

Glossary

- ABACUS** The top part of any capital; as it were a square slab placed on top of the capital to bear the beam (architrave).
- ABUTMENT** The solid mass from which an arch springs.
- ACANTHUS** The plant of which a highly conventionalized version decorates the capitals of the Corinthian and Composite orders.
- ACROTERIA** Small pedestals (originally for sculpture but often seen without) at the extremities and apex of a pediment.
- AEDICULE** The architectural frame of an opening, consisting usually of two columns supporting an entablature and pediment.
- AMPHIPROSTYLE** See TEMPLE.
- ANTA** Equivalent to PILASTER where the latter is the respond to a column. Mostly applied to Greek architecture, where the anta capital is different from that of the columns accompanying it.
- ARAEOSTYLE** See INTERCOLUMNIATION.
- ARCHITRAVE** The lowest of the three primary divisions of the ENTABLATURE. The word is loosely applied to any moulding round a door or window and such mouldings do, in fact, most frequently borrow the profile of the architrave in the strict sense.
- ARCHITRAVE-CORNICE** An entablature from which the frieze is elided.
- ARCHIVOLT** An architrave moulding when it follows the line of an arch.
- ASTRAGAL** A small moulding of circular profile.
- ATTIC BASE** See BASE.
- ATTIC STOREY** A storey placed over the main entablature of a building and in strictly architectural relation to it (as e.g. in some triumphal arches).
- BASE** (of a column) There are three main varieties. (i) The Attic Base, the commonest, which is found with all orders except the Tuscan; it consists of two tori separated by a scotia and fillets. (ii) The Tuscan Base, consisting simply of a torus and fillet. (iii) A type consisting of two scotiae separated by two astragals with a torus above and a torus below. This, with variations of it, is applicable to the Ionic, Corinthian and Composite.
- BEAD-AND-REEL** See ENRICHMENTS.
- BED MOULDINGS** The mouldings between the corona (q.v.) and the frieze (q.v.) in any entablature.
- BUKRANIA** Carved representations of ox skulls, often found in the metopes of the Doric frieze.
- CAPITAL** (of a column) Each of the five orders has its appropriate capital. Those of the Tuscan and (Roman) Doric are much alike, consisting mainly of abacus, ovolo and, further down, an astragal; the Doric has more multiplicity of small mouldings than the Tuscan. The Ionic is distinguished by *volutes*. These are the coiled ends of an element inserted between the abacus and the ovolo. Sometimes, however, the volutes spring separately from the ovolo. The Corinthian capital is decorated with two ranks of

acanthus leaves, while fern-like stems reach out to the corners of the abacus. The Composite capital combines Corinthian leaves with Ionic volutes.

CARYATIDES Female figures supporting an entablature. The most famous example is at the Erechtheum, Athens, where Vitruvius improbably supposed the figures to represent Carian captives, hence the generic name.

CAVETTO A hollow moulding, whose profile is usually a quarter of a circle.

COLOSSAL ORDER Any order whose columns extend from the ground through several storeys.

COMPOSITE ORDER This order, which combines features of the Ionic with the Corinthian, is not described by Vitruvius and was probably evolved after his time. It was first identified by Alberti (*c.* 1450) and first figured by Serlio as the fifth and most elaborate of the five orders.

CONSOLE A bracket in the form of an S-shaped scroll, with one end broader than the other. A console has many applications, either vertical (e.g. against a wall to carry a bust) or horizontal (as the visible part of a cantilever supporting a gallery). Key-stones of arches are often modelled as consoles.

CORINTHIAN ORDER This order was an Athenian invention of the fifth century B.C. but in early examples is only differentiated from the Ionic by its leaf-enfurlled capital. Even Vitruvius, in the first century A.D., described only the capital 'because the Corinthian order has not separate rules for the cornices and other ornaments'. However, in later Roman practice the Corinthian entablature crystallized as something quite distinct. The original design of the capital is attributed by Vitruvius to the sculptor Calli-

machus who, he says, was inspired by the sight of a basket of toys placed, with a stone slab for protection (the abacus), on the grave of a Corinthian girl and around which wild acanthus had grown. The Corinthian order, as employed from the sixteenth century onwards, is based on Roman examples, notably the temples of Vespasian and Castor and Pollux in the Forum.

CORNICE The uppermost of the three primary divisions of the ENTABLATURE (q.v.) The word is loosely applied to almost any horizontal moulding forming a main decorative feature, especially to a moulding at the junction of walls and ceiling in a room. Such mouldings do, traditionally, follow the profiles of cornices in the strict sense.

CORONA The part of a cornice forming a sudden projection over the bed-moulding (q.v.).

CYMA RECTA A moulding which is concave in its upper part and convex below.

CYMA REVERSA A moulding which is convex in its upper part and concave below.

DECASTYLE See PORTICO.

DENTILS Small closely-spaced blocks forming one of the members of a cornice in the Ionic, Corinthian, Composite and, more rarely, Doric orders.

DIASTYLE See INTERCOLUMNIATION.

DIPTERAL See TEMPLE.

DISTYLE IN ANTIS A disposition comprising two columns between pilasters or antae.

DODECASTYLE See PORTICO.

DORIC ORDER The Greek Doric and Roman Doric both have, ultimately, a Greek origin but they developed in different ways. They have in common (i) the presence of

triglyphs in the frieze, with mutules and guttae on the soffit of the corona and (ii) the fact that the capital consists of little more than an abacus supported by a moulding or mouldings. The Greek order has no base, nor is a base prescribed by Vitruvius, though in practice the Roman Doric always has a base, the Greek never. As full knowledge and appreciation of the Greek order was only regained in the late eighteenth century its appearance in the modern world before c. 1800 is rare.

ECHINUS See **OVOLO**.

EGG-AND-DART See **ENRICHMENTS**.

ENRICHMENTS Certain standard types of carved enrichment are appropriate to certain standard profiles. Thus, the ovolo is enriched with *egg-and-dart*, the cyma reversa with *water-leaf*, the bead or astragal with *bead-and-reel*. For the cyma recta, less frequently enriched, laurel leaves or honey-suckle are appropriate. In other elements of the order there is a wide margin of choice in enrichment.

ENTABLATURE The whole assemblage of parts supported by the column. The three primary divisions are **ARCHITRAVE**, **FRIEZE** and **CORNICE**. Of these, only the architrave and cornice are subdivided.

ENTASIS The swelling of a column. All classical columns are broader at the base than at the capital. The diminution often begins one third of the way up the column and thereafter takes the form of a curve whose setting-out is prescribed in various ways.

EUSTYLE See **INTERCOLUMNIATION**.

FASCIA A plain horizontal band. A common form of architrave consists of two or three fasciae each slightly overlapping the one below and perhaps separated from it by a

narrow moulding.

FILLET A narrow horizontal strip separating the larger curved mouldings in a cornice or base.

FLUTING Vertical channels, of rounded section, cut in the shafts of columns. Never found in the Tuscan and optional in the other orders. Sometimes the lower flutings are filled with solid cylindrical pieces; they are then described as *cabled flutings*.

FRIEZE The middle of the three primary divisions of the **ENTABLATURE**. In essence the frieze is a plain horizontal band between the elaborately shelving cornice above and the architrave (which may or may not be divided into fasciae) below. But the Doric frieze usually contains triglyphs; while in the Ionic, Corinthian and Composite orders, the frieze is often appropriated to figure sculpture.

GUTTAE Small conical pieces carved on the architrave below the taenia under each triglyph in the Doric order. They evidently represent wooden pegs and thus originate, as does the triglyph, in the timber prototypes of the Doric.

HEXASTYLE See **PORTICO**.

IMPOST The moulding of a pier at the springing of an arch.

INTERCOLUMNIATION The distance, measured in diameters, between two columns. The types named by Vitruvius, with the ratios later assigned to them, are as follows: *Pycnostyle*, $1\frac{1}{2}D$; *Systyle*, $2D$; *Eustyle*, $2\frac{1}{2}D$; *Diasstyle*, $3D$; *Araeostyle*, $4D$. Other intercolumniations are found in the Doric order where spacing is necessarily controlled by the triglyph-metope rhythm in the frieze. Eustyle intercolumniation is the most common.

IONIC ORDER This order, which originated in Asia Minor about the middle of the sixth century B.C. is distinguished

in Roman examples by two main characteristics: (i) the voluted capital; (ii) the presence of dentils in the cornice. Vitruvius gives a minute description of the order.

METOPÉ The square space between two triglyphs in the frieze of the Doric order. Often left plain but sometimes decorated with bukrania, trophies or other ornaments.

MODILION An ornament in the cornice of the Corinthian and Composite orders. A modilion is a diminutive CONSOLE or scrolled bracket and the modilions in a cornice give the appearance of supporting the corona. They are spaced so as to allow a square sinking in the soffit between each pair.

MODULE The relative sizes of all parts of an order are traditionally given in Modules, a Module being half the diameter of the column just above its moulded base. The Module is divided into thirty minutes. Sometimes the diameter itself is called the Module, in which case it contains sixty minutes.

MUTULE A square block carved on the soffit of the Corona in the Doric order immediately over each triglyph. See TRIGLYPH.

OCTASTYLE See PORTICO.

ORDER An order is the total assemblage of parts comprising the column and its appropriate entablature. The primary divisions of the column are base, shaft and capital. The primary divisions of the entablature are architrave, frieze and cornice. A pedestal under the column is not an essential part of the order but appropriate pedestals are given by the theorists from Serlio onwards.

OVOLO A convex moulding whose profile is usually a quarter of a circle.

PALLADIAN MOTIF The name given by the French (*motif Palladio*) to the combination of arch and columns conspicuously illustrated in Palladio's Basilica at Vicenza (Fig. 1). In principle the arrangement consists of an opening where an arch stands over columns whose entablatures are the lintels of narrower side openings (see VENETIAN WINDOW). In Palladio's Basilica this triple opening is framed in the bays formed by a superior order and it is to this system that the term 'Palladian Motif' should be confined.

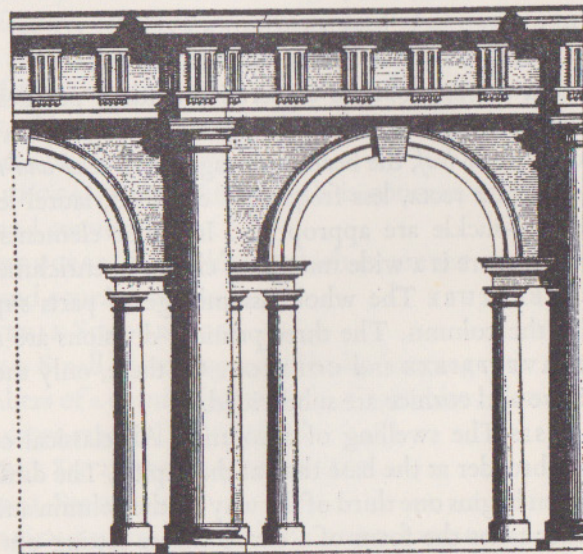


Fig. 1

PEDESTAL A substructure under a column. See ORDER.

PEDIMENT The triangular space created by the sloping eaves and horizontal cornice line of a gabled temple or other classical building. The word appears to be an alteration of

periment, the word used in sixteenth century English accounts and perhaps deriving from French *parement*, facing. Pediments do not always express the end of a roof but are often used ornamentally, even on a large scale. On a miniature scale they commonly surmount door and window openings. There are many varieties and distortions of the pediment, e.g. the pediment with a curved (segmental) instead of pointed top, and the 'broken pediment' whose sloping sides are returned before reaching the apex.

PERIPTERAL See TEMPLE.

PERISTYLE A continuous colonnade surrounding a temple or court.

PIER The solids between door, window or other openings. Piers are invariably part of the carrying structure of a building. They may or may not be combined or overlaid with pilasters, half-columns, three-quarter columns, etc.

PILASTER The representation in relief of a column against a wall. The pilaster is sometimes considered as the visible part of a square column built into the wall. Pilasters are necessarily ornamental. They have a quasi-structural function, however, when acting as *responds*, i.e. as the thickening of a wall opposite a column whose entablature carries over to the wall.

PILLAR A word in common use which has no specific meaning in the context of classical architecture.

PLINTH The square solid under the base of a column or pedestal.

PODIUM A structure, usually massive, providing a platform on which a classical building is placed.

PORTICO A place for walking under shelter. The word is usually applied to the columned projection before the

entrance to a temple or similar building. Porticos of this kind are described according to the number of frontal columns viz. *Tetrastyle* (4), *Hexastyle* (6), *Octastyle* (8), *Decastyle* (10) and *Dodecastyle* (12). Where there are only two columns between pilasters or antae the expression used in *Distyle in Antis*.

PROSTYLE See TEMPLE.

PSEUDODIPTERAL See TEMPLE.

PSEUDOPERIPTERAL See TEMPLE.

PYCNOSTYLE See INTERCOLUMNIATION.

QUOINS Usually the external angles of buildings, especially when these are emphasized by rustication.

RUSTICATION Masonry (or an imitation thereof) where the joints between the stones are deliberately emphasized by sinkings or where the stones are left rough or worked in such a way as to afford a striking textural effect.

SCOTIA A hollow moulding, most often seen between the tori in bases of columns.

SHAFT That part of a column which is between the base and the capital.

SOFFIT The under-side of any architectural element, e.g. a corona, or an architrave where it does not rest on columns.

STYLOBATE The steps under a portico/or colonnade.

SYSTYLE See INTERCOLUMNIATION.

TAENIA The narrow projecting band between architrave and frieze in the Doric order.

TEMPLE The disposition of columns around temples has given rise to the following nomenclature. A temple with a portico in front only, *Prostyle*; with porticos at front and rear, *Amphiprostyle*; with porticos connected by open colonnades along the sides, *Peripteral*; with porticos connected

only by pilasters or columns in relief, *Pseudoperipteral*; with porticos connected by double ranges of columns along the sides, *Dipteral*; with the same arrangement as regards spacing, but the inner ranges of columns omitted, *Pseudodipteral*.

TETRASTYLE See PORTICO.

TORUS A moulding of semi-circular profile used in the bases of columns.

TRIGLYPH A feature of the frieze of the Doric order, consisting of a vertical element with two sunk vertical channels and two half-channels at the edges. The triglyph is related to the mutule above and to the guttae below. The whole system is a paraphrase in masonry of features deriving from timber construction.

TUSCAN ORDER This order derives from an ancient type of Etruscan temple and, as Vitruvius describes it, is of primitive character with wide spaces between the columns, necessarily involving timber beams. The sixteenth century theorists regarded it as proto-Doric and the crudest and most massive of the five orders.

VENETIAN WINDOW A triple opening in which the wider central opening is closed by an arch while the side openings have lintels (Fig. 2). Not characteristically Venetian but used by Bramante and Raphael, later by Scamozzi, and adopted by Inigo Jones. In English eighteenth-century practice it was common. A variant in which an outer

relieving arch, concentric with the inner arch, extends over all three openings, was derived by Lord Burlington from a drawing by Palladio and used in several of his works and after him by English architects till far into the nineteenth century.

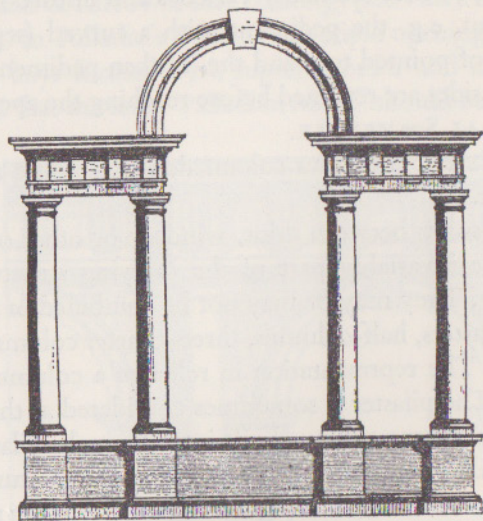


Fig. 2

VOLUTE See CAPITAL.

VOUSSOIR A block of stone, or other material, which is one of a series constituting an arch.

WATER-LEAF See ENRICHMENTS.