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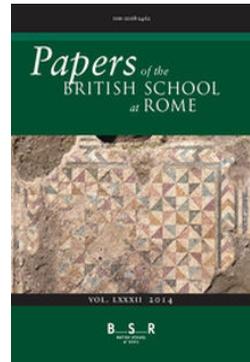
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## Architectural Terra-cottas from Two Temples at Falerii Veteres

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Papers of the British School at Rome / Volume 8 / January 1916, pp 1 - 34

DOI: 10.1017/S0068246200005407, Published online: 09 August 2013

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### How to cite this article:

Mary Taylor and H. C. Bradshaw (1916). Architectural Terra-cottas from Two Temples at Falerii Veteres. *Papers of the British School at Rome*, 8, pp 1-34 doi:10.1017/S0068246200005407

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PAPERS OF THE BRITISH SCHOOL AT ROME.

VOL VIII. No. I.

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ARCHITECTURAL TERRA-COTTAS FROM  
TWO TEMPLES AT FALERII VETERES.

(PLATES I., II.)

BY MARY TAYLOR, IN COLLABORATION WITH H. C. BRADSHAW.<sup>1</sup>

THE following paper is based on notes and studies made in the session 1914-15 during my tenure of the Gilchrist Studentship at the British School at Rome. It is a first, though necessarily incomplete, attempt to reconstruct out of the fragments preserved at the Museo di Villa Giulia the picture of one at least of the temples that were once the glory of Falerii.

I have to thank Dr. Ashby, Director of the British School in Rome, for his guidance in questions of the topography of Falerii, and Mrs. Arthur Strong, Assistant Director, for drawing my attention in the first instance to the subject of terra-cottas,<sup>2</sup> and for the help and encouragement she has all along given to this paper. I was fortunate in finding a collaborator in Mr. H. C. Bradshaw, first Rome Scholar of the Architectural Faculty of the School. To him I owe, besides the fine drawings which accompany my paper, valuable help in the sorting and examination

<sup>1</sup> The Committee of the Faculty of Archaeology, etc., have to thank the Faculty of Architecture and its Chairman, Mr. Reginald Blomfield, for permission to reproduce Mr. H. C. Bradshaw's drawings in Plates I. and II.

<sup>2</sup> See her article in *Journal of Roman Studies*, vol. iv. 1914, p. 157 ff.

of the fragments. I also wish to record my debt to Professor Alessandro della Seta, of the University of Genoa, who during his tenure of office at the Museo di Villa Giulia was largely responsible for the present re-arrangement of the terra-cottas. He has been good enough to send me valuable criticism on various points. Finally, the Director of the Museum, Professor Colini, and his assistants, Dr. Giglioli and Signorina Morpurgo, have shown me unfailing courtesy and given me much encouragement and many facilities for work.

Considering the large number of architectonic terra-cottas preserved, attempts to reconstitute their general effect on the temples they once decorated have been singularly few. The two most important contributions to our knowledge of ancient fictile decoration are probably Dr. Wiegand's illuminating paper on the terra-cottas from Cervetri at Ny-Carlsberg,<sup>1</sup> and Professor E. Rizzo's discussion of the terra-cotta model of a temple from Nemi,<sup>2</sup> both of which are indispensable to all students of the subject. The little temple put up by the late Count Cozza in the garden of the Museo di Villa Giulia on the model of the temple at Alatri is also peculiarly instructive, though it needs rectifying in several particulars. Mention should also be made of the two water-colour drawings in the British Museum (by Mr. R. Phené Spiers and Mr. Jackson respectively) of the entablature of the Temple at Civita Lavinia. Other reconstructions will be mentioned in the course of this article.

In the opinion of more than one competent architect decoration in terra-cotta, which had so important a function in ancient Italy and Rome, still has a future before it. I trust therefore that these notes, made clearer by Mr. Bradshaw's drawings and elevations, may not only prove of some utility to students of archaeology, but also serve as a guide to architects interested in the possible application of a similar method to modern building.

## I.

Before discussing the terra-cottas it will be well to recapitulate briefly what is known of the temples of Falerii.

Of the many sites in S. Etruria and Latium which have yielded a

<sup>1</sup> *La Glyptothèque Ny-Carlsberg*, ed. Arndt, vol. ii. p. 1 ff. text.

<sup>2</sup> Rizzo, *Bull. Com.* 1910, 1911: 'Di un tempietto fittile di Nemi'—an excellent discussion of the construction and decoration of Etruscan temples, which will be frequently referred to in this article.

rich harvest of terra-cottas, none has been more fruitful than Civita Castellana<sup>1</sup> (the ancient Falerii). In point of fact this town, though on the Etruscan, not on the Umbrian side of the Tiber, did not belong to Etruria, but was one of the two principal cities of the 'ager Faliscus,' whose inhabitants, though united with Etruria in her struggle against Rome, were always recognised as distinct.

Civita Castellana<sup>2</sup> occupies one of the strongest natural positions in the central part of Italy. The undulating plateau on which the town stands is furrowed with deep ravines, three of which, on the N., E., and S. (that on the E. being traversed by the Treia, a stream of considerable size), serve as natural defences. On the W. the tableland extends for many miles, and here in ancient times a mound and a ditch were drawn across the narrowest point. The Faliscan city was itself divided into two parts, the city proper on the S.W., on the site of the modern Civita Castellana, and the somewhat higher acropolis on the N.E. connected with the town by a narrow neck of lower ground. The site of the ancient citadel is now under cultivation. Part of the wall of the Faliscan city still remains, and in places it is clear that the sides of the ravines were scarped to add to the natural strength of the position.

Remains of at least four important temples have been found at Falerii. Of these only the one identified as the temple of Juno Curitis,<sup>3</sup> which lies in a fork of the ravine to the N.E. of the acropolis, can boast either name or plan. The second is that commonly but erroneously known as the temple of Mercury,<sup>4</sup> fragments from which were found

<sup>1</sup> Dennis, *Cities and Cemeteries of Etruria*, Rev. Ed., 1878 (Reissued 1883). Vol. i. chap. vii. p. 87 ff.

<sup>2</sup> Ashby in *Encycl. Brit.* v. Falerii; Pauly-Wissowa, s.v. Falerii; Nissen, *Ital. Landeskunde*, i. 513, ii. 362 ff. Deecke, *Die Falisker*, gives the best résumé of what is known of the Faliscans from ancient historians.

<sup>3</sup> Some part of the ground-plan of the temple was discovered in 1886-7, and farther down the ravine to the S. a shrine with various votive objects came to light which make it practically certain that both shrine and temple were sacred to Juno Curitis, the great goddess of the Faliscans. Pasqui, *Not. Scavi*, 1887, p. 92 ff.; *A.J.A.* 1887, p. 41; Durm, *Baukunst der Etrusker und Römer*, p. 104. Ovid, *Am.* iii. 13, speaks of the steep slope and the grove which lay probably round the shrine.

<sup>4</sup> The remains had apparently fallen or been thrown down from the heights above. A short description of the terra-cotta remains is given by Mengarelli in *Not. Scavi*, 1911. The identification as a temple of Mercury rested on an inscription and on the fact that the central acroterion was a large terra-cotta figure of Mercury. G. Herbig in *Glotta*, 1913, has, however, shown that the inscription 'Tito Mercui Efiles'—not, as was thought, 'Tito Mercurio Epillius,' but 'Tito Merconia Epillii (uxor),' and consequently does not refer to Mercury at all. The temple must therefore remain nameless.

at the bottom of the ravine to the W. of Civita Castellana. The remains of the third temple were found on the acropolis,<sup>1</sup> together with part of a massive foundation wall. The fourth, with which I am principally concerned, is the so-called temple of Apollo inside the city. This name is arbitrary and is due to the current identification of the central figure of the pediment with Apollo. Even were this identification fully supported by evidence, it would be dangerous to assume that the god in the centre must be the patron of the temple, when we remember that in Greek temples the subject of the pediment was by no means always connected with the god to whom the temple was dedicated.<sup>2</sup> Further, as we shall see later, the remains usually spoken of as coming from the temple of Apollo belong in reality to two temples distinct in size and date, though possibly occupying the same site.

These pieces, consisting almost entirely of terra-cotta fragments of the Hellenistic period, were found during excavations, undertaken in 1886-1887 by the late Count Cozza<sup>3</sup> in Contrada Lo Scasato, a piece of ground towards the apex of the triangle formed by the ravines to the S.E. of the modern town and crossed by a public road. The site is now partly occupied by a factory and partly under cultivation, and all ancient traces have been obliterated.

Except for two small fragments of wall, the one consisting of two courses of tufa blocks about 40 cm. high near the N.W. angle of the temple, and the other probably part of the S.W. angle, no traces of any ground plan came to light. These fragments are, however, enough to give the approximate length of the façade, which must have been fairly large for an Etruscan building. Cozza himself left no record of any measurement made between the two fragments, and when a short time ago Professor Della Seta undertook a second excavation of the site in the hope of finding some trace of the ground plan, not even the blocks described by Cozza could be discovered.

Besides these pieces of wall, the first excavation brought to light a large pit of the same period as the temple, 13 m. square, cut in the rock,

<sup>1</sup> The large temple from Contrada Vignale. The terra-cottas from all these temples are in the Museo di Villa Giulia.

<sup>2</sup> Furtwängler, *Heiligtum der Aphaia*, Text, p. 310.

<sup>3</sup> Pasqui, *Not. Scavi*, 1887, p. 137 ff.; Cozza, *Not. Scavi*, 1888, p. 414 ff. Cozza's description of the excavations and remains, especially of the architectural terra-cottas, is extremely valuable.

to which two flights of steps led down on the N. and W. North of this pit ran a passage 2.50 m.  $\times$  80 m. to the edge of the cliff, parallel with what must have been the temple façade. In the middle of this passage was a kind of sluice-gate, and this elaborate arrangement Cozza connected with the draining of the temple. He also excavated various small pits of periods before and after the date of the temple, filled with early Etruscan and mediaeval pottery.

Fragments of terra-cotta all of the Hellenistic period were found scattered over the whole area, especially in the large pit, where they were piled up in confusion. These included pieces of pedimental figures, various sets of antefixes, and ornamental friezes in relief, etc. mixed with blocks of tufa from the temple walls, drums of columns and other materials.

These remains Cozza divided, and in the main rightly, into two groups, from a larger and a smaller temple. But he was mistaken in assigning the pedimental figures to the larger temple, to which both from size and style they cannot belong, and in separating them from a series of antefixes of exactly similar workmanship. Careful measurement and reconstruction<sup>1</sup> show that while the existing ornament forms a complete and harmonious system of protection and decoration for the wooden epistyle of a temple about 17 m.<sup>2</sup> wide, the pedimental figures would be lost in the tympanum of such a large temple and are suitable to a building of little more than half the size. Again, the style of the figures is entirely different from that of the decorations of the large temple, being earlier fourth-third century B.C. as compared with third-second century B.C., and of a much higher order of merit. This last point makes it improbable that the temples were contemporary and both prior to the destruction of Falerii by the Romans in 241 B.C. It is unlikely that the greater care should have been lavished on what would have been quite an unimportant edifice had the large temple existed at the time. Further, in the case of the large temple, some of the friezes used for the covering of the wooden beams are of a character that would be extraordinary, if not impossible, as early as 241 B.C. The fact that remains of architectural terra-cottas from the smaller temple, apart from the pedimental figures and antefixes which could not so easily be made use of, are non-existent, except for a very few fragments to be noted later.

<sup>1</sup> See Plate I.

<sup>2</sup> For this measurement see below, p. 30.

is easily explained when we remember how easily such pieces, and notably the tiles, could be used on other buildings. On the other hand, the existence of so many members of all sorts from the larger temple indicates that it remained in use till the fashion for terra-cotta decoration of that kind had passed.

## II.

At this point it will be convenient to give some description of the various extant fragments from the two temples.

### A.—SMALLER TEMPLE, FOURTH-THIRD CENTURY B.C.

#### I.—*Pedimental Figures.*

These figures have been mentioned occasionally as examples of terra-cotta sculpture, though not as often as their merits deserve.<sup>1</sup> The fullest description of the principal pieces is that by M. Deonna<sup>2</sup> in his book on terra-cotta statues, where a more detailed account may be found. Quite recently Mrs. Strong has discussed their artistic value in the article already referred to.<sup>3</sup>

The figures are about two-thirds life size, of a yellowish clay (which in some places has weathered to grey) mixed with a coarse crystalline sand. They are freely and vigorously modelled, the nude being worked first and the hair and drapery added later. From the fact that the heads and the fragments of the upper parts of the body are in the round, while the pieces of feet and drapery are in relief, it seems certain that the figures were worked in two parts, the upper in the round and the lower in relief. This view is confirmed by the way in which the torso of the so-called Apollo ends off the hips in a straight fracture.

The surface, and consequently the polychromy, of many of the fragments are well preserved. As in the archaic period, the prevailing colours are red, black, and yellowish-white, though auxiliary colours and variations of shade are employed in details with good effect. The

<sup>1</sup> Martha, *L'Art Etrusque*, pp. 174, 298; *A.J.A.* 1887, p. 464; Courbaud, *Bas-Relief Romain*, p. 41; Borrmann, *Die Keramik in der Baukunst*, p. 42.

<sup>2</sup> Deonna, *Statues en terre-cuite*, p. 113 ff.

<sup>3</sup> *J.R.S.* 1914, p. 157 ff. For the polychromy of the various pieces see my note at the end of the article. Readers are referred to the above article for illustrations of the principal fragments, which are not given here.

red is used for the nude of the male figures, the white for that of the female, while the black, which varies to a dark red, serves for the hair and most of the drapery. The background of the parts in relief was, as far as can be seen, a dark indigo blue.

The character of the pediment has been called eclectic, and probably the artist drew freely from the current repertories of types.<sup>1</sup>

The date usually assigned to the pieces is the early third<sup>2</sup> century B.C., though the late fourth century<sup>3</sup> has also been suggested. In any case they belong to Faliscan Falerii before its destruction by Rome in 241 B.C.

A number of the smaller terra-cottas are published for the first time in this article (Figs. 5, 8, 9, 10). For the rest, I shall refer to the illustrations in M. Deonna's book and in Mrs. Strong's article,<sup>4</sup> only reproducing one or two of the most important of the figures which are already known.

1.<sup>5</sup> Upper part of seated male figure (so-called Apollo) (Fig. 1).

Height 56 cm. Head and torso in the round, put together from several pieces. Missing, most of the back, r. arm, l. arm from elbow, part of back of head. In spite of much restoration, it is certain that the torso ended in a straight fracture just below the waist, suggesting, as has been said above, that the lower part was modelled separately. The body is broad and muscular and slightly bent at the waist. Probably the figure was seated on a high throne with drapery round the lower limbs, in a position like that of Jupiter in one of the pediments from Luni further referred to below (p. 18).

The head is slightly raised and turned to the right, and is closely

<sup>1</sup> Helbig, *Führer*, ii. 3, p. 34. Dr. Weege, who is responsible for the part of Helbig's *Führer*, 3rd ed., dealing with the antiquities in the Villa Giulia, is disposed to see the influence of Leochares throughout.

<sup>2</sup> Cozza, *Not. Scavi*, 1888; Deonna, *op. cit.* p. 116.

<sup>3</sup> Graillet, *Mél. d'Arch. et d'Hist.* 1896, p. 162. The eclecticism of the pediment is a strong argument against so early a date, which is suggested by the excellence of the workmanship. We should remember Damophon, until recently placed from his style in the fourth century.

<sup>4</sup> Figs. 1, 2, 4, 6 are repeated from her paper by kind permission of the Society for the Promotion of Roman Studies.

<sup>5</sup> Cozza, *Not. Scavi*, 1888, p. 419; Deonna, *op. cit.* p. 116, gives a fuller description, also *Rev. Arch.* ii. 1906, p. 405; Helbig, *Führer* ii<sup>3</sup>. 1784 a; Strong, *J.R.S.* 1914, Pl. XXIX. Fig. 1.

related to the Alexander type. The face is square, the eyes deep-set, the mouth half-open. The hair, abundant and leonine, covers the nape of the neck and above the forehead spring the two symmetrical locks so characteristic of portraits of Alexander. Here, of course, there is

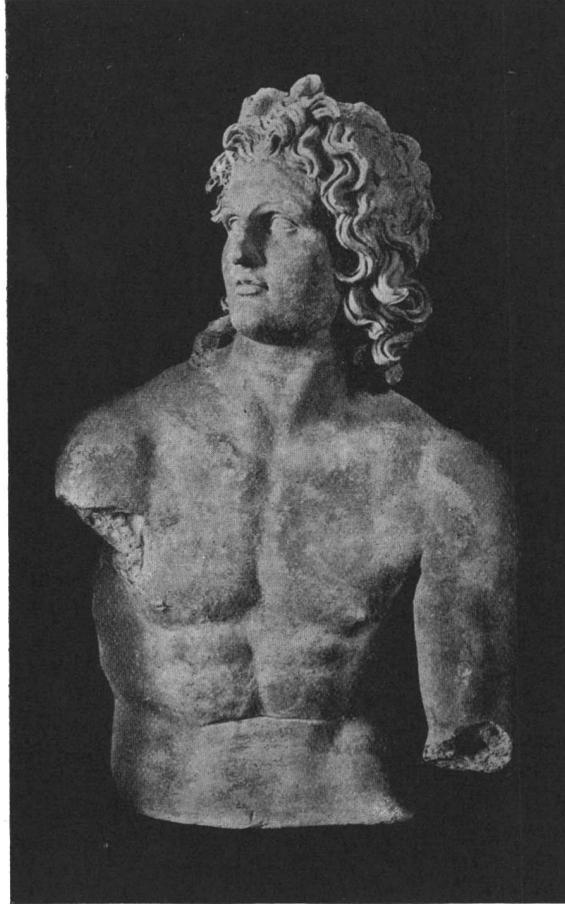


FIG. 1.—UPPER PART OF SEATED MALE FIGURE (SO-CALLED APOLLO).

no question of real portraiture, but rather of the use of an idealised type to represent a god who can hardly be other than Apollo or Helios, and is probably the former.

Bernoulli<sup>1</sup> brings our figure into relation with the Alexander Rondanini at Munich, especially in the treatment of the hair. It has also much in common with the Alexander at Chatsworth and the Alexander-Helios in the Capitoline Museum. Perhaps, however, as far as can be seen from photographs, it is still nearer to the statue<sup>2</sup> lately found at Cyrene, representing (as the horse's head at his side shows) Alexander as a Dioscurus. But the terra-cotta surpasses all these works of marble sculpture in fire and vigour, though owing to its humble material<sup>3</sup> it has never gained the consideration it deserves.

2.<sup>4</sup> Upper part of youthful male figure (Fig. 2).

H. 65 cm. Restored from many pieces and still very fragmentary. Missing r. shoulder with large piece across the back, l. side from just below shoulder, body and legs from waist down except for a small piece giving part of the abdomen with the navel. Restored, l. side of head, lower part of face and neck. A piece giving most of the missing part of the face—including the end of the nose, the mouth and the chin—was lately found, but, as it merely confirmed the accuracy of Cozza's restoration, it has never been inserted and now lies beside the statue.

The head is bent slightly forward and to the left. The youthful face shows the characteristics of the school of Praxiteles. The hair is worked in short, slightly curling locks growing back from the forehead. The torso is more soft and youthful than that of the Apollo, but still athletic. The figure bends to the left, and the r. arm seems to have been held slightly in front of the body.

At the time of the excavation Pasqui<sup>5</sup> attributed the following fragments to this statue:—

- (a) Part of a left thigh.
- (b) A bent arm broken above the elbow.
- (c) The broken hilt of a sword partly drawn from its sheath on which remains the forefinger of a l. hand.

<sup>1</sup> Bernoulli, *Die Erhaltene Darstellungen Alexanders des Grossen*, p. 57, note 3.

<sup>2</sup> Mariani, *Rendiconti*, xxiv. 1915, pp. 1-7 and Plates I., II.

<sup>3</sup> The same is true of the Fortnum head (mentioned below) in the Ashmolean Museum, and a fine terra-cotta head from Antemnae in the Museo di Villa Giulia, Helbig, i. p. 348, r., both probably from tomb monuments. These are of greater artistic value than many works in marble that have been repeatedly published.

<sup>4</sup> Cozza, *Not. Scavi*, 1888, p. 418; Deonna, *op. cit.* p. 127 ff.; *Rev. Arch.* 1906, ii. p. 406; Helbig, *Führer*, ii<sup>3</sup>. 1784 b; Strong, *J.R.S.* 1914, Pl. XXIX. Fig. 2.

<sup>5</sup> Pasqui, *Not. Scavi*, 1887, p. 138 ff.

(*d*) A l. leg, 35 cm. long, broken below the knee.

(*e*) Various fragments of drapery passing across a r. thigh.

With the aid of these he suggested a restoration in which the figure would have held the sword against his breast ; but M. Deonna has justly



FIG. 2.—UPPER PART OF YOUTHFUL MALE FIGURE.

pointed out that the sword motive does not suit the dreamy expression of the boy. Cozza also, while suggesting that some of the fragments found near the head may belong to the figure, abandoned in his restoration the idea of using the fragments mentioned by Pasqui.

Marks of attachment on the figure's l. shoulder suggest that it was combined with another figure to the left who stood with his l. arm round the shoulders of our ephebe, in a pose approximating to that of the Ildefonso group.<sup>1</sup> Furthermore, the figure to the r. in the Ildefonso group is in almost exactly the same position as the terra-cotta, which is thus an example of one of these pensive types which, while due in the first instance to the influence of Praxiteles, can trace their descent through him to the works of Polyclitus.



FIG. 3.—FRAGMENT OF GROUP OF TWO WOMEN.

3. Lower part of a group of two women<sup>2</sup> (Fig. 3).

H. 35 cm., W. 42 cm.; three feet, in high relief partly covered with drapery, standing on a plinth. Between the two feet to the l. is a hole for fixing the group to the tympanum. From analogy with the other statues the upper part was probably in the round. The two feet to the r. belong to a figure standing with her left foot crossed over her

<sup>1</sup> It has been so restored in the sketch (Fig. 7), giving a tentative reconstruction of the pediment.

<sup>2</sup> Deonna, *op. cit.* p. 124 ff.; Helbig, *Führer*, ii<sup>3</sup>. 1784 c.

right, and leaning on her companion, in the pose common both in free statues and in reliefs, especially in the case of Muses<sup>1</sup> and in vase paintings of the Meidiac and later styles.

This position, uncombined with another figure, is found in the case of two female figures from the antefixes, and also in the pedimental figure of a goddess from the temple of Juno Curitis.<sup>2</sup> Another example is the lower part of a group of two female figures from Tivoli<sup>3</sup> now in the Museo Gregoriano.

Two female heads only were found at the time of excavation; and as they would suit the positions they might occupy did they belong to this group, they are combined with them in the attempt at restoration. There is no evidence for more than two female figures in the pediment, though it is quite possible that some figures have entirely disappeared.

#### 4. Female head<sup>4</sup> (Fig. 4).

H. 20.5 cm. On the whole well-preserved and carefully modelled, especially on the l. side. On the top of the head is a small hole probably to allow the moisture to escape in baking. Lower down at the back on the r. a piece is broken away. The inside is partly filled with greyish lime. The head must have been bent slightly to the l. On the l. side the hair is worked in long strokes waving back and drawn into a knot high up at the back. On the right the treatment is sketchy. In the hair is a diadem with a triangular piece in front. On the cheek in front of the ear is an incised curl. The less careful work on the right indicates that the head was to be seen three-quarter face or in profile to the l.

Deonna compares this head with that of one of the female statues from the later terra-cotta pediment now in the Conservatori Museum<sup>5</sup> which has a similar diadem and arrangement of hair. The execution is, however, much coarser than in our head.

<sup>1</sup> S. Reinach, *Rép. de la Statuaire* i. 149, 260, 273, 277, 279, etc.; S. Reinach, *Rép. de Reliefs*, ii. 299, iii. 99, 135, etc. Also in the case of Clotho in groups of the Fates on Roman sarcophagi.

<sup>2</sup> Deonna, p. 134; Strong, *loc. cit.* Pl. 41.

<sup>3</sup> Deonna, p. 179.

<sup>4</sup> Pasqui, *Not. Scavi*, 1887, p. 138; Cozza, *Not. Scavi*, 1888, p. 418; Deonna, p. 121 ff.; *Rev. Arch.* 1906, ii. p. 406; Helbig, *Führer*, ii<sup>3</sup>. 1784 f.; Strong, *loc. cit.* Pl. XXX. Fig. 2.

<sup>5</sup> Deonna, p. 171, No. 7.

This style of dressing the hair first appears in sculpture at the end of the fourth century,<sup>1</sup> and is continued till much later. The curl in front of the ear, which is characteristic of some of the heads from this pediment, comes in about the same date and is common in female statues of the school of Praxiteles though by no means confined to them.

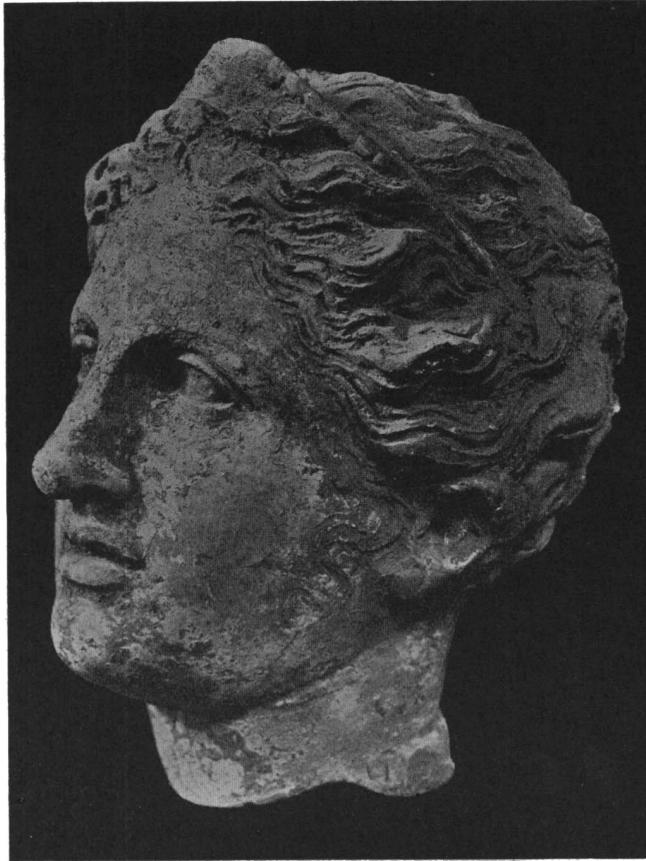


FIG. 4.—FEMALE HEAD.

On the whole the type to which our head most nearly approaches is that represented by the Aphrodite of Capua, the 'Fanciulla d'Anzio,' and the Eros<sup>2</sup> bending his bow.

<sup>1</sup> S. Reinach, *Recueil de têtes*, 188, 189.

<sup>2</sup> Amelung, *Ausonia* iii. 1908, p. 133; cf. E. Strong, *Burlington Magazine*, 1910, p. 78.

5. Fragment of female head<sup>1</sup> (Fig. 5, c).

Lower part of face from root of nose. A similar type to the preceding, but the working is better on the r. side, showing that it should be seen three-quarter face in profile to the r.

As has been suggested above these two heads may possibly belong to the feet in relief. In that case, this fragment will belong to the figure to the l. and the preceding head to the figure on the r.

To this group the following fragments may also belong<sup>2</sup>:—

(a) Part of a female hand grasping a round object.

(b) Female r. forearm and part of hand—round wrist a snake bracelet. Bar of clay for attachment on inside.

(c) Drapery with a band. The folds show that there must have been a second band below. It is, therefore, an example of double girding.

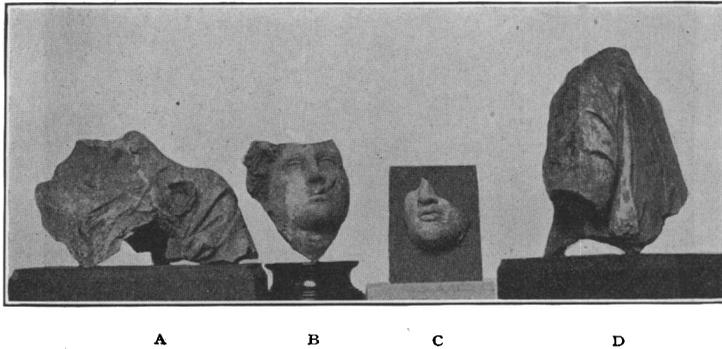


FIG. 5.—TERRA-COTTA FRAGMENTS.

6. Male head<sup>3</sup> (Fig. 6).

H. 21.5 cm. Complete with neck in front, and very well preserved. Back very rough. Missing, nose, part of back of head and hair on l. side. At break of nose is a small lump of clay, the artist's first indication of the nose on the rough core. The preservation of the surface of the face is excellent. The modelling is more finished on r. The

<sup>1</sup> Cozza, *Not. Scavi*, 1888, p. 418; Deonna, p. 123.

<sup>2</sup> *Not. Scavi*, 1888, p. 418.

<sup>3</sup> Cozza, *Not. Scavi*, 1888, p. 419; Deonna, p. 125; *Rev. Arch.* 1906, ii. p. 406; Helbig, *Führer*, ii<sup>2</sup>. 1784 e; Strong, *loc. cit.* Pl. XXX. Fig. 1.

head was therefore turned somewhat to the l. The hair grows in short locks all over the head ; the neck is thick and muscular ; the head is bent to the l. and thrown back.

In many respects this head is comparable with that of the so-called Apollo—in its massive proportions, its deep-set eyes with their upward

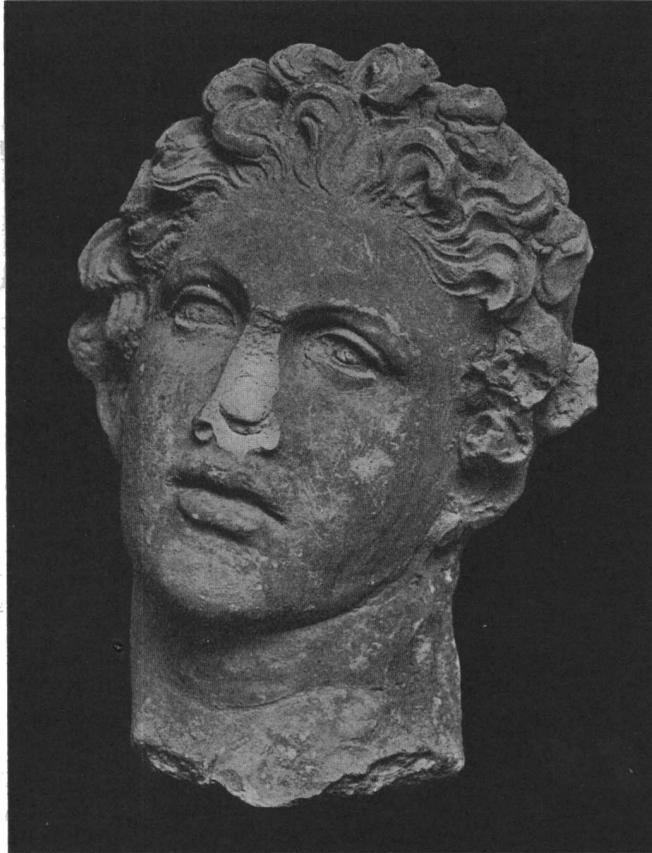


FIG. 6.—MALE HEAD.

gaze, and in the symmetrical locks growing back from the forehead. But here the characteristics of the school of Scopas are much more marked, especially the more restrained though vigorous treatment of the hair and the great pathos of expression.

Deonna<sup>1</sup> compares the terra-cotta head from the Esquiline, now in the Ashmolean Museum (Fortnum Coll.), which is also strongly Scopaic in character. It is curious to think that the genuineness of this head was once doubted, for it is evident that the principles governing the workmanship of both pieces are identical.

Another head to which ours may be compared, except in the treatment of the hair, is the colossal<sup>2</sup> Alexander from Pergamum. The proportions of the two are very similar, though in the Pergamene head the pathos is intensified by a deep furrow across the brow.

A consideration of the heads to which ours stands nearest leads us to the conclusion that it is due rather to the type of Alexander produced under the influence of Scopas than to a creation of that master direct.

7. Fragmentary male head<sup>3</sup> (Fig. 5, B).

Three fragments giving face with ear and part of hair on r. Modelling equally careful on both sides, therefore to be seen full-face. Nose damaged by a piece split off from the forehead to the tip. The type is much the same as in the preceding head, but the working is softer and the expression gentler.

8. Fragment of draped male figure (Fig. 5, A).

L. shoulder with lower part of neck and part of chest and back. The body is muscular. The statue was dressed in a chiton and a himation or chlamys, both red, turning to purple. A bunch of folds at the armpit suggests that the figure was leaning on a staff or some other support.

9. Fragment of draped male figure (Fig. 5, D).

R. arm to elbow with r. half of chest and back to waist. A slight ridge running all along the top of the shoulder and the arm shows the torso was made in two parts and joined together. The figure was dressed in a chiton which from the folds must have been girt at the waist. (The back though in the round is quite rough.)

A piece of drapery falling in straight folds may belong to this figure, as the colours are the same in both—white and purple.

<sup>1</sup> Deonna, p. 187; *Rev. Arch.* 1906, ii. p. 405; *J.H.S.* 1886, p. 122, Plate A.

<sup>2</sup> *Antike Denkmäler*, ii. Taf. 48; Hekler, *Greek and Roman Portraits*, 59.

<sup>3</sup> Pasqui, *Not. Scavi*, 1887, p. 138; Cozza, *Not. Scavi*, 1888, p. 419; Deonna, p. 132; Helbig, *Führer*, ii<sup>3</sup>. 1784 g.

The other fragments not already mentioned are:—

10. Lower lip and chin, apparently of a male figure from the shape, though the colour has disappeared.
11. Foot in boot, facing, in high relief. Rough piece of clay beneath sole for insertion into plinth.
12. Male r. elbow bent at right angles.
13. Part of the outside of a male l. foot with clay lump for attachment under sole.
14. Part of a male r. hand grasping some thin object as a spear or sceptre.

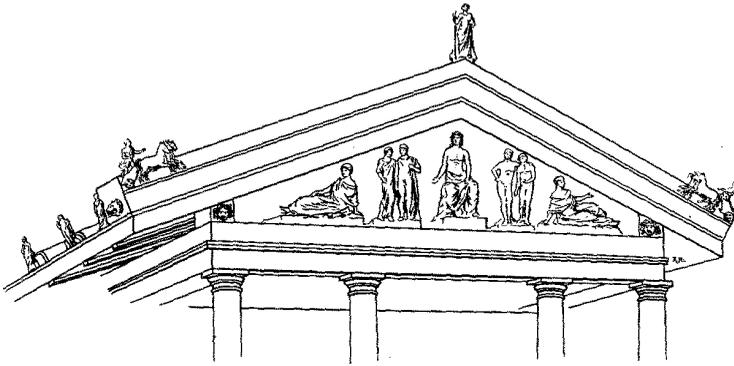


FIG. 7.

15 and 16. Part of a male shin in high relief, and of a male knee.<sup>1</sup>

The accompanying sketch (Fig. 7), based on Mr. Bradshaw's notes, gives a rough attempt at a reconstruction of the pedimental group, showing the so-called Apollo in the centre, with a group of two male figures on one side and two female figures on the other, and a reclining male figure towards each angle.<sup>2</sup> The gorgoneion over the mutule is described below.<sup>3</sup>

<sup>1</sup> Many of the fragments have unfortunately no inventory numbers, so it is impossible to give closer references.

<sup>2</sup> Reclining figures are found in the angles of the pediment of the temple on Samothrace, which is also of the Hellenistic period. Conze, Hauser, Niemann, *Die Archæologische Ausgrabungen auf Samothrace*, vol. i. p. 26, Pl. XXXV., XXXVI.

<sup>3</sup> The drawing has been carried out with great skill and care by Mr. E. J. Lambert—but it has been purposely kept in the nature of a sketch.

Professor Della Seta justly objects that we have no proof that there were only seven figures in the pediment nor that the Apollo was in the middle. But with regard to the first point we have evidence for seven figures and not more, though it is very possible that some figures may have disappeared entirely. I have therefore thought it wiser to confine myself to the existing fragments, though perhaps one should add two standing figures in front of the two seated ones at the sides, making nine altogether. Again, we find the nearest analogy to our pediment in those from Luni<sup>1</sup> now in Florence—one of which has Jupiter on a high throne, flanked by various gods and goddesses, and the other Juno in a like position. The torso of the Apollo is in a pose very like that of the Jupiter and would be suitable to a figure on a high seat. Further, the expression of the head of the Apollo is far more exalted than that of any of the other heads, and the whole figure seems fitted for a central place.

In our pediment, as in those from Luni, the gods are apparently grouped together without any motive to explain their presence and bring them into connection with one another. They are not even represented as assisting at a scene of sacrifice, as are the gods in the terra-cotta pediment from the Esquiline now in the Conservatori Museum.

This absence of motive seems quite opposed to Greek pedimental construction, which from the earliest times aimed at embodying some action by which all the figures might be connected, till in the Pheidian period such an example of concentration of interest could be produced as the pediments of the Parthenon. Later we find that Greek construction becomes more careless—the figures are only loosely connected, and the action is reduced to a shadow of its former importance. It was at this time, with the new wave of Greek influence which spread over Etruria, and, indeed, over the whole of the ancient world, that we first find the practice of filling the tympanum of Etruscan temples with terra-cotta figures. So far no archaic<sup>2</sup> terra-cottas have been found in

<sup>1</sup> Milani, *Museo Italiano*, i. p. 89, plates, gives the earlier arrangement with all the figures in one pediment. This is corrected in the *Cat. R. Arch. Mus. Firenze*, p. 249, Pl. C. which gives the present arrangement with the figures divided into two pediments.

<sup>2</sup> Rizzo, *Bull. Com.* 1911, pp. 54 ff. The archaic fragments from Caere, conjectured to be pedimental, are too few to give any idea of their position. The torso of the warrior in the Conservatori Museum is in size and style so like the acroteria from Conca and from the so-called Mercury temple at Falerii that it is probably part of a similar ornament.

Italy, which must be necessarily pedimental. The pieces from Conca and various scale models of temples, notably the one from Nemi,<sup>1</sup> seem to show that the figure decoration was confined to the column and the mutules. For reasons which have been never satisfactorily explained hitherto, the art of the Parthenon and of the fifth century generally does not seem to have appreciably influenced the art of Etruria and Central Italy; and by the time that in Latium this decoration expanded into the pediment, Greek pedimental construction was on the wane. Thus it is no more than natural that a craftsman working in Etruria should content himself with the simple juxtaposition of some of the types that were now the common property of all artists. This method, which keeps the pose while isolating the figure from the action which governs the pose, and so gives a succession of excited and interested figures without indicating any reason for excitement or interest, is responsible for the unsatisfactory effect which these pediments produce on the spectator. Still, we must bear in mind that what Della Seta calls the narrative (*esemplificativo*) method of Greek art, whereby the *deeds* of the gods were illustrated for the benefit and example of man, never had much hold outside Greece; and Latium, like Rome and Etruria, remained content with representing divinities, whether isolated or in groups, simply as present to protect and defend their worshippers and to receive their adoration.<sup>2</sup>

It does not seem of much use to attempt to identify the gods represented, but we may suggest that the current designation of Apollo<sup>3</sup> for the central figure is on the whole the most probable, with perhaps Leto and Artemis on the one side and the Dioscuri on the other. The draped figures may be other gods or possibly mortal worshippers or

<sup>1</sup> Ably discussed by Rizzo: see above, p. 2, note 2.

<sup>2</sup> It is instructive to compare in this respect the pediment of the temple of Jupiter Capitolinus as represented on a relief of Antonine date (Reinach, *Reliefs*, ii. pp. 2031-2), where the gods are grouped in frontal attitudes, with the animated action of the divinities in the pediments of the Parthenon.

<sup>3</sup> The god Soranus worshipped on Mt. Soracte in the 'Ager Faliscus' is identified with Apollo by Verg. *Aen.* xi. 785 (see Serv. *ad loc.*). The cults both of this god and of the great goddess Juno of Falerii are of Sabine origin, as the words 'hirpi' used of the worshippers of Soranus and 'Curitis' as epithet of Juno show. Roscher, *Lex. Articles: Soranus pater* with ref. (Wissowa), *Juno* with ref. (Roscher). The inscription found near Falerii (*Notizie Scavi*, 1899, p. 48; Dessau, *Inscr. Select.* 4034) is peculiarly important: *C. Varius Hermes | sancto Sorano | Apollini pro sal. | sua et fili sui et | patroni sui et | coniugis eius.*

attendants. These Graeco-Latin divinities, in spite of the animated expression on some of the faces, form on the whole a quiet and pleasing assemblage, more in the spirit of a 'sacra conversazione' of the early Renaissance than in that of the eager action expressed by so much Greek art of the middle period.

## II.—*Antefixes.*

The antefixes are identical with the pedimental figures in style, workmanship, and polychromy, and are obviously by the same hand. They are modelled freely in relief, higher at the top than at the bottom, with the background cut away from the upper part; the finish is slightly more careless than in the larger figures. Unfortunately, though the fragments are numerous, it has not been found possible so far to restore any figure. The more important pieces are almost exclusively heads and lower parts giving the junction with the roll tile behind. The intermediate parts are all either missing or preserved only in very small fragments.

As far as one can judge from the remains, the antefixes consisted in most cases of single figures standing in various positions on a plinth about 24 cm. long, but we have also examples of a seated and of a reclining figure.

From the existing fragments it would appear that the standing figures usually lean against a pillar to their left; a scheme generally thought to have originated with Praxiteles. In the case of two female figures in this attitude the feet are crossed.<sup>1</sup> The types are of all kinds, satyrs, maenads, Sileni, heroes, and at least one Hermes. In some cases the antefixes seem to have been duplicated with slight variations, e.g. the two female figures mentioned below.

It seems unnecessary to give a list of all the fragments, but a few of the more important may be mentioned.

1. Upper part of female figure<sup>2</sup> dressed in chiton, H. 24, W. 12 cm. Missing, arms, body below waist. Body facing, head r.; unworked on l. where it is attached to the background, which has been cut away

<sup>1</sup> Cf. the group in the pediments, and the draped figure from the temple of Juno.

<sup>2</sup> *Not. Scavi*, 1887, p. 138. Helbig, *Führer*, ii. 1784 k; Strong, *loc. cit.* Fig. 22. For polychromy see my note at the end of Mrs. Strong's article.

round the figure. Slant of body shows figure must have been standing with feet crossed and leaning against some object.

2. Crossed feet of female figure<sup>1</sup> in similar position standing on plinth. H. 21 cm. Chiton is red.

3. Lower part of male figure.<sup>2</sup> H. 35, W. 20·5 cm. Nude with drapery to r. Body and legs are muscular; characterised as Mercury

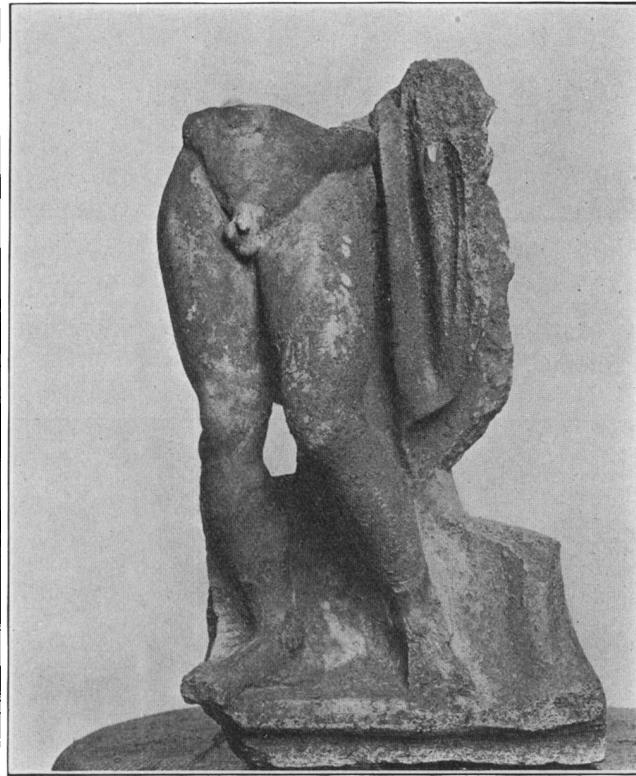


FIG. 8.—MERCURY.

by winged boots. Fragment in corner on r. probably bottom of square pillar on which figure is leaning (Fig. 8).

4. Lower part of male figure. H. 28·5, W. 23 cm. In short tunic

<sup>1</sup> Helbig, *Führer*, 1784 h.

<sup>2</sup> *Not. Scavi*, 1887, p. 188; Helbig, *Führer*, ii. 1784 d.

gathered below hips into a belt. Similar pose to that of Mercury. Traces to r. of attachment of pillar now disappeared.



FIG. 9.—HEADS FROM THE ANTEFIXES.

5. Torso of male figure to be seen  $\frac{3}{4}$  r. misshapen and fat ; therefore probably a Silenus.



FIG. 10.—HEADS FROM THE ANTEFIXES.

6. Upper part of male figure.<sup>1</sup> Head in round though unfinished behind, body in relief with background cut away. The r. hand rested on the head. Usual type of a young satyr of Hellenistic date.

<sup>1</sup> Helbig, *Führer*, 1784 l.

7. Lower part of draped figure reclining on plinth. Apparently from colour of nude at waist male. On r. knee is paw of wild animal.

8. A series of heads from the antefixes.<sup>1</sup> Some obviously satyrs and maenads (Fig. 9, 2). A Silenus head and another bearded head wearing a pilos (Fig. 10, 1); also a beardless head of a hero (Fig. 9, 1). The heads are chiefly of Apollinine-Alexandroid type (Fig. 10, 2, 3).

Besides these fragments there are innumerable others too small to mention, and also larger pieces giving the lower part with the attachment of the roll-tile, but not sufficient to determine the pose of the figure.

### III.—*Acroteria.*

The fragments of the acroteria from the angles of the pediment were not understood by Cozza, who described them as coming from a frieze of horses and chariots. The form of the back is peculiar; its lower part is flat, while the upper has a pattern of convex flutes curving inwards at the top. The reason for this lies in the fact that the lower parts of acroteria were applied against the sima at its end, while the upper parts projected above it.

The extant fragments are :—

1. Male figure from waist downwards in high relief, standing  $\frac{3}{4}$  r. in chariot, on the underside of which traces of the attachment of the wheel can be seen, though the latter is completely broken away. Across the body are traces of drapery. The back of this piece shows the tongue moulding except for a small part at the bottom where the flat part begins (Figs. 11, 12, B).

2. Foreparts of two horses in high relief facing  $\frac{3}{4}$  r. Heads missing; traces of attachment of another horse on either side, showing that the whole was a quadriga. Back has tongue pattern (Figs. 11, 12, C).

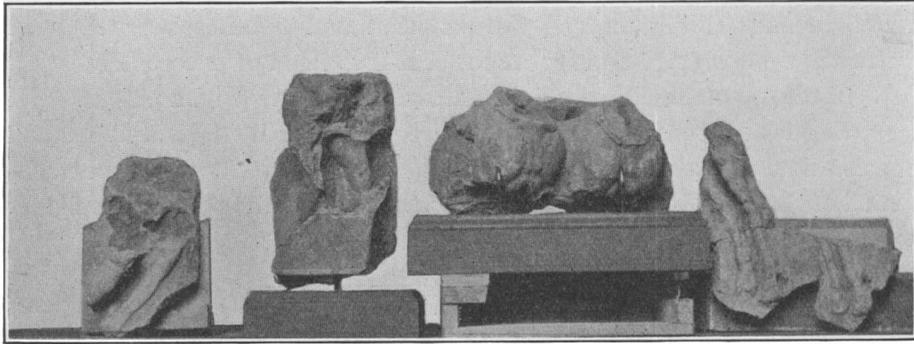
3. Fragment of upper part of hind legs of horses facing  $\frac{3}{4}$  r.; back shows tongue pattern (Figs. 11, 12, D).

4. Hindlegs of two horses facing l. Back is flat (Figs. 11, 12, A).

5. A few fragments of heads and feet of horses facing r. and l.

<sup>1</sup> Helbig, *Führer*, 1784 m; Strong, *loc. cit.* 1914, Fig. 23, No. 1.

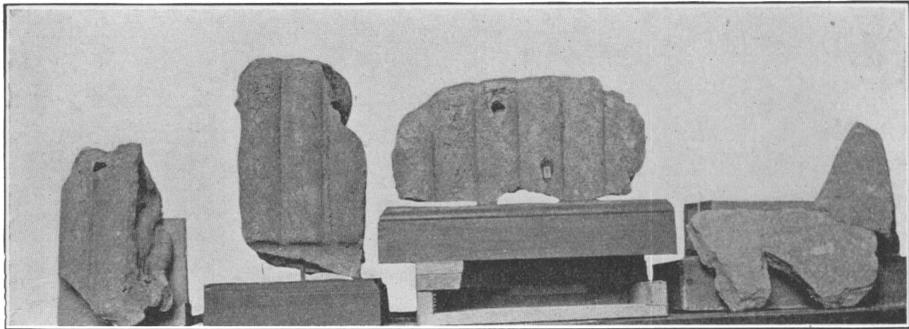
From these fragments,<sup>1</sup> which are on a scale slightly larger than that of the antefixes, we are able to restore at either end of the sima a



A B C D

FIG. 11.—FRAGMENTS FROM THE ACROTERIA.

quadriga probably, on analogy with other temples,<sup>2</sup> driving up the rake of the pediment.



A B C D

FIG. 12.—FRAGMENTS FROM THE ACROTERIA.  
(The reverse sides of the subjects shown in Fig. 11.)

<sup>1</sup> They cannot come from the central acroterion as it would then be at an angle with the plane of the pediment; also fragment 4 gives us the hind legs of horses facing in the opposite direction.

<sup>2</sup> The temple of Jupiter Capitolinus is represented with lateral acroteria in the form of chariots driving up the pediment in a relief from the arch of M. Aurelius in the Palazzo dei Conservatori.

See also Wace in *P.B.S.R.* iv. (1907), p. 240.

Fragments of figures of rather larger size—the top of a female head, a female r. arm, and part of chest and of feet in soft shoes—possibly come from the central acroterion (see the sketch, Fig. 7).

#### IV.—*Gorgoneion over Mutule.*

The Gorgoneion<sup>1</sup> is of the ordinary apotropaic fully frontal type, but with the more 'frightful' traits such as the beard left out, as usual in the later period. It reproduces in the rounder technique of the fourth century the old awe-inspiring Medusa-head of archaic art. Its purpose is clearly protective. The snaky hair is all broken off except for a small piece above the brow. The modelling is coarse but forcible. The back is left rough, and there are remains of a piece projecting behind at right angles on a level with the forehead.

This head, complete with its snaky hair, was probably one of a pair which covered the beam ends at the angles of the gable.<sup>2</sup> As can be seen from the sketch in Fig. 7, it is quite in proportion with the pedimental figures, and that antepagmenta were used over the mutules (though not over the columnen<sup>3</sup>) in combination with a pediment filled with sculpture we have good evidence. Among the terra-cotta remains of an aedicula from Cannicella<sup>4</sup> now in the Museum at Orvieto, together with a seated female figure from the pediment, a gorgoneion was found from over one of the mutules of a type slightly later than our example. Again, on one of the rock tombs at Norchia<sup>5</sup> is a pediment in which are numerous figures, and at either end over the mutule a gorgoneion.

#### V.—*Other Fragments.*

(a) A few pieces from a sima which seems to have been made up, as in the later building, of an ornament 'à jour' consisting here of small square panels joined by a fret under a row of palmettes above a moulded tongue pattern. One of the fragments of the latter shows a flat surface

<sup>1</sup> *Not. Scavi*, 1888, p. 423; Helbig, *Führer*, 1784 i.; Strong, *loc. cit.* Fig. 24.

<sup>2</sup> For the custom of protecting beam ends against both spiritual and material damage see E. Strong, *J.R.S.* 1914, p. 164.

<sup>3</sup> As has been too hastily assumed by Durm in his reconstruction; Rizzo, *Bull. Com.* 1911, p. 52.

<sup>4</sup> *Not. Scavi*, 1885, Tav. iv. i. p. 36.

<sup>5</sup> Durm, p. 140, Fig. 162.

with a hole which confirms the idea that the acroteria were applied against the sima.

(b) A small lion's head which may have come from the end of the sima, where it needed finishing on the long sides (see sketch, Fig. 7).

(c) A few fragments of ornamental friezes from the revetments of the beams.

(d) Fragments<sup>1</sup> of the terra-cotta casing for wooden columns, including part of a capital and base of the Tuscan order, and also part of the casing of a shaft fluted in the Doric manner. The pieces show that the columns were of small size and in proportion to the rest of the terra-cotta decoration.

These fragments, though not sufficient to allow us to attempt restoration of the temple as a whole, at least enable us to form some idea of its appearance. It must have been quite a small building, about 9 m. wide, and built entirely of wood. Above the columns with their terra-cotta casings come the dignified groups of gods and goddesses under the richly-decorated sima with its acroteria, while along the side stood the graceful little figures of the antefixes; the whole a blaze of rich and harmonious colour, and perhaps one of the happiest examples of the Latin taste in adapting Greek forms to the decoration of an Etruscan building. For if another argument were needed to prove the purely Greek<sup>2</sup> form of the decoration, and especially of the figures, a glance at the figurines from Tanagra and Myrina is enough to show how exactly similar was the contemporary treatment of terra-cotta in Greece and Ionia. Here we can see figures in the same or but slightly varying poses and gifted with the same grace and elegance as the pieces from our temple. In the treatment of both that spirit makes itself felt which pervaded the Hellenistic world, which animates the statues of the Muses, of Eros, of other creations of the period, and which breathes in the works of Theocritus and the other Alexandrine poets.

<sup>1</sup> Helbig, *Führer*, 1784 s.

<sup>2</sup> That Greek artists in terra-cotta continued to work in Rome at a later date is proved by the cippus of the Athenian 'plastés,' Gnaeus Arrius Stratocles, and his wife in the Palazzo dei Conservatori, Sala degli Orti Lamiani, No. 16A, to which Mrs. Strong has kindly called my attention. Loewy, *Die Inschriften griechischer Bildhauer*, E 552; *I.G.* xiv. 1419.

## B.—LARGE TEMPLE, THIRD-SECOND CENTURY B.C. (PLATES I., II.)

The architectural terra-cottas from this temple have all been excellently published, with small drawings by Cozza, in the *Notizie degli Scavi*,<sup>1</sup> to which I would refer those who desire further details. In the following notes I have first described the figured terra-cottas, *i.e.*, in this temple the antefixes only, then those covered with a decorative pattern. The most important of those described are shown in the plates after Mr. Bradshaw's drawings of the restored Temple and its architectural details.

1. Antefixes.<sup>2</sup> (Plate II.; left-hand bottom corner.)

H. 53 cm. Alternate male and female winged figures (so-called 'Persian' and 'Artemis' types).<sup>3</sup>

(a) Winged bearded male figure holding a lighted torch in either hand; dressed in chiton, and himation falling over either arm; on head is a Phrygian cap. Wings greenish; chiton and himation white with purple borders.

(b) Winged female figure<sup>4</sup> grasping the fore-paws of a lioness in either hand; hair loose; on head polos; dressed in peplos. Wings greenish, chiton white with purple borders, lions leaden grey.

## 2. Central Acroterion (Plate II., top, r.).

H. 1·22 m., W. 66 cm. An Ionic palmette of fine design rising from two spirals unfortunately fragmentary. The front side only is worked in relief, though both sides are coloured in red, blue-black, and white.

<sup>1</sup> *Not. Scavi*, 1888, p. 419 ff. Fenger, *Le Temple Etrusco-Latin*, follows Cozza's arrangement of the plaques in the main. He reproduces the drawings from *Not. Scavi* with examples of terra-cottas from other temples.

<sup>2</sup> *Not. Scavi*, 1888, p. 426, Fig. 432; Helbig, *Führer*, 1784 q; Cf. Koch, *Dachterrakotten aus Campanien*, Taf. xvi. for somewhat similar types from Capua.

<sup>3</sup> The original use of these types was certainly a protective one; the πόρνια θήρων to keep down the powers of evil, the male figure with his lighted torch to preserve day perpetually round the sacred building. At the time, however, when such temples as ours were built the magical significance must have been almost if not wholly lost in the artistic.

<sup>4</sup> Cf. Koch, *op. cit.* Taf. xxxi. for Persian Artemis with lions from Cales. Also similar figures from Alatri in the Villa Giulia Museum.

3. Cornice above pediment <sup>1</sup> (Plate II., top, 1.).

Consists of four pieces, cresting, sima, ovolo and fascia.

(a) Cresting à jour—each piece H. 45 cm., W. 54 cm. Palmette ornament above, scroll pattern below. At the vertical joints are grooves to receive liquid lead. At the bottom is a plain fillet, which fits into

(b) Sima or crown moulding, each piece H. 55 cm., W. 66 cm., with a groove along the top into which (a) fits. A tongue face curving outwards above, then small bead moulding, plain band decorated with a painted maeander and torus with scale pattern. Colours, red, white, blue-black. The pattern goes two ways. Above end of each piece is a tenon, at the other a groove so that the whole could be locked together, while a small cavity running along the torus moulding at the bottom served to hold a filling of lead.

(c) Small ovolo moulding in low relief with lotus pattern. Each piece H. .115 m., W. .315 m. Colours well preserved. Yellow on red and blue ground. Covered the *templa* or roof-battens.

(d)<sup>2</sup> Terra-cotta plaques forming decorative fascia. H. .60 m, W. .525 m. each. Small lotus pattern as in (c), but concave, above; below, separated by a bead moulding, a double row of palmettes enclosed in a running fillet. This fascia seems to have been continued on the long sides of the temple, and is so used in the reconstruction. The angle of the pediment is shown by one piece which is cut obliquely (Fig. 13).<sup>3</sup> The colour from this, as well as most of the remaining sets of plaques, has in great measure disappeared, but was red, dark blue and white, with some details in yellow.

4. Terra-cotta plaques, H. 65 cm., W. 45 cm. each (Plate II., bottom, r.). Small lotus pattern as in 3 (d) above; below two palmettes and two double S-shaped spirals placed back to back and obliquely. This type being the deepest is used in the reconstruction (on the

<sup>1</sup> Fragments of similar cornices with and without cresting à jour from Mercury Temple at Falerii, Alatri, Segni etc. (Villa Giulia Museum). Also from Cervetri, and Civita Lavinia (B.M.).

<sup>2</sup> Fragments of plaques from the same mould from the temple in Contrada Vignale (the ancient Acropolis) exist in the Museum of the Villa Giulia.

<sup>3</sup> This piece is specially mentioned by Cozza as furnishing conclusive evidence as to the slope of the pediment. *Not. Scavi*, 1888, p. 428.

architrave beneath the pediment) on the *trabs compactilis* over the columns of the façade, the most important lintel in the building.

5. Terra-cotta plaques, H. .325 m. Above row of small palmettes below double lotus and palmette pattern. Fragments of 3 right-angled pieces exist; used in the reconstruction round the doors.<sup>1</sup>

6. Terra-cotta plaques<sup>2</sup> H. .425 m. W. .425 m. each piece. Small lotus pattern as in 3 (*d*) above; below vine pattern, of which the main



FIG. 13.—PLAQUES OF THE FASCIA.

characteristic is a serpentine stalk which traverses the device in its whole length, while various buds and flowers are scattered over the field. Used in the reconstruction on the architrave above the columns. Attached to the lower end is a narrow band decorated with alternate small palmettes and medallions.

This set of plaques is of a curious and apparently late style. It is therefore, possibly due to a subsequent repairing of the temple.

<sup>1</sup> Similar right-angled pieces are found among the terra-cottas from Luni. Both Milani, *op. cit.* and Fenger, *Le Temple Etrusco-Latin* suggest their use round doors or windows.

<sup>2</sup> Gusman, *L'Art décoratif de Rome*, Pl. 71, there described as of Etruscan type under Oriental influence; but no attempt is made to date it. The birds and insects mentioned in the description do not occur. Helbig, *Führer*, 1784 r.

7. Tiles<sup>1</sup> 79 × 60 cm. On the long sides of each tile is a raised fillet over which the roll tile fitted. The fillet and tile are halved at the bottom for a distance equal to the lap. On the inside of the fillet is a small projection against which the edge of the tile above stopped. The tiles were numbered on the edge, as numerous fragments show, in Roman numerals incised before baking.

Some fragments<sup>2</sup> are painted underneath the lower edge for a width of 36 cm. with zigzags in red and blue on a white ground. These must be pieces from the lowest row of tiles. The painted band indicates the projection beyond the fascia.<sup>3</sup> On the upper surface the fillet is stopped in order to allow the antefixes to rest across the two tiles. Other pieces show painting on the long side of the tile underneath for a width of 17.5 cm., and along the side of the raised fillet on the outer edge.

These pieces, as Cozza<sup>4</sup> points out, must have come from the back of the building. In fact, a piece published by him and now lost shows the angle and the junction of the two bands of different widths.

8. Roll-tiles, L. 1.66, W. 16 cm. Semicircular, uncoloured. One end halved to receive ordinary edge of next tile.

Besides these terra-cotta fragments, Cozza found blocks of tufa and drums of columns of varying height covered with fine stucco painted in red vertical stripes. One of these drums is illustrated<sup>5</sup> by him. Thus it is evident that the temple had walls and columns of stone, while its epistyle was of wood with revetments of terra-cotta.

As has been said above, though the remains of the terra-cotta revetments of the larger temple are quite enough to give us a practically complete scheme of decoration, only two pieces of the foundations were found. No record of any measurement made between the two exists, but the width of the temple is determined not only by the size of the fragments, but also by a dimension derived from the excavation plan of Cozza. The large pit on the plan in *Not. Scavi*, 1888, is given as 13 m. square. Assuming that the drawing is to scale, as it most certainly would be, the distance between the two fragments of the side walls of the temple

<sup>1</sup> Helbig, *Führer*, p. 1784.

<sup>2</sup> *Not. Scavi*, 1888, p. 425, Fig. 12.

<sup>3</sup> A fragment of one of these tiles is shown in Plate II., middle right.

<sup>4</sup> *Not. Scavi*, 1888, p. 425, Fig. 11.

<sup>5</sup> *Not. Scavi*, 1888, p. 429, Fig. 19.

can be determined as 17 m. This width, while quite out of proportion with the pedimental figures, is suitable, as can be seen at a glance, to the sets of revetments assigned to the larger temple.

The slope of the pediment is shown by the piece of set 3 (*d*) already mentioned and reproduced in Fig. 13. It must have come from one of the angles.

As there are no traces of pedimental figures of suitable size, the tympanum has been left empty. Should, however, such a pediment<sup>1</sup> seem unlikely at this date, the only alternative will be to suppose that the pedimental figures from the smaller temple were used over again regardless of their size. No attempt to suggest this has been made on the plate, as the effect could not fail to be somewhat grotesque. We must also remember that in one part of the Greek world at least, temples without sculptured decoration in the pediments were, at this time, the rule rather than the exception. The three great Ionian<sup>2</sup> temples, at Ephesos, Priene and Magnesia, were all without pedimental groups; and Ionia was precisely that part of the Greek world which from the earliest times was most closely connected with Italy.

The theory of an empty pediment for our temple, supported as it is by the evidence of the remains, may therefore be put forward with some confidence.

A set of semicircular antefixes with heads in relief was also found on the site.

If the pediment was an open one, these may possibly have stood along the roof at its base. On the other hand, as Professor Della Seta has justly pointed out to me, their style seems somewhat earlier<sup>3</sup> than the rest of the decoration of the larger temple. The types are those of a maenad wearing a kind of Phrygian cap on her head, and two types of Sileni, the one with curling hair and beard, and dressed as Heracles

<sup>1</sup> It has been suggested to me that the back wall of the pediment may have been painted. There is, however, no evidence to justify such a supposition in the case of the temple.

<sup>2</sup> Thiersch, *Jahreshefte*, xi. 1908, p. 47 ff.; Wiegand and Schrader, *Priene*, i. p. 106; Hermann and Watzinger, *Magnesia am Maeander*, p. 63 ff.

<sup>3</sup> In the British Museum there is, however, a plaque from Civita Lavinia, *Catalogue of Terra-cottas*, D 715, with a pattern of palmettes encircled by a fillet, very similar to 3 (*d*), in which every other palmette in the upper row is replaced by alternating heads of maenads and Sileni. These, though in somewhat lower relief, are identical in style and almost in type with those on the antefixes under consideration.

in a lion's skin, the other with a bald head and straggling beard. Antefixes from the same moulds have been found in Contrada Vignale (the ancient acropolis) and among the remains of the so-called temple of Mercury.

Besides being largely used to supply deficiencies of material in Cozza's restoration of the temple of Alatri, in the garden of the Villa Giulia Museum, the terra-cotta ornament of the entablature of our temple has been restored on paper, by Cozza<sup>1</sup> in his description of the excavation and finds, by Borrmann,<sup>2</sup> and again by Fenger.<sup>3</sup> The two latter restorations show the fascia 3 (*d*) continued along the horizontal cornice below the pediment as well as on the long sides. It is also used along the raking cornice as in our reconstruction, but at the angles disappears into the line of the horizontal cornice, as would happen in the case of the moulding on the sloping cornice of a Greek temple. The same error is found in the British Museum reconstructions of the temple of Juno at Civita Lavinia. The reconstruction of this fascia in Mr. Bradshaw's plate is based not only on the existence of the obliquely-cut plaque, giving the angle of the roof, but also on Rizzo's restoration of the model from Nemi<sup>4</sup> referred to below.

As information with regard to the ground-plan of the temple is lacking, it is shown on the plan restored according to the rule of Vitruvius, divided into three cellae. The idea of roofing a single cella of the dimensions of this temple is hardly a feasible one, and secondly the ground-plans of Etruscan temples of similar size show three cellae, e.g. the temples at Marzabotto,<sup>5</sup> Florence,<sup>6</sup> and Lanuvium.<sup>7</sup>

The reconstruction of the various members of the entablature and of the roof is based on the interpretation of the words of Vitruvius made by Choisy in Martha's *L'Art Etrusque* (pp. 273 f.), confirmed in its main

<sup>1</sup> *Not. Scavi*, 1888, p. 431, Fig. 20.

<sup>2</sup> *Die Keramik in der Baukunst*, Fig. 25.

<sup>3</sup> *Le Temple Etrusco-Latin*. A large coloured restoration of a temple is given, based principally on remains found at Falerii. Cozza's drawings are also reproduced in the text.

<sup>4</sup> *Bull. Com.* 1910, p. 302, Fig. 6. Also given by Mrs. Strong, *J.R.S.* 1914, Fig. 18.

<sup>5</sup> Durm, *Baukunst der Etrusker und Römer*, p. 107, Fig. 117; Brizio, *Mon. dei Lincei*, vol. i. 1889, pp. 249 ff.

<sup>6</sup> Milani, *Mon. dei Lincei*, vol. vi. p. 20. The temple at Marzabotto is 19 m. wide, that at Florence 20 m.

<sup>7</sup> *Bollet. Associazione Arch. Rom.* iv. 1914, p. 193.

lines by Wiegand<sup>1</sup> and Borrmann,<sup>2</sup> and last of all by Rizzo<sup>3</sup> (in the above-mentioned valuable study of Etruscan temple architecture in the *Bull. Com.* 1910-1911) and now generally accepted. With regard to the projection of the eave, Rizzo's interpretation of the disputed passage of Vitruvius<sup>4</sup> has been preferred to Wiegand's.

With regard to the deities to whom the temple was dedicated, nothing of course can be said. If it was built on the site of the smaller temple and designed to take its place, it would probably have been dedicated to the same deity or deities. Even had we clear evidence of three cellae, their existence would by no means necessarily imply that the temple was a Capitolium, especially as it does not face south. The temple of Juno Lanuvina had three cellae, and the same is true of at least two of the temples at Marzabotto. Again, the temple of Juno Curitis at Falerii itself was built on the same plan, while, even were its correct designation unknown, its position at the bottom of a valley would preclude the possibility of its being a Capitolium in the ordinary sense of the term, (*i.e.* Jupiter being the most important of the three deities worshipped), though Jupiter and Minerva may have been honoured in conjunction with the greater and more famous Juno Curitis. This is perhaps the more likely as we have evidence to show that both the other members of the Capitoline triad were worshipped at Falerii.<sup>5</sup>

Other triads<sup>6</sup> were honoured in Etruria besides the Capitoline, and,

<sup>1</sup> *La Glyptothèque Ny Carlsberg*, Text, vol. ii, pp. 1 ff.

<sup>2</sup> *Die Keramik in der Baukunst*, pp. 39 f.

<sup>3</sup> Rizzo's refutation of Fra Giocondo's interpretation of the disputed passage, adopted by Durm in his handbook and also by Fenger, is to me quite conclusive. Dr. Morgan, the latest translator of Vitruvius (1914), correctly renders 'stillicidium' by 'eave.' The accompanying drawing, however, on p. 121 does not bear out this translation, but seems to fall back on Fra Giocondo's interpretation.

<sup>4</sup> Rizzo explains *tectum absolutum* in the sentence *ut stillicidium tecti absoluti tertiaro respondeat* as the roof excluding the eave, thus obtaining a projection of  $\frac{1}{4}$  of the whole length of the roof. Wiegand, considering *tectum absolutum* to be equivalent to the roof in its entirety, believes in a projection of one-third. Such a projection combined with the heavy antefixes and roof tiles would lay a great strain on the cantherii. Rizzo's interpretation is, on the other hand, perfectly feasible, while still retaining the heavy proportions of the roof which we know to have been characteristic of Etruscan buildings.

<sup>5</sup> Ovid, *Fasti* iii. 843, 'Capta Minerva.' For the worship of Jupiter Imperator, Roscher, *Lexikon*, Juppiter, b.d. Faliskern (Aust).

<sup>6</sup> As our knowledge of the Etruscan religion increases we may hope to gain some light as to the nature and names of the various triads worshipped in Etruria. We know at present practically nothing of the Etruscan gods, beyond being able to interpret a few scenes painted in tombs or engraved on mirrors and other articles.

indeed, as we know, the typical Etruscan temple according to Vitruvius has three cellae, a fact which in itself seems to imply the worship of three divinities. Supposing the larger temple to have taken the place of the smaller, it may possibly have been dedicated to such a triad as Apollo, Leto, and Artemis, though such a supposition cannot be said to have any real evidence in its support.

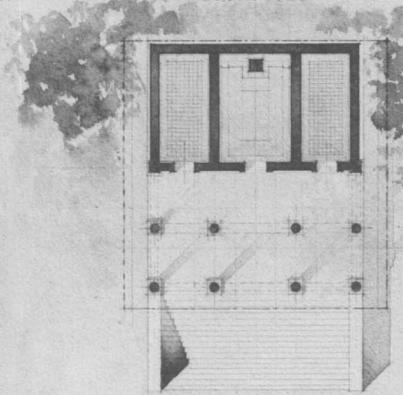


## TEMPLE OF LO SCASATO CIVITACASTELLANA

A SCHEME FOR RESTORATION FROM THE FRAGMENTS  
IN THE VILLA DI PAPA GIULIO III ROME AFTER THE MANNER OF  
VITRUVIUS.

### THE PLAN

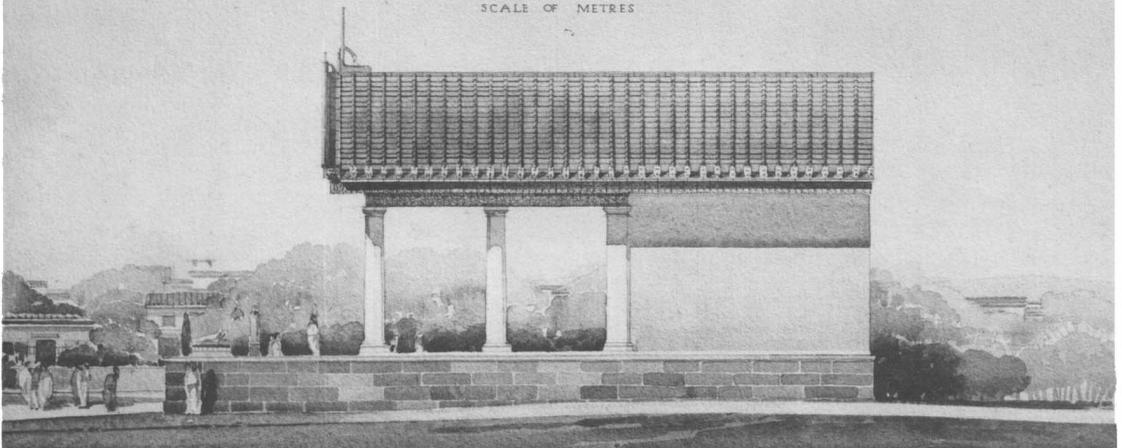
THE PLAN IS DRAWN TO HALF THE SCALE OF THE ELEVATIONS. THE WIDTH OF THE TEMPLE CAN BE DERIVED FROM THE SURVEY OF THE SITE AFTER EXCAVATION BY COZZA 1877. WHERE INFORMATION IS LACKING IN REGARD TO THE PLAN THE RULES OF VITRUVIUS ARE FOLLOWED. THE TERRA COTTAS FOUND ON THE SITE CLEARLY INDICATE TWO PERIODS OF CONSTRUCTION. THE SMALLER SCULPTURAL FRAGMENTS WHICH EXIST APPARENTLY BELONG TO A SMALLER TEMPLE 9 METERS WIDE WHICH EXISTED ON OR NEAR THE SAME SITE. THIS LARGER ONE IS OF LATER DATE, CONSTRUCTED DURING THE ROMAN OCCUPATION AND DATES ABOUT 300 B.C.

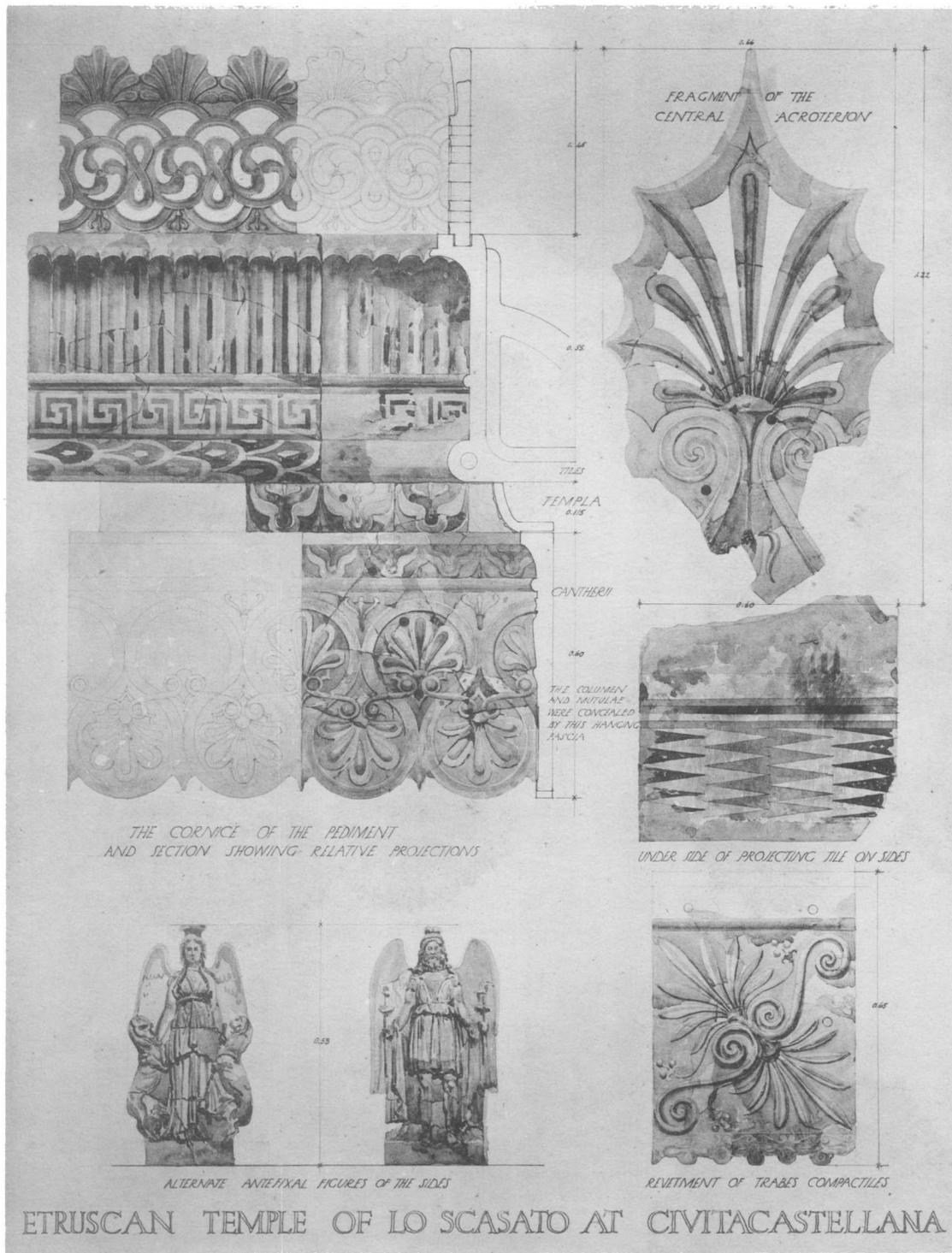


SCALE OF METRES

### THE ELEVATIONS

SUFFICIENT REMAINTS EXIST TO INDICATE HOW THE WHOLE TEMPLE WAS ADORNED. THE END PLACQUE OF THE PEDIMENTAL FASCIA CONFIRMS THE ANGLE OF THE RAKE. THE GROOVES AND NAIL-HOLES SHOW HOW THEY WERE COMBINED AND HUNG. IN THE PEDIMENT THE COLUMNS AND METULAE ARE OVERHUNG BY THE LOWEST ROW OF PLACES. NO TRACE OF PROSCRIPTIONATE SCULPTURES FOR THE TYMPANUM ARE IN EXISTENCE. THE PROJECTION OF THE PEDIMENT AND EAVES OF SIDES, THE PROPORTION AND SPACING OF THE COLUMNS AND DOORS IS IN ACCORDANCE WITH VITRUVIUS.





ARCHITECTURAL DECORATIONS IN TERRACOTTA FROM THE LARGER TEMPLE AT FALERII.