KEY TO PLAN III

A. PORTICO AT THE ENTRANCE OF THE FORUM TRIANGULARE.

B. FORUM TRIANGULARE.
1. 1. Colonnade.
2. Promenade.
3. Doric temple.
4. Semicircular bench, with sundial.
5. Sepulchral enclosure.
6. Altars.
7. Well house.
8. Pedestal of the statue of Marcellus.

C. OPEN-AIR GYMNASIUM — Palaestra.
1. Colonnade.
2. Pedestal with steps behind it.
3. Dressing rooms.

D. TANK FOR SAFFRON WATER.

E. LARGE THEATRE.
1. Dressing room.
2. Stage.
3. Orchestra.
4. Ima cavea.
5. Media cavea.
6. Summa cavea, over a corridor.
7. Tribunals.

F. SMALL THEATRE.
1. Dressing room.
2. Stage.
3. Tribunals.

G. THEATRE COLONNADE, USED AS BARRACKS FOR GLADIATORS.
1. Passage leading from Subian Street.
2. Entrance.
3. Doorkeeper's room.
4. Passage to the Large Theatre, walled up.
5. Stairway leading down from the Forum Triangulare.
6. Athletes' waiting room — Exedra.
7. Room with remains of weapons and cloth.
8. Guard room.
9. Stairs leading to overseer's rooms.
11. Mess room.

H. TEMPLE OF ZEUS MILICHUS.
1. Colonnade.
2. Altar.
3. Cella.
4. Sacrastan's room.

I. TEMPLE OF ISIS.
1. Colonnade.
2. Cella.
4. Purgatorium.
5. Hall of initiation.
6. Hall of the Mysteries.
7. Priest's residence.

K. CITY WALL.

L. FOUNDATIONS OF STEPS.

PLAN III.—THE FORUM TRIANGULARE WITH ADJACENT BUILDINGS.
CHAPTER XX

GENERAL VIEW OF THE PUBLIC BUILDINGS NEAR THE STABIAN GATE—THE FORUM TRIANGULARE AND THE DORIC TEMPLE

The end of the old lava stream on which Pompeii lay runs off into two points; in the depression between them, as we have seen, was the Stabian Gate. On the edge of the spur at the left a temple of the Doric style was built in very early times. The descent here, toward the southwest, is so sharp and the height so great that it was not necessary to add a wall at the top as a means of defence.

The sides of the temple followed in general the direction of the edge of the cliff. Raised upon a high foundation, it not only dominated the plain below but was visible also from the greater part of the city; glistening in the sun, it became a landmark for mariners far out at sea, who from a distance could offer greetings to the gods there enshrined.

In the second century B.C. the northwest corner of the depression back of the Stabian Gate was selected as the site for a large theatre (E on Plan III); previously, we may suppose, temporary wooden structures had answered the purpose. This location was chosen, in accordance with the Greek custom, because the places for the greater part of the seats for the spectators could be easily cut in the natural slope, which here had the shape of half a shallow saucer; a superstructure was necessary only for the upper rows of seats. The architect, if not a Greek, was certainly of Greek training.

South of the theatre an extensive colonnade (G) was erected. It was intended as a shelter for theatre-goers, but was afterwards turned into barracks for gladiators.

With a similar purpose, a colonnade of the Doric order was built along two sides of the triangular level space about
the Greek temple (1). In front of the north end, where the two arms of the colonnade meet, a high portico of the Ionic order was erected (A) facing the street, thus forming a monumental entrance to the Theatre. The southwest side of the area was left unobstructed, and the place, by reason of its shape, is called the Forum Triangulare, 'Three-cornered Forum.'

In connection with the building of the Theatre land had been expropriated and cleared as far north as the first east and west street. Here, near the entrance of the Forum Triangulare, a Palaestra for gymnastic exercises (C) was built, with funds left for public purposes by a benevolent citizen. Later, probably not before the time of the Roman colony, a temple of Isis (I) was erected, adjoining the Theatre on the northeast.

Early in the Roman Period, not long after 80 B.C., a small roofed theatre (F) was constructed east of the stage of the Large Theatre and of the area at the rear.

Stabian Street north and south of the Small Theatre was lined with private houses. At the northeast corner of the block was a temple of Zeus Milchius (H), seemingly of early date, but entirely rebuilt about the time that the Small Theatre was erected.

Part of the columns and entablature belonging to the beautiful portico at the entrance of the Forum Triangulare have been set up again and are seen in our illustration (Fig. 60). The brackets projecting from the rear wall were probably designed for statuettes or vases. When the wall was rebuilt, after the earthquake of 63, a change was made in at least one particular. The small doorway at the middle, now at right angles with the wall, formerly passed obliquely through it, opening toward the end of the promenade which was laid out in front of the colonnade at the left. This promenade (2 on Plan III) was separated from the area of the Forum by a low wall; on sunny winter days it must have been the most frequented walk in the city.

Besides the small doorway, which was closed by a latticed gate hung from a wooden jamb, there was at the left a massive
double door with strong bolts, inside of which was still a second door. It seems odd that one entrance should be so securely closed, while the fastenings of the other were so light. Ordinarily, the large doors must have been kept shut, while the small entrance was left open for everyday use; but when there was to be a play in the Theatre, and the magistrate who gave the entertainment proceeded from the Forum with a retinue in festal attire, then the great doors were swung back in honor of the occasion, and the opening of them formed part of an impressive ceremony.

The colonnade within contained ninety-five Doric columns. It was only one story in height, and the columns for this reason are more slender than those of the same order in the Forum. The entablature varies from the Doric type only in respect to the architrave, which consists of two bands. The continuation of the colonnade along the southwest side was prevented by the nearness of the temple to the edge of the cliff. Here the magnificent view over the plain to the mountains and across the Bay was unimpeded; for the enjoyment of it, two duumvirs in the early years of the Empire built near the west...
corner of the temple a semicircular stone seat, schola (4 on Plan III), like those found in connection with tombs. On the back they placed a sundial with the inscription: L. Sepunius L. f. Sandilianus, M. Herennius A. f. Epidius duo vir[i] i. d. scol[am] et horol[ogium] d. s. p. f. c. (for de sua pecunia faciundum curarunt). — 'Lucius Sepunius Sandilianus the son of Lucius, and Marcus Herennius Epidius the son of Aulus, duumvirs with judicial authority, caused the seat and the sun-

dial to be made at their own expense.' The same duumvirs, as we have seen, set up a sundial in the court of the temple of Apollo.

At the foot of the middle column at the north end of the colonnade is a broad basin of Carrara marble resting on a finely proportioned, fluted standard; a jet of water fell into it from the end of a pipe which passed through the column above. A little further forward is a pedestal (8) venerated with marble on which is the inscription: M. Claudio C. f. Marcellus patrono, — 'To Marcus Claudius Marcellus, the son of Gaius, patron.' Here stood a statue of Marcellus, the nephew of Augustus, a portrait statue of whom we have already found in the imperial

chapel of the Macellum. The reason why he was honored with more than one statue is clear from the inscription before us: he was patron of the colony.

The surface of the Forum Triangulare was considerably higher than the top of the city wall (K) south of the barracks of the Gladiators. It seems likely that a flight of steps led down to the wall between the barracks and the long colonnade, as seen in Weichardt's restoration (Plate III). This explanation accounts for the existence of certain remains of walls (L on the plan), the purpose of which is otherwise obscure.

Of the ancient Doric temple but little remains: only the foundation, which was high for a Greek temple, with a flight of steps in front; two stumps of columns and traces of a third; four capitals, and portions of the right wall of the cela. The plan of the cela, however, has been traced by means of excavations.

The foundation, unlike the podium of the other temples at Pompeii, was built up in a series of broad, high steps. The number of the columns, eleven on the sides and seven in front, as in the temple of Zeus at Agrigentum, has been calculated from the distances between the stumps. Of those in front two were opposite the corners of the cela, where the edges of the flight of steps come to the stylobate (Fig. 62). Only a narrow space was needed between the walls of the cela and the surrounding columns, but in order to make the outward appearance more imposing the columns were set as far out as they would have been if a second series had been placed within, between them and the cela; according to the classification of Vitruvius the temple was a pseudodipteral. On account of the interval thus afforded between the entrance of the cela and the columns in front (a little over sixteen feet), it was thought proper to leave the number of columns uneven, so that one stood over against the middle of the doorway.
The temple was of mixed construction, part stone and part wood. The entablature must have been of stone, otherwise the intercolumniations would not have been so narrow. The space between the entablature and the cella, however, could only have been bridged by means of timbers. The stone used was the gray tufa, but the capitals were of the more durable Sarno limestone. The surface was coated with stucco, which in part at least was painted in bright colors. The projecting edge of the eaves trough, also covered with stucco, was painted red, yellow, and black, and ornamented with waterspouts in the shape of lions’ heads alternating with rosettes.

The proportions of the columns (lower diameter 6.07 feet, upper diameter 3.12 feet) with their flaring capitals, and the narrow intercolumniations (Fig. 63), point to an early period; the archaic character of the capitals will be more fully appreciated if they are compared with those of the colonnade of the Forum Triangulare. In respect to age this temple ranks with the oldest of those at Selinunte; it must have been built in the sixth century B.C.

The cella, as our plan shows, was divided into two chambers. In the inner chamber (3) a large rectangular flag is embedded in the floor at one side so that a second (indicated on the plan by dotted lines) must have been near it; the supports of a stone table in front of the image of the divinity perhaps rested on them. On the long pedestal at the right of the cella stood a deer of terra cotta, above life size, of which some fragments have been found.

Directly in front of the temple, at the foot of the steps, we find a monument of an altogether unusual character. The respect with which it was regarded is evidenced by its location in the place ordinarily occupied by the principal altar. It consists of a small enclosure of peculiar shape, fenced in by an outer wall and a low inner wall. To judge from its form, it must have been a place of burial; we shall find a tomb later the plan of which is quite similar (Plan V, right side, 2), and it is said that human bones were found here. These walls are not earlier than the imperial period, but they must have taken the place of an older structure; for the altars were evidently put over near the east corner of the temple (6 on the plan), because the place which they would naturally have had was already occupied. For a time — how long it would be idle to conjecture — this was beyond doubt the most important temple of the city; the placing of the tomb in the most sacred spot in front of it suggests that the founder or founders of the city may have been buried here, and afterwards revered as heroes.

Instead of a single altar in front of the temple there are three, all made of blocks of tufa, two of them resting on a single foundation; the third is built on the ground without a foundation, and is of later date. One altar is larger than the other two, and its surface is divided into three parts.

Not far from the altars are the remains of a small round structure (7 on the plan, shown in Fig. 61) about twelve feet in diameter. The roof, supported by eight Doric columns, was over the mouth of a well, which had been driven down through the old lava bed till living water was found for cleaning the temple and for religious rites. According to the Oscan inscription on the architrave the well house was built by N. Trebius, chief administrative officer (meddix tutionis) of the city.

It is impossible to determine what divinities were worshipped here. The placing of two altars together, one being divided into three parts, and the addition of a third, seem to imply that three divinities received worship in common, and that besides these two other gods were honored in this sanctuary. The terra cotta deer furnishes a clue, but is not decisive evidence; deer were sacred to several divinities, among others to Apollo and
Artemis. A marble torso of about half life size, found on the declivity south of the temple, has been identified with some degree of probability as belonging to a statue of Apollo. Perhaps originally Apollo and Artemis were honored here, and with them Leto; but in an Oscan inscription discovered in 1897 the temple seems to be designated as belonging to Minerva (p. 240), who was perhaps also worshipped with them.

At the time of the eruption the temple was in ruins. It may have been in this condition only since the earthquake of 63, or for a longer time. That the worship might not be abandoned a poor shrine was built among the ruins, smaller than the old cella and a little further to the right; a drum of a column, set up on the flag in the floor of the cella, served as a pedestal for the image of the divinity.