

P. Orsi, MonAnt 20 (1910): col. 751, fig. 11.

Van Buren, AFR, p. 137 # 3.

Darsow, p. 26 a.

A.W. Van Buren, AJA 61 (1957): p. 385.

P. Griffo, Sulle Orme della Civiltà gelese (Agrigento, 1958): p. 25.

Footnotes:

1. Griffo, p. 25.

2. Van Buren (AFR, p. 137 # 3) given an implausibly early 6th century chronology for these antefixes. Stylistically, however, the gorgoneia date to the late Archaic period, a chronology in agreement with the antefixes' archaeological context from the Akropolis.

West Greek (Sicilian) Entry 24 - Morgantina (Serra Orlando).

Material: Terracotta.

Function: Pedimental plaque.¹

Findspot: Found on the Akropolis (Cittadella) Area III.

Original Building: From a small naiskos on the Akropolis.

Present Location: Not given, but perhaps in the store-rooms at Aidone.

Dimensions: The piece is just referred to as "large" in the publication.²

Date: Second quarter of the 6th century B.C.

Description: No description or photograph of this piece has been published, but W. Childs mentions (in private correspondence) that they have been pierced with large holes.

Bibliography:

E. Sjöqvist, AJA 62 (1958):p. 156.

Footnotes:

1. Sjöqvist (p. 156) refers to the pieces as an akroterion in his publication. More recently, however, J. Kenfield (who was in charge of publishing the architectural terracottas from Morgantina) and W. Childs (editor-in-chief of the official publication of the site entitled Morgantina Studies) have speculated that the gorgoneion may have decorated a pediment (private correspondence with Dr. Childs dated Jan. 20, 1981).

2. Sjöqvist, p. 156.

West Greek (Sicilian) Entry 25 - Morgantina (Serra Orlando).

Material: Terracotta.

Function: Antefixes.¹

Findspot: Found on the Akropolis (Cittadella) Area III.

Original Building: From a small naiskos on the Akropolis.

Present Location: Not given, but perhaps in the store-rooms.

Dimensions: Not given.

Date: Mid 6th century B.C.

Description: Two rather square antefixes decorated with gorgoneia in relief, framed below and at the sides by borders painted with a sloppy tongue pattern.² The hair is depicted as a solid black mass with undulating scallops over the forehead. The features of the face are greatly exaggerated. The eyes are strongly slanted with a pronounced tear duct. The wide mouth is slightly open displaying teeth and a protruding tongue. Two snakes rear high above the ear, hugging the face on either side.

Bibliography:

E. Sjöqvist, AJA 62 (1958): p. 56.

E. Sjöqvist, Sicily and the Greeks, pp. 32-34, fig. 21.

Footnotes:

1. For the gorgoneion antefixes from Morgantina in general see N. Winters Terracotta Representations of Human Heads Used as Architectural Decoration in the Archaic Period (Bryn Mawr College, 1974), p. 154.
2. Professor Ridgway, however, suggests that the tongue pattern at the sides may actually represent hair.

West Greek (Sicilian) Entry 26 - Morgantina (Serra Orlando).

Material: Terracotta.

Function: Antefix.

Findspot: Found on the Akropolis (Cittadella) Area III.

Original Building: From a small naiskos on the Akropolis.

Present Location: Not given, perhaps the storerooms at
Aidone.

Dimensions: M.P.H.: 0.14 m.; M.P.W.: 0.10 m.

Date: 550-530 B.C.¹

Description: A fragmentary antefix decorated with a gorgoneion in relief. All that remains are the gorgon's right brow, eye, nose and upper lip. The hair is arranged in wavy strands pulled back off the wrinkled brow. The surviving eye is large and strongly slanted with a pronounced, plastically rendered rim and tear duct at the inner corner. The nose is thick. The upper lip curls up into a grimace.

Bibliography:

E. Sjöqvist, AJA 62 (1958):p. 156, pl. 28, fig. 4a.

Footnotes:

1. Sjöqvist, p. 156.

West Greek (Sicilian) Entry 27 - Morgantina (Serra Orlando).

Material: Terracotta.

Function: Antefix.

Findspot: Found on the Akropolis (Cittadella) Area III.

Original Building: From a small naiskos on the Akropolis.

Present Location: Not given, but perhaps in the store-rooms at Aidone.

Dimensions: Ht.: 0.10 m.; width: 0.15 m.

Date: ca. 550-530 B.C.¹

Description: A badly worn semi-elliptical antefix decorated with a gorgoneion in relief. The hair is parted in the center and arranged in a triple row of small snail curls over the forehead. Short tufts of hair rendered in a beaded pattern are shown almost like sideburns in front of the ears. More curls fringe the chin as a beard. The brow is furrowed. The eyes are small and almond-shaped. The mouth is open displaying teeth, tusks and a protruding tongue. A plump bearded serpent coils at either side of the face with the heads rearing outwards at ear level.

Bibliography:

E. Sjöqvist, AJA 62 (1958):p. 156, pl. 28 fig.

4 c.

Footnotes:

1. Sjöqvist, p. 156.

West Greek (Sicilian) Entry 28 - Morgantina (Serra Orlando).

Material: Terracotta.

Function: Antefix.

Findspot: Found on the Akropolis (Cittadella).

Original Building: From a small naiskos on the Akropolis.

Present Location: Syracuse Museum, Inv. # 60.1221.

Dimensions: Not given.

Date: ca. 525 B.C.¹

Description: A semi-elliptical antefix decorated with a gorgoneion in relief. The hair is arranged in flat waves over the forehead, falling in four pearl tresses on either side of the face. The brow is creased with a vertical furrow. The eyes are large and in shape closely resemble the eyes on Attic eye cups. The bulbous nose is in the shape of a fleur de lis. The open mouth is relatively small, displaying teeth, sharp tusks and a furrowed tongue which protrudes over the lower lip.

Bibliography:

E. Sjöqvist, Sicily and the Greeks, pp. 32-34, fig. 22.

Footnotes:

1. Sjöqvist, p. 32.

West Greek (Sicilian) Entry 29 - Morgantina (Serra Orlando).

Material: Terracotta.

Function: Antefixes.

Findspot: Found on the Akropolis (Cittadella) in Area III.

Original Building: From a small naiskos on the Akropolis.¹

Present Location: Not given, but perhaps in the store-rooms at Aidone.

Dimensions: Original height: ca. 0.16 m.; width: ca. 0.19 m.

Date: Last quarter of the 6th century B.C.²

Description: A series of antefixes decorated with gorgoneia in relief. Although the basic format of the antefixes is the same, the Medusa heads on these tiles vary in small details. The gorgoneion is surmounted by six snake protomes. Two more snakes flank the face. The hair is arranged in a single row of snail curls above the forehead. The almond-shaped eyes are narrow and bulging, hooded by thick upper lids. The mouth is open displaying teeth, tusks and a protruding tongue. At least one example has elaborate rosette earrings.³ An identical antefix was discovered in Syracuse (W.G. 52). These Morgantina pieces therefore are probably products made from moulds imported from Syracuse, which was the more important site in the manufacture of architectural terracottas.

Bibliography:

E. Sjöqvist, AJA 62 (1958): p. 156, pl. 28, 4 b.

E. Sjöqvist, Sicily and the Greeks, pp. 32-34, fig. 23.

E. Sjöqvist, AJA 74 (1970): p. 377; pl. 95, fig. 26.

Footnotes:

1. One of these antefixes (see below note 3) is thought to have decorated a shrine of Herakles.

2. Although Sjöqvist ([1958]: p. 156, pl 28, 4 b) initially gave a date in the third quarter of the 6th century for an antefix of this type, elsewhere (Sicily and the Greeks, pp. 32-33) he suggested ca. 500 B.C. Stylistic similarities with gorgoneion antefixes from Gela (W.G. 11) argue for a date in the last quarter of the 6th century B.C.
3. See AJA 74 (1970): pl. 95, fig. 26.

West Greek (Sicilian) Entry 30 - Morgantina (Serra Orlando).

Material: Terracotta.

Function: Antefixes.

Findspot: Morgantina, exact provenience unknown.

Original Building: Unknown.

Present Location: Syracuse Museum, Inv.# uncertain (in the same case as W.G. 27).

Dimensions: Ht.: ca. 0.15 m.; width: 0.15 m.

Date: Late 4th/early 3rd century B.C.¹

Description: Three semi-elliptical antefixes decorated with gorgoneia in relief. The hair is brushed back away from the face in short waves. The facial features are attractive. The eyes and nose are small. The mouth is closed. A knot of snakes ties under the chin.

Bibliography:

Unpublished, but on display in the Syracuse Museum.

Footnotes:

1. On stylistic grounds, in any case before 211 B.C. when the sanctuary was destroyed, and most of the shrines were never rebuilt. For evidence indicating a later occupation at the site, however, see W. Childs, AJA 83 (1979): p. 379.

West Greek (Sicilian) Entry 31 - Motya.

Material: Terracotta.

Function: Antefixes.

Findspot: Found on Motya.¹

Original Building: Unknown.

Present Location: Whitaker Museum, Motya.

Dimensions: Not given.

Date: Late 6th/early 5th century B.C.

Description: Two circular antefixes decorated with gorgoneia in relief. The Medusa heads on these tiles are not identical, the major difference being that one has an open mouth and protruding tongue, while the other's mouth is closed. Similar antefixes have been found at Selinus (W.G. 42) which suggests that the Motya pieces are probably imports.

Bibliography:

J.I.S. Whitaker, Motya (London, 1921): p. 319,
fig. 100.

Footnotes:

1. Whitaker, p. 319.

West Greek (Sicilian) Entry 32 - " Motya."

Material: Terracotta.

Function: Antefixes.

Findspot: Motya, however, other proveniences have also been mentioned.¹

Original Building: Unknown.

Present Location: Syracuse Museum.

Dimensions: Ht.: 0.14 m.

Date: Late Archaic.²

Description: Only drawings of these antefixes have been published. A detailed analysis is complicated by the fact that sketches supposedly of the same antefix published in Kekule and in Hittorff look entirely different.³ Both sketches do agree, however, in providing the gorgoneion with tusks and a protruding tongue.⁴

Bibliography:

J.- I. Hittorff, Recueil des Monuments de Ségeste et de Sélinonte (Paris, 1870): pp. 119-120, pl. 28 FIII (left).

Kekulé, Terrac. von Sic., p. 42, fig. 86.

Van Buren, AFR, p. 139 # 13.

Darsow, p. 18.

Footnotes:

1. Kekulé (p. 42) gives Motya as provenience. Van Buren (p. 139 # 13) states that the antefixes are from Syracuse, while Darsow (p. 18) attributes them to Selinus. Hittorff (pp. 119-120) does not comment, but publishes the antefixes with other material from Selinus.
2. These pieces are difficult to date. Van Buren (p. 139 # 13) suggests a late 5th century date. I prefer one in the late Archaic period.
3. Compare the drawing in Kekulé (p.42, fig. 86) with Hittorff's pl. 28 FIII (left).

4. Kekulé's drawing only shows tusks on the lower jaw.

West Greek (Sicilian) Entry 33 - Motya.

Material: Terracotta.

Function: Antefix.

Findspot: Motya.¹

Original Building: Unknown.

Present Location: Whitaker Museum, Motya.

Dimensions: Not given.

Date: Second half of the 4th century B.C.

Description: A fragmentary antefix decorated with a gorgoneion in relief. The published photograph is somewhat blurred, but the features of Medusa's face appear to be attractive. Similar antefixes have been found at Tarentum, suggesting that the Motya tile may be a Tarentine import.²

Bibliography:

J.I.S. Whitaker, Motya (London, 1921):p. 319, fig.
100.

Footnotes:

1. Whitaker, p. 319.

2. See for example W.G. 79, note 29 (Type C).

West Creek (Sicilian) Entry 34 - Naxos.

Material: Terracotta.

Function: The piece is identified as a pedimental plaque on the label of its case in the museum. However, because of its fragmentary condition and size, the possibility that this piece might also be an apex antefix can not be ruled out.

Findspot: Naxos, exact provenience uncertain.

• Original Building: Unknown.

Present Location: Naxos Museum, Sicily.

Dimensions: Slightly more than life size.

Date: Archaic.

Description: A fragment preserving the mouth of a gorgoneion.

Bibliography:

Unpublished, but on display in the Naxos Museum.

Footnotes:

1. B.S. Ridgway furnished this information. I have not seen this piece so I am unable to verify whether or not a covertile originally projected from the back. Since so little is known about this gorgoneion, the possibility can not be excluded that this piece might be the same as w.G. 35.

West Greek (Sicilian) Entry 35 - Naxos.

Material: Terracotta.

Function: Antefix.

Findspot: Found at the foot of a hill in the northern quarter of the Kerameikos.

Original Building: Temple B in the Sanctuary of Aphrodite near the town walls.

Present Location: Not given.

Dimensions: Not given.

Date: Second quarter of the 5th century B.C., sometime after the resettlement of the town in 476 B.C.

Description: A fragmentary antefix decorated with a gorgoneion in relief. Only the upper portion of the antefix survives preserving the top of Medusa's head down to the nose and high cheek bones. The hair is arranged in crimped waves across the forehead. Two snake protomes rise to ear level at either side of the head.

Bibliography:

BdA 57 (1972): p. 215, fig. 18.

M.W. Frederiksen, JHS-AR (1976-1977): p. 69.

West Greek (Sicilian) Entry 36 - Randazzo.

Material: Terracotta.

Function: Apex antefix.

Findspot: Found in a necropolis near the modern town of Trinacria.

Original Building: Unknown.

Present Location: Palermo Museum, Inv. # 1155 (?).

Dimensions: M.P.D.: 0.36 m. x 0.21 m.; estimated original height: ca. 0.41 m.; estimated original width: 0.45 m.

Date: End of the 6th century B.C.

Description: Three joining pieces of an apex antefix decorated with a gorgoneion in relief. The tile is very fragmentary and has been largely restored. A semi-circular scar, visible at the back, indicates that the plaque was attached to a large covertile. The hair of Medusa is arranged in a double row of tight snail curls over the deeply furrowed brow. Six or seven pearl tresses fall at either side of the face. The eyes bulge and the cheeks are puffy. The mouth is open in a grimace displaying teeth, tusks and a protruding tongue. The severed neck of the gorgon is shown almost to the level of the collar bones.

Bibliography:

Van Buren, AFR, p. 138 # 5.

Montuoro, pp. 283 and 300-301, fig. 8.

Darsow, p. 25 a.

Besig, p. 100 # 222.

Andren, p. cvi

Riccioni, pp. 179-180 and p. 181, fig. 70.

West Greek (Sicilian) Entry 37 - Randazzo.

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown.

Present Location: Randazzo Museum.

Dimensions: Not given.

Date: Late 6th/early 5th century B.C.

Description: A badly damaged antefix decorated with a gorgoneion in relief. The top part of the antefix is broken, as is most of the lower part of the face. What is preserved depicts a round face with puffy cheeks, arched eyebrows and almond-shaped eyes. The nose is squat. The ears are large and set close to the head.

Bibliography:

F. di Roberto, " Randazzo e la Valle dell'Alcantara," Italia Artistica 49 (Bergamo, 1909): p. 41, figure in text.

Van Buren, AFR, p. 140 # 14.

Darsow, p. 25 b.

West Greek (Sicilian) Entry 38 - San Mauro.

Material: Terracotta.

Function: Antefix.

Findspot: A surface find on the hill of the Anaktoron
(Hill III).

Original Building: The Anaktoron.

Present Location: Syracuse Museum.

Dimensions: M.P.H.: 0.09 m.; M.P.W.: 0.14 m.

Date: End of the 6th century B.C.¹

Description: A fragmentary antefix decorated with a gorgoneion in relief. The top and left side of the gorgon's face are broken away.² Only the lower part of the face is preserved. Three pearl tresses can be seen at either side of the head. An earring adorns the gorgon's right ear. The nose is thick with recessed nostrils. The mouth is open displaying even rows of teeth, tusks and a pendent tongue.

Bibliography:

P. Orsi, MonAnt 20 (1910): col. 751, fig. 11.

Van Buren, AFR, p. 138 # 6 & p. 50.

Darsow, p. 26 2 b.

Footnotes:

1. Van Buren, p. 138.

2. Two round holes (appearing on the proper right side of the antefix, at the edge of the break) may have been part of an ancient repair.

West Greek (Sicilian) Entry 39 - Selinus.¹

Material: Terracotta.

Function: Antefix.

Findspot: Unknown.

Original Building: Unknown.

Present Location: Syracuse Museum.

Dimensions: Not given.

Date: Third quarter of the 6th century B.C.²

Description: A fragmentary antefix decorated with a gorgoneion in relief. The top of Medusa's head is broken off, but traces of hair near the left temple indicate that a row of snail curls framed the forehead. Two pearl tresses fall at either side of the face. The mouth is open displaying teeth, tusks and a large protruding tongue.³

Bibliography:

J.-I. Hittorff, Recueil des Monuments de Ségeste et de Sélinonte (Paris, 1870): p. 119, pl. 28, 3 (right).

Kekulé, Terrac. von Sic., p. 42.

Van Buren, AFR, pp. 139-140. # 13.

Darsow, p. 21, 2 d.

Footnotes:

1. Van Buren (pp. 139-140) lists the piece with a Syracusan provenience. Stylistically, on the basis of a comparison of this piece with the pedimental gorgoneion from Selinus C (W.G. 40), Darsow (p. 21 2 d) is probably correct in saying that the piece comes from Selinus.
2. Darsow (p. 101) dates it to the second half of the 5th century. Van Buren (p. 140) prefers a late 5th century date. Although only a sketchy drawing of the antefix has been published, the piece appears to be earlier in date and roughly contemporary with Temple C, or ca. 560-540 B.C. (see W.G. 40, note 3).

3. Van Buren's description (pp. 139-140 # 13) does not correspond exactly with the drawing reproduced in Hittorff (pl. 28, 3 right).

West Greek (Sicilian) Entry 40 - Selinus.

Material: Terracotta.

Function: Pedimental plaques.¹

Findspot: Fragments of these plaques were found sporadically in the vicinity of Temple C throughout a long series of excavations.

Original Building: Temple C.²

Present Location: The fragments have been reconstructed by Gabrici in the Palermo Museum.

Dimensions: Estimated original height: ca. 2.50-2.75 m.; estimated original width: ca. 2.75 m.; depth of relief between 0.075-0.24 m.

Date: ca. 560-540 B.C.³

Description: Two extremely fragmentary plaques decorated with gorgoneia which occupied the center of the East and West pediments of the temple. The eastern plaque is better preserved and has been tentatively restored in the Palermo Museum. Only two fragments of the western plaque have been found.

As restored, the gorgoneia touch the bottom edge of the raking cornice and fill the entire central space of the pediments.

The Medusa heads on these plaques had strands of hair ending in a row of spiral curls across the forehead; numerous pearl tresses (with perhaps as many as 12 individual strands) fall at either side of the face below the ears. Little remains of the upper portion of the face. The nose and cheeks are modelled with great plasticity. The bridge of the nose is creased with fleshy folds resembling an animal's snout. The large mouth is open in a grimace displaying teeth, sharp tusks and a protruding tongue. A fringe of small stylized curls runs along the lower jaw from ear to ear representing a beard.

Bibliography:

E. Gabrici, " Il Gorgoneion fittile del Tempio C di Selinunte " in Memorie dell'Accad. di Palermo

series III, vol. XI (1919). (this volume has been unavailable to me).

Van Buren, AFR, pp. 55-56 and pp. 160-161 # 2.

Montuoro, pp. 282 ff.

E. Gabrici, MonAnt 35 (1933): cols. 196-198, pls. 32-33.

Besig, p. 100 # 220.

Darsow, p. 19.

Lapalus, p. 80 & p. 452.

Riccioni, pp. 167-168, fig. 51.

Bookidis, p. 431 a.

Footnotes:

1. Although Gabrici at one time considered the possibility that the gorgoneia served as lateral akroteria for the temple, he later (MonAnt col. 196) concluded that the height and thinness of the plaques were unsuitable for such a function.
2. Van Buren (p. 55), who would like to date Temple C to the 5th century, believes that the plaques belonged to an earlier shrine on the site of Temple C. There is little evidence, however, to support this position.
3. On the basis of the hairstyle, see also Ridgway, Archaic, p. 247. There has been considerable controversy in the past concerning the date of Temple C. Suggested chronologies for the building range from a high ca. 590-580 B.C. (A.R. Holloway, A View of Greek Art [1973]: p. 61, note 10, who explains certain later stylistic features on the Perseus and Medusa metope as a later reworking, also his article " The Reworking of the Gorgon Metope of Temple C at Selinos," AJA 75 [1971]: pp. 435-436.) to a low in the last quarter of the 6th century B.C. (E. Langlotz, Zur Zeitbestimmung der strengtrotfigurigen Vasenmalerei und der gleichzeitigen Plastik [Leipzig, 1920]: p. 37 and Darsow p. 110). A current study by G.

Scichilone on the reroofing of Temple C, may suggest an earlier date for the construction of the building (cited by B.S. Ridgway Archaic, pp. 247 and 251.) For recent discussions concerning the chronology of the Akropolis at Selinus- see J.M. De la Geniere and R. Martin, SicArch 30 (1976): pp. 9-14; and an answer by DiVita in CRAI (1977): pp. 46-63.

West Greek (Sicilian) Entry 41 - Selinus.

Material: Terracotta.

Function: The gorgoneion is called a lateral akroterion by Gabrici.¹ However, the piece is very fragmentary and the dimensions are not stated. It is probably safer to classify this terracotta as an apex antefix as this would be the only example of a lateral akroterion decorated with a gorgoneion known in Greek architecture.

Findspot: Unknown.

Original Building: Unknown.²

Present Location: Not given.

Dimensions: Not given.

Date: Late 6th century B.C.

Description: A fragmentary terracotta decorated with two pearl tresses in relief. Probably a gorgoneion.

Bibliography:

E. Gabrici, MonAnt 35(1933): col. 198, pl. 17,7.
Goldberg, p. 328 # G8.

Footnotes:

1. Gabrici, col. 198.
2. However, Gabrici (col. 198) associates this piece with the architectural terracottas of Temple C.

West Greek (Sicilian) Entry 42 - Selinus.

Material: Terracotta.

Function: Antefix.

Findspot: Found in the Sanctuary of Demeter Malophoros.

Original Building: Unknown.

Present Location: Palermo Museum Inv. # 2297.

Dimensions: Ht.: 0.18 m.; width: 0.225 m.

Date: Late 6th century B.C.

Description: An antefix decorated with a gorgoneion in relief. The gorgon wears a pointed diadem on her head. The hair over the furrowed brow is arranged in a double row of snail curls. The eyes are unexaggerated in size, but squint slightly. The mouth is open displaying teeth, tusks and a protruding tongue. Two snakes coil around the lower chin.

Bibliography:

Darsow, p. 21,2 b.

Footnotes:

1. Darsow (p. 100) on the basis of a stylistic comparison with the gorgoneion on Athena's aegis in the pediment of the Temple of Apollo at Eretria.

West Greek (Sicilian) Entry 43 - Selinus.

Material: Terracotta.

Function: Antefix.

Findspot: Selinus, the actual findspot is not given.

Original Building: Unknown.

Present Location: Toronto, in the Royal Ontario Museum,
the Sturge Collection.

Dimensions: Ht.: 0.19 m.; width: 0.24 m.

Date: Early 5th century B.C.

Description: A semi-elliptical antefix decorated with a gorgoneion in relief. Fourteen loaf-shaped locks frame the forehead, while 5 pearl tresses bound with a fillet fall at either side of the face. Tufts of hair fringe the lower jaw, which may represent a beard or locks of hair falling behind the head. The forehead is furrowed down the middle with a vertical depression. The mouth is open displaying large teeth, long tusks and a tongue which protrudes over the cleft chin. Perhaps a Tarentine import.¹

Bibliography:

D. Robinson, AJA 27 (1923): p. 12 note 1, fig. 12.
Laviosa, p. 231.

Footnotes:

1. For a practically identical antefix from Taras see (W.G. 79, Type A) and Laviosa, fig. 68,3.

West Greek (Sicilian) Entry 44 - Selinus.

Material: Terracotta.

Function: Antefixes.

Findspot: Two of these antefixes were discovered in the Sanctuary of Demeter Malophoros. A smaller but virtually identical antefix has been found on the Selinuntine Akropolis (Palermo Museum, Inv.# 2304).

Original Building: Unknown.

Present Location: Palermo Museum, Inv. # 2287-2291.

Dimensions: Ht.: 0.185 m.; width: 0.175 m.

Date: Second quarter of the 5th century B.C.¹

Description: Five circular antefixes from the same mould series decorated with gorgoneia in low relief. The gorgoneia on these antefixes have almost human faces. The hair is arranged in scalloped waves over the furrowed brow. The eyes are small and round. The nose is long with flared nostrils. The mouth is closed, but the lips are shown in a broad smile, giving the face a rather pleasant expression.²

Bibliography:

Kekulé, Terrac. von Sic., p. 42, fig. 83.
 Van Buren, AFR, p. 57 and p. 140 # 17.
 E. Gabrici, MonAnt 33 (1929): col. 93, fig. 19.
 Darsow, p. 21, 2 a.
 Besig, p. 101 # 234.
 Riccioni, p. 182.

Footnotes:

1. Van Buren (p. 140 # 17) gives these antefixes a mid 5th century date.
2. Van Buren's description of antefix # 2291 in the Palermo Museum does not correspond with the actual appearance of the piece.

West Greek (Sicilian) Entry 45 - Selinus.

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown.

Present Location: Palermo Museum, Inv. # 2298.

Dimensions: Ht.: 0.145 m.; width: 0.165 m.

Date: Second half of the 5th century B.C.¹

Description: A fragmentary antefix decorated with a gorgoneion in relief. The luxuriant hair is parted in the center and falls in loose waves over the ears. The eyes and nose are large but naturalistic in shape. The lips are drawn up into a grimace exposing large upper teeth and a prominent upper gum. A small tongue protrudes from the mouth but does not extend past the lower lip.

Bibliography:

Kekulé, Terrac. von Sic., p. 42, fig. 85.

Darsow, p. 21 2 c.

Footnotes:

1. Darsow, p. 101.

West Greek (Sicilian) Entry 46 - Selinus.

Material: Terracotta.

Function: Antefixes.

Findspot: Not given.

Original Building: Unknown.

Present Location: Palermo Museum, Inv. # 1882, 2300,
2301, and 2314.

Dimensions: Ht.: 0.105 m.; width: 0.173 m.

Date: Second half of the 5th century B.C.¹

Description: Four antefixes decorated with gorgoneia
having unexaggerated features. No photograph or
more detailed description of the terracottas has
been published.

Bibliography:

Darsow, p. 21 # 2 f.

Footnotes:

1. Darsow, p. 101.

West Greek (Sicilian) Entry 47 - Solunto.

Material: Terracotta.

Function: Antefix Mould.

Findspot: Not given.

Original Building: Unknown.

Present Location: Palermo Museum, Inv. # not given.

Dimensions: Ht.: ca. 0.15 m.

Date: Late Hellenistic or early Roman.¹

Description: A broken mould for a circular antefix, decorated with a gorgoneion in very plastic relief. The gorgon on the mould is masculine in appearance with a thick plump neck and collar of snakes. Luxurious locks of hair surround the face.

Bibliography:

Unpublished, but currently on display in the Palermo Museum.

Footnotes:

1. On the basis of a stylistic comparison with other gorgoneia of this date.

West Greek (Sicilian) Entry 48 - Syracuse.

Material: Terracotta.

Function: The gorgoneia are generally considered to be pedimental plaques because of their flat backs and large size.¹ There is no indication of how the terracottas were attached to the tympanum wall. This is not surprising, given the fragmentary condition of the terracottas. It is possible that the smaller plaques (Plaques B and C) may have served a different function, perhaps as apex ante-fixes, altar decorations or votive plaques.

Findspot: Plaques A-C: Found in the vicinity of the Temple of Apollo.

Plaque D: Found near the Olympieion in humus and earth from the fill of Trench A.

Original Buildings: Plaque A: The Temple of Apollo.

Plaque B: Unknown.²

Plaque C: Unknown.

Plaque D: The Temple of Zeus Olympios.

Present Location: Syracuse Museum.

Dimensions: Plaque A: M.P.D.: 0.096 m. Original size as reconstructed by Cultrera³ on the basis of two small fragments: Ht.: 1.65- 1.70 m.; width: ca. 1.50-1.55 m.

Plaque B: Reconstructed as having an original ht. of ca. 1.00 m. and a width of 0.95 m.

Plaque C: M.P.D.: 0.16 m.

Plaque D: M.P.D.: 0.12 m. Cultrera, however, estimates the original height of this plaque to be the same as Plaque A.

Date: Plaque A: Second quarter of the 6th century B.C.

Plaque B: Second quarter of the 6th century on the basis of the coiffure and volute-shaped ears.

Plaque C: Unknown, but on the basis of the hairstyle probably later than Plaques A, B or D.

Plaque D: Perhaps the second quarter of the 6th

century on the basis of the hairstyle.

Description: Fragments of four largely destroyed plaques decorated with gorgoneia in relief:

- Plaque A: Consists of the remains of a small lock of hair and part of the face.
- Plaque B: Fragments including a snail curl, several pearl tresses, two eyes, one ear and the portion of a bearded chin and mouth.
- Plaque C: The fragment of a striated lock of hair said to be from a gorgoneion, covered with brown paint.
- Plaque D: Five fragments of hair including three snail curls and two pearl tresses.

Bibliography:

- G. Cultrera, MonAnt 41 (1951): col. 780, # 2 & 3, figs., 45-50.
- E. Lissi, NSc (1958): p. 212.
- Bookidis, p. 430 b # 1-4.
- Goldberg, p. 332 # G 10-11.

Footnotes:

1. Cultrera, col. 780 and Bookidis, p. 430.
2. Goldberg (p. 331) suggests that this plaque may also have decorated the Temple of Apollo. The difference in scale between the two masks A and B, however, makes it unlikely that they hung in the opposite pediments of the same building.
3. Cultrera, col. 780.

West Greek (Sicilian) Entry 49 - Syracuse.

Material: Terracotta.

Function: Antefix.

Findspot: The museum files list " the Sanctuary of
Siracusa."

Original Building: Unknown.

Present Location: Syracuse Museum, Inv. # 16491.

Dimensions: Ht.: 0.13 m.; width: 0.18 m.¹

Date: Last quarter of the 6th century B.C.

Description: A well preserved antefix decorated with a gorgoneion in relief. The hair is arranged in 8 spiral curls over the forehead. Two pearl tresses fall at either side of the head. The ears are large and placed very close to the head. The eyes are almond-shaped. The mouth is open and shown as a recessed cavity displaying square upper teeth and a protruding tongue which covers the entire chin.

Bibliography:²

Van Buren, AFR, p. 139 # 11.

Darsow, p. 25 IV d.

Footnotes:

1. The dimensions given by Darsow, which agree with those listed in the museum files. Van Buren (p. 139 # 11) gives different measurements (0.05 m. x 0.07 m.) which are incorrect.
2. There is some confusion concerning this antefix. Van Buren (p. 139 # 11) describes it as broken and very small. He also gives as a bibliographic reference J.-I. Hittorff, Recueil des Monuments de Ségeste et de Sélinonte (Paris, 1870): p. 119, pl. 28,3. The drawing of the piece published by Hittorff, however, does not correspond to the appearance of the antefix in the Syracuse Museum. Darsow (p. 25 IV d), aware of the discrepancy, suggests that Van Buren's entry on p. 139 # 11 was the same as her entry on p. 141

22. This seems unlikely, however, as Van Buren's description and dating of the two entries are very different.

West Greek (Sicilian) Entry 50 - Syracuse.

Material: Terracotta.

Function: Antefix.

Findspot: Unknown.

Original Building: Unknown.¹

Present Location: Syracuse Museum, without inventory number.

Dimensions: M.P.H.: ca. 0.10 m.; width: 0.095 m.

Date: ca. 525 B.C.

Description: A fragmentary antefix decorated with a gorgoneion in relief. The left lower portion of the face is missing, including the nose. The hair is wavy, and combed forward toward the face, ending in 10 knob-like curls over the forehead. Three pearl tresses fall at either side of the head. A deep furrow runs up the center of the forehead, which Van Buren² sees as a modification of the darts on the foreheads of earlier Sicilian gorgoneia (i.e., from Gela W.G. 6) to lend fierceness to the expression. The ears are exceptionally large and are placed very close to the head. The eyes are almond-shaped. The mouth is open displaying tusks.

Bibliography:

Van Buren, AFR, p. 75 and p. 137 # 4.

Darsow, p. 24 III b.

Footnotes:

1. Darsow (p. 24 III b) associates this antefix with the Olympieion. Van Buren (p. 75) assigns it to the Temple of Apollo. Since the actual provenience of the piece is unknown, the original structure to which it belongs remains uncertain.

2. Van Buren, p. 75.

West Greek (Sicilian) Entry 51 - Syracuse.

Material: Terracotta.

Function: Antefix.

Findspot: Unknown.

Original Building: Unknown.

Present Location: Syracuse Museum, without inventory number.

Dimensions: M.P.H.: 0.125 m.; M.P.W.: 0.115 m.

Date: Second half of the 6th century B.C.

Description: No photograph or sketch has been published making a description of this piece difficult. Darsow describes it as fragmentary with even and knobby locks of hair over the forehead.¹

Bibliography:

Darsow, p. 25 IV i.

Footnotes:

1. Darsow, p. 25.

West Greek (Sicilian) Entry 52 - Syracuse.

Material: Terracotta.

Function: Antefix.

Findspot: Found in Syracuse during the 1937-1938 excavations of the Giardino Spagna.

Original Building: Unknown.

Present Location: Syracuse Museum, Inv. # 51003.

Dimensions: Original height: ca. 0.16 m.

Date: Late 6th century B.C.

Description: No photograph of this antefix has been published, but the piece is described as identical to antefixes found at Morgantina (W.G. 29). Probably made from a Syracusan mould series which was also exported to Morgantina.

Bibliography:

Unpublished, but on display in the Syracuse Museum.

West Greek (Sicilian) Entry 53 - Syracuse.

Material: Terracotta.

Function: Apex antefix.¹

Findspot: Syracuse, exact findspot uncertain.²

Original Building: Unknown.

Present Location: Syracuse Museum, Inv. # 8959.

Dimensions: Ht.: 0.385 m.; width: 0.41 m.

Date: End of the 6th/ early 5th century B.C.³

Description: A large partially broken antefix decorated with a gorgoneion in relief.⁴ The hair is arranged in a double row of snail curls over the wrinkled brow. Numerous pearl tresses fall at either side of the face. Two bearded snakes run along the lower edge of the jaw and rear outwards up to ear level, their tails curling heraldically under the chin. The eyes are almond-shaped with thick lids. The mouth is open and recessed displaying teeth, tusks, and a protruding tongue which nearly covers the chin.

Bibliography:

Van Buren, AFR, p. 142 # 25.

Montuoro, pp. 296-299, figs. 6-7.

Besig, p. 100 # 221.

Darsow, p. 25 IV c.

Andren, p. cvi.

L. Bernabo-Brea, ASAtene 27-29 n.s. 11-13 (1949-1951):
p. 73, fig. 71.

Riccioni, p. 179.

Footnotes:

1. This tile is probably an apex antefix because of the large projecting covertile at the back. Andren (p. cvi) calls it a " central akroterion or rather ridge antefix." Van Buren (p. 145 # 25) lists it as an ordinary antefix. Montuoro (p. 299) describes it as a columen plaque, but she parallels its use to the gorgoneion plaque on

the Lokroi pinax (see supra Vol. I, pp. 131 -132 note 12) she may mean essentially the same thing as an apex antefix.

2. Bernabo-Brea (p. 73) mistakenly gives a Selinuntine provenience.
3. On stylistic analogies with other gorgoneion first antefixes dated to this period (i.e. Randazzo W.G. 36 and Inessa W.G. 18). B.S. Ridgway suggests a date in the first half of the 5th century B.C. Besig's (p. 100 # 221) late 7th century date must be rejected.
4. Montuoro (p. 296) restores a smooth area or ornamental border for the broken area above the gorgon's head.

West Greek (Sicilian) Entry 54 - Syracuse.

Material: Terracotta.

Function: Antefixes.

Findspot: One of the antefixes (a) was found near the
Agora.

Original Building: Unknown.

Present Location: Syracuse Museum: (a) Inv. # 2009.
(b) Inv. # 2010.¹

Dimensions: Ht.: ca. 0.20 m.; width: ca. 0.20 m.

Date: Late 6th/ early 5th century B.C.²

Description: Two fragmentary antefixes decorated with gorgoneia in relief. One (b) preserves only the central portion of the face. The other (a) is intact, with its polychromy in excellent condition. The gorgons wear curvilinear diadems decorated with wavy lines. The hair is arranged in a double row of snail curls (24 in all) over the forehead. Four pearl tresses fall at either side of the head. The ears are small and adorned with large (disc-shaped) earrings. The eyes are almond shaped. The nose is broad with flaring nostrils. The mouth is open displaying carefully articulated rows of teeth, tusks³ at the outer corners and a protruding tongue which overlaps the lower lip.

Bibliography:

Van Buren, AFR, p. 141 # 21 and p. 139 # 12.

Darsow, p. 25 IV f.

Footnotes:

1. Darsow (p. 25 IV g) lists a gorgoneion in the Syracuse Museum as having inventory number 201. However, entry 201 in the records of the Museum is not a gorgoneion antefix. Therefore, the number appearing in Darsow's publication may be a typographical error for 2010.

2. Van Buren (p. 139 # 12) dates the entry to the early 5th century. The coiffure of Medusa agrees with this date.
3. There is some confusion concerning the description of b. Van Buren (p. 141 # 21) states this gorgoneion has no tusks.

West Greek (Sicilian) Entry 55 - Syracuse.

Material: Terracotta.

Function: Antefixes.

Findspot: One of these antefixes was found in the Fusco Necropolis, another on the island of Ortygia.

Similar pieces in the Syracuse Museum have unrecorded proveniences.

Original Building: Unknown.

Present Location: Syracuse Museum, once part of the Lentinello Collection, inventory number not given.

Dimensions: Ht.: 0.22 m.

Date: First half of the 5th century B.C. (perhaps the second quarter).¹

Description: A series of antefixes decorated with gorgoneia in relief. Only a sketch of this antefix type has been published, so a detailed description is difficult. The gorgon appears to be wearing a diadem or cap on her head. Her wavy hair is parted in the center and pulled back away from her face. Earrings adorn the ear lobes. The forehead is furrowed with horizontal wrinkles. The eyes are almond-shaped and unexaggerated in size. The mouth is open displaying rows of teeth, sharp tusks and a protruding tongue. Van Buren states that she can see traces of snakes at the top of the head,² but from the sketch published by Kekule, I cannot.

Bibliography:

Kekulé, Terrac. von Sic., p. 42, fig. 84.

Van Buren, AFR, p. 144 # 34.

Footnotes:

1. Van Buren in her text (p. 78) gives these antefixes an early 5th century date. In her catalogue, however, she lists a date in the late 5th century.

2. Van Buren, p. 144.

West Greek (Sicilian) Entry 56 - Copenhagen National Museum.

Material: Terracotta.

Function: The gorgoneion is labelled as pedimental in the museum case. However, the exact function of the piece cannot be determined from the available evidence.

Findspot: Uncertain. The piece is displayed in a case with material from Taras and Akragas.

Original Building: Unknown.

Present Location: Copenhagen National Museum, Inv. # 11371.

Dimensions: Well over life size.¹

Date: Archaic.

Description: A terracotta fragment preserving the eye of a large gorgoneion.

Bibliography:

To my knowledge the piece is unpublished.²

Footnotes:

1. I have not personally seen this piece and owe this information to B.S. Ridgway.
2. I have written to the Copenhagen Museum for further information concerning the piece.

West Greek (Sicilian) Entry 57 - Unknown.

Material: Terracotta.

Function: Antefix.

Findspot: Unknown.

Original Building: Unknown.

Present Location: Biscari Museum, Catania.¹

Dimensions: M.P.H.: 0.10 m.

Date: Late 4th century or Hellenistic.²

Description: Only a sketchy drawing of this piece has been published making a detailed description difficult. The gorgoneion on the antefix has disheveled hair and large staring eyes. Otherwise the features of the face are small and unexaggerated. The mouth is open slightly, but no teeth, tusks or protruding tongue are visible.

Bibliography:

Kekulé, Terrac. von Sic., p. 43, fig. 89.

Footnotes:

1. This piece is not included in Libertini's catalogue (for bibliographic reference see W.G. 20).
2. Stylistically, it should be noted that the antefix reflects a certain Scopasian influence, especially in the handling of the prominent brow over the deeply set eyes and in the shape of the nose.

West Greek (South Italian) Entry 58 - Canusium (= Canosa
di Puglia)

Material: Terracotta.

Function: Antefix.

Findspot: Allegedly from Canosa.

Original Building: Unknown.

Present Location: London, British Museum, Inv. # B 684.

Bequeathed to the museum by Sir William Temple in
1856.

Dimensions: Ht.: 0.187 m.

Date: Hellenistic.

Description: No photograph of this piece has been published so a detailed description is difficult. The British Museum catalogue describes the gorgoneion as " peculiar in type." Hair in the form of serpents surrounds the face. Large wings sprout from the hair. The eyes and nostrils of the head are pierced, an unusual feature for Greek gorgoneia at any period.

Bibliography:

Walters, Cat. T.C., p. 418 # B 684.

West Greek (South Italian) Entry 59 - Canusium (= Canosa
di Puglia).

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown.

Present Location: London, British Museum, Inv. # D 685
& D 686.

Dimensions: Ht.: ca. 0.18 m.

Date: Hellenistic.

Description: Detailed analyses of these antefixes are difficult as no photographs have been published. The gorgoneia are described in the museum catalogue as of an " ordinary late type " with serpentine locks around the face, wings above the forehead and a pair of serpents tied under the chin. The eyes, but not the nostrils of D 686 are pierced.

Bibliography:

Walters, Cat. T.C., p. 418 # D 685 and D 686.

West Greek (South Italian) Entry 60 - Cumae.

Material: Terracotta.

Function: Antefixes.

Findspot: Cumae.¹

Original Building: Unknown.

Present Location: Palermo Museum, Inv. # not given; and
another in the Naples Museum, Inv. # not given.

Dimensions: Ht.: 0.175 m.; width: 0.18 m.

Date: Archaic.

Description: No photograph or description of these antefixes have been published so a detailed discussion is impossible.

Bibliography:

Darsow, p. 27 c.

Footnotes:

1. The fragment in the Palermo Museum has an unrecorded provenience. A similar antefix, however, (now in Naples) was found at Cumae. Darsow (p. 27 c) suggests therefore that the Palermo piece had a similar provenience.

West Greek (South Italian) Entry 61 - Hipponion.

Material: Terracotta.

Function: Revetment plaque.¹

Findspot: Not given.

Original Building: Unknown.

Present Location: Reggio Calabria Museum, Inv. # 3890.

Dimensions: M.P.H.: 0.245 m.; M.P.W.: 0.185 m.

Date: Late 6th/early 5th century B.C.²

Description: A partially broken revetment plaque decorated with a gorgoneion in relief. A halo of coiling snakes originally surrounded the head. The hair is arranged in a double row of small tight curls over the forehead. The eyes are almond-shaped. The nose has broken off. The mouth is open displaying the upper gums and teeth, tusks and a protruding tongue. The gorgoneion on this plaque resembles antefixes from Taras (W.G. 79, Type C). Perhaps made from an imported Tarentine mould or a local product imitating Tarentine models.

Bibliography:

N. Putorti, L'Italia Antechissima I (1929): pp. 46-47, fig. 19 = Riv. Indo-greco-italica di filologia 10 (1926): pp. 225-227.

G. Andreassi, p. 185.

Footnotes:

1. The plaque has a flat back and a nail hole through the upper forehead, evidently for the attachment of the terracotta to the end of a roof beam.
2. Andreassi (p. 186), quoted by Greco (p. 138) dates this plaque ca. 520-510 B.C. A stylistic comparison with Tarentine antefixes decorated with gorgoneia of similar type suggests a late 6th/ early 5th century chronology.

West Greek (South Italian) Entry 62 - Hipponion.

Material: Terracotta.

Function: Small apex antefix.

Findspot: Unknown.

Original Building: Unknown

Present Location: Reggio Calabria Museum Inv. # not given, but once part of a private collection from Hipponion.

Dimensions: Ht.: ca. 0.30 m.

Date: Late 6th/ early 5th century B.C.

Description: An antefix decorated with a gorgoneion in relief. The Medusa on this tile has been called a small scale copy of the gorgoneion on Entry 63, as it has a similar diadem ornamented with snakes and hair arranged over the forehead in tight rows of curls. The lower portion of this antefix is preserved, displaying an open mouth with small sharp tusks and a protruding tongue which covers half the chin.

Bibliography:

Van Buren, AFR, p. 24 and p. 143 # 29.

West Greek (South Italian) Entry 63 - Hipponion.

Material: Terracotta.

Function: Small apex antefix.

Findspot: Unknown.

Original Building: Unknown.

Present Location: Reggio Calabria Museum, Inv. # not given, but once part of a private collection from Hipponion.

Dimensions: Ht.: ca. 0.30 m.

Date: Late 6th/ early 5th century B.C.

Description: An antefix decorated with a gorgoneion in relief. The Medusa on this tile has been called a small scale version of the gorgoneion on W.G. 63, as it has a similar diadem ornamented with snakes and hair arranged over the forehead in tight rows of curls. The lower portion of this antefix is preserved, displaying an open mouth with small sharp tusks and a protruding tongue which covers half the chin.

Bibliography:

Van Buren, AFR, p. 24 and p. 143 #29.

West Greek (South Italian) Entry 64- Kaulonia.

Material: Terracotta.

Function: Antefix.

Findspot: Collina del Faro.

Original Building: Unknown.

Present Location: Reggio Calabria Museum, Inv. # not given.

Dimensions: Ht.: ca. 0.15 m.; width: ca. 0.13 m.

Date: Third quarter of the 6th century B.C.

Description: A fragmentary antefix decorated with a gorgoneion in relief. Only the upper right quadrant of the face is preserved. The hair is arranged in 8 large spiral curls across the forehead. The eyes are almond-shaped. This piece resembles Tarentine antefixes (W.G. 79, Type A) and may be an import.

Bibliography:

P. Orsi, MonAnt 23 (1916): col. 795, fig. 64 center.

West Greek (South Italian) Entry 65- Kaulonia.

Material: Terracotta.

Function: Antefix.

Findspot: Found at Collina del Faro, and in excavations near the Doric Temple at Punta Stilo.

Original Building: Unknown.

Present Location: Reggio Calabria Museum, Inv. # not given.

Dimensions: M.P.H.: 0.155 m.; M.P.W.: 0.125 m.

Date: Last third of the 6th century.

Description: Fragmentary semi-elliptical antefixes decorated with bearded gorgoneia in relief. The hair is arranged in braided locks pulled forward toward the face and ending in a number of snail curls across the roughly triangular forehead. The eyes are almond-shaped between thick rims. The mouth is set in a grimace with large tusks projecting at the corners. These pieces resemble Tarentine antefixes (W.G.79, Type A) and may be imports.

Bibliography:

P. Orsi, MonAnt 23(1916): col.: 795, fig. 64 right.

Van Euren, AFR, p. 139 # 9.

E. Tomasello, NSc 26 (1972): pp. 594 & 597, figs. 69-70.

West Greek (South Italian) Entry 66 - Kaulonia.

Material: Terracotta.

Function: Antefix.

Findspot: Found at Collina del Faro, and in excavations near the Doric Temple at Punta Stilo.

Original Building: Unknown.

Present Location: Reggio Calabria Museum, Inv. # not given.

Dimensions: Ht.: ca. 0.15 m.; width: ca. 0.13 m.

Date: Last third of the 6th century B.C.

Description: Fragmentary antefixes decorated with gorgoneia in relief. Only the upper third of the faces are preserved. The hair is arranged in braided locks pulled forward toward the face and ending in a series of small tight curls across the rounded forehead. A vertical furrow runs down the center of the forehead. The eyes are large and almond-shaped beneath plastically articulated arched brows. These antefixes to a certain extent resemble Tarentine examples and may be imports or a local product imitating Tarentine prototypes.

Bibliography:

P. Orsi, MonAnt 23 (1916): col. 795, fig. 64 left.
E. Tomasello, NSc 26 (1972): pp. 579-580, figs. 37 & 38; also pp. 622, figs. 121-122 (sporadic finds).

West Greek (South Italian) Entry 67 - Krimisa (= Ciro).

Material: Terracotta.

Function: Antefixes.

Findspot: Found in the vicinity of the Sanctuary of Apollo Alaeus at Punta Alice.

Original Building: Perhaps a small naiskos in the Sanctuary of Apollo.

Present Location: Reggio Calabria Museum, Inv. # 6595.

Dimensions: Not given.

Date: Second half of the 5th century B.C.¹

Description: Twelve complete circular antefixes and several other fragmentary ones from the same mould decorated with gorgoneia. The heads are surrounded by snake protomes. The hair is arranged in a double row of plump snail curls over the forehead. The features of the face are unexaggerated and carefully modelled, especially around the eyes and high cheek bones. The teeth are bared displaying small sharp tusks (resembling a vampire's fangs) and a tapering protruding tongue. Similar types of antefixes have been found at Taras, leading Orsi to suggest that the production at Krimisa may have been influenced by that of Taras or that these antefixes were actually Tarentine imports.²

Bibliography:

P. Orsi, AttiMGrecia (1932): p. 68 & pl. IX.

Andren, p. cxiii.

Laviosa, p. 233.

G. Foti, Il Museo Nazionale di Reggio Calabria, (Naples, 1972): p. 76 # 48.

Greco, p. 139 note 20.

Footnotes:

1. Orsi (p. 68) suggests a mid 5th century chronology. Foti dates the antefixes to the end of the 5th (p. 76).

2. Orsi, p. 71.

West Greek (South Italian) Entry 68 - Kroton.

Material: Terracotta.

Function: Antefix.

Findspot: Kroton.

Original Building: From a naiskos in the Sanctuary of Hera Lacinia.¹

Present Location: Crotone, Coll. Lucifero.

Dimensions: " Lifesize."²

Date: Late 6th century.³

Description: A well preserved antefix decorated with a gorgoneion in relief. The hair is parted in the center and arranged in wavy scallops across the forehead. The eyes and ears are enormous in size. The open mouth is surrounded by a thick roll of flesh and displays large tusks and a protruding tongue which overlaps the entire chin.

Bibliography:

F. von Duhn, NSc (1897): pp. 352-353, fig. 10.

Van Buren, AFR, p. 139 # 10.

Footnotes:

- 1. Van Buren, p. 15.
- 2. Van Buren, (p. 139 # 10) so approximately ca. 0.20-0.25 m. in height.
- 3. Von Duhn (pp. 352-353) dates it to the second half of the 6th century on the basis of parallels with vase painting. Van Buren (p. 15) dates it to the beginning of the 5th century, commenting that the head of Medusa is more conventional than really archaic. The handling of the fleshy folds around the mouth is characteristic of late 6th century gorgoneia.

West Greek (South Italian) Entry 69 - Medma.

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Not given.

Present Location: Not given.

Dimensions: Not given.

Date: Not given.

Description: Ducat¹ mentions this antefix in passing.

I have been unable to document this further.

Bibliography:

P. Orsi, Campagne della Società Magna Grecia (1926-1927): p. 60, fig. 15. (I have not been able to see this publication.)

P. Ducat, Les Kouroi du Ptoion (Paris, 1971): p. 421.

Footnotes:

1. Ducat, p. 421.

West Greek (South Italian) Entry 70 - Metapontion.

Material: Terracotta.

Function: Antefix.

Findspot: Found at the rural sanctuary at Pizzica.

Original Building: Unknown.

Present Location: Once part of the traveling " Ancient Crossroads " exhibition on display in Vancouver B.C. in December 1978.

Dimensions: Ht.: ca. 0.17 m.; width: ca. 0.15 m.

Date: Mid 6th century B.C.¹

Description: No photograph of this piece has been published. The sketch I made of the antefix at the exhibit is very rough and omits many details of the face. The face of Medusa is round with snake protomes above the head.

Bibliography:

Unpublished.

Footnotes:

1. The label in the case next to the antefix gave an early 6th century date for the piece. Stylistically this chronology seems too early. A mid 6th century date may be more appropriate.

West Greek (South Italian) Entry 71 - Metapontion.

Material: Terracotta.

Function: Antefixes.

Findspot: Found in the Sanctuary of Apollo during excavations uncovering the remains of Temple D.

Original Building: Temple D.

Present Location: A number of these antefixes are now in the Antiquarium at Metaponto. Van Buren¹ also mentions a single antefix in the Museo Provinciale at Potenza.

Dimensions: Not given.

Date: Early 5th century B.C.

Description: Several circular antefixes decorated with gorgoneia in relief. The heads are completely surrounded by halos of snake protomes. The hair is arranged in double rows of snail curls across the foreheads. The mouths are open displaying large teeth, tusks and protruding tongues which cover almost the entire chin. Sima plaques from the same building have been found decorated with practically identical gorgoneia.²

Since the Medusas on these pieces closely resemble those on antefixes from Taras (W.G. 79, Type B),³ the original moulds for Temple D's terracottas may have been Tarentine imports.

Bibliography:

Van Buren, AFR, p. 144 # 33.

D. Adamesteanu, D. Mertens, A. DeSiena, BdA 60 (1975): p. 36.

Greco, p. 139.

D. Mertens, RömMitt 86 (1979): pp. 109-110.

Footnotes:

1. Van Buren, p. 144.

2. D. Mertens, pp. 110.

3. See for example Van Buren, fig. 59 and Laviosa, p. 233 # 8, pl. 70,1.

West Greek (South Italian) Entry 72 - Metapontion.

Material: Terracotta.

Function: Decorative plaques attached to the raking sima of the pediment.¹

Findspot: Found in the Sanctuary of Apollo during excavations uncovering the remains of Temple D.

Original Building: Temple D.

Present Location: In the Antiquarium at Metaponto.

Dimensions: Not given.

Date: Early 5th century.

Description: Circular plaques decorated with gorgoneia in relief. The heads of Medusa are completely surrounded by halos of snake protomes. The hair is arranged in double rows of snail curls across the foreheads. The mouths are open displaying large teeth, tusks, and protruding tongues which cover almost the entire chin. Antefixes from the same building have been found decorated with practically identical gorgoneia (see W.G. 71). Since the Medusas on these plaques closely resemble those on antefixes from Taras (W.G. 79, Type)², the original moulds for Temple D's terracottas may have been Tarentine imports.

Bibliography:

D. Adamesteanu, D. Mertens, A. DeSiena, BdA 60

(1975): p. 36, fig. 43.

Greco, p. 139.

D. Mertens, RömMitt 86 (1979): esp. p. 109-110; pl.

20, fig. 3.

Footnotes:

1. Mertens (1975, p. 36) states that these plaques were attached to the front of the sima with lead dowels. No nail hole is visible on the front of the plaques.

2. See W.G. 71, note 3.

West Greek (South Italian) Entry 73 - Metapontion.

Material: Terracotta.

Function: Revetment plaque.

Findspot: The piece is in a storeroom with other material from Metapontion, probably from excavations near the Tavole Palatine.¹

Original Building: Unknown.

Present Location: In the Antiquarium at Metaponto.

Dimensions: M.P.H.: 0.198 m.; M.P.W.: 0.190 m.

Date: Late 6th/ early 5th century B.C.²

Description: A revetment plaque decorated with a gorgoneion in relief. The upper part of the plaque projects outwards more than the bottom, producing the effect that the eyes of the gorgoneion are looking down at the viewer below.³ The head of Medusa is surrounded by a halo of snakes which rear up in S-shaped curls above the head, but run horizontally under the chin. The hair is arranged in a double row of snail curls over the forehead. The eyes are almond-shaped. The mouth is open displaying teeth, tusks and a protruding tongue which nearly covers the entire chin. The gorgoneion on this plaque is practically identical with those of W.G. 70 and 71. Perhaps a Tarentine import or made from an imported Tarentine mould.

Bibliography:

G. Andreassi, pp. 184-185.

Greco, p. 138.

Footnotes:

1. Andreassi, p. 185 note 84.

2. Greco (p. 138) citing Andreassi (p. 186) gives this plaque a date ca. 530-520 B.C. A stylistic comparison with Tarentine antefixes decorated with gorgoneia of similar type, however, suggests a late 6th/early 5th century chronology.

3. Similar treatment is given gorgoneia on several Tarentine sumas (W.G. 80).

West Greek (South Italian) Entry 74 - Paestum.

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown.

Present Location: Paestum Museum, case # 36.

Dimensions: Ht.: ca. 0.13 m.; width: 0.17 m.

Date: Last quarter of the 6th century B.C.¹

Description: A pentagonally shaped antefix decorated with a gorgoneion in relief. The hair is arranged in four wavy horizontal rows above the low triangular forehead. Tufts of hair from a beard or from tresses at the back of the head fall beneath the chin. The ears are placed very high on the head. The eyes are small and almond-shaped. The nose is pointed with flaring nostrils. The lips of the mouth are pulled back exposing clenched teeth, long tusks and a large protruding tongue with a vertical furrow, which almost completely overlaps the chin.

Bibliography:

The piece is unpublished, but on display in the Paestum Museum.

Footnotes:

1. My chronology on the basis of a stylistic comparison with other gorgoneia of this date.

West Greek (South Italian) Entry 75 - Paestum.

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown.

Present Location: Paestum Museum, case # 36.

Dimensions: Ht.: ca. 0.15 m.; width: 0.16 m.

Date: Late 6th century B.C.¹

Description: A circular antefix decorated with a gorgoneion in relief. The hair is arranged in large vertical segments over the forehead. An even fringe of hair runs along the lower contour of the jaw. The brow has a deep vertical furrow down the center. The ears are large and protrude from high on the head. The eyes are small and almond-shaped. The nose is small and pointed. The mouth is open displaying large, even teeth, tusks and a small protruding tongue.

Bibliography:

The piece is unpublished, but on display in the Paestum Museum.

Footnotes:

1. My chronology on the basis of a stylistic comparison with other gorgoneia of this date.

West Greek (South Italian) Entry 76 - Paestum.

Material: Terracotta.

Function: Antefix.

Findspot: Not given.

Original Building: Unknown.

Present Location: Paestum Museum, case # 36.

Dimensions: Ht.: ca. 0.15 m.; width: 0.15 m.

Date: First half of the 5th century B.C.¹

Description: A fragmentary horse-shoe shaped antefix decorated with a gorgoneion in relief. The head of Medusa is framed by a concave moulding. The hair is arranged in large vertical segments over the forehead. A number of pearl tresses fall below the chin. The brow has a central vertical furrow. The eyes and ears are small and unexaggerated in size. The nose is pointed. The mouth is widely open displaying teeth, tusks and a tongue which barely protrudes over the lower lip. Archaizing in style.

Bibliography:

The piece is unpublished, but on display in the Paestum Museum.

Footnotes:

1. My chronology on the basis of a stylistic comparison with other gorgoneia of this date.

West Greek (South Italian) Entry 77 - Paestum.

Material: Terracotta.

Function: Apex antefix.¹

Findspot: Not given.

Original Building: Temple of Hera II.²

Present Location: Paestum Museum, case 36.

Dimensions: Diameter: ca. 0.35 m.

Date: First half of the 5th century B.C.³

Description: A fragmentary antefix decorated with a gorgoneion in relief. The head of Medusa is framed by a moulded border with a concave profile ornamented with a black and white tongue pattern. The hair is arranged in large vertical segments (16 in all) over the forehead. The brow has a vertical furrow down the center. The eyes are narrow with curved eyebrows. The nose is sharply pointed with broad nostrils. There is a dimple on the upper lip. The mouth is open and crowded with teeth, tusks and a protruding tongue which probably overlapped the now missing chin. Some of the original color survives, indicating that the face of the gorgon was originally painted white.

Bibliography:

P.C. Sestieri, The New Museum of Paestum (Rome, 1956): p. 19.

Footnotes:

1. The label in the Paestum Museum identifies this piece as an antefix from the Temple of Hera II. Sestieri (p. 19) refers to it as a " frontal clipeus." The size of this gorgoneion and the circular border surrounding the head are more in keeping with apex antefixes (see for example the marble apex antefix from Sparta (G.M. 25), and the apex antefix from Gela (W.G. 9), where the tongue pattern of the upper border doubles as a diadem.

2. I have not been able to ascertain upon what evidence this attribution is based. There is also the possibility that this piece may have been an apex antefix for a smaller shrine in the sanctuary.
3. The piece is difficult to date, as it has no close parallels. Stylistically, however, the gorgoneion seems earlier than the mid 5th century (the date of the Hera II Temple).

West Greek (South Italian) Entry 78 - Rhegion.

Material: Terracotta.

Function: Apex, antefix.¹

Findspot: The piece was a sporadic find.

Original Building: Unknown.

Present Location: Reggio Calabria Museum, Inv. # not given.

Dimensions: " Immense."²

Date: Late 6th/early 5th century B.C.³

Description: A fragmentary antefix decorated with a gorgoneion in relief. Only the crown of the head, forehead, and one eye are preserved. The hair is arranged in scalloped waves over the forehead. This antefix closely resembles Tarentine types and may be an import.⁴

Bibliography:

Van Buren, AFR, p. 48 and p. 140 # 16.

Laviosa, p.233 # 8 (passim).

Footnotes:

1. Van Buren (p. 140) cites this piece in her catalogue as an antefix. Her description of the terracotta as " immense," however, suggests that the gorgoneion may have decorated an apex antefix.
2. Van Buren (p. 140 # 16).
3. Van Buren (p. 140 # 16).
4. Laviosa, p.233.

West Greek (South Italian) Entry 79 - Taras Gorgoneion
Antefixes.

Individual entries for every gorgoneion antefix from Taras currently located in museums and excavation storerooms around the world would be an impractical and pointless undertaking for a study of this scope. Therefore, I will depart from my usual format and discuss the iconography and chronology of these antefixes in more general terms, drawing primarily from the work of Laviosa, who has published a comprehensive study of fictile antefixes from Taras.¹

Numerous figured antefixes have been found at Taras. Many of them were decorated with female and silen's heads. The gorgoneion, however, was by far the most common antefix motif. Many of these antefixes were excavated in the Necropolis of the site. I have been able to document approximately 60 gorgoneion antefixes from Taras. Since the majority of these are of diminutive size (averaging less than 0.19 m. in height) it has been suggested that they decorated small buildings such as naiskoi and funerary monuments at the site instead of large temples.² A rough estimate suggests that as many as 50 buildings may have been ornamented with antefixes of this kind.

In general, Tarentine gorgoneion antefixes can be divided into four basic iconographic types, which variously decorated semi-elliptical or circular tiles. For convenience in the discussion of this material, I have divided the antefixes into four general types based on the shape of the antefix plaque (semi-elliptical or circular) and the iconographic attributes of the gorgoneion on the tiles. I have labelled these four types chronologically A - D: A being the earliest and D the latest to appear at the site.

Type A³

The earliest gorgoneion antefixes produced at Taras have been dated stylistically to ca. 580-570 B.C.,⁴ placing them among the first architectural terracottas to be manufactured at the site.⁵ These tiles are semi-elliptical in shape and are decorated with gorgoneia with pearl side tresses without

the attribute of snakes. This antefix type continues to be manufactured at Taras until the mid 5th century, and over the course of time certain stylistic changes can be seen in the arrangement of the coiffure over the forehead and in the rendering of the facial features. These correspond with a similar stylistic evolution of gorgoneia on the three later Tarentine types.

The gorgoneia on the earliest Type A antefixes have the hair over their foreheads arranged in vertical loaf-shaped segments. This may be an attempt to render plastically the tongue-shaped forehead locks of gorgoneia on Middle Corinthian vases which, stylistically, the Medusas on the antefixes seem to copy. Pearl tresses bound with bands just under the ear lobe fall at either side of the face. Under the chin a fringe of hair can be seen which may represent tresses falling from the back of the head. The brow is low and decorated with a stylized lotus bud. The eyes are narrow and almond-shaped. The nose is large and pointed. The mouth is shown in a grimace displaying clenched teeth, sharp tusks and protruding tongue which almost covers the dimpled chin.

A later phase of this antefix type omits the stylized bud on the forehead and lessens the bestial quality of the facial features to give the gorgons a more human appearance.⁶ Laviosa dates this later phase to the early 5th century.⁷

A mid 6th century variant of Type A replaces the loaf-shaped locks over the forehead with loose spiral curls.⁸ This hair style may reflect an artistic awareness by Tarentine artists of the coiffures of gorgoneia on contemporary Attic black figure vase painting.⁹ This interest in Attic styles continues during the second half of the 6th century. A gorgoneion antefix in the Taranto Museum¹⁰ has the hair pulled forward toward the face, ending in spiral curls across the forehead.

Similar coiffures can be found in Attic vase painting of the third quarter of the century on works of the E Group and Exekias.¹¹ By the last quarter of the century, Attic sculptural

style also began to influence the appearance of gorgoneia on Tarentine antefixes. A tile in the Taranto Museum¹² has ornately crimped curls over the forehead which find their closest parallel in the gorgoneion on Menelaos' shield on the East frieze of the Siphnian Treasury at Delphi.¹³ The spiral curl variant of Type A survives into the middle of the 5th century, but with the features of the gorgon's face greatly humanized.¹⁴

Two other semi-elliptical antefixes decorated with snakeless gorgoneia cannot properly be classified with any of the other antefixes of Type A as neither has pearl side tresses. One of these pieces, now in the Taranto Museum¹⁵ has naturalistic waves of hair on either side of the face. The other Medusa, now in London,¹⁶ is more peculiar in having no hair at all visible underneath a cap-like headdress. Both antefixes can be dated to the Early Classical period on the basis of their stylized "button hole" eyelids.

Type B¹⁷

Type B antefixes form a relatively small group of semi-elliptical tiles decorated with gorgoneia framed by horseshoe shaped borders of small snake protomes.

The earliest examples date to the third quarter of the 6th century B.C.¹⁸ The hair of the Medusas on these early antefixes is pulled forward toward the face, ending in a series of small spiral curls across the forehead (similar to the coiffures on contemporary Type A antefixes). Clusters of thin pearl tresses fall to the side and behind the head. The eyes are small under arching brows. The nose is straight and long. The mouth is open displaying teeth, sharp tusks and a protruding tongue which overlaps part of the chin.

Type B antefixes continue to be manufactured until the end of the 6th/ beginning of the 5th century, with the hairstyles and facial features of the gorgons reflecting the same stylistic trends seen on antefixes of Type A.¹⁹

Type C²⁰

Type C antefixes are circular in shape and are decorated with Medusa heads completely surrounded by snakes which rear

up in S-shaped coils at the top and sides of the head, and which trail off horizontally under the chin. One of the earliest antefixes of this type is in Heidelberg,²¹ and probably dates to the third quarter of the 6th century. This antefix is unusual, however, in having the snake protomes surrounding the head project a jour unattached to the antefix plaque. Most antefixes of this type date to a later period (ca. the late 6th/early 5th century) and have the snake protomes modelled against the background of the antefix plaque with no projecting protomes.²²

Type C antefixes continue to be manufactured at Taras into the 5th and 4th centuries, once again with their gorgoneia following the stylistic trends seen on antefixes of the other Tarentine types.²³

Type D²⁴

Type D antefixes are semi-elliptical in shape and decorated with gorgoneia with the attribute of a snake protome sprouting from either cheek. These serpents rear up to ear level, while effectively filling the lower corners of the antefix plaque. Tiles having this format are the last type of gorgoneion antefix to be introduced into the Tarentine repertoire and appear first at the end of the 6th century.²⁵ The Medusas on these early tiles have facial features and hair arrangements framing the brow similar to gorgoneia on contemporary Type A - C antefixes. The hair at the sides of the head, however, falls in wavy strands instead of the conventional pearl tresses of gorgoneia on semi-elliptical Types A and B.

During the course of the 5th century, the gorgoneia of this type reflect the general stylistic development of gorgoneia in contemporary Greek art. The features of the face become less exaggerated and bestial, evolving into the basically human-looking " Middle Type."²⁶ An example of a Tarentine antefix decorated with a Medusa of the " Middle Type " is now in the British Museum,²⁷ and has been dated to the mid 5th century on a general stylistic comparison

with the sculptures of the Temple of Zeus at Olympia.²⁸ The wavy hair is parted in the middle and gathered in a loop above each ear. Long sinuous snakes coil outwards around the lower jaw. The features of the face are unexaggerated, but by no means attractive. The mouth is open, displaying even teeth and a small tongue which barely protrudes past the lower lip.²⁹

Type D antefixes continue to be produced at Taras into the Hellenistic period, with their gorgoneia following the current styles for Medusas in the minor arts, especially in South Italian vase painting. Gorgoneia on antefixes dating to the second half of the 4th century are usually portrayed as attractive if somewhat angry women with wildly blown hair.³⁰ The mouths of these Medusas of Furtwängler's so-called "Beautiful Type"³¹ have slightly parted lips, but no tusks or protruding tongues are visible. The gorgoneia on Tarentine antefixes dating to the third century for the most part have lost the vibrancy and passion seen on antefixes from the preceding century. The Medusas on these late tiles are either archaizing attempts which try to recapture the grotesque imagery of 6th century gorgoneia,³² or cold schematizations which treat the hair of the gorgon almost like a decorative palmette.³³

Footnotes:

1. C. Laviosa, pp. 217-247. See also Van Buren, AFR, pp. 140 # 18, 141 # 19-20; 142 # 28, 143 # 30-32, and pl. xiv, figs. 55-60; pl. xv, fig. 61; P. Wuilleumier, Tarente, des Origines à la Conquête Romaine (1939); p. 425 n. 6, pl. 38, 4-5; G.M.A. Richter, Handbook, p. 30, 179, pl. 19 d-e; J.K. Anderson, JHS 79 (1959): p. 157, pl v, 1.
2. Laviosa (supra note 1): p. 221.
3. I have been able to document approximately 15 examples of antefixes of this type.
4. See for example two antefixes in the Taranto Museum (Inv. # 184; Laviosa [supra note 1]: p. 232 # 5,

- pl. 68,5) and Metropolitan Museum in New York City (Inv. # 266073; Richter, Handbook, pl. 19 d & e).
5. Laviosa, p. 229. Recently, however, Greco (p. 137) has questioned this statement on the basis of her investigations at Lavello, suggesting instead that the semi-elliptical and circular antefixes were contemporary in date.
 6. Laviosa (p. 232 # 6, pl. 69,1) publishes an antefix reflecting this later development. This piece, which has no recorded provenience and is now in a private collection, is probably a provincial imitation of Tarentine prototypes. The coroplast of this tile has added earrings and eliminated the open mouth, tusks and tongue, characteristic features of Archaic gorgoneia.
 7. Laviosa p. 231 # 3 & 4. See also Richter, Handbook, p. 140 # 18 and fig. 55; and D.M. Robinson, AJA 27 (1923): p. 12 note 1, fig. 13.
 8. Laviosa, pp. 230-231 # 1, pl. 68,1.
 9. A comparison can be made with the gorgoneia on black figured amphorae now in Athens (Nat. Museum Inv. # 923), Munich (Inv. # 1470), and Boston (Inv. # 01.8026) - see Floren, Typologie, pl. 4, figs. 1, 3 and 7. For a discussion of the stylistic and typological development of Attic gorgoneia, see Floren, pp. 30-62.
 10. Taranto Museum, Inv. # 199; Laviosa, p.231 # 2, pl. 68, 2.
 11. See Floren, Typologie, pl. 4, fig. 2,4 and 6.
 12. Taranto Museum without inventory number; Laviosa pl. 70,6.
 13. For a close up photograph of the shield device see Floren, Typologie, pl. 6,5. Gorgoneia with similar coiffures can also be seen on a series of antefixes from the Athenian Agora (G.M. 4).
 14. See for example, Van Buren, AFR, p. 141 # 19, fig. 56.

15. Taranto Museum, Inv. # 257, Laviosa, p. 234 # 15.
16. British Museum, Inv. # 1251 = Walters, Cat.T.C., p. 165 B 583; Higgins, B.M., p. 341 # 1251, pl. 171.
17. I have been able to document 8 examples of antefixes of this type.
18. See for example two antefixes in the Metropolitan Museum in New York (Inv. # 39.11.9 and 10.210.46; Richter, Handbook, p. 30 fig. 30 & fig. 19 f & g, which are similar in appearance but different in size.
19. Several antefixes in the Taranto Museum (Inv. # 188, 238 and 276; Laviosa, pl. 70, 2-4) can all be dated to the last quarter of the 6th century by the ornately crimped hair over their foreheads.
20. I have been able to document approximately 15 different antefixes of this type.
21. See G. Hafner, H. Luschey, B. Neutsch, Die Welt der Griechen (Heidelberg, 1948): p. 54 n. 11 and Laviosa, p. 234 pl. 71,1. Laviosa, however, would like to date this piece to the middle of the 5th century, an extremely low chronology considering the style of the antefix.
22. See for example, Van Buren AFR, p. 143 # 31, fig. 59; pp. 143-144 # 32, fig. 60; Laviosa, p. 233 # 8, pl. 70, 1 and Bartoccini, NSc (1936): pp. 200-201, fig. 105.
23. For examples dating to the second half of the 5th century, see an antefix in Trieste (Museo Civico, Inv. # 1389; Van Buren, AFR, p. 141 # 20, fig. 54) and an uncatalogued antefix in the Taranto Museum (Laviosa, pl. 70, 5). For antefixes dating to the late 5th/and early 4th centuries see two tiles in the Taranto Museum (Inv. # 353 and 357). The second antefix has been dated by Laviosa (p. 235) to the first quarter of the 5th century. Typologically, however, the Medusa on the antefix represents a

transitional stage between gorgoneia of the " Middle " and " Beautiful " types and should probably be dated to the turn of the century. For Tarentine antefixes dating to the 4th century see a tile in the Karlsruhe Museum (Inv. # B 2136; Buschor, MR, p. 34 # 1, pl. 51,1 and Laviosa, p. 235 # 18, pl. 71, 5, dated by Buschor and Laviosa to the late 5th century, but which seems to combine a hairstyle typical of late Archaic heads with facial features typical of gorgoneia of the much later " Beautiful type "); also two antefixes now in London (British Museum Inv. # 1303; Higgins, B.M., pl. 178) and Taranto (Inv. # 160; Laviosa p. 236 # 20, pl. 72, 2), whose facial features reflect stylistic influence from the sculptures of the Parthenon, but whose wearied, almost pathetic expressions suggest a later 4th century date. Walters' (Cat.T.C., p. 416 D 668) categorization of the London antefix as archaistic is questionable.

24. I have been able to document approximately 20 examples of this antefix type.
25. See for example, Laviosa, pp. 232-233 # 7; pl. 69, 2.
26. A term first coined by Furtwängler, Roscher's Lexikon I 2, col. 1701-1727. For a discussion of the " Middle Type " see Floren, Typologie, pp. 74-176.
27. London, British Museum Inv. # 1270; Laviosa, pp. 234-235 # 16; Higgins, B.M., p. 346 # 1270, pl. 174.
28. Higgins, B.M., p. 346.
29. Another example of an antefix decorated with a gorgoneion of the " Middle Type " is now in Rome (Villa Giulia Inv. # 55545; Laviosa p. 235; and G. Cultrera, BdA 7 [1927-1928]: p. 326, fig. 38) and has a coiffure similar to the London piece.

The face of the Rome antefix, however, is leaner and more angular. A top knot of snakes has also been added at the top of the head.

30. There are numerous examples of this type- see for example three gorgoneion antefixes in the British Museum (Inv. # 1335, 1335 bis and 1365; Laviosa, p. 237; Buschor, MR, pl. 52,2; and Higgins, B.M., p. 363, pl. 185 and p. 370, pl. 192). Other antefixes are in the Louvre (Inv. # CA 3302 ; Laviosa, pp. 236-237, pl. 72,5 and Buschor, MR, p. 34 # 6, pl. 52, 1), the Taranto Museum (without inventory number; Laviosa, p. 236, pl. 72,4 and Buschor, MR, pl. 52,3) and in a private collection (published by Buschor, MR, pl. 51, 2). For a discussion of gorgoneion antefixes of Floren's " Vampire Type " see Typologie, pp. 203-205. An antefix in the British Museum (Inv. # 1270 bis) which Higgins (B.M., p. 346) classifies as a maenad, has been identified as a gorgoneion by Laviosa (p. 236, # 22) on the basis of a supposedly identical but unpublished piece in the Metropolitan Museum in New York, which is said to have snakes. If this is the case, then the mould series of the London and New York antefixes may represent a rare instance of an attractive gorgoneion occurring in Greek art before the middle of the 4th century B.C.
31. Furtwängler (supra note 26).
32. See for example the antefixes published by Willeumier (supra note 1): pl. 38, 5 and Cultrera (supra note 29): p. 325, fig. 37.
33. See for example an antefix in the Taranto Museum (Inv. # 292; Laviosa, p. 237 # 25, pl. 73, 2 and Buschor, MR, p. 34 # 9, pl. 52, 4.

West Creek (South Italian) Entry 80 - Taras.

Material: Terracotta.

Function: Waterspouts.

Findspot: One fragment (Taranto Museum, Inv. # 63300) was a sporadic find in the Carceri Vecchie district in 1936 during the course of road work in the area. The proveniences of the other pieces are unknown.

Original Buildings: Unknown.

Present Location: Taranto Museum Inv. # 12911 (= Type A), # 12928 & 63300 (= Type B), # 12910 & 12934 (= Type C), and # 12935 (= Type D).

Dimensions: M.P.D.: 0.215 x 0.370 m. (Type D).

Date: Last quarter of the 6th century B.C.¹

Description: Fragments of at least four different simas decorated with gorgoneion waterspouts. Although there is little stylistic relationship between the Medusa heads on these simas and those on contemporary Tarentine antefixes, there is great similarity among the gorgoneion protomes on all these simas. For convenience Andreassi has categorized these terracottas into four different types which he labels A through D. The major difference among the gorgoneia on the simas is the arrangement of the hair over the foreheads. Type A has a mass of undefined locks, which Andreassi² thinks may allude to a kind of sakkos-like headdress. Type B has 6 spiral curls on either side of a central part. Type D has hair arranged in 16 loaf-shaped segments. Not enough remains of Type C gorgoneia to determine the arrangement of the hair.³ The gorgoneia of all four types have pearl tresses at the sides of the face, almond-shaped eyes, broad noses, open mouths which display tusks at the corners, and fleshy tongues which protrude slightly over the lower lips. The mouths of these gorgoneia are pierced to permit the escape of

Bibliography:

G. Andreassi, RömMitt 79 (1972):pp. 167-190, pls. 84-96.

Footnotes:

1. Andreassi (p. 181) on a stylistic analogy of his Type B with the Olbia sima (E.G. 18).
2. Andreassi (p. 180, pl. 85).
3. Andreassi, p. 182. The criterion of this type is based on the size and shape of the sima this waterspout decorated.

Dubia 1 - Akragas " Gorgoneion " Plaque.

Material: Tufa.

Function: Although this plaque was found in association with the Temple of Herakles, its small size, material, and the presence of a single large hole at the upper edge of the relief suggest that the piece was a votive gift, perhaps suspended by a string or thong in the sanctuary, rather than an architectural decoration.

Findspot: A small votive deposit associated with the Temple of Herakles.

Original Building: Unknown.

Present Location: Agrigento Museum.

Dimensions: Diameter: 0.14 m.

Date: Early 5th century.

Description: A roughly circular disk decorated with a feminine-looking head with abundant hair. The figure on this piece has been identified as a gorgoneion, but there are no attributes which specifically indicate a Medusa. The mask could equally well be that of a satyr or Pan.¹ A large hole has been pierced in the hair above the forehead for suspension.

Bibliography:

E. Gabrici, NSc (1925): pp. 445-446, fig. 17.

Footnotes:

1. Tufts of hair cover the ears so it is impossible to ascertain if they are goat-like or human in appearance.

Dubia 2 - Caltagirone " Gorgoneion " Antefix.

Material: Terracotta.

Function: Antefix.

Findspot: Probably Caltagirone.¹

Original Building: Unknown.

Present Location: Syracuse Museum, Inv. # 20531.

Dimensions: Ht.: 0.15 m.

Date: Hellenistic.

Description: A well preserved antefix decorated with a masculine-looking figure shown from the collar bones up. Two long curved horns sprout from the crown of the head. The wavy hair is shoulder length. The mouth is closed, but the lips are smiling. Horns, especially those of any length are unusual attributes for gorgoneia of any period; it seems likely, therefore, that this figure may be Phobos' instead of Medusa.²

Bibliography:

Unpublished, but on display in the Syracuse Museum.

Footnotes:

1. See W.G. 5, note 1.

2. The piece, however, is listed in the files of the museum as a gorgoneion antefix.

Dubia 3 - Cumae Terracotta Gorgoneion.

Material: Terracotta.

Function: Although this piece is listed as an architectural terracotta in the publication, there is no evidence that the gorgoneion had an architectural function. The small size of the piece and its lack of a cover-tile at the back or a means for attachment to a building make it more likely that the Medusa was a simple votive gift.

Findspot: Not given.

Original Building: Unknown.²

Present Location: Not given.

Dimensions: M.P.D.: 0.11 m.

Date: Late 6th century B.C.³

Description: A fragmentary terracotta decorated with the head of Medusa in relief. Two bony knobs sprout from the top of the head. The hair is arranged in scallops across the forehead, several pearl tresses fall behind each ear. The nose is broken. The large mouth grins, displaying rows of upper and lower teeth, tusks and a protruding tongue. A portion of the gorgon's neck can be seen below the chin. The polychromy is well preserved.

Bibliography:

MonAnt 22 (1913): col. 550, pl. lxxi, 3.

Footnotes:

1. Col. 550.
2. Col. 551, where it is suggested that the terracotta may have decorated a tomb structure.
3. On analogy with the "horned" gorgoneion on the marble apex antefix from Sparta (G.M. 25).

Dubia 4 - Delphi " Pedimental Gorgoneion. "1

Material: Terracotta.

Function: Perhaps a pedimental decoration.

Findspot: Not given.

Original Building: Unknown.

Present Location: Delphi Museum, no inventory number.

Dimensions: M.P.H.: ca. 0.124 m.; M.P.W.: 0.102 m.;

thickness: 0.033 m.

Date: Seventh century B.C.²

Description: Le Roy describes this piece in his section on enigmatic terracottas. The piece is absolutely flat. Three distinct areas of decoration can be discerned: a row of what may be three black locks, a light yellow area (female flesh tone ?) next to the curls which may represent a feminine forehead, and what appears to be the raised ridge of an eyebrow below the " forehead." Because of the flatness of the piece, Ducat makes the tentative suggestion that the fragment may be part of a pedimental gorgoneion's right brow.³

Bibliography:

C. Le Roy, " La Sculpture Decorative en Terre cuite,"
FD II, 4 (Paris, 1967): pp.268-269, # 68, pl.
97.

Footnotes:

1. For the suggestion that this piece may belong to a pedimental Medusa instead of a gorgoneion, see Chapter 1 under Pedimental decorations.
2. Ducat (p. 269). The fragmentary nature of this terracotta makes it difficult to date on the basis of style. Ducat believes that the excellent technique of the piece may indicate an early date, perhaps in the 7th century. The coiffure, however, lacks the ornate stylization characteristic of most gorgoneia of the Archaic period. The " hair-style " is more suitable for gorgoneia of fifth century date.

3. Ducat, p. 269.

Dubia 5 - Delphi Gorgoneion Protome.

Material: Terracotta.

Function: False antefix on a raking sima.¹

Findspot: Not given.

Original Building: Roof 5, Sima 102.

Present Location: Delphi Museum, Inv. # not given.

Dimensions: " Gorgoneion," ht.: 0.11 m.; width: 0.175 m.

Date: Last quarter of the seventh century B.C.²

Description: The preservation of this terracotta is very poor. A pendant tongue and the lower portion of a jaw with a series of convex/concave lines, which apparently depict hair (either a mane or beard), can be distinguished. However, it is unclear whether the protome represents a gorgoneion or the head of a very primitive lion. To a certain extent, the " mane " resembles the early lion head protomes found at Thermon³ and Mon Repos.⁴ The Delphi head also compares with the lion head protome on the Euthyartides base from Delos.⁵ It must be pointed out, however, that there is also a strong resemblance between the Delphi protome and the gorgon's head on the same base.⁶

Bibliography:

- C. Le Roy, Le Terrecuites Architecturales = FD II, 4 (Paris, 1967): pp. 28-31, # S 102, pl. 5.

Footnotes:

1. Le Roy (p. 29), admits that the restoration of the antefix in this position on a pediment is unusual. The protome can not have been a waterspout on the lateral sima, because there is no perforation for the escape of rainwater.
2. Le Roy (p. 30), on analogy with the border tiles of the "Polychrome Roof" of Kalydon, dated by Dinsmoor (AJA 54 (1950): p. 276) to the end of the 7th century.
3. Belonging to a roof dated to the last quarter

- of the 7th century (see J. Dörig, " Frühe Löwen," AthMitt 76 (1961): pp. 71-72, Beil. 54, 3).
4. G. Dontas, BCH 89 (1965): p. 755, fig. 2 .
 5. BCH 88 (1964): p. 545, fig. 5.
 6. See (supra note 5) p. 547, fig. 7.

Dubia 6 - Dreros (Crete) Gorgoneion Plaque.

Material: Bronze.

Function: Votive plaque.¹

Findspot: Inside the Geometric temple, lying face down on a bench.

Original Building: Geometric Temple, the Temple of Apollo Delphinios (or Pythios).²

Present Location: Herakleion Museum, Crete, Inv. # not given.

Dimensions: Diameter: 0.16 m.; thickness: 0.001 m.

Date: First half of the 6th century B.C.³

Description: A beaten bronze plaque decorated with a round faced gorgoneion. The head is beardless with unfurrowed cheeks and a mouth which turns up at the corners, giving the entire face a jovial expression. No tusks or protruding tongue are visible. Although there are no snakes, two small dragon-like creatures with coiling bodies and fishy tails can be seen etched almost like spit curls on the gorgon's forehead.⁴ The eyes and mouth are now empty, but they were originally inlaid, probably with some white substance, traces of which have been found underneath the mask. In the middle of the reverse side of the piece, a keystone-shaped metal flange is pierced by two nail holes. During excavation, two bronze nails were found near the bench in the temple which fit the nail holes of the plaque exactly. These nails may have been used to attach the bronze to a wooden backing.

Bibliography:

- _____ Praktika (1935): p. 210, fig. 10.
 Sp. Marinatos, " Ausgrabungen und Funde auf Kreta 1935-1936," AA (1936): 1-11 fasc. cols. 225-226, fig. 4.
 Sp. Marinatos, BCH 60 (1936): pp. 270-274.
 H. Besig, p. 98 # 206.

D. Levi, ASAtene 33/34 (1955-1956): p. 265 passim.
 Riccioni, pp. 146-147, fig. 29.

J. Boardman, The Cretan Collection in Oxford, (Oxford,
 1961): pp. 142-143 passim.

Footnotes:

1. The function of this piece is uncertain (see
 supra Chapter 2).
2. Marinatos, BCH 60 (1936): pp. 253-255.
3. Marinatos (AA 1936: cols. 225-226) and Levi
 (p. 59 passim) date the piece to the mid 7th
 century. Elsewhere, however, Marinatos (supra
 note 2, p. 273) dates it to the first quarter
 of the 6th century. Boardman (pp. 142-143)
 suggests a date in the first half of the 6th
 century based on comparisons with gorgoneia in
 Corinthian and Attic vase painting. Besig
 (p. 98 # 206) dates it to the mid 6th century.
 Boardman's dating seems the most plausible.
4. Similar gorgons appear engraved over the brow
 of a helmet from Axos dated to the mid 7th
 century B.C. (see Boardman, p. 144, fig. 56)
 and Levi, p. 265).

Dubia 7 - Gela " Gorgoneion Pedimental Plaque."

Material: Terracotta.

Function: Arula revetment.¹

Findspot: Found in a votive deposit near the Archaic temple at Molino a Vento.

Original Building: Unknown.

Present Location: Not given, but perhaps the Syracuse Museum.

Dimensions: Fragment A: M.P.D.: 0.13 x 0.15 m.

Fragment B: M.P.D.: 0.23 x 0.18 m.; thickness: 0.07 - 0.009 m.

Date: Archaic.

Description: No photographs of these fragments have been published, but Orlandini describes them in detail.

Fragment A preserves part of a large ear stylized in the form of an S and a coiffure arranged in large curls (presumably over the forehead).

Fragment B preserves a large portion of a gorgon's right wing. Orlandini suggests that the two fragments belonged to the same piece. The decoration on this plaque therefore seems to have been an entire figure of Medusa instead of a gorgoneion.

Bibliography:

P. Orlandini, NSc (1956): p. 385.

Bookidis, p. 431 c # 4.

Footnotes:

1. P. Orlandini (p. 385) and Bookidis (p. 431) assume that this plaque was a pedimental decoration. However, as Orlandini (p. 385 # 4) discusses this piece in the same section as several other fragments of approximately the same size (decorated with gorgons) which reveted arulae, it seems possible that this terracotta may have had a similar function.

Dubia 8 - Gortyna Gorgoneion Plaques.

Material: Terracotta.

Function: Votive plaques.¹

Findspot: From votive deposits associated with the temple on the Akropolis.

Original Building: Temple of the Akropolis (perhaps a Temple of Artemis).

Present Location: Herakleion Museum, Crete. The inventory numbers given in the final publication of the Gortyna material are: # 11526, 11527, 11528 , Go 97 d-f, Go 515; also four small uncatalogued fragments of another.

Dimensions: There are small variations in size, but the average is Ht.: 0.08 m.; & width: 0.07 m.

Date: Mid 7th century B.C.²

Description: Eight terracotta plaques modelled with gorgoneia in flat relief. The facial features are rendered by a series of incised lines which resemble deep wrinkles. The mouth is depicted as a horizontal gash across the face. The long upper lip gives the face a chimpanzee-like appearance. No snakes, teeth, or tusks are visible. Four deep wrinkles, extending from the nostrils to the tip of the chin furrow the cheeks on either side of the face. Levi and Rizza describe the gorgoneia as having pointed beards, but this cannot be verified on published photography.³

Bibliography:

D. Levi, ASAtene 33/34 (1955-1956): pp. 264-266 & 273, fig. 70.

Giuliano, pp. 235-237, fig. 7 (depicting Inv. # # 11527).

EAA vol.3 :p. 983, fig. 1255 (A. Giuliano)
Riccioni, p. 148, fig. 30.

G. Rizza, V. Santa Maria Scrinari, Il Santuario sull' acropoli di Gortina Vol. I (1968), p.

183 # 215 & pp. 260-263, pl. XXXII.

Footnotes:

1. The large number and small size of these plaques argue against them having an architectural function. In addition, only two show any means for their attachment or suspension. (i.e. small holes pierced at the edges of Inv. # Go 97 f and an unnumbered fragment).
2. Giuliano (ASAtene, p. 236) admits that these pieces are not firmly dated, but relying on S. Benton's early date for the Syracuse pedimental gorgoneia (see Appendix A # 16, note 2) which she compares with the Gortyna plaques, Giuliano suggests a date in the first half of the 7th century for the Cretan plaques. Rizza (pp. 260-262), however, gives a more plausible mid 7th century date for the pieces.
3. Levi, p. 265 ; Rizza, p. 260.

Dubia 9 - Krimisa (= Ciro) " Gorgoneion"Antefixes.

Material: Terracotta.

Function: Antefixes.

Findspot: Found in the vicinity of the Temple of Apollo
Allaeus at Punta Alice.

Original Building: Unknown.

Present Location: Not given, perhaps the National Museum
at Reggio Calabria.

Dimensions: Antefix a: Ht.: 0.15 m.; width: 0.14 m.

Antefix b: Ht.: 0.175 m.; width: 0.12 m.

Date: Fourth century B.C.¹

Description: Two series of antefixes decorated with heads
whose identification as gorgoneia can be disputed.
Antefix a has been described by Orsi as a Medusa of
the " sad type." The head, however, with its top knot
coiffure and sorrowful expression, is more likely
to be that of a maenad or anonymous female. The
other type of antefix b has a very gorgonesque
figure with disheveled hair, staring eyes, thick
bulbous nose and parted lips. Although this type
has stylistic parallels with gorgoneia of 4th century
date, Orsi considers her a maenad.

Bibliography:

P. Orsi, SocMGrecia (1932): p. 69 # 13 (Type A)
& # 17-19 (Type B); pl.ix, 2 & 4.

Footnotes:

1. Orsi, p. 72.

Dubia 10 - Kroton " Gorgoneion " Waterspout.

Material: Terracotta.

Function: Waterspout.

Findspot: Not given.

Original Building: Temple of Hera Lacinia.

Present Location: Not given.

Dimensions: Ht.: not given; width (to the edge of the
" filaments "): ca. 0.30 m.

Date: Mid 6th century B.C.

Description: A badly damaged lateral sima with protome waterspouts. All that remains of the protome is a plastically modelled " filament " at the outer edges of the drainage hole. Orsi¹ was inclined to see this waterspout as a gorgoneion, identifying the " filaments " around the head as snakes. Van Buren and Andren² both question Orsi's attribution, stating that the " filaments " could equally well be wisps of hair from a lion's mane. I have not seen this piece so I am unable to make a personal assessment.

Bibliography:

P. Orsi, NSc (1911) suppl.: pp. 105-106, fig. 84.

Van Buren, AFR, p. 126 # 4, fig. 5.

Andren, p. civ.

Footnotes:

1. Orsi, p. 106.

2. Van Buren, p. 126 # 4 and Andren, p. civ.

Dubia 11 - Metapontion Hybrid Gorgoneion/Palmette Antefix.

Material: Terracotta.

Function: Antefix.

Findspot: The piece was discovered in the Sanctuary at Incoronata in 1977.

Original Building: Unknown.

Present Location: Uncertain, once part of the traveling " Ancient Crossroads " Exhibition which was on display in Vancouver, B.C. in December, 1978.

Dimensions: M.P.H.: 0.125 m.

Date: Third quarter of the 6th century B.C.¹

Description: A fragmentary semi-elliptical antefix decorated with a palmette and a pair of eyes, which may be a schematization of a gorgoneion.

Bibliography:

J.C. Carter, Ancient Crossroads: The Rural Population of Classical Italy, Guide to an Archaeological Exhibition (1978): fig. 30.

Footnotes:

1. J.C. Carter in a lecture on Metapontion given at Princeton in Fall, 1978.

Dubia 12 - Selinus Archaic Masks.

Material: Terracotta.

Function: Although Van Buren¹ refers to these " masks " as pedimental plaques, she lists them in the ante-fix section of her catalogue. The actual function of these terracottas remains uncertain, but the presence of several nail holes suggests that the plaques may have been revetments.

Findspot: The temenos of Demeter Malophoros at Gaggera.

Original Building: Unknown.

Present Location: Palermo Museum, Inv. # not given.

Dimensions: M.P.H.: 0.19 m.

Date: " Archaic."

Description: No photographs of these plaques have been published. Van Buren, quoting the original Italian publication of these masks, describes them as:
 " Two archaic masks with holes for suspension. The first with a kind of cap and especially noteworthy for its dimensions, height 19 cm., and for the accurate work and hitherto unknown type." It cannot be certain that these masks are gorgoneia.²

Bibliography:

A. Salinas, NSc (1894): p. 206.

Van Buren, AFR, p. 60 and pp. 141-142 # 23.

Footnotes:

1. Van Buren, p. 60.

2. Salinas nowhere refers to these masks as gorgoneia. Van Buren (p. 60) makes this assumption. Her statement that these masks belong to a " hitherto unknown type " is ambiguous, but may refer to an unusual facial type instead of an unknown figural type. Architectural terracottas decorated with gorgoneia are common at Selinus.

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Vita -

Janer Danforth Belson was born in Cleveland, Ohio on June 22, 1950. She was the fourth generation of her family to graduate from Laurel School, a private girls secondary school in Shaker Heights, Ohio. After graduation from Laurel School in 1968, Janer entered Vassar College, spent her Junior year abroad enrolled in the College Year in Athens program, and graduated with honors from Vassar in 1972 with a B.A. in Anthropology.

In September of 1972, she married her best friend Charles (Yale ' 71). She then began her graduate work as a teaching assistant in Classics and Archaeology at Tufts University. During a one year leave of absence from Tufts, she excavated at Giza and Luxor in Egypt, and at Samothrace in Greece. Janer received an M.A. in Classics and Greek from Tufts in May 1975. The following September she began graduate work in the Department of Classical and Near Eastern Archaeology at Bryn Mawr College, where she spent two years as a departmental teaching assistant. She received her M.A. in Archaeology in May 1977.

During the course of her PhD work, under the supervision of Prof. B.S. Ridgway, Janer was awarded a Henry Joel Cadbury Fellowship in the Humanities (1978 - 1979) and a Mrs. Giles Whiting Fellowship (1979 - 1980). She presented papers at the 80th General Meeting of the AIA (Vancouver, B.C., 1978) and the 67th Annual Meetings of the College Arts Association (Washington, D.C., 1979), and published

"The Medusa Rondanini: A New Look", AJA 84 (1980) 373 - 378,
and "Excavations at Samothrace", Laurel Highlights Magazine
(1978) 3 - 5.

Janer has a daughter Julia Danforth Belson, who was
born on September 13, 1979, while her mother was a Whiting
Fellow.