

ICONOGRAPHY OF THE GORGONS ON TEMPLE DECORATION IN SICILY AND  
WESTERN GREECE

By

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# ICONOGRAPHY OF THE GORGONS ON TEMPLE DECORATION IN SICILY AND WESTERN GREECE

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This paper provides a concise analysis of the Gorgon image as it has been featured on temples throughout the Greek world. The Gorgons, also known as Medusa and her two sisters, were common decorative motifs on temples beginning in the eighth century B.C. and reaching their peak of popularity in the sixth century B.C. Their image has been found to decorate various parts of the temple across Sicily, Southern Italy, Crete, and the Greek mainland. By analyzing the city in which the image was found, where on the temple the Gorgon was depicted, as well as stylistic variations, significant differences in these images were identified. While many of the Gorgon icons were used simply as decoration, others, such as those used as antefixes or in pediments may have been utilized as apotropaic devices to ward off evil.

## **Acknowledgements**

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## INTRODUCTION

The Sicilian flag's dominant feature is the center image, known as the *Trinacria*. This symbol is the head of Medusa, surrounded by three ears of wheat and three symmetrical legs (Figure 1).

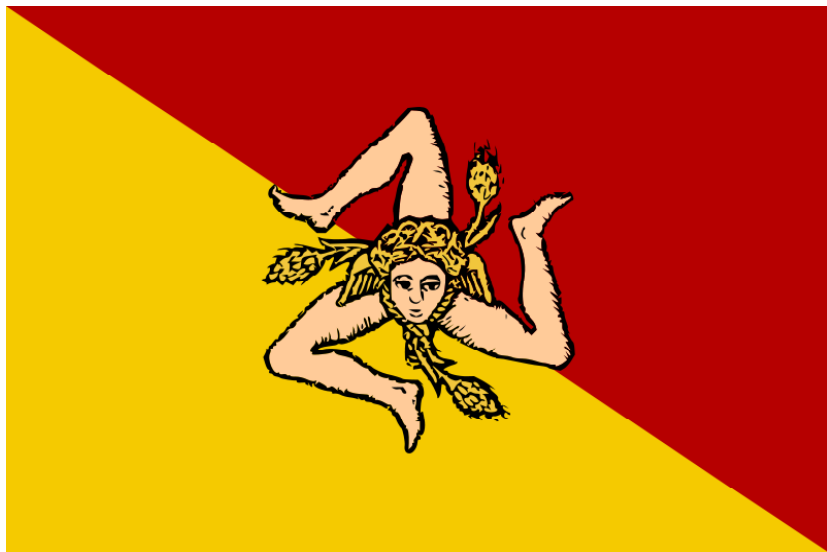


Figure 1: Flag of Sicily (World Flags 2005)

Two parts of this symbol have reasonable and widely acknowledged meanings behind them. The legs represent the three corners of the island that give the landform a distinctly triangular shape while the wheat is meant to show the importance of agriculture on the small island nation. Medusa's head, the very center of the flag's symbol, is the one part that appears to not have any specific, obvious importance. The image of the Trinacria is found not only on the flag, but all throughout Sicily, including small terracotta ornaments, articles of clothing, and household decorations. When asked about the Medusa head, many local Sicilians on the island of Ortygia

had no explanation as to why it is featured. In a nation where the majority of people identify themselves as Catholic, this appears to be an oddly pagan symbol to be featured on the national flag and in almost every home. Therefore, when analyzing the icon of the Medusa it should be noted that this image is found in various aspects of the Sicilian culture dating back millennia. Medusa's prevalence across the island today, as well as her appearance in the archaeological record since the Greek colonization in the eighth century B.C., is what prompted this study into her importance in Sicilian life.

This paper looks at the iconography of Medusa and her Gorgon sisters as they are featured throughout Western Greece, particularly on the island of Sicily. Images of this creature have appeared in different variations, each with a distinct look, and these similarities and differences are noted as they occur on temple decoration throughout Sicily, in comparison with Southern Italy and other Greek colonies. The analysis of these attributes will focus on the cities where the temples reside, the location of the image on the temple itself, and other stylistic attributes that make each Gorgon unique. Attributes that will be considered are the rendering of the eyes, the depiction of the mouth, and the stance of the Gorgon. By analyzing the differentiation of this image, this paper hopes to illustrate the importance the Sicilians placed on the Gorgons. Further, this will be able to shed light on whether the Gorgons played a more prominent role in Sicilian culture, eventually leading to Medusa's place at the center of their flag.

## GORGONS AND THE GREEK WORLD

### The Gorgon Myth

It has come to my attention, that while the name Medusa has a very common meaning in American society today, the term *Gorgon* does not. Therefore the first question to be answered, when attempting to understand how these Gorgons played a part in temple architecture, is: who were the Gorgons? One of the most well known Greek myths is that of Perseus and Medusa, and though it has seen many incarnations, the relative story line does not vary. Edith Hamilton (1942) provides one of the most comprehensive studies of Greek mythology, and it is her version of the tale that is related here.

In the most simplistic form, the story goes as such: A young man named Perseus does not care for the man his mother is going to marry, but must give this man a wedding gift all the same. This man, a king in that region, would like to get Perseus out of his way, so he sets him on an impossible task, to bring back the dreaded head of the monster Medusa. Medusa is one of the three Gorgon sisters, and each are terrible creatures whose deadly power lies in their ability to turn any man to stone with a single glance. However, Medusa alone is mortal, and therefore is the only one of the three that may be killed. Perseus, not seeing another option sets off to the far away land of the Gorgons, intent upon bringing back the monster's head for his enemy. Along the way, he meets Athena, who bestows him with her gilded shield, which she instructs him to look into when beheading the creature, and thus avoid Medusa's fatal gaze. Another god, Hermes, also intervenes, and gives to Perseus winged sandals to help him quickly escape, a bag in which he could store the head, as well as a cap from Hades, which would render him invisible.

With each of these gifts the young man would be able to defeat the beast, which is exactly what happened. Perseus was able to sneak up on the three sleeping sisters and slice off Medusa's head before her siblings realized what had happened. After hiding the head in his bag, he quickly flew away from the two remaining, fearful and angry Gorgons, and returned home. There he walked into the dining hall where his enemies sat, pulled the head out of its bag, and immediately turned each of the men into stone (Hamilton 1942:146-154).

It is unclear when the Perseus and Medusa tale, or any of the other Greek myths for that matter, began, but one of the earliest remaining records comes from Homer. Though he does not mention the full story, he does recognize the great beast of Medusa. In Homer's classic, *The Odyssey*, the story's hero is worried that "Queen Persephone might send up from Death some monstrous head, some Gorgon's staring face!" (translation by Robert Fagles 1996:270). Homer here claims that Medusa is in the service of Persephone, and is the creature that is often sent to frighten off other beings. Though the exact time that this was written has been widely disputed, many scholars believe it to be from the end of the eighth century B.C., it is undeniably the earliest description of the terrible creature, and points to the fact that the Gorgon was a feared being from the very beginning.

Perseus and Medusa's tale was found in many works of literature in the ancient world, and while the basic action of the legend does not alter greatly, the description of the Gorgons and Medusa does vary. When studying the Gorgon's image in the ancient Greek world, it is essential to take notice of the variations in their appearance. Hesiod, the Greek poet from the seventh century B.C. was another to record this myth. He noted that the Gorgons were three, by the names Sthenno, Euryale, and Medusa. The three sisters were born of the Sea's son, Phorcys, yet Medusa alone of the three would grow old and die. Description of their appearance comes after

Medusa is already beheaded, as Hesiod, in his classic *The Theogony*, illustrates the two Gorgons as they are chasing after Perseus.

And after him rushed the Gorgons, unapproachable and unspeakable, longing to seize him: as they trod upon the pale adamant, the shield rang sharp and clear with loud clanging. Two serpents hung down at their girdles with heads curved forward: their tongues flickering, and their teeth gnashing with fury, and their eyes glaring fiercely. And upon the awful heads of the Gorgons great Fear was quaking [translation by Evelyn-White (1914:237)].

A significant piece of information can be taken from this passage: the fact that the Gorgons possibly had snakes wrapped around their midsections, where their “girdles” would be. This is illustrated in a number of the temple sculptures that will be discussed later. It may be understood that the temple depictions were influenced directly from the words of these poets.

One of the most descriptive passages of the Gorgons comes from the poet Aeschylus, in his fifth century play *Prometheus Bound*. It is his representation of the creatures that has generated a key aspect of the Gorgon’s anatomy that is acknowledged today. “And near them are their winged sisters three, the snake-haired Gorgons, loathed of mankind, whom no one of mortal kind shall look upon and still draw breathe.” (translated by Smyth 1922: 289). He gives vital information as to two more specific parts of the monsters, their wings and the fact that they have snakes for hair. When many people think of the Medusa image today, she has lost her great wings, and become a more beautiful yet terrible woman-like creature. Though the snakes for hair are a key attribute of Medusa today, the people of ancient Greece must have been well acquainted with this particular version, because many of the Gorgon depictions found on temples include the wings.

As the centuries progressed, the authors of Greece, and the emerging empire of Rome, provided for some variations on Medusa’s look. The Greek Apollodorus is well known for his

account of many of the Greek myths in his *The Library*, also known as *The Library of Greek Mythology*. Though it is now believed that this Apollodorus did not write his myths until the first century A.D. or later, he does give a more detailed explanation of the three sisters.

Their names were Sthenno, Euryale, and the third was Medusa, the only mortal one: thus it was her head that Perseus was sent to bring back. The Gorgons' heads were entwined with the horny scales of serpents, and they had big tusks like hogs, bronze hands, and wings of gold on which they flew. All who looked at them were turned to stone.

[translation by Aldrich 1975:35]

This account is personified in a vast majority of the temple decorations of the Gorgons that have been found throughout Western Greece and Sicily. The Gorgon image typically has large tusks protruding from a wicked smile, bulging, staring eyes, and snakes jutting from their heads.

Though his account of the myth came later, it is his depiction of Gorgons that is seen on many of the remaining temple sculptures. Because of the timeline regarding when the temples were created and when this story was possibly recorded, it may be safe to say that Apollodorus actually got his influence from the already created decorations, and not the other way around.

Lastly, one of the latest accounts of the Gorgon sisters comes from the Latin author Ovid, in his work *Metamorphoses*. Though he did not write until the end of the first century B.C., or the early first century A.D., it is unlikely that he was much inspiration for the temple decoration that is the subject of this paper. However, he may be the one to have given the modern audiences the idea of Medusa's look. He again recounts that Medusa has snakes for hair and can turn men to stone with her glaring eyes, but he does not mention Sthenno and Euryale, the two sisters. Instead, any mention of the term Gorgon is used in the singular, and often interchanged with the name Medusa. Ovid also does not recognize Phorcys as the father of the three sisters, but has a very different story as to Medusa's origins.

Medusa was once renowned for her loveliness, and roused jealous hopes in the hearts of many suitors. Of all the beauties she possessed, none was more striking than her lovely hair. I have met someone who claimed to have seen her in those days. But, so they say, the lord of the sea robbed her of her virginity in the temple of Minerva. Jove's daughter turned her back, hiding her modest face behind her aegis: and to punish the Gorgon for her deed, she changed her hair into revolting snakes. [translation by Innes 1955:115]

This passage sheds light on the new illustration of Medusa, not as a terrible creature with attributes like tusks and wings, but as a beautiful maiden with a head full of serpents. While the early temple décor featured the Gorgons described by the older authors, it is Ovid's depiction that grew increasingly popular with Roman rule, and has prevailed to modern day.

### **Geography and Chronology of the Greek World**

Timeline and geography are important elements in grasping the world in which this paper is based. As the results pertaining to whether or not temple decoration of the Gorgons is more prevalent in Sicily depends largely on when and where these temples are found, it is important to understand the location and timeframe of those sites. This study is focused on the Mediterranean region, including Greece, Crete, Southern Italy, and Sicily (Figure 2).

Across the Ionian Sea lies Southern Italy and Sicily. While the southern most portion of the boot shaped country of Italy was influenced by Greece, due mainly to its relatively close geographic proximity, it was the island of Sicily that was most heavily subjected to Greek culture. On this island, the sites that will be explored in this research are found mainly along the east, south, and west coasts, with only a couple in the interior. The island of Sicily saw its first Greek city in the colonization of the city Naxos (Naxos), along the eastern shoreline, (Figure 3).



Figure 2: Map of the Mediterranean Region (Your Child Learns.com 2008)

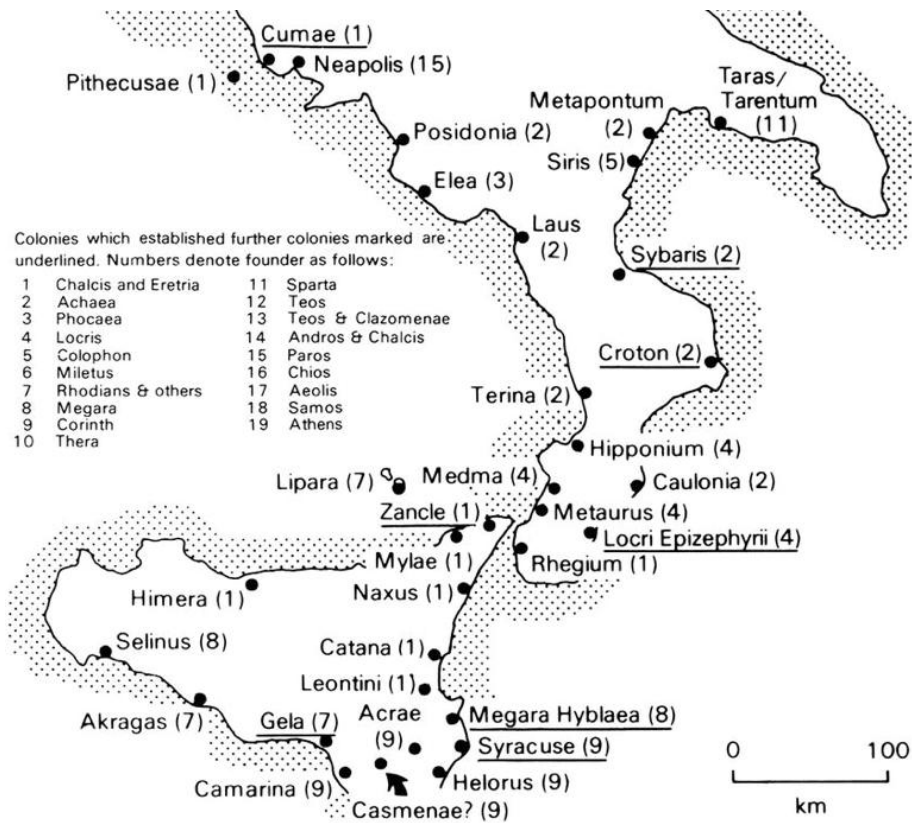


Figure 3: Map of Greek colonies in Sicily and Southern Italy (University of Texas 2007)

The exact year of this colonization is often disagreed upon; therefore this paper will be using the timeline given by Greek author Thucydides, who places the events in the year 733 B.C.

(translation by Crawley and Lateiner 2006:349). Thucydides, in “Book 6” of his *The History of the Peloponnesian War*, states that Naxos was colonized by the Chalcidians, from Euboea, with the man Thucles as its founder (6.3). Euboea is a long, narrow island that runs alongside the mainland’s eastern shores in the Aegean (Figure 4).



**Figure 4: Map of Greek cities involved in westward colonization (University of Texas 2007)**

One year later, in 732 B.C. the grand colony of Syracuse was founded on Sicily’s southeastern coast, seen in Figure 3 (6.3). Archias from Corinth was the man to settle Syracuse, the colony that would later become one of the largest and most prominent in the western Greek world (6.3).

Corinth is located near the center of the mainland peninsula, between Attica and Arcadia, which can also be found on Figure 4. Around the same time, Megara Hyblaea was founded by the Greek city-state Megara (6.4). While the Sicilian Megara Hyblaea is located just to the north of Syracuse, the Greek Megara is situated just to the east of Corinth, again, see Figure 4. Half of a century later, in approximately 687 B.C., the colony of Gela, seen in Figure 3, was founded on Sicily's southern border (6.4). Gela was colonized by Antiphemus of Rhodes, an island in the far southeast Aegean, and by Entimus from Crete, the large island to the south of the Greek mainland.

Naxos, Syracuse, Megara Hyblaea, and Gela are the four original settlements with first generation Greek inhabitants. In the decades following, members of these colonies began to branch out and settle other regions of Sicily. Leontini and Catania settlements, noted also in Figure 3, were begun by their mother colony of Naxos around 727 B.C. (6.4). The people from Megara Hyblaea moved to the western edge of the island to found Selinus in 630 B.C., while the Geloans also traveled to the west to begin the city of Agrigento in 579 B.C. and Kamarina (Camarina) was founded in 597 B.C. (6.4) by Syracuse, all are outlined in Figure 3. Finally, the only well-known site found in the interior of Sicily is that of Morgantina. Morgantina is also the most controversial site as it has been thought to be a native Sicilian city that slowly and peacefully incorporated the Greeks. The identification of these cities and their mother colonies will be essential in the final discussion of correlations between images of Gorgons found in Greece and Sicily. Further, the time period in which the colony was founded is significant when looking at the ages for the Gorgons in each region. It is important to know when the cities were founded, so that we are able to obtain an idea of when its temples would have been erected.

## Temple Architecture in the Greek World

A key element in this paper is the temples on which the image of the Gorgon is found. Thus, it is imperative to understand the basics of these temples, and the terms that are referred to throughout. The type of Greek temples that are discussed here originated around the eighth century in the Eastern Greece nation of Samos, as there are two structures that have been found with a long, rectangular shape with external columns, that is typical of later Doric temple architecture (Whitley 2001:161). Over the next century small adjustments were made in a few other temples, leading to the architectural style that became the template for all temples throughout the Greek world. Though the earliest temples often had wooden columns and sun dried brick walls, the textiles used for construction rapidly shifted to stone for the base, walls, columns and ceiling (Grinnell 1943: xvii). Terracotta, and later marble, was used for decoration. Temples that feature the Gorgon image are of the Doric style, which is the earliest, and most simplistic of the Greek temple column styles. Doric temples found throughout Greece and Sicily have set architectural attributes that define the style. The following description of the sections of the Doric temple can be seen in Figure 5, which comes from the Metropolitan Museum of Art and Isabel Grinnell's book *Greek Temples*.

Beginning at the base of the temple, the long, rectilinear foundation typically has two or three steps, the bottom most layers are called the stereobate, and the top level the stylobate. It is on the stylobate that the rows of columns rest. Doric column shafts have between sixteen and twenty vertical flutes, and the columns taper slightly to the top, in order to disperse the weight of the heavy entablature. The capital is the topmost portion of the column, and the simplistic, two-sectioned capital here is what gives the Doric style its name. Above the columns lies the entablature, which is made up of multiple parts and often creates close to a third of the temple's

# DORIC ORDER

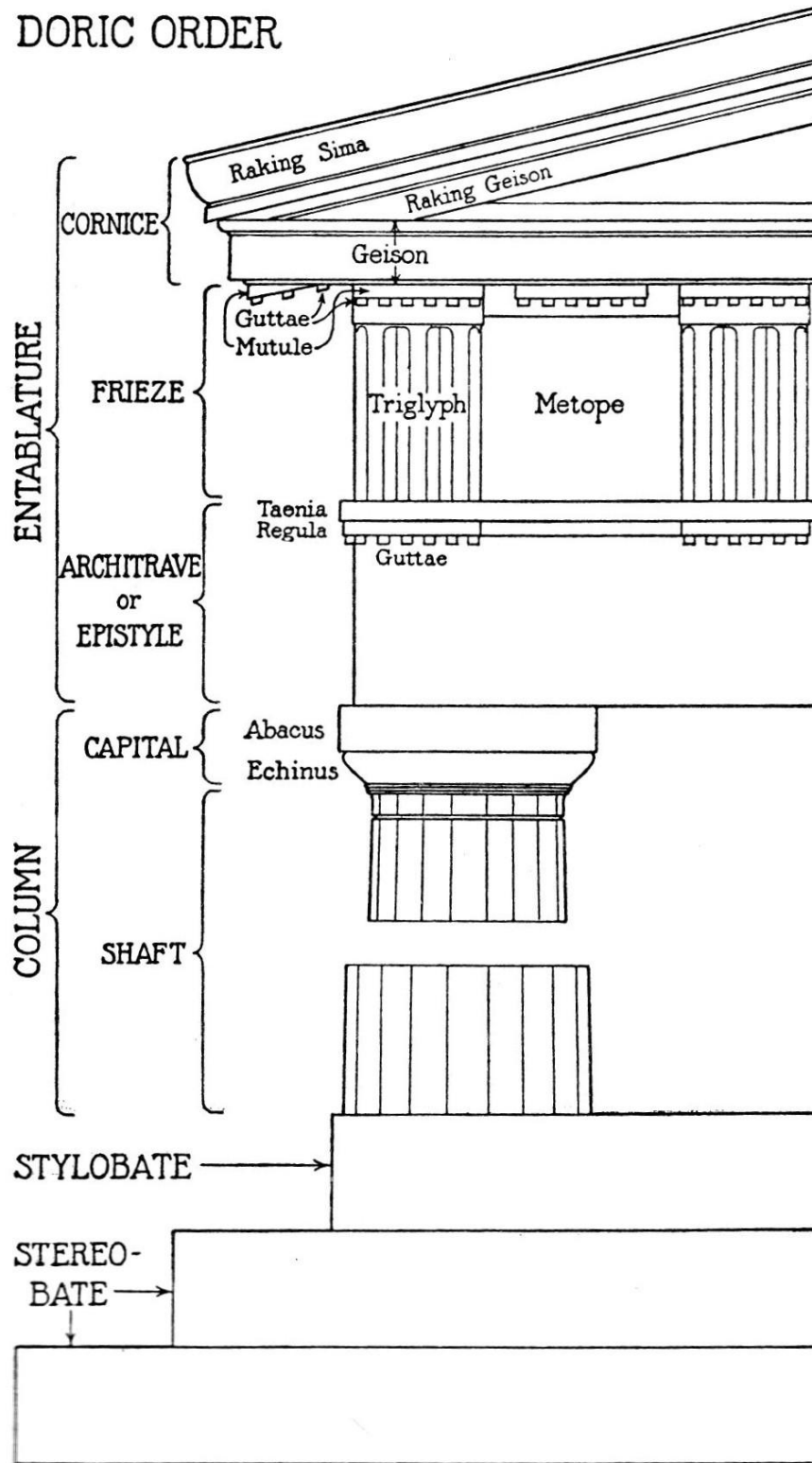
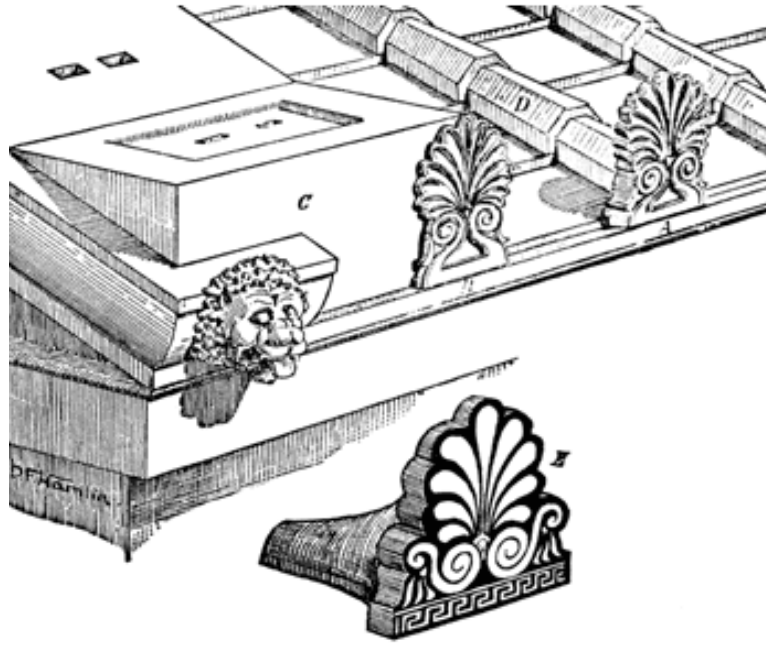


Figure 5: Diagram of a Typical Doric Temple (Grinnell 1943)

overall height. Immediately above the Doric capitals is the architrave or epistyle, though the term architrave will be used throughout the course of this paper. This section, depending on the temple, may hold decoration made from marble or terracotta. The architrave supports the frieze section of the entablature, which is made up of two alternating sections known as the triglyphs and the metopes. The triglyphs are akin to basic support beams and are found in the corners of the frieze, as well as centered above each column. After each triglyph comes a metope, which is one of the most decorative elements in temple architecture. These open spaces often hold the more elaborately sculpted or painted scenes adorning the monument. Atop the frieze is the section known as the cornice, the topmost portion of the entablature and temple. There are four parts to the cornice, though only two are relevant to this study. The geison and raking geison are more like the molding that connects the top to the frieze to the more ornamental piece of the cornice. The raking geison is the section that outlines the triangular frontal portion called the pediment. Pediments are typically highly decorative and often hold images of the god to whom temple is dedicated, as well as other mythical illustrations. The sima is the peak segment of the temple, defining the top edge of the structure.

Lastly, there are a few additional elements that are sometimes added to a temple, and would be considered the highest section of the cornice. The first of these would be the antefixes. Antefixes are ornamental fixtures, typically in a half circle shape, that creates a scalloped-like top to the roofline (Figure 6). These pieces were first used to hide the seams in the roof tiles, and became more elaborate and designed depending on the temple. Apex antefixes are typically larger than the rest of the antefixes, and reside in the high points or corners of the temple's roof (Belson 1981:5). The next addition is called an akroterion (Figure 7) and is defined as "a free

standing sculptural unit [sometimes] decorated with a Gorgoneion, placed at the apex or corners of a pediment on a separate base” (Belson 1981:4).



**Figure 6: Antefixes along the edge of a temple roof (Florida Center for Instructional Technology 2009)**



**Figure 7: An akroterion of a winged beast (Florida Center for Instructional Technology 2009)**

Finally, decorative plaques and revetment plaques are smaller features that are typically made of terracotta, and nailed to portions of the temple. For example, revetment plaques are often nailed to the ends of wooden roof beams (Belson 1981: 6). Eight of these architectural sections held the Gorgon image and are the pieces most important in understanding this research. These sections are: the akroterion, antefixes, apex antefixes, decorative plaques, the metopes, the pediment, revetment plaques, and the sima.

## METHODOLOGY

The temples of Western Greece and Sicily that once held images of the Gorgons and Medusa are the focus of this research. Examining the temple decoration will help define aspects of Sicilian culture, specifically the reason for the Gorgon's importance on the island nation. By investigating the similarities and differences between the images of Gorgons from Greece and Sicily, a better understanding of the reasons behind those discontinuities may appear. In order to study the Gorgon image as it appears on the temples, we must look at three aspects of the icon. The first is the location of the temple, in the Peloponnesus, Crete, Southern Italy, or Sicily, and the exact city or colony in which it resided. Looking for similarities in correlation to colonies and mother countries, or generally by region, might shed light on this discussion of Gorgon significance. By using a variety of textual support, including timelines and records from Thucydides, this research will draw links to what regions held the most images, and whether or not a Sicilian colony was overtly influenced by their Greek motherland.

Given the apparent importance of the Gorgon imagery to the inhabitants of Sicily today, it could be expected that images of Medusa and her sisters would have had a greater prominence in Sicilian contexts than in the native Greek homeland. Therefore, the present study first examines the location of the icon on the temple. Specifically, comparisons are noted as to whether the image resides on the metope, pediment, or as an antefix. This would indicate relative importance if positioning of the Gorgon is in a more prominent place on the temple, as opposed to simply another decoration. For example, sculptures found in the metopes are typically more decorative, while the rows of antefixes may be considered more distinctive, and used as a means of protection, much like the gargoyles found on architecture of later periods.

Finally, the stylistic attributes of the images themselves are of utmost importance. Gauging the trends in the image, such as larger eyes, or a more ferocious mouth will be considered along with the other tendencies. Size and stance of the Gorgon, whether it is the full body, just a head, or featured with Perseus, will also be taken into consideration. The main evidence for the various images is taken from Janer Belson's 1981 dissertation, *The Gorgoneion in Greek Architecture*, which provides a comprehensive list of the gorgoneion sculptures that have been found throughout Greece, Crete, Southern Italy, and Sicily. However, this is only a list of *gorgoneion*, which means the images that feature only the head of a Medusa figure. Therefore other resources have been taken into consideration to supplement for the lack of evidence regarding the depictions of Medusa in the full body form. Comparing the trends of these attributes, and then evaluating them along side regional variations and position on architecture will be the most thorough way to see the differences in the image, and any possible prominence placed on the Gorgon by the Sicilians.

## RESULTS

### **Gorgons on Record**

Janer Belson diligently recorded the number of Gorgons found throughout the Greek world in her 1981 doctoral dissertation, *The Gorgoneion in Greek Architecture*. She noted in this dissertation that she was able to not only research the Gorgons recorded in the museum catalogues in Greece, Crete, Italy, Sicily, and a number of other nations, but was further able to

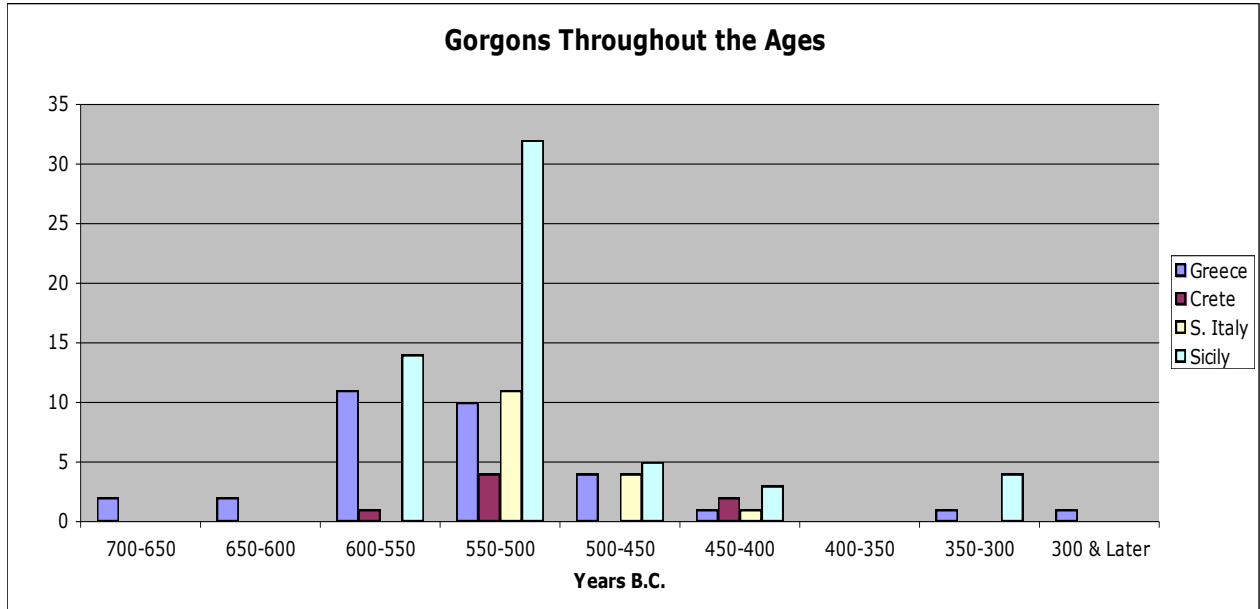
travel to many of these locations to document them for herself. This dissertation holds a list of each recorded Gorgon and the following information: the location it was discovered, the identification of the possible original building on which the décor resided, the dimensions of the piece and what it was constructed of, where on the temple the image was found, the approximate time it was made, where it is currently located, acquisition number if available, a brief description of the image, and other necessary notes. It is her listing of these artifacts that I have used as my data set for analyzing the differences between Greek and Sicilian Gorgon decoration. This list has allowed for comparisons in regards to the general timeline that the image was popularized, its occurrence on various parts of the temples, as well as the trends in style depending on time and region.

As this study is focused on the Gorgons found on temple decoration, a number of Janer Belson's entries were omitted; for example, entries were excluded if it was stated that the image had been found on other forms of architecture, such as burials. Further, it should be stated that each counted Gorgon might represent a series of images that all came from the same place. For instance: three Gorgon antefixes, all of the same style and date, are known to have been a part of a single row of antefixes on one temple, they are counted only once, not as three individual examples. This creates a more fair representation, as some sites have had many Gorgons survive, while other sites have preserved very few.

Overall, after assembling the data put forth by Janer Belson, there are thirty-four recorded Gorgons from the Greek Mainland, eight from the island of Crete, nineteen from Southern Italy, and sixty-six from the nation of Sicily. This means that when comparing the number of identified Gorgons per region, Sicily is home to fifty-two percent, Greece has twenty-seven percent, Southern Italy fifteen percent, and Crete has six percent of the Gorgons on record.

These one hundred and twenty-seven recorded icons were discovered in fifty different cities across the Greek world. The mainland of Greece had seventeen sites total, Crete had four, there were nine in Southern Italy, and twenty in Sicily. The location, position on the temple, material of construction, and date of each individual Gorgon can be found in Appendix A.

The images extend over a four hundred year time span, originating in Greece in the years between 700 and 675 B.C. The earliest terracotta antefix of a Gorgon's head was discovered in Thessaloniki, near Macedonia in northern Greece. There is no definitive date that can be given for the most recent Gorgon images, as the face transformed and evolved over time, and began to be used on many other forms of media. However, decoration of temples with the Gorgon's face reached its peak of popularity in the sixth century B.C. in each of the four regions. Figure 8, below, shows the trends in Gorgons, as they are found on temples, throughout this time span. As seen in the graph, the fifty-year period of 550 B.C. to 500 B.C. has the greatest number of recorded Gorgons in all four regions, with fifty percent of the total Gorgons being created at this time. In addition, fifty percent of all Sicilian Gorgons are also known to have originated during this period of time.



**Figure 8: Graph of the Ages of Construction of Gorgons on Temples**

There are eight various places on the temple where the image can be found, as seen in Figure 9. Figure 10 displays the percentage of Gorgons found in the various temple positions, in comparison to the four regions. The number of recorded antefixes far outnumbers any other decorative arrangements, with fifty-eight percent of the total Gorgons found occupying this space (Figure 11). Pediments and apex antefixes are the next most common places for Gorgons to be illustrated with eleven and twelve percent of the total, respectively (Figure 11). As Sicilian Gorgons far exceed the total Gorgons from any other site, it was expected that they would have higher numbers in each of the decorative locations; however, there are two places on the temple that no Sicilian Gorgons adorn. No akroterion or sima decorations have been found displaying the Gorgon image in Sicily, Crete, or Southern Italy, yet there are five known akroterion Gorgons and four sima Gorgons from Greece.

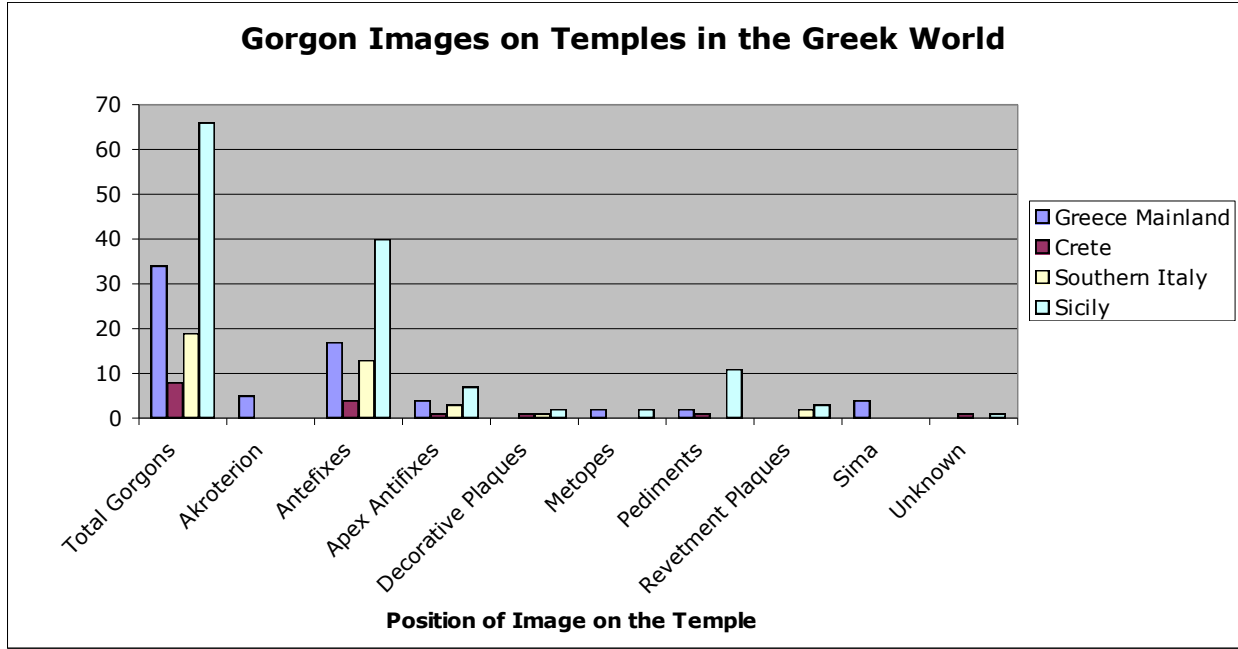


Figure 9: Location of Gorgon Images on Temples

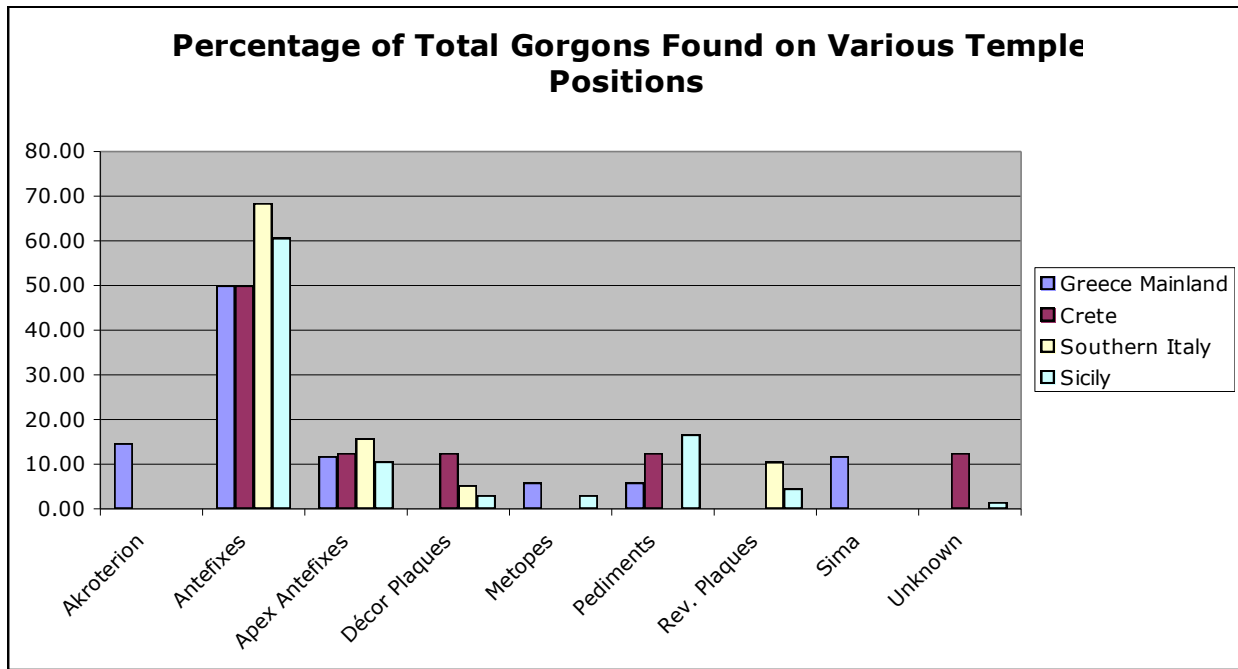
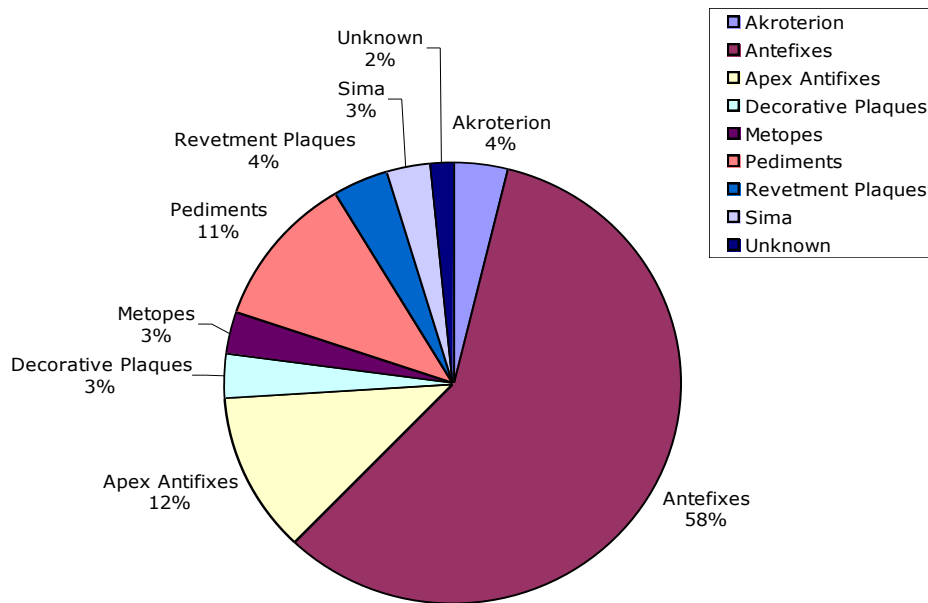


Figure 10: Percentage of Gorgons on Portions of Temple Architecture in the Greek World

### Gorgon Images Found on Various Parts of the Temple



**Figure 11: Percent of Total Gorgons Decorating Each Position on the Temples**

In order to achieve a more complete understanding of the uses of Gorgons as decoration, the following figures (Figure 12, Figure 13, Figure 14, and Figure 15) display the percentage of Gorgons occupying each architectural position in Greece, Crete, Southern Italy, and Sicily, respectively. Previously, Figure 10 depicts a consolidation of these four charts. Each of the four figures supports the statement that the antefix was the most common place for the Gorgon head, while apex antefixes are typically one of the next most frequent spots. These figures also display the fact that, while Gorgoneion antefixes make up sixty percent of the Sicilian assemblage, Southern Italy has the greatest percent of Gorgoneion antefixes with sixty-eight percent. Other key factors to be aware of are the akroterion of Greece, which represent fifteen percent of the Greek assemblage, and the Sicilian pediments that hold sixteen percent of the region’s Gorgons.

### Gorgon Decoration in the Greece Mainland

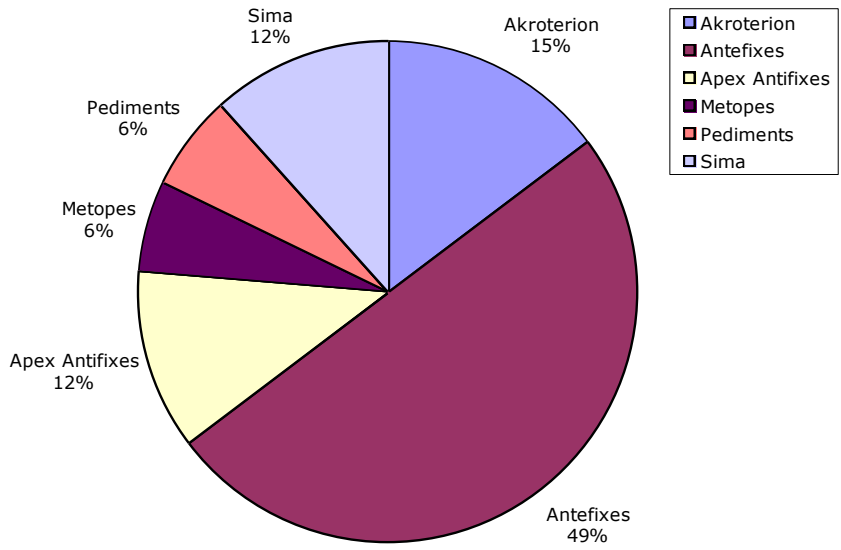


Figure 12: Percentage of Gorgon Decorative Positions in Greece

### Gorgon Decoration in Crete

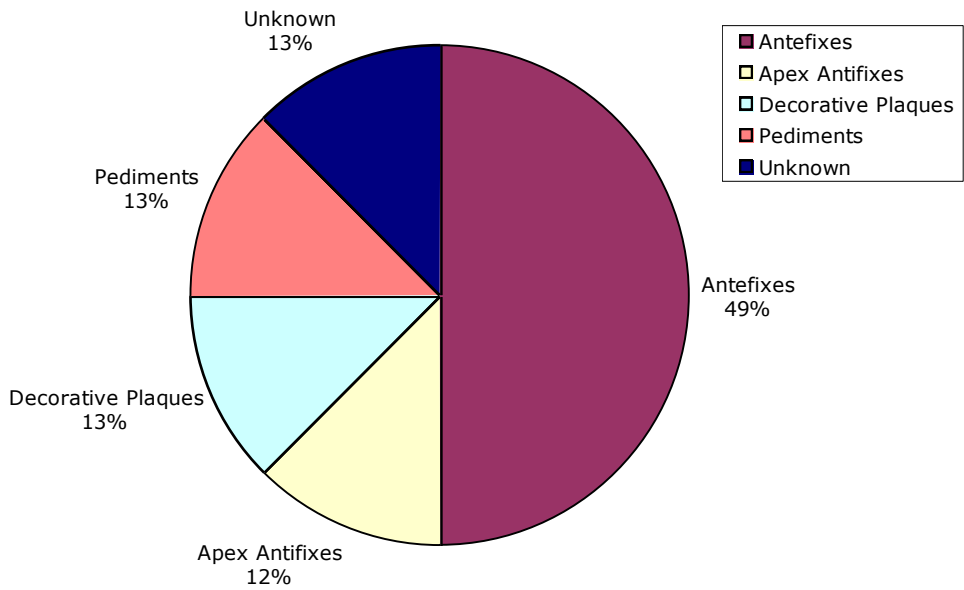


Figure 13: Percentage of Gorgon Decorative Positions in Crete

### Gorgon Decoration in Southern Italy

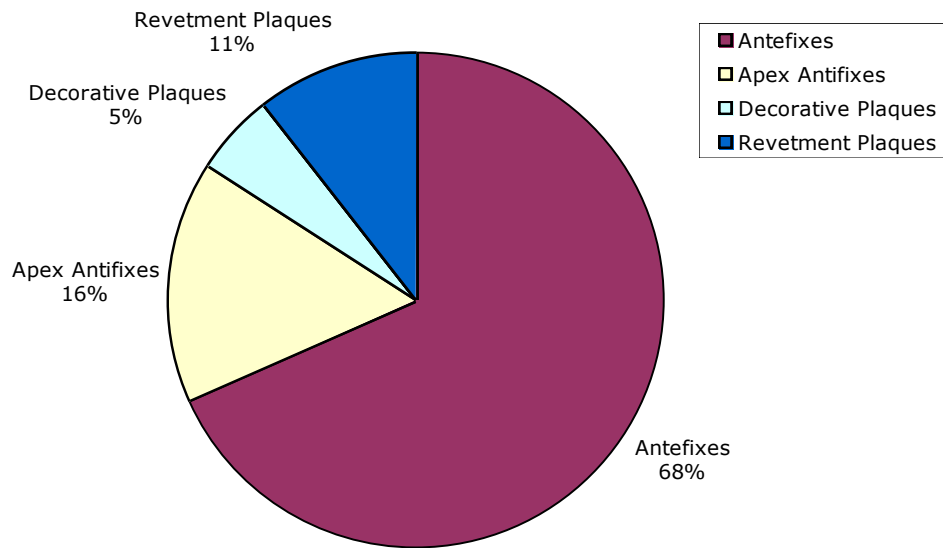


Figure 14: Percentage of Gorgon Decorative Positions in Southern Italy

### Gorgon Decoration in Sicily

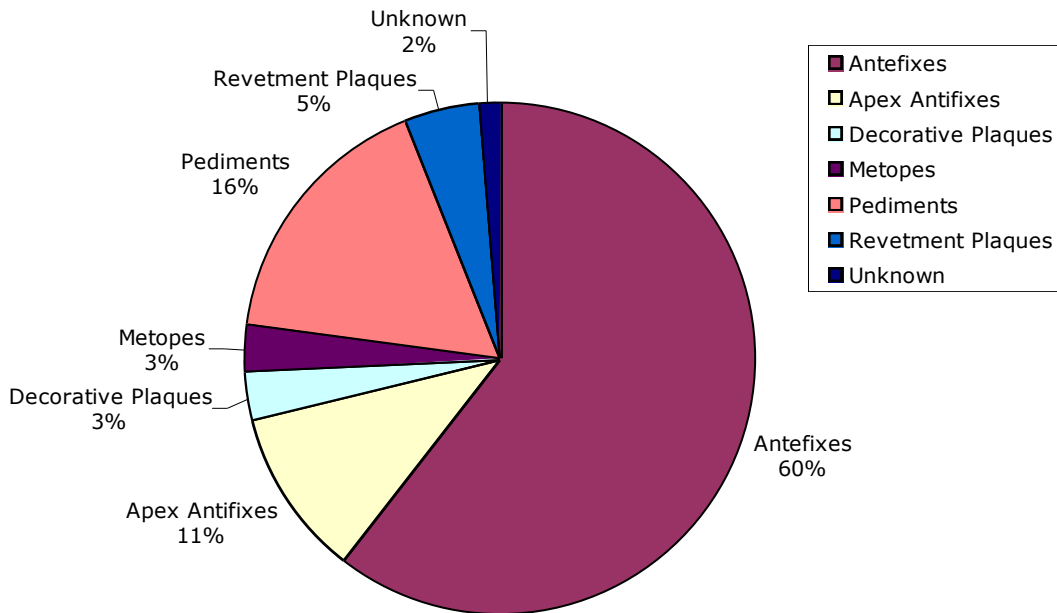


Figure 15: Percentage of Gorgon Decorative Positions in Sicily

The stylistic attributes of the Gorgons have proved more difficult to compare. There were a number of factors that caused this portion of the study to be complicated, the first of which is the fact that not all of the recorded Gorgons are complete. Some of the images have only portions of the face remaining, while others have never been published and no description can be given. Further, though the individual Gorgons have been recorded and have a description of them featured, there are no photographs available for the vast majority. Continuing, while some Gorgons may have a description of one of their features, for instance their mouth or eye shape, they may not include an account of the other aspects, such as if snakes were illustrated or if the Gorgon had wings. Also, the issue of style and depiction is incredibly subjective; therefore the descriptions of prominent or unique attributes are based solely on one person's judgment. I used the explanations of each Gorgon, provided by Janer Belson in her dissertation, to the best of my ability in order to compare these characteristics. Appendix B contains the lists of each recorded Gorgon and any noteworthy aspects of the figure. The lists note: the shape of the eyes, if the mouth is open, barred teeth, large tusks, the tongue stuck out, presence of snakes, if the figure is in a running stance, if it is of the "Beautiful Type," presence of wings, depiction of earrings, and/ or if Perseus is featured with Medusa. Table 1 provides a comprehensive look at the most significant image aspects as recorded by Belson. These qualities are noted for each of the Gorgons in all four regions; however, only twenty-four of the thirty-four recorded Greek Gorgons have any one noted trait, of the eight Crete Gorgons, seven are described, seventeen of the nineteen Southern Italian ones have information given, and only forty-eight of sixty-six Sicilian Gorgons have any report of their attributes.

**Table 1: Variations in Style of the recorded Gorgons in each region**

**Stylistic Attributes**

	Eyes	Mouth	Teeth	Tusks present	Tongue Out	Snakes	Running	Beautiful Type	Wings	Earrings	Perseus	Total in region
<b>Greece</b>	2 large	12 open	12	7	7	12	1	3	2	2	1	24
	1 sunken	4 closed										
	1 looking right											
<b>Crete</b>		3 open	2	2	3	4	1	2				7
<b>Southern Italy</b>	5 almond	11 open	11	12	11	9			2			17
	1 large	1 grimace										
	1 narrow											
<b>Sicily</b>	10 Almond	27 open	27	21	27	15	3	4	1	6	2	48
	3 narrow	3 grimace										
	2 large	1 closed										

There are a few more noted characteristics that are not identified in Table 1 involving the presence of snakes. Of the twelve Greek snakes depicted, three are shown with the reptiles' tails tied in a knot under the Gorgon's chin. This is similar to the two images of the same type found in Sicily. Concurrently, two out of the four Gorgon images found illustrating snakes in Crete show the Gorgon holding a snake up in each hand.

## DISCUSSION

Gorgon iconography was heavily utilized on a plethora of various temples across the Greek world for a period of four hundred years. Beginning in the Greek mainland and then branching out to Crete, Sicily, and finally Southern Italy, the image rose in popularity, reaching its peak in the years 550- 500 B.C. The timeline of the Gorgons in Greece follows the typical bell pattern that results from a rise and then fall in popularity of any trend. It is interesting that there is no such gradual increase in the occurrence of the image in Sicily, but rather a very sudden and dramatic initial showing. Agrigento, Gela, Himera, Megara Hyblaea, San Mauro, and Syracuse each have the earliest recorded Sicilian Gorgons dating between 600 B.C. and 550 B.C. When considering that these cities were first established as Greek colonies about a century earlier, one could assume that the first temples in these areas were erected at this time. Therefore, due to the age of the colonies, there were no temples even constructed yet in Sicily at the time when the earliest Greek Gorgons first appeared. The same could be said for Southern Italy, as the Greek colonies there were also founded at a later date. Crete, however, had been occupied for a much longer time, and the lack of a substantial amount of Gorgons could indicate that the artisans here were only following the trends in popular design motifs.

It should be noted here that in Crete two of its eight Gorgons feature the monster holding up a snake in each hand. For anyone familiar with the earlier Minoan society, which populated the island of Crete, these Medusas look strikingly similar to the Minoan snake goddess, also depicted grasping a snake in each hand (Figure 16). It is my belief that the people of Crete were thus transforming the current stylistic trend into something more familiar. This may in fact

show a level of diffusion as ideas and architectural trends changed as the Greeks colonized other lands.

Looking more closely at the cities that held the most Gorgons, it can be noted that Sicily's three most prevalent sites are Syracuse, Gela, and Selinus. Now, as it was previously stated, Thucydides claims Syracuse was founded by Corinthians, Gela by people of Crete, and Selinus by the colony of Megara Hyblaea (6.3-4). Therefore, one would assume if these Sicilian colonies had many featured Gorgons, their mother colony would as well. When a Greek city was given permission to create a new colony, they brought not only people, but their customs and culture as well. This was the reason that most of Sicily eventually gained a reputation for being more Greek, than say Sicel, in nature. Therefore, if the Medusa motif was a simple decorative



**Figure 16: Figurine of the Minoan Snake Goddess from Crete (Canadian Museum of Civilization 2009)**

fashion Corinth, Crete, Megara, and Megara Hyblaea should also show high numbers of Gorgons. However, none of them do. Corinth has only one recorded Gorgon found on temple architecture, Crete, as seen has a total of eight across the whole island, Megara Hyblaea, in Sicily has only one, and the Greek Megara does not show a record of any Gorgons. Further, the city of Morgantina holds the next highest number of Gorgons found in Sicily, and this was not even a Greek colony to begin with. This city was begun before their arrival, and continued peacefully after. Therefore, this site would most likely not have been placing Gorgons on their temples because the colonizers wanted to, but because they as a city liked the motif. Consequently, it is a distinct possibility that the Sicilians utilized the Gorgon image as a part of their own cultural milieu, rather than incorporating it because colonizers had imposed it on them. Taking all of these cities into account, I believe that the use of Gorgon iconography was a more selective motif, rather than something that was simply handed over to a new colony. It was a decoration that the colony would have wanted to use on their temples, not one that was carved in because their mother city had done so.

Because no definitive conclusions can be drawn about the significance of Gorgons in Sicily in relation to the time they were created or their connection to a Greek mother region, the next phase of analysis focused on the stylistic attributes of each Gorgon. This too proved problematic, due to the subjective nature of stylistic analysis and lack of available data. While data exists for many of the Gorgons in regards to where they were found and when they were created, there is very little documentation on what they look like, and even fewer published photographs which actually depict them. Further, even though Janer Belson records brief descriptions of most, her notes only record specifics on aspects that she found to be significant, rather than complete, unbiased descriptions of all the various elements of the image. Therefore,

even with some description, and very few pictures, it has been exceedingly difficult to draw any objective conclusions on style. However, when looking at the explanations of these Gorgons, I have seen very little significant differentiation. There may have been a few interesting differences, such as the two Medusas of Crete that were discussed previously, or the three total Medusas that feature Perseus with them, but these do not make up a considerable portion of this assemblage. For the most part, the Gorgons on record typically have large eyes, a wide mouth showing both rows of teeth, large tusks, and a protruding tongue. With the similarities in the basic aspects of the icon, it is my belief that the variations that do occur are because of the individuality of the artists that were sculpting these decorations across four countries and four hundred years. Sicilian Gorgons do not show any remarkable uniqueness when it comes to their stylistic attributes.

Due to the lack of information and uncertainty of identification, this study has not analyzed the correlation between the Gorgon decoration and the deity to whom the temple was dedicated. However, there are a few of the most pronounced Gorgons from Sicily that scholars claim to know resided on particular temples. The very stylized kneeling Medusa plaque from Syracuse (Figure 17) depicts almost all of the emphasized features that are the subject of this paper's stylistic comparisons. What is most important about this piece, though, is that it was originally a part of Syracuse's Temple to Athena (Holloway 1991:80). Athena, as stated previously in this paper, played a principal role in helping Perseus defeat Medusa, and was even thought to have taken the monster's head for her own shield. With this connection, I would have expected that the Gorgon image would be found on numerous temples dedicated to Athena, as their decoration would be a part of her story line. Further, as Athena uses the Medusa face as a means of protection on her shield, a significant record of Gorgons on her temple could have

indicated that the artists were continuing the story, using Medusa as a means of protecting Athena's place of worship. However, there is no correlation between the numbers of Gorgons found on temples to Athena being any greater than those of any other deity. In fact, the use of the Gorgon appears to be quite evenly dispersed on temples to the various gods. Thus, the Gorgon's head was not being used as a source of decoration solely because of the myth that it was known for.



**Figure 17: Gorgon Plaque from Syracuse, Sicily (Wescot 1989)**

Use of the Gorgon image in metopes on the temple architecture does, however, appear to be used as a common decorative theme, no matter the god to which the temple was dedicated. The Gorgons featured in metopes are typically Medusa figures, and often occur in conjunction with other mythological décor. One of the most well known metopes featuring Medusa comes from the Sicilian settlement of Selinus (Figure 18). This metope features Perseus decapitating Medusa, while the goddess Athena looks on. Though it is not entirely known which deity Temple C, where this metope was found, is dedicated to, the image was clearly meant for purely

decorative purposes. Further, other metopes found from this same temple illustrate other Greek myths; namely a metope of Hercules in one of his trials was found very near to this one. In Kalydon, on the Greek mainland, metopes featuring the Gorgoneion have also been found alongside metopes portraying other fantastic beasts and mythological creatures (Belson 1981:36). Therefore, the Gorgons found on metopes were not meant for any other purpose than to serve as decorative elements.



**Figure 18: Metope from Temple C in Selinus (Marconi 2007)**

After completing this research, the most logical explanation for the Gorgon's presence on temples appears to be as an apotropaic symbol. This means that it was a device used to ward off evil, as a talisman of sorts. The word apotropaic is derived from the Greek word "apotropaios," meaning, "to turn away" (Wilk 2000:42). As the key feature of the vast majority of architectural

Gorgons is the emphasis on the bulging, staring eyes, it can be safely assumed that these eyes were attempting to stare down unwelcome intruders or ward off the evildoers attempting to enter the temple. Just imagine a solid row of great, glaring faces gazing down with their mouths stretched into menacing grimaces, teeth barred and tongues out. These terrifying faces would have been placed in such a prominent position on the temple so that they could be easily seen upon approaching the temple. These antefixes can be equated to the medieval gargoyles that decorated cathedrals throughout Europe. Imposing and terrifying creatures adorned the peaks of these structures, typically to ward off nesting birds, but they too were once thought to frighten off bad spirits or mischievous people. The antefixes were a precursor to the larger, more sculpted gargoyles, yet provided the same function. Continuing, the antefixes of this time were typically painted in a multitude of bright colors, often including large red or black eyes (Holloway 1991:80). These Gorgoneion antefixes would have provided a line of defense against any evil, especially in a time when most of the population was highly superstitious. A great number of authors, including Holloway (1991), Wilk (2000), and Marconi (2007) to name a few, have suggested that in Sicily, particularly, the people of this time believed in various superstitions in regards to evil. The most common of those was the idea that evil or malice came to a person because of an Evil Eye. This Evil Eye was a source of suffering, and could be turned on anyone. However, another eye could counteract the evil one, and in a sense neutralize the situation (Holloway 1991:8). The Gorgon, with her piercing eyes would have been the ultimate protection against this evil, and rows of these faces would have been used to surround the entire temple to keep any form of evil from harming the deity's home. Due to the fact that each of the four regions has a relatively similar percentage of antefixes in their assemblage, this notion of

turning away evil was not a specific cultural invention. Also, antefixes of the Gorgoneion were, then, not solely decorative as the metopes were, but used to ward off malevolence.

Finally, the most noticeable and important distinction between the Sicilian Gorgons and Gorgons found in the three other regions are the pedimental sculptures. There were only two pedimental Gorgons found in Greece, one in Crete, none in Southern Italy, and yet a staggering eleven in Sicily. As stated previously, the pediment is the most prominent, and largest, place on the temple, as it is the wide, open triangular section on the front and back of the building. In some instances, the base to the point of this triangle can measure around three meters in height. This large section can be seen to hold images of the god or goddess to which the temple is dedicated, scenes from mythological stories, or creatures and beasts like the Gorgons. The three Gorgons found in Greece and Crete are depictions of full-bodied Gorgons, more specifically of Medusa, as seen below in Figure 19 from the temple in Corfu. These pediments, showing the



**Figure 19: Pedimental Medusa from Corfu (Encyclopedia Britannica 2010)**

Medusa image, typically next to her children and surrounded by other mythological beasts or human figures demonstrates that it was again another decorative motif at the time. However, of the eleven pedimental Gorgons in Sicily, eight are Gorgoneion, or only the head of the monster. By depicting just the head of the creature, especially in such a large and imposing area of the temple, all focus is given to the face. A pedimental Gorgoneion was found at Temple C in Selinus, Sicily. This face would have been approximately 2.50- 2.75 meters in height and found in the center of the large pediment (Marconi 2007:131). A reconstruction of the façade of the temple, with the large pedimental Gorgoneion in place, can be seen in Figure 20. Temples like



**Figure 20: Reconstruction Temple C Selinus, Sicily (Marconi 2007)**

this one not only featured the enormous Gorgon face at its center, but also held the Medusa image in other portions. The Medusa and Perseus metope from Figure 18 was also a part of this

building. Across Sicily, the use of this staring face may have been placed in these prominent positions as another form of apotropaic device. Like the antefixes being thought to create a line of defense against evil, the frontal decoration would have been a considerable warning sign to any form of malevolence attempting to enter the temple. Because these Gorgoneion pediments are not featured solely on temples dedicated to Athena, and there are no temples created to honor the monster, the face must have had another use. That function was to serve as protector of the temple. It may be stated that Sicily placed more emphasis on the Evil Eye superstition, and utilized apotropaic devices to guard themselves and their deities in any and all ways possible. In contrast, it is possible that the Greeks did not feel the need to protect their temples as completely, and thought it sufficient to use Gorgons only as antefixes. The fact remains, though, that we will never be able to fully understand the reasons for depicting Medusa and her sisters on temples, because we cannot ask the artists that carved the images.

## **CONCLUSIONS**

What I have found, in regards to the timeline of Gorgoneion is that, in Greece, the Gorgons show a typical bell curve of a rise then fall in popularity that occurs with most trends. In Sicily, there is no gradual rise, but a sudden appearance close to the height of their popularity in Greece. This is most likely due to the fact that because the Greeks did not colonize Sicily until the end of the eighth century, the first full Doric temples were not created until a later date. Therefore, it was originally a Greek motif that the Sicilians adopted rather quickly.

I was also looking at the correlation between the Greek and Sicilian colonies, and had thought that if a Greek mother colony had a high occurrence of Gorgons, then its Sicilian colony would as well. This was not the case, and Sicilian colonies that had large numbers of Gorgons did not match any of the Greek colonies with higher numbers. Therefore I believe that this was not a motif that was being used in Sicily simply because their Greek mother city had influenced it. Instead it looks as though the Sicilian cities chose if they wanted to depict a Gorgon, and where and how to depict her.

Next I looked at the stylistic trends in the illustrations. This was the most problematic, because many of the Gorgons have never been published. If information was published on them, there are only small reports that rarely include descriptions of what the pieces looked like. Further, when descriptions do occur it is only about what that particular person noticed as important, and thus is very biased. Even with these few descriptions, though, I did not see any significant differences in the stylistic attributes. The differences are really only due to the individual artists creating the images over a few hundred-year time span.

Finally, this analysis came down to where the Gorgon was found on the actual temple. When looking at the metopes, the Gorgon image is typically used as a decorative motif, usually alongside other mythological figures or beasts. The antefix and apex antefix Gorgons were used as an apotropaic symbol to ward off evil. Finally, the pediments with the Gorgoneion are a uniquely Sicilian feature, and could have been used as yet another apotropaic device.

While there are only subtle differences between the Gorgons featured in Greece, Crete, Southern Italy, and Sicily, these variations may help lead to some conclusions about the Sicilian culture. Due to the large number of Gorgons found on the small island nation, and their placement in prominent positions on temples, the Sicilians did have a greater reverence for the

creature. She was consistently utilized in temple decoration in the Archaic Age, on temples across the landscape. Medusa's recurrence on these buildings may have been due to the Sicilian superstition of the Evil Eye, as her glaring face would have provided a considerable shield against it. However, the reasons for her transformation into a more beautiful woman, and then her eventual placement on the Sicilian flag, cannot be identified through this study.

Therefore, I would make the following suggestions for avenues of future research. First, a couple of the authors mentioned, very briefly, that Sicily might have been strongly associated with the Cult of Persephone (Belson 1981) (Wilk 2000). Given Homer's identification of the Gorgons as minions of Persephone, this could be another reason for their abundant appearance on this island. If identification could be made as to whether the temples that the Gorgons are depicted on had an association with Persephone, more conclusions could be drawn. Next, further investigation and documentation needs to be conducted on the images themselves. Full documentation as well as photographs of each recorded Gorgon would give a much better sample to allow for stylistic comparisons between the four regions. Finally, to gain a complete understanding of the importance of the Gorgons, analysis also needs to be done on their image as it appears on pottery, coins, and other objects throughout the Greek world. Only by expanding this research will we be able to understand the role that Medusa and her sisters played in Greek and Sicilian life.

## APPENDIX A

### RAW DATA OF THE GORGON DECORATIONS FOUND THROUGHOUT GREECE, CRETE, SOUTHERN ITALY, AND SICILY

<b>City- Greek Mainland</b>	<b>Position on Temple</b>	<b>Full vs Head only</b>	<b>Material</b>	<b>Date (B.C.)</b>
Athens	Akroterion	full	bronze	675-650
Athens	Akroterion	full	marble	600-575
Athens	Akroterion	full	NS	575-550
Athens	Pediment	full	terracotta	600-550
Athens	Antefix	head	terracotta	525-500
Athens	Antefix	head	terracotta	525-500
Athens	Antefix	head	terracotta	550-525
Boeotia	Antefix	head	terracotta	500-475
Boeotia	Antefix	head	terracotta	550-525
Boeotia	Antefix	head	terracotta	600-575
Corfu	Pediment	full	NS	600-575
Corfu	Antefix	head	terracotta	600-575
Corinth	Antefix	head	terracotta	Roman Age
Kalydon	Akroterion	full	terracotta	600-575
Kalydon	Apex Antefix	head	terracotta	600-575
Kalydon	Metope	head	terracotta	550-525
Kephallenia	Antefix	head	terracotta	600-550
Mantineia	Antefix	head	terracotta	500-400
Mesembria	Sima	head	terracotta	350-300
Mesembria	Sima	head	terracotta	300-200
Messene	Antefix	head	terracotta	500-400
Macedonia	Sima	head	terracotta	Hellenistic
Olympia	Antefix	head	terracotta	600-575
Olympia	Antefix	head	terracotta	525-500
Olympia	Antefix	head	terracotta	500-400
Olympia	Sima	head	terracotta	500-400
Sparta	Apex Antefix	head	terracotta	525-500
Spata	Antefix (Mould)	head	terracotta	425-400
Tegea	Akroterion	full	marble	525-500
Thermon	Metope	head	terracotta	650-625
Thermon	Apex Antefix	head	terracotta	650-625
Thermon	Apex Antefix	head	terracotta	600-550
Thessaloniki	Antefix	head	terracotta	700-675
Torone	Antefix	head	terracotta	550-525

<b>City- Crete</b>	<b>Position on Temple</b>	<b>Full vs Head only</b>	<b>Material</b>	<b>Date</b>
Aphrati	Unknown	Head	terracotta	600-500
Dreros	Decorative Plaque	Head	poros	525-500
Palaikastro	Pediment	Full	terracotta	Archaic
Palaikastro	Apex Antefix	Head	terracotta	525-475
Palaikastro	Antefix	Head	terracotta	525-475
Palaikastro	Antefix	Full	terracotta	450-350
Praisos	Antefix	Head	terracotta	525-475
Praisos	Antefix	Full	terracotta	425-375

<b>City- Southern Italy</b>	<b>Position on Temple</b>	<b>Full vs Head only</b>	<b>Material</b>	<b>Date</b>
Canusium	Antefix	head	terracotta	Hellenistic
Canusium	Antefix	head	terracotta	Hellenistic
Cumae	Antefix	head	terracotta	Archaic
Hipponion	Revetment Plaque	head	terracotta	525-475
Hipponion	Apex Antefix	head	terracotta	525-475
Kaulonia	Antefix	head	terracotta	550-525
Kaulonia	Antefix	head	terracotta	525-500
Kaulonia	Antefix	head	terracotta	525-500
Krimisa (Ciro)	Antefix	head	terracotta	450-400
Kroton	Antefix	head	terracotta	525-500
Metapontion	Antefix	head	terracotta	550-525
Metapontion	Antefix	head	terracotta	500-475
Metapontion	Decorative Plaque	head	terracotta	500-475
Metapontion	Revetment Plaque	head	terracotta	525-475
Paestum	Antefix	head	terracotta	525-500
Paestum	Antefix	head	terracotta	525-500
Paestum	Antefix	head	terracotta	500-450
Paestum	Apex Antefix	head	terracotta	500-450
Rhegion	Apex Antefix	head	terracotta	525-475

<b>City- Sicily</b>	<b>Position on Temple</b>	<b>Full vs Head only</b>	<b>Material</b>	<b>Date</b>
Agrigento	Antefix	head	terracotta	575-550
Agrigento	Revetment Plaque	head	terracotta	600-550
Agrigento	Antefix	head	terracotta	550-525
Caltagirone	Antefix	head	terracotta	425-375
Caltagirone	Antefix	head	terracotta	350-300
Gela	Apex Antefix	full	NS	525-500
Gela	Metope	full	terracotta	Archaic
Gela	Pediment	full	terracotta	575-550
Gela	Pediment	full	terracotta	Archaic
Gela	Decorative Plaque	head	terracotta	600-575
Gela	Unknown	head	terracotta	Archaic
Gela	Apex Antefix	head	terracotta	525-500
Gela	Apex Antefix	head	terracotta	525-475
Gela	Revetment Plaque	head	terracotta	525-475
Gela	Antefix	head	terracotta	525-475
Gela	Antefix	head	terracotta	525-475
Grammichele	Antefix	head	terracotta	525-500
Heraklea Minoa	Antefix	head	terracotta	350-300
Himera	Pediment	head	terracotta	575-550
Himera	Antefix	head	terracotta	500-475
Hybla Geleatis (Paterno)	Antefix	head	terracotta	525-500
Inessa	Apex Antefix	head	terracotta	525-500
Kamarina	Antefix	head	terracotta	575-550
Kamarina	Antefix	head	terracotta	525-500
Marsala	Antefix	head	terracotta	Hellenistic
Megara Hyblaea	Antefix	head	terracotta	600-500
Monte Bubbonia	Antefix	head	terracotta	525-475
Morgantina	Pediment	head	terracotta	575-550
Morgantina	Antefix	head	terracotta	575-550
Morgantina	Antefix	head	terracotta	550-525
Morgantina	Antefix	head	terracotta	550-525
Morgantina	Antefix	head	terracotta	550-525
Morgantina	Antefix	head	terracotta	525-500
Morgantina	Antefix	head	terracotta	325-275
Motya	Antefix	head	terracotta	525-475
Motya	Antefix	head	terracotta	Archaic
Motya	Antefix	head	terracotta	350-300
Naxos	Pediment	head	terracotta	NS
Naxos	Antefix	head	terracotta	475-450
Randazzo	Apex Antefix	head	terracotta	525-475
Randazzo	Antefix	head	terracotta	525-475
San Mauro	Pediment	full	terracotta	575-550
San Mauro	Antefix	head	terracotta	525-500
Selinus	Metope	full	NS	550-525
Selinus	Revetment Plaque	full	NS	Archaic
Selinus	Antefix	head	terracotta	550-525

<b>City- Sicily (Cont.)</b>	<b>Position on Temple</b>	<b>Full vs Head only</b>	<b>Material</b>	<b>Date</b>
Selinus	Pediment	head	terracotta	550-525
Selinus	Apex Antefix	head	terracotta	525-500
Selinus	Antefix	head	terracotta	525-500
Selinus	Antefix	head	terracotta	500-475
Selinus	Antefix	head	terracotta	475-450
Selinus	Antefix	head	terracotta	450-400
Selinus	Antefix	head	terracotta	450-400
Solunto	Antefix	head	terracotta	Hellenistic
Syracuse	Decorative Plaque	full	terracotta	600-575
Syracuse	Pediment	head	terracotta	575-550
Syracuse	Pediment	head	terracotta	575-550
Syracuse	Pediment	head	terracotta	575-550
Syracuse	Pediment	head	terracotta	550-500
Syracuse	Antefix	head	terracotta	525-500
Syracuse	Antefix	head	terracotta	550-525
Syracuse	Antefix	head	terracotta	550-500
Syracuse	Antefix	head	terracotta	525-500
Syracuse	Apex Antefix	head	terracotta	525-475
Syracuse	Antefix	head	terracotta	525-475
Syracuse	Antefix	head	terracotta	475-450

## APPENDIX B

### STYLISTIC ATTRIBUTES FOR THE RECORDED GORGONS IN GREECE, CRETE, SOUTHERN ITALY, AND SICILY

City- Greece	Eyes	Open Mouth	Teeth	Tusks	Tongue Out	Snakes	Running	Beautiful	Wings	Earrings	Perseus
Athens									1		
Athens											
Athens											1
Athens											
Athens		1	1	1	1	1 (under chin)				1	
Athens											
Athens		1	1							1	
Boeotia											
Boeotia		1	1		1	1					
Boeotia											
Corfu											
Corfu	large	1	1	1	1	1					
Corinth	sunken	grin, closed				1 (under chin)					
Kalydon											
Kalydon			1			1					
Kalydon											
Kephallenia											
Mantineia						1					
Mesembria	large	1									
Mesembria		closed						1			
Messene		closed				1 (under chin)		1	1		
Macedonia						1		1			
Olympia		1	1		1						
Olympia		1	1	1	1	1					
Olympia					1	1					
Olympia		1	1	1	1	1					
Sparta				1	1						
Spata		1	1		1						
Tegea							1				
Thermon	To right	1	1	1	1	1					
Thermon											
Thermon		1	1	1	1						
Thessaloniki		1	1								
Torone		grimace?									

City-Crete	Eyes	Open Mouth	Teeth	Tusks	Tongue Out	Snakes	Running	Beautiful Type	Wings	Earrings	Perseus
Aphrati											
Dreros		1			1						
Palaikastro							1				
Palaikastro						1					
Palaikastro		1	1	1	1	1					
Palaikastro						1 (held in each hand)		1			
Praisos		1	1	1	1						
Praisos						1 (held in each hand)		1			

City-S. Italy	Eyes	Open Mouth	Teeth	Tusks	Tongue Out	Snakes	Running	Beautiful Type	Wings	Earrings	Perseus
Canusium						1			1		
Canusium						1			1		
Cumae											
Hipponion		1	1	1	1	1					
Hipponion		1	1	1	1	1					
Kaulonia	almond										
Kaulonia	almond	grimace		1							
Kaulonia	almond										
Krimisa (Ciro)		1	1	1	1	1					
Kroton	large	1	1	1	1						
Metapontion						1					
Metapontion		1	1	1	1	1					
Metapontion		1	1	1	1	1					
Metapontion		1	1	1	1	1					
Paestum	almond	1	1	1	1						
Paestum	almond	1	1	1	1						
Paestum		1	1	1	1						
Paestum	narrow	1	1	1	1						

City-Sicily	Eyes	Open Mouth	Teeth	Tusks	Tongue Out	Snakes	Running	Beautiful Type	Wings	Earrings	Perseus
Agrigento		1	1	1	1						
Agrigento											
Agrigento											
Caltagirone		1	1			knot under chin					
Caltagirone						1		1			
Gela							1				
Gela											
Gela							1				
Gela									1		
Gela						knot under chin					
Gela											
Gela		1	1	1	1	1				1	
Gela										1	
Gela		1	1		1						
Gela	almond	1	1	1						1	
Gela	narrowed	1	1		1						
Grammichele		1	1	1	1	1					
Heraklea											
Minoa		1	1		1						
Himera											
Himera		closed				1					
Hybla											
Geleatis		1	1	1	1	1					
Inessa	almond										
Kamarina		1	1	1	1	1					
Kamarina	almond	1	1	1	1	1					
Marsala								1			
Megara											
Hyblaea											
Monte											
Bubbonia		1	1		1						
Morgantina											
Morgantina	narrowed	1	1		1	1					
Morgantina	narrowed	grimace									
Morgantina	almond	1	1	1	1	1					
Morgantina	large	1	1	1	1						
Morgantina	almond	1	1	1	1	1				1	
Morgantina						1		1			
Motya		1			1						
Motya				1	1						
Motya											
Naxos											
Naxos						1					
Randazzo	large	grimace	1	1	1						

City-Sicily (Cont.)	Eyes	Open Mouth	Teeth	Tusks	Tongue Out	Snakes	Running	Beautiful Type	Wings	Earrings	Perseus
Randazzo	Almond										
San Mauro											1
San Mauro		1	1	1	1						
Selinus											1
Selinus											
Selinus		1	1	1	1						
Selinus		grimace	1	1	1						
Selinus											
Selinus		1	1	1	1	1					
Selinus		1	1	1	1						
Selinus								1			
Selinus		1	1		1						
Selinus											
Solunto						1					
Syracuse							1				
Syracuse											
Syracuse	almond	1	1		1						
Syracuse											
Syracuse											
Syracuse											
Syracuse	almond	1		1							
Syracuse											
Syracuse											
Syracuse	almond	1	1	1	1	1					
Syracuse	almond	1	1	1	1					1	
Syracuse		1	1	1	1					1	

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