

NEW PIECES OF ROMAN BRONZE CRAFTSMANSHIP ON THE PLATEAU: GORGONEION AND CANDELABRUM APPLIQUÉS OF UXAMA

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The three pieces presented in this work are currently on display in the Numantine Museum in Soria. The *candelabrum* comes from excavations and its archaeological context is a domestic environment: the Casa de los Plintos, while we can say nothing about the exact provenance of the appliquéés, as they were found by the unfortunate chance of poaching. The three objects are, however, useful material documents for the knowledge of the commercial relations and the standard of living of the elite of this city.

1) and 2) Appliquéés with *gorgoneion*.

They are two similar pieces cast in lost wax on negative. They are relatively large appliquéés, measuring 12.8 cm by 1.2 cm and 13.2 cm by 1.8 cm at their widest point. These pieces take the form of 1 cm thick masks with a curved profile. The concavity of the reverse side is 11.8 cm by 7.5 cm. Although they have a 0.8 cm wide solder plane, each of the specimens has three small nails that pass through holes in the hair at the cheeks and under the chin. The duplicity of these appliquéés suggests a piece of furniture with similar elements: for example, the *Jfca* of a wooden bed with bronze ornaments, without discounting the possibility that they are ornamental elements of a ^{cart}². In both cases they would show the richness of the trousseau in which they were integrated and the taste for luxury of their owners, especially if they were part of a *lectus deliacuF* famous for its sumptuousness. In fact, their morphology can be seen from their

¹ RICHTER, G.M.A.: *Thr Furniture. A History of Greek, Etruscan and Roman FumiWre. Oz- ROI Í*, 1926, pp. 130-135.-BOUBE-PICCOT, CH.: *Ées tiis de bronze de Mauretanie fingitone. BAM, IV*, 1960; pp. 189-266.-FAUST, S.: *Fulcra. Figitrlicher nod omamenter Schmuck an antiken Bet- ten*. 1989.

² SEURE G.: *Chars thraces* BCH,49, 1925; pp. 347-437.-ALFÖLDY, A.: *Chars funéraires bachiques dane les provinces occidentales de l'Empire romain* L'Antiquité Classique, VIII, 2, Bruxelles, 1939.-BOUBE-PICCOT, CH.: *Les Brontes antiques dv Maroc. III. Les chars ct l attelage*. Rabat, 1980.

³ Nat. hist. 34.9. 14. *Rakhm, Heinemann*. London, 1952.-NEUGEBAUER, K. A.: *Delische Benen I. Types and Chronologie. MDAI (A)*, 57, 1932.

They must be appliqués on the lower part of the bronze two-crystal case combined with duck or swan heads, which are suitable for the upper part because of their profile, according to the association known in some other cases, since they are not motifs of a bacchanalian nature, which are the most common in the ornamentation of this type of furniture'.

Medusa's head is winged and frontal, her broad face fringed with hair, wearing a diadem and crowned with one of her clearest attributes: two serpents whose body is knotted under the chin. The eyes are round and their globes, probably originally lined with silver leaf, have a deeply excavated pupil. The narrow forehead forms a bulge above the eyebrows, which are marked by a furrow folded by a line of fine transverse notches. The nose is broad and the thick-lipped mouth reveals a hanging tongue marked by a fine furrow on the lower lip. The headband is the scaly body of a small worm with a row of die-cut circles on top. The thick, middle-parted hair is arranged on the sides of the face in three overlapping layers of curved locks. The asymmetry of the hair is curious, as in the left half of the headdress the locks are raked back, leaving the convex part towards the face, while in the other half it is precisely the concavity of the curls that serves as a frame, perhaps to give the impression of movement. The ophidians in the headdress are missing their heads in both pieces. The wings, on the other hand, one slightly more advanced and longer than the other, have two different types of feathers on their surface, the outer ones larger and rounded and the lower ones smaller and herringbone-shaped. In addition to these common features, there are some differences between the two masks, such as the separation of the tufts on the forehead, the lips, and the dimples on the cheeks, which are sharper in one of the examples. The preservation of the pieces is superb.

The type of the gorgon Medusa presented here is not the repellent monster, but neither is it the pathetic female face that is best exemplified in the Rondanini Medusa. This prototype has given rise to the *gorgoneia* with a foreshortened three-quarter face that appear in most of the mosaics that deal with the subject, whether associated with Perseus or with a calendar. In the Uxama appliqués, as in all those known to date, the apotropaic type evolved towards the version of a broad, fleshy, frontal human face, totally adapted to the circular shape of the tondo, the mask or the clipeo. It is an expressionless countenance, or at least contracted into a grimace of pained stupor, as evidenced by the aperture of the fixed eyes and the rictus of the mouth, which bulges the cheeks and tightens the facial muscles into dimples. This is the carriage seen in military bronzes and in appliqués or carvings. On the other hand, the specimens in question correspond to an evolutionary stage of the type that is not very advanced, since although the face is completely human, it still shows the tongue hanging over the lower lip. It is therefore an apotropaic mask, although its use as a repertoire motif should not be ruled out.

In deed, the theme of the *gorgoneion* is frequent in the Roman and either

* BOUBE-PICCOT, CH. *Les bronzes Antiques du Maroc. II. Le mobilier*. Ruban, 1975, pp. 22-23. See note 1.

in mosaic, sculpture (relief sarcophagi, pediments, plaster appliqués in soffits and above all appliqués and elements of furniture or military clothing), goldsmith's work (silverware in relief for example) or glyptics, etc. or with a different meaning to that which it originally had in Greek iconography, as has been pointed out on other occasions. It is not necessary to resort here to its relationship, which is true in other cases, with the funerary world through its association with the moon within the Pythagorean ideology, nor as a celestial body within the cosmos and the succession of the seasons, nor even as an apotropaic amulet. The significance of the presence of the *gor-goneion* in domestic furnishings and ornamentation has nothing to do with the value of this mask in the funerary or military world, and may simply lie in the fact that it is a repertoire motif, requested in an age of taste for mythological themes and epics, in short, for the Greek literary tradition. When this motif entered the interior of houses, it found its way into the furnishings, the mouldings and the *mouldings*. This was already the case in Augustan times and is well known from Pompeii, Herculaneum and Ostia^o.

The *gorgoneion* was probably introduced into the theme of domestic furnishings as a mask at the same time as satirical and tragic theatrical masks. The faces of satyrs, sylenes, Pan, maenads, Oceano, young and old, together with plant and animal decorative elements and beings such as **centaurs**, tritons or amores make up a characteristic decorative cultural environment, especially during the 1st century, in a context of ornamental syncretism. They can be found in the ornamentation of both metal and ceramic tableware, in skylights, in the appliqués and ornaments of furniture and household implements and, of course, very early on in the decoration of mosaic paving.

Chronology

We do not know the context of the find, but there is some information that leads us to place it in the 1st century, preferably in the Julio-Claudian period: the very careful execution of the pieces, the treatment of the hair that recalls that period or the very arrangement of the locks from the central parting to the sides of the forehead, similar to that seen in so many female portraits of that period, with the difference that instead of falling into small circular curls, the Gorgone's tresses curl and wave freely. On the other hand, the type of *gorgoneion* itself is still very faithful to the Hellenistic prototype, and bears a resemblance to some Oceano masks, such as that of Lixus, from the 1st century, also with asymmetrical hair and beard⁷. Lastly, the silver eyes and the

⁷ BUSCHOR, E.: *ñfedusn Rondanini*. Monaco, 1958.-GIULIANO, A.: *Gorgona, Enciclopedia dell'Arte Antica*, 3. Roma, 1961; pp. 882-885.-CUMONT, F.: *Rœcherches sur le symbolisme funéraire romain*. Paris 1942, p. 155, note 4 and pp. 183-184.-BALIL: *D mosaico della Medusa di Tarragona*. *Hommages a Marcel Renard*. Vol. m, Brussels, 1979, pp. 3-12, at p. 9.

PAILLIER, J. M.: *-æs oscifu reirouuds-*. MEFRA, 94, 1982, 2, pp. 743-822, on p. 770.

GARCIA Y BELLIDO, A.: *-Mds cara en bronce de Oceazius hallada en Lixus, cerca de La-reche-*. AEA, 40, 1940, pp. 53-57.

The excavated pupil, common in appliques from the Augustan period, seems to reinforce this chronology.

Nevertheless, the Uxama sconces are pieces which, within their type, the manufacture in bronze of elements for furniture and small household items, show a notable quality due to the fineness of their execution and the inspiration they display. In the field of bronze workmanship, we know of no similar examples in Spain, nor any effigies of Medusa other than those on the breastplates of the *Ithoracaeans*. Even in stone reliquary, except in the sarcophagi of Barcino¹⁰ and some other cases in other areas and in the reliefs of *congeries amiorum*¹¹. The only comparative element left in bronze is the phallus of advanced chronology recently found in Encinas de Abajo (Salamanca)¹⁰ and which only has the theme of the *gorgoneion* in common with this one. In fact, if we exclude the musivaria, representations of Medusa are rare in Hispania. Outside the Peninsula and sticking to the field of bronze ornaments or fittings for movable objects, appliques with *gorgoneion*, generally smaller than those of Uxama, are not infrequent; there are cases in Italia¹², in Pannonia¹², in Gaul¹², in Germania¹² and in **Mauritania**¹² to give some examples. All of them, however, can be cited as parallels in that they are Gorgone mask discs and appliques for furniture or domestic instruments, but not in their stylistic features.

Given the lack of comparable pieces, we can know nothing about the workshop from which they came; even the possibility that they were imported is not negligible if we are right in attributing to them a chronology as **early** as the first half of the 1st century.

3) Candelabrum¹³.

This is an almost complete specimen (fig. 1, I). It consists of a tripod base in

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- BALIL, A.: - *os gorgoneia de Barcino*-, Faventia, 1/1, 1979, pp. 63-71.
 - ACUÑA FERNANDEZ, P.: *Los refectorios romanos de Clunia decorados con motivos militares*, Studia Archaeologica, 30, Valladolid, 1974.-IDEM: *Inscripciones militares romanas de España y Portugal. I. The Thoracata sculptures*. Rome, 1975.-SALCEDO GARCÉS, F.: -*Los relieves de armas del tintero de Mérida*-, Lucentum, U, 1983, pp. 243-285.

¹⁰ ARIAS GONZALEZ, L., CARBALLO CUADRADO, M.- G. and JIMENEZ GONZALEZ, M. C. -*El phalera comuna de Encinas de Abajo*-, Archaeology, No. 102, October 1989, pp. 46-47. "
FRANZONI, L.: *Bronzetti romani del Museo Archeologico di Verona*. Venezia, 1973, n. 142 y 143,

¹² Catalogue of the Collection of the King St. Stephen's Museum prepared by S. Banki, Budapest, 1972, p. 40, Gorsium No. 327.

FAIDER-FEYTMANS, G.: *Les bronzes romains de Belgique*. Matrix, 1979, 2 Vols.; Vol. O, pl. 72, n. = 170 and 171 pair of Roisin appliques and 172 appliques from Durme: pl. 71, n. = 169 mould of mask from Nimy; pl. 180 appliques from Angleur.

¹¹ WENZEL, H.: *Die Römische Bronzen aus Deutschland II: Trier*, Mainz, 1966; Taf. 50, n. 113 and 114 of Friesen and Trier respectively.

¹² BOUBE-PICCOT, Ch.: *Les frentes ontiques de l'empire romain*. ff. *fr mobificr*; pp. 226-230 and Pis 161-166 on twelve of Volubilis.

¹³ This is the term applied to such objects in Latin texts, however, in

The lamp is made up of a lion's claw, two of the leg supports, the lower plate, the shaft and the knob, i. e. a connecting piece between the shaft and the missing upper part, where the lamp would sit. The height of the whole assembly is 1.36 m. It is in very good condition and has a beautiful greyish-black patina (Plate III.1)⁷.

Description

3a) *Stand* (fig. 1 and 4): Consisting of a tripod and three small bases. The whole *candelabrum* was supported by three bent lion's paws, 17 cm long, with broad paws and four toes with strong claws. The circle in which the tripod could be inscribed is 40 cm in diameter, 19 cm larger than the overlapping plate. The folded claws are 2.5 cm high. The cylindrical piece from which the legs start crosses the centre of the plate and then, by means of an iron spike 1.2 cm in diameter, connects with the shaft. The claws, which emerge from vegetal sheaths topped by a scallop, rest on small circular sockets or bases in the form of **inverted** bowls measuring 5.5 cm in diameter and 2.4 cm in height. The depiction of the feline paws is very realistic, although the paws themselves are conventional with their rigid ribs.

3b) The *dish* (fig. 1,2). It is a very simple piece, 21 cm in diameter and 0.6 cm thick, with no decoration other than some mouldings that mark the rim and the centre, somewhat enhanced in a ring where the axis of the foot is inserted and where it joins the shaft. The border of the rim is 1 cm. wide and is separated by a 0.6 cm. groove from another border of the same **width** as the first. The central disc is 9 cm. in diameter, and finally the opening in the form of a raised ring where the foot and shaft are inserted is another 5 cm. in diameter. The back of the dish is completely smooth.

3c) *Shaft*: A cylinder with 14 grooves, it is 1.18 m. high and resembles the fluted shaft of a Corinthian column. The diameter decreases from 3.6 cm. at the base to 2.3 cm. at the top. At the base there is a hole 1 cm. wide and 0.7 cm. deep where the *tripod* pin is screwed in. 3d) *Knob* (fig. 1.4). This is a hollow piece with a cylindrical cross-section and a profile of S, with a maximum diameter of 3.5 cm and a height of 3.8 cm. It served as a transition between the shaft and the crown of the candelabrum and consists of a base formed by a small bull, a neck and an ovoid whose surface is decorated with rows of small, curved-edged, overlapping leaves. Above it would be the bell-shaped element with a plate for the lamp holder.

The resulting candelabra, although we are missing the top cap and the legs, have

In Spanish, in practice the word *lámpara* and *arrio* are being used to designate the domestic instrument supporting one or more lights, even though in the *Dictionnaire des Antiquités grecques et romaines* by Daremberg-Saglio, Paris, 1896, T. II, pp. 1.615-1.619, *to-ç'nd-rim* is a torch-bearing individual according to the Latin lexicon.

⁷In the photograph shown here, taken at the *Nijmegen DOS MUSEUM*, it is possible to see that the cleaning was carried out in a very clean and tidy manner.

The coil has been fitted by mistake at the top. The assembly fault has been noted and is in the process of being rectified.

It can be placed in group II of Pernice's classification of the Augustan period, as it has all its characteristics. In particular, the example from Boscoreale shown in fig. 56 serves as a typological reference in that it is also a relatively simple example with a zoomorphic tripod with small props, a lower plate and a fluted shaft and may serve for the hypothetical reconstruction of the crown (*surfaces*) of the one we are dealing with (fig. 1.1). If so, as the knob seems to reveal, it would have a bell-shaped chalice decorated with vegetal elements on top of it, with the light on a circular tray.

Archaeological context and chronology

It was found during the 1982 **Campaign** in the covered atrium of the House of the *Plintosi*¹ at the level of destruction, in the rubble. This house was built in the middle of the 1st century AD in the central area of the city when an urban grid was established in accordance with the construction of a forum which was a reform of the city.

town planning. It occupies a block between porticoed streets along an E-W axis and was built on the site of old houses in the Celtiberian tradition, all of which were occupied from Augustus to Claudius. The house of the *Plintos* is an extensive *domus* with a large covered atrium-courtyard lined with distribution corridors and consisting of 14 rooms, some of which are large in size. It is still in the process of excavation and so far exceeds 800 m. The occupation of the building spans from late in the reign of Claudius until the middle of the 4th century.

III. Two phases can be distinguished here: the first, shorter phase, essentially comprises the Flavian period. In the second phase, the plan of the house was modified and the floors in some areas of the house were renewed, while others - such as the atrium - remained unchanged. The candlestick was placed directly on the ground in a horizontal position, with the shaft loose from the support but in line with it. The tripod had the plate in place and the bases loose. As for the knob, it was next to the top of the shaft. It is surprising that such an object, with a clear economic value as it could at least be reused for re-casting, remained in the building abandoned and in ruins. Perhaps the explanation for this is that it was covered by the collapse of the upper floor, which apparently occurred in a fire.

The materials associated with the candelabrum (mainly Hispanic terra sigillata, thin walls, painted pottery, glass and some coins) form a chronological framework that uninterruptedly starts in early Flavian times and spans the 2nd century. Unfortunately, in the atrium there is no evidence of the duality of levels found in other areas of the house, where the superimposition of pavements marks two different periods.

¹PERNICE, E.: *Die hellenistische Kunst in Pompeji*, Berlin, 1925, Chap. VI and VII, -*Gefösse en Gergte aus broriii*-. pp. 43-57.

¹- GARCIA MERINO, C.: *Izt caso urt'ana en Llxama Argaela*, Actas del Coloquio -La casa urbana hispanorromana- (Zaragoza, 1988) (in press). -The corresponding excavation report: *lxama II. La Casa de los plintos {Bells 1980-82 and 89}* is in an advanced process of elaboration.

in the sequence of occupation and which would have been desirable for a more precise dating of the piece.

When looking for parallels to this object in Hispania, it should be noted that in terms of bronze lamp stands on tripods, only a few small examples of candlesticks are known, such as the one in the Archaeological Museum of Tarragona with a stem shaft and a candelabrum from the Museum of Logroño found in Varea (Rioja) during excavations in 83² °. There are, however, some individual items of reference such as a richly ornamented dish from Mérida²¹ and a dish with beautiful plant decoration, a nexus necklace and part of the shaft of another *candelabrum* from Uxama itself, also found furtively as it resembles the appliqué with masks from Gorgona analysed above) and therefore in an unknown context²². Both the two candelabra from this city and possibly the one to which the dish in the Museo de Arte Romano de Mérida corresponds seem to conform to type II of Pernice, from the Augustan period, or its derivatives. The specimens from Uxama are High-Imperial, and the archaeological context of the best preserved of them is known to date from the Flavian period at the end of the 2nd century. As for the one from Emerita, it may predate the archaeological environment of the room in which it was found because an artistic object, which is also valuable because it is expensive, is preserved for a long time in use and can largely outlive the period of its manufacture. Furthermore, the workmanship, motifs and compositional syntax are more compatible with an earlier chronology, which in our opinion could also be the 1st century.

Outside Hispania, apart from the aforementioned Boscoreale, we have the best examples for comparison, both in almost complete specimens and in loose parts of others, in some cases with a dated archaeological context, in North Africa, from Lixus and Volubilis. The abundance of pieces in this area of Mauritania may be due not only to the peculiar circumstances that have determined a greater durability of their archaeological materials, but also to the fact that they have been very well studied²³. The clearest parallel is the candelabrum found at Lixus, in the House of Mars and Rhea during the 1951 excavation campaign²⁴. It consists of a tripod with feline claws, a plate at the bottom decorated with Bacchic motifs, a nexus ring and a fluted shaft, and has lost the upper elements. Although it corresponds to the Augustan type, it was found in a room whose context, dating to the 2nd and first half of the 2nd century, included other interesting objects in

Catalogue of the exhibition *Roman Bronzes in Sparta*. Madrid, 1990, p. 280, fig. 221, and p. 281, No 222 respectively.

Ibidem, p. 282, no. 225, decorated with two concentric registers, one with vegetal motifs and the other with small high reliefs of Apollo and the Muses; this example also has silver niello. It has been dated to the 4th century and comes from a house in Emerita.

²¹ *Ibidem*, p. 281, n.º 223 and furthermore ARCIENTE OLIVER, J. L. and GARCIA MERINO, C.: *-Hispanic-Roman bronzes from Uxama (Soria)-*. Proceedings of the XI International Congress on Ancient Bronzes. Madrid, 28-31 May 1990 (in press).

"BOUBE-PICCOT, Ch.: *Les bronzes antiques du Maroc. II. Le mobilier*. Ob. cit. pp. 45-51 and *passim*.

²² *Ibidem*, pp. 95-96 and Pls. 26-28.

²³ TARRADELL, M.: *Acquisitions of the Museum of Tetuan in 1951*. MMAP, XI, 1951, p. 131.

bronze as well as two small sculptural groups, one with the theme of the fight between Theseus and the Minotaur and the other with Hercules and Antaeus, some decorative elements with mythological themes belonging to a bed and the legs of a table.

Report on the quantitative analysis of the lampstand of the Casa de los Plintos.

Carried out in November 1985 by S. Rovira Llorens at the I.C.R.O.A. The technique used is non-destructive, X-ray fluorescence (energy dispersion). Kevex spectrometer, mod. 70€D. Single-area surface analysis. Dates in percent. nd: element not detected (percentage 0,01 in general, 0,001 for Silver and Antimony).

Inventory Number	Mn	faith	Co	Ni	Cu	Zn	As	Ag	Your	Sb	Au	Pb
AA 1457D- 1 Shaft, thin part	nd	0,13	nd	0,01	83,46	nd	nd	0,064	13,26	0,62	nd	2,51
AA 1457C-2 Base disc	nd	0,26	nd	0,16	63,22	nd	nd	0,017	11,93	0,26	nd	22,7
AA 1457C-1 Path	nd	0,23	nd	0,19	69,23	nd	0,38	0,030	13,28	0,24	nd	16,28
AA 1457A Basa	nd	0,27	nd	0,40	28,64	nd	nd	0,014	14,33	0,12	nd	55,96
AA 1457B-1 Basa	nd	0,13	nd	0,51	43,28	nd	nd	0,027	18,75	0,15	nd	33,38
AA 1457B-2 Basa	nd	0,14	nd	0,37	13,66	nd	nd	0,010	13,45	0,16	nd	72,26
AA 1457B-3 Basa	nd	0,52	nd	0,94	70,54	nd	0,012	0,113	4,52	0,05	nd	22,93
AA 1457BH Basa	nd	1,55	nd	3,22	62,44	nd	0,012	0,113	3,92	0,05	nd	27,36

-It should be noted that the alloy of the shaft is completely different from the rest of the lampstand. It is a slightly leaded bronze, of good quality. On the other hand, both the cups (sic) [bases] and the foot are made of bronze with a high lead content. This type of alloy is characterised by the irregularity of its castings due to large segregations of insoluble lead. The various analytical samples are precisely an attempt to establish an approximate average composition, which cannot be given because of the large differences observed. In any case, it is a bronze with a very high content of lead.

lead, characteristic of the Late Roman period in both sculpture and sumptuary objects.

There is a pearlescent surface underneath the corrosion products, observed both on the cups and on the foot, which is striking. These are not silver surfaces, as the presence of silver in the analyses is consistent with what would be expected as a contaminant of bronze and in no case exceeds 300 parts per million. We have also found that there is no intentional deposit of tin or lead. We therefore deduce that we are dealing with a phenomenon of electrodeposition due to the characteristic humidity conditions of the soil during the years that the piece has been buried. This phenomenon is not visible on the shaft.

Comments to the Report

It seems clear that the alloy technique and possibly the provenance and manufacture of the shaft and that of the foot with the plate are different; it could even be deduced that the period is **also different**. Is it possible that such items of household furnishings were made in local workshops with pieces of different provenance and quality, even recycling part of lamp stands bought as scrap? On this point we should recall the testimony of Pliny, with which the evidence from the analysis detailed above agrees. Pliny refers, when dealing with Greek bronze handles, to the Aegina workshop specialising in the upper elements of candelabra, while Tarentum specialised in supports² *. He also deals with the different bronze alloys, depending on the region, and specifically refers to an alloy from Hispania with a high proportion of *plumbus argeniarius* which gave the objects a very pleasant colouring which in other bronzes was achieved with oil and ^{salt}²⁷. This explains the different qualities of bronze detected in the above analysis.

Considering the Plinian text, we are inclined to think that the disparity in the composition of the different pieces does not reflect a chronological difference but rather a difference in quality and origin, which in any case would mean that at least on certain occasions the candelabra could have been made from repertory pieces manufactured independently, perhaps in different workshops and not always by making all the pieces for the same piece. This means that candlesticks, like possibly other household items, involved the manufacture of a series of standard pieces, which could be combined in different ways.

* Nat. his. 34.6. 10: *-Privatim Aegina candelabrorum superficies dumtaxat ef f'ornvii, sicut Tarentium scapos in iis ergo iuncta commendatio of cinarum est*".

"Ibidem, 20.89-96.

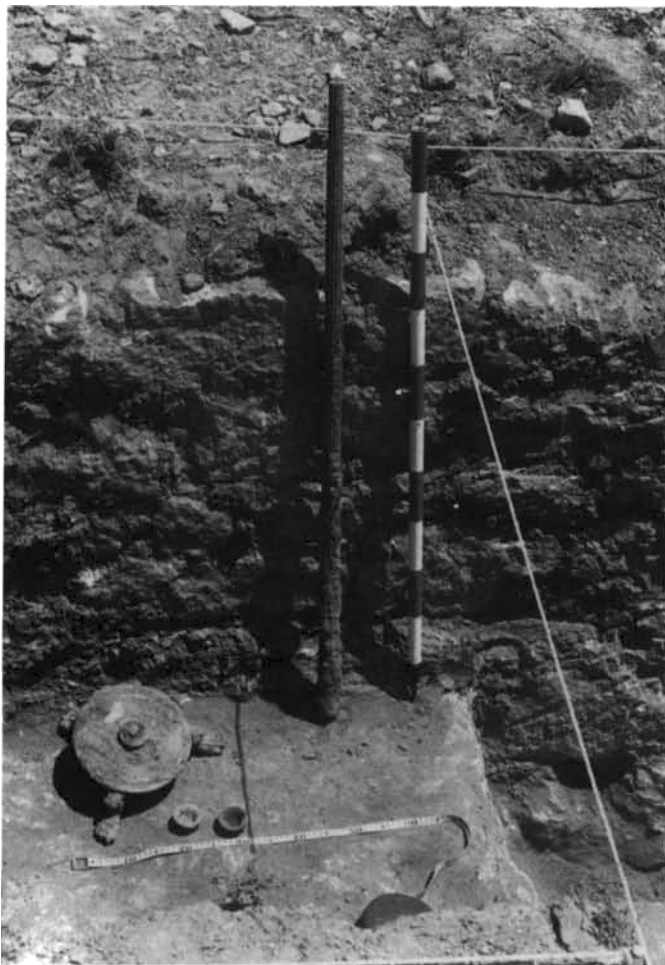


Apiques con máscara de Medusa de Uxama: 1 Pareja.—2 Pieza n.º 1.



2

1.-Applique no. 2. 2. Reverse of the previous piece.



1



2

Candelabrum de Uxama. 1. - The different elements found, shortly after their extraction. Note how the stem and the foot are joined together.
2. The candelabrum after its cleaning, in the Museo Numantino.

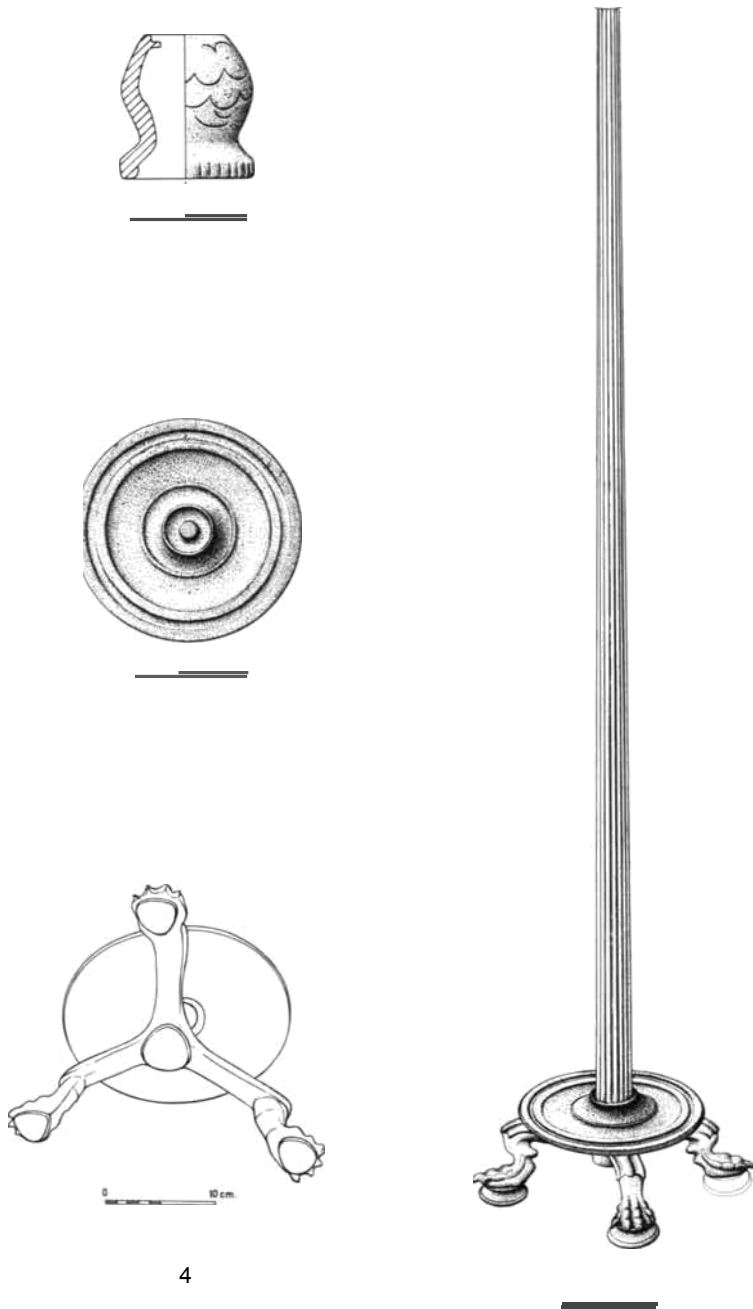


Figure 1. Canüelabrum of Uxama: T. Reconstitución del conjunto preservado. The dotted parts are hypothetical. -*. Pícn or nexus piece between the fustic and the campaniforme element. -Front view of the plate fitted in the iripude, as found.