

Glossary

ABACUS. A slab of stone at the top of a Classical capital just beneath the architrave.

ABBEY. (1) A religious community headed by an abbot or abbess. (2) The buildings that house the community. An abbey church often has an especially large choir to provide space for the monks or nuns.

ACROTHERION (pl. **ACROTHERIA**). Decorative ornaments placed at the apex and the corners of a pediment.

ACTION PAINTING. In Abstract art, the spontaneous and uninhibited application of paint, as practiced by the avant-garde from the 1930s through the 1950s.

AEDICULA. A small shrine or altar that dates to ancient Rome.

AEOLIC. An early style of Greek architecture, found in northwestern Asia Minor. The Aeolic style is often considered a precursor to the Ionic style.

AISLE. The passageway or corridor of a church that runs parallel to the length of the building. It often flanks the nave of the church but is sometimes set off from it by rows of piers or columns.

ALABASTRON. A perfume container, similar to an aryballos, crafted by Greek vase-painters and often imported into Etruria.

ALBUMEN PRINT. A process in photography that uses the proteins found in eggs to produce a photographic plate.

ALLEGORY. A representation in which figures or events stand for ideas beyond themselves as symbols or metaphors, to create a moral or message for the viewer.

ALLOVER PAINTING. A painting in which the texture tends to be consistent throughout and which has no traditional compositional structure with a dominant focus of interest but, rather, even stresses throughout the image, as in Jackson Pollock's Abstract Expressionist action paintings.

ALTAR. A mound or structure on which sacrifices or offerings are made in the worship of a deity. In a Catholic church, a tablelike structure used in celebrating the Mass.

ALTARPIECE. A painted or carved work of art placed behind and above the altar of a Christian church. It may be a single panel or a *triptych* or a *polyptych*, both having hinged wings painted on both sides. Also called a reredos or retablo.

AMBULATORY. A covered walkway. (1) In a basilican church, the semicircular passage around the apse. (2) In a central-plan church, the ring-shaped aisle around the central space. (3) In a cloister, the covered colonnaded or arcaded walk around the open courtyard.

ANAMORPHIC. Refers to a special form of perspective, which represents an object from an unusual or extreme viewpoint, so that it can only be understood from that viewpoint, or with the aid of a special device or mirror.

ANDACHTSBILD. German for "devotional image." A picture or sculpture with imagery intended for private devotion. It was first developed in Northern Europe.

ANIMAL STYLE. A style that appears to have originated in ancient Iran and is characterized by stylized or abstracted images of animals.

ANNULAR. From the Latin word for "ring." Signifies a ring-shaped form, especially an annular barrel vault.

APOTROPAIC DEVICE. An object deployed as a means of warding off evil. Often a figural image (such as a Medusa head) or a composite image (like a Near Eastern lamassu), inserted into an architectural setting.

APSE. A semicircular or polygonal niche terminating one or both ends of the nave in a Roman basilica. In a Christian church, it is usually placed at the east end of the nave beyond the transept or choir. It is also sometimes used at the end of transept arms.

APSIDIOLE. A small apse or chapel connected to the main apse of a church.

ARCADE. A series of arches supported by piers or columns. When attached to a wall, these form a blind arcade.

ARCH. A curved structure used to span an opening. Masonry arches are generally built of wedge-shaped blocks, called *voussoirs*, set with their narrow sides toward the opening so that they lock together. The topmost *voussoir* is called the *keystone*. Arches may take different shapes, such as the pointed Gothic arch or the rounded Classical arch.

ARCHAIC SMILE. A fixed, unnaturalistic smile characteristic of many archaic Greek sculpted images. Artists ceased to depict figures smiling in this way once they began to explore greater naturalism.

ARCHITRAVE. The lowermost member of a classical entablature, such as a series of stone blocks that rest directly on the columns.

ARCHIVOLT. A molded band framing an arch, or a series of such bands framing a tympanum, often decorated with sculpture.

ARCUATION. The use of arches or a series of arches in building.

ART BRUT. Meaning "raw art" in French, *art brut* is the direct and highly emotional art of children and the mentally ill that served as an inspiration for some artistic movements in Modern art.

ARYBALLOS. A perfume jar, generally small in size, and often minutely decorated. This was a favorite type of vessel for Corinthian vase-painters.

ASHLAR MASONRY. Carefully finished stone that is set in fine joints to create an even surface.

ASSOCIATIONISM. A 20th-century art historical term that refers to the concept that architecture and landscape design can have motifs or aspects that associate them with earlier architecture, art, history, or literature.

ATMOSPHERIC PERSPECTIVE. Creates the illusion of depth by reducing the local color and clarity of objects in the distance, to imply a layer of atmosphere between the viewer and the horizon.

ATRIUM. (1) The central court or open entrance court of a Roman house. (2) An open court, sometimes colonnaded or arcaded, in front of a church.

AVANT-GARDE. Meaning "advance force" in French, the artists of the avant-garde in 19th- and 20th-century Europe led the way in innovation in both subject matter and technique, rebelling against the established conventions of the art world.

BALDACCHINO. A canopy usually built over an altar. The most important one is Bernini's construction for St. Peter's in Rome.

BAROQUE. A style of Hellenistic Greek sculpture, characterized by extreme emotions and extravagant gestures, as seen on the Great Altar of Zeus at Pergamon. The term is usually used to describe a style of 17th-century CE art, and scholars of ancient art coin it in recognition of similarities of style.

BARREL VAULT. A vault formed by a continuous semicircular arch so that it is shaped like a half-cylinder.

BAR TRACERY. A style of tracery in which glass is held in place by relatively thin membranes.

BAS-DE-PAGE. Literally "bottom of the page." An illustration or decoration that is placed below a block of text in an illuminated manuscript.

BASILICA. (1) In ancient Roman architecture, a large, oblong building used as a public meeting place and hall of justice. It generally includes a nave, side aisles, and one or more apses. (2) In Christian architecture, a longitudinal church derived from the Roman basilica and having a nave, an apse, two or four side aisles or side chapels, and sometimes a narthex. (3) Any one of the seven original churches of Rome or other churches accorded the same religious privileges.

BATTLEMENT. A parapet consisting of alternating solid parts and open spaces designed originally for defense and later used for decoration. See *crenelated*.

BAY. A subdivision of the interior space of a building. Usually a series of bays is formed by consecutive architectural supports.

BELVEDERE. A structure made for the purpose of viewing the surroundings, either above the roof of a building or free-standing in a garden or other natural setting.

BLACK-FIGURED. A style of ancient Greek pottery decoration characterized by black figures against a red background. The black-figured style preceded the red-figured style.

BLIND ARCADE. An arcade with no openings. The arches and supports are attached decoratively to the surface of a wall.

BLOCK BOOKS. Books, often religious, of the 15th century containing woodcut prints in which picture and text were usually cut into the same block.

BOOK OF HOURS. A private prayer book containing the devotions for the seven canonical hours of the Roman Catholic church (matins, vespers, etc.), liturgies for local saints, and sometimes a calendar. They were often elaborately illuminated for persons of high rank, whose names are attached to certain extant examples.

BUON FRESCO. See *fresco*.

BURIN. A pointed metal tool with a wedged-shaped tip used for engraving.

BUTTRESS. A projecting support built against an external wall, usually to counteract the lateral thrust of a vault or arch within. In Gothic church architecture, a *flying buttress* is an arched bridge above the aisle roof that extends from the upper nave wall, where the lateral thrust of the main vault is greatest, down to a solid pier.

CALOTYPE. Invented in the 1830s, calotype was the first photographic process to use negatives and positive prints on paper.

CAMEO. A low relief carving made on agate, sea-shell, or other multilayered material in which the subject, often in profile view, is rendered in one color while the background appears in another, darker color.

CAMES. Strips of lead in stained-glass windows that hold the pieces of glass together.

CAMPANILE. From the Italian word *campana*, meaning "bell." A bell tower that is either round or square and is sometimes free-standing.

CANON. A law, rule, or standard.

CAPITAL. The uppermost member of a column or pillar supporting the architrave.

CARAVANSARAY. A wayside inn along the main caravan routes linking the cities of Asia Minor, usually containing a warehouse, stables, and a courtyard.

CARTE-DE-VISITE. A photographic portrait mounted on thicker card stock measuring 2½ x 4 inches (6 x 10 cm) that people commissioned and distributed to friends and acquaintances. They were developed in 1854 by the French photographer Adolphe-Eugène Disdéri, and by the end of the decade were so popular that they were widely collected in Europe and America, a phenomenon called "cardomania."

CARTOON. From the Italian word *cartone*, meaning "large paper." (1) A full-scale drawing for a picture or design intended to be transferred to a wall, panel, tapestry, etc. (2) A drawing or print, usually humorous or satirical, calling attention to some action or person of popular interest.

CARYATID. A sculptured female figure used in place of a column as an architectural support. A similar male figure is an *atlas* (pl. *atlantes*).

CASEMATE. A chamber or compartment within a fortified wall, usually used for the storage of artillery and munitions.

CASSONE (pl. **CASSONI**). An Italian dowry chest often highly decorated with carvings, paintings, inlaid designs, and gilt embellishments.

CATACOMBS. The underground burial places of the early Christians, consisting of passages with niches for tombs and small chapels for commemorative services.

CATALOGUE RAISONNÉ. A complete list of an artist's works of art, with a comprehensive chronology and a discussion of the artist's style.

CATHEDRAL. The church of a bishop; his administrative headquarters. The location of his *cathedra* or throne.

CAVEA. The seating area in an ancient theater. In a Greek theater, it was just over semicircular; in a Roman theater, it was semicircular. Access corridors divided the seating into wedges (*cunei*).

CELLA. (1) The principal enclosed room of a temple used to house an image. Also called the *naos*. (2) The entire body of a temple as distinct from its external parts.

CENOTAPH. A memorial monument to honor a person or persons whose remains lie elsewhere.

CENTERING. A wooden framework built to support an arch, vault, or dome during its construction.

CHAMPLEVÉ. An enameling method in which hollows are etched into a metal surface and filled with enamel.

CHANCEL. The area of a church around the altar, sometimes set off by a screen. It is used by the clergy and the choir.

CHIAROSCURO. Italian word for "light and dark." In painting, a method of modeling form primarily by the use of light and shade.

CHIASTIC POSE. From the Greek letter chi: an asymmetrical stance, where the body carries the weight on one leg (and often bears a weight with the opposite arm). Also described as *contrapposto*.

CHINOISERIE. Objects, usually in the decorative arts (screens, furniture, lacquerware) made in a Chinese or pseudo-Chinese style, most popular in the 18th century.

CHITON. A woman's garment made out of a rectangle of fabric draped and fastened at the shoulders by pins. The garment is worn by some Archaic Greek *korai*, where it provides a decorative effect.

CHRYSELEPHANTINE. Usually referring to a sculpture in Classical Greece, signifying that it is made of gold and ivory. Pheidias' cult statues of Athena in the Parthenon, and Zeus at Olympia, were chryselephantine.

CLASSICISM. Art or architecture that harkens back to and relies upon the style and canons of the art and architecture of ancient Greece or Rome, which emphasize certain standards of balance, order, and beauty.

CLASSICIZING. To refer to the forms and ideals of the Classical world, principally Greece and Rome.

CLERESTORY. A row of windows in the upper part of a wall that rises above an adjoining roof. Its purpose is to provide direct lighting, as in a basilica or church.

CLOISONNÉ. An enameling method in which the hollows created by wires joined to a metal plate are filled with enamel to create a design.

CLOISTER. (1) A place of religious seclusion such as a monastery or nunnery. (2) An open court attached to a church or monastery and surrounded by an ambulatory. Used for study, meditation, and exercise.

COFFER. (1) A small chest or casket. (2) A recessed, geometrically shaped panel in a ceiling. A ceiling decorated with these panels is said to be coffered.

COLONNETTE. A small, often decorative, column that is connected to a wall or pier.

COLOPHON. (1) The production information given at the end of a book. (2) The printed emblem of a book's publisher.

COLOR-FIELD PAINTING. A technique of Abstract painting in which thinned paints are spread onto an unprimed canvas and allowed to soak in with minimal control by the artist.

COLOSSAL ORDER. Columns, piers, or pilasters in the shape of the Greek or Roman orders but that extend through two or more stories rather than following the Classical proportions.

COMBINES. The label the American artist Robert Rauschenberg gave to his paintings of the mid-1950s that combined painting, sculpture, collage, and found objects.

COMPOSITE CAPITAL. A capital that combines the volutes of an Ionic capital with the acanthus leaves of the Corinthian capital. Roman architects developed the style as a substitute for the Ionic style, for use on secular buildings.

COMPOSITE IMAGE. An image formed by combining different images or different views of the subject.

COMPOUND PIER. A pier with attached pilasters or shafts.

CONSTRUCTION. A type of sculpture, developed by Picasso and Braque toward 1912, and popularized by the Russian Constructivists later in the decade. It is made by assembling such materials as metal or wood.

CONTINUOUS NARRATION. Portrayal of the same figure or character at different stages in a story that is depicted in a single artistic space.

CONTRAPPOSTO. Italian word for "set against." A composition developed by the Greeks to represent movement in a figure. The parts of the body are placed asymmetrically in opposition to each other around a central axis, and careful attention is paid to the distribution of weight.

CORBEL. (1) A bracket that projects from a wall to aid in supporting weight. (2) The projection of one course, or horizontal row, of a building material beyond the course below it.

CORBEL VAULT. A vault formed by progressively projecting courses of stone or brick, which eventually meet to form the highest point of the vault.

CORINTHIAN CAPITAL. A column capital ornamented with acanthus leaves, introduced in Greece in the late fifth century BCE, and used by Roman architects throughout the Empire.

CORNICE. (1) The projecting, framing members of a classical pediment, including the horizontal one beneath and the two sloping or "raking" ones above. (2) Any projecting, horizontal element surmounting a wall or other structure or dividing it horizontally for decorative purposes.

CORPUS. In carved medieval altarpieces, the corpus is the central section which usually holds a sculpted figure or design.

COURT STYLE. See *Rayonnant*.

CRENELATIONS. A sequence of solid parts, and the intervals between them, along the top of a parapet, allowing for defense and to facilitate firing weapons. The effect is of a notched termination of a wall. Generally used in military architecture.

CROSSING. The area in a church where the transept crosses the nave, frequently emphasized by a dome or crossing tower.

CRYPT. A space, usually vaulted, in a church that sometimes causes the floor of the choir to be raised above that of the nave; often used as a place for tombs and small chapels.

CUBICULUM (pl. **CUBICULA**) A bedroom in a Roman house. A cubiculum usually opened onto the atrium. Most were small; some contained wall-paintings.

CUNEUS (pl. **CUNEI**). A wedgelike group of seats in a Greek or Roman theater.

CUNEIFORM. The wedge-shaped characters made in clay by the ancient Mesopotamians as a writing system.

CURTAIN WALL. A wall of a modern building that does not support the building; the building is supported by an underlying steel structure rather than by the wall itself, which serves the purpose of a façade.

DADO. The lower part of an interior wall. In a Roman house, the dado was often decorated with paintings imitating costly marbles.

DAGUERREOTYPE. Originally, a photograph on a silver-plated sheet of copper, which had been treated with fumes of iodine to form silver iodide on its surface and then after exposure developed by fumes of mercury. The process, invented by L. J. M. Daguerre and made public in 1839, was modified and accelerated as daguerreotypes gained popularity.

DEËSIS. From the Greek word for “entreaty.” The representation of Christ enthroned between the Virgin Mary and St. John the Baptist, frequent in Byzantine mosaics and depictions of the Last Judgment. It refers to the roles of the Virgin Mary and St. John the Baptist as intercessors for humankind.

DIKKA. An elevated, flat-topped platform in a mosque used by the muezzin or cantor.

DIPTERAL. Term used to describe a Greek or Roman building—often a temple or a stoa—with a double colonnade.

DIPTYCH. (1) Originally a hinged, two-leaved tablet used for writing. (2) A pair of ivory carvings or panel paintings, usually hinged together.

DOLMEN. A structure formed by two or more large, upright stones capped by a horizontal slab. Thought to be a prehistoric tomb.

DOME. A true dome is a vaulted roof of circular, polygonal, or elliptical plan, formed with hemispherical or ovoidal curvature. May be supported by a circular wall or drum and by pendentives or related constructions. Domical coverings of many other sorts have been devised.

DOMUS. Latin word for “house.” A detached, one-family Roman house with rooms frequently grouped around two open courts. The first court, called the *atrium*, was used for entertaining and conducting business. The second court, usually with a garden and surrounded by a *peristyle* or colonnade, was for the private use of the family.

DORIC COLUMN. A column characterized by a simple cushionlike abacus and the absence of a base. One of three styles of column consistently used by Greek and Roman architects.

DRÔLERIES. French word for “jests.” Used to describe the lively animals and small figures in the margins of late medieval manuscripts and in wood carvings on furniture.

DROMOS. A pathway, found, for instance, in Bronze Age, Aegean and Etruscan tomb structures.

DRUM. (1) A section of the shaft of a column. (2) A circular-shaped wall supporting a dome.

DRYPOINT. A type of *intaglio* printmaking in which a sharp metal needle is used to carve lines and a design into a (usually) copper plate. The act of drawing pushes up a burr of metal filings, and so, when the plate is inked, ink will be retained by the burr to create a soft and deep tone that will be unique to each print. The burr can only last for a few printings. Both the print and the process are called drypoint.

EARLY ENGLISH STYLE. A term used to describe Gothic architecture in England during the early- and mid-13th century. The style demonstrates the influence of architectural features developed during the Early Gothic period in France, which are combined with Anglo-Norman Romanesque features.

EARTHWORKS. Usually very large scale, outdoor artwork that is produced by altering the natural environment.

ECHINUS. In the Doric or Tuscan Order, the round, cushionlike element between the top of the shaft and the abacus.

ENCAUSTIC. A technique of painting with pigments dissolved in hot wax.

ENGAGED COLUMN. A column that is joined to a wall, usually appearing as a half-rounded shape.

ENGRAVING. (1) A means of embellishing metal surfaces or gemstones by incising a design on the surface. (2) A print made by cutting a design into a metal plate (usually copper) with a pointed steel tool known as a burin. The burr raised on either side of the incised line is removed. Ink is then rubbed into the V-shaped grooves and wiped off the surface. The plate, covered with a damp sheet of paper, is run through a heavy press. The image on the paper is the reverse of that on the plate. When a fine steel needle is used instead of a burin and the burr is retained, a drypoint engraving results, characterized by a softer line. These techniques are called, respectively, engraving and drypoint.

ENNEASTYLE. A term used to describe the façade of a Greek or Roman temple, meaning that it has nine columns.

ENTABLATURE. (1) In a classical order, the entire structure above the columns; this usually includes architrave, frieze, and cornice. (2) The same structure in any building of a classical style.

ENTASIS. A swelling of the shaft of a column.

ENVIRONMENT. In art, environment refers to the Earth itself as a stage for Environmental art, works that can be enormously large yet very minimal and abstract. These works can be permanent or transitory. The term Earth art is also used to describe these artworks.

EVENTS. A term first used by John Cage in the early 1950s to refer to his multimedia events at Black Mount College in North Carolina that included dance, painting, music, and sculpture. The term was appropriated by the conceptual artist George Brecht in 1959 for his performance projects, and shortly thereafter by the conceptual and performance group Fluxus, which included Brecht.

EXEDRA (pl. EXEDRAE). In Classical architecture, an alcove, often semicircular, and often defined with columns. Sometimes, exedrae framed sculptures.

FAIENCÉ. (1) A glass paste fired to a shiny opaque finish, used in Egypt and the Aegean. (2) A type of earthenware that is covered with a colorful opaque glaze and is often decorated with elaborate designs.

FIBULA. A clasp, buckle, or brooch, often ornamented.

FILIGREE. Delicate decorative work made of intertwining wires.

FLAMBOYANT. Literally meaning “flamelike” in French, describes a late phase of Gothic architecture where undulating curves and reverse curves were a main feature.

FLUTES. The vertical channels or grooves in Classical column shafts, sometimes thought to imitate the faceting of a hewn log.

FLYING BUTTRESS. An arch or series of arches on the exterior of a building, connecting the building to detached pier buttresses so that the thrust from the roof vaults is offset. See also *Buttress*

FOLIO. A leaf of a manuscript or a book, identified so that the front and the back have the same number, the front being labeled *recto* and the back *verso*.

FORESHORTENING. A method of reducing or distorting the parts of a represented object that are not parallel to the picture plane in order to convey the impression of three dimensions as perceived by the human eye.

FRESCO. Italian word for “fresh.” Fresco is the technique of painting on plaster with pigments ground in water so that the paint is absorbed by the plaster and becomes part of the wall itself. *Buon fresco* is the technique of painting on wet plaster; *fresco secco* is the technique of painting on dry plaster.

FRIEZE. (1) A continuous band of painted or sculptured decoration. (2) In a Classical building, the

part of the entablature between the architrave and the cornice. A Doric frieze consists of alternating triglyphs and metopes, the latter often sculptured. An Ionic frieze is usually decorated with continuous relief sculpture.

FRONTALITY. Representation of a subject in a full frontal view.

FROTTAGE. The technique of rubbing a drawing medium, such as a crayon, over paper that is placed over a textured surface in order to transfer the underlying pattern to the paper.

GABLE. (1) The triangular area framed by the cornice or eaves of a building and the sloping sides of a pitched roof. In Classical architecture, it is called a *pediment*. (2) A decorative element of similar shape, such as the triangular structures above the portals of a Gothic church and sometimes at the top of a Gothic picture frame.

GALLERY. A second story placed over the side aisles of a church and below the clerestory. In a church with a four-part elevation, it is placed below the triforium and above the nave arcade.

GEISON. A projecting horizontal cornice. On a Greek or Roman temple, the geison will often be decorated.

GENRE PAINTING. Based on the French word for type or kind, the term sometimes refers to a category of style or subject matter. But it usually refers to depictions of common activities performed by contemporary people, often of the lower or middle classes. This contrasts with grand historical themes or mythologies, narratives or portraits.

GEOMETRIC ARABESQUE. Complex patterns and designs usually composed of polygonal geometric forms, rather than organic flowing shapes; often used as ornamentation in Islamic art.

GESTURE PAINTING. A technique in painting and drawing where the actual physical movement of the artist is reflected in the brushstroke or line as it is seen in the artwork. The artist Jackson Pollock is particularly associated with this technique.

GISANT. In a tomb sculpture, a recumbent effigy or representation of the deceased. At times, the gisant may be represented in a state of decay.

GLAZE. (1) A thin layer of translucent oil color applied to a painted surface or to parts of it in order to modify the tone. (2) A glassy coating applied to a piece of ceramic work before firing in the kiln as a protective seal and often as decoration.

GLAZED BRICK. Brick that is baked in a kiln after being painted.

GOTHIC. A style of art developed in France during the 12th century that spread throughout Europe. The style is characterized by daring architectural achievements, for example, the opening up of wall surfaces and the reaching of great heights, particularly in cathedral construction. Pointed arches and ribbed groin vaults allow for a lightness of construction that permits maximum light to enter buildings through stained-glass windows. Increasing naturalism and elegance characterize Gothic sculpture and painting.

GRANULATION. A technique of decoration in which metal granules, or tiny metal balls, are fused to a metal surface.

GRATTAGE. A technique in painting whereby an image is produced by scraping off paint from a canvas that has been placed over a textured surface.

GREEK CROSS. A cross with four arms of equal length arranged at right angles.

GRISAILLE. A monochrome drawing or painting in which only values of black, gray, and white are used.

GRISAILLE GLASS. White glass painted with gray designs.

GROIN VAULT. A vault formed by the intersection of two barrel vaults at right angles to each other. A groin is the ridge resulting from the intersection of two vaults.

GUILLOCHE PATTERN. A repeating pattern made up of two ribbons spiraling around a series of central points. A guilloche pattern is often used as a decorative device in Classical vase-painting.

GUILDS. Economic and social organizations that control the making and marketing of given products in a medieval city. To work as a painter or sculptor in a city, an individual had to belong to a guild, which established standards for the craft. First mentioned on p.211. Emboldened entry on p.258

GUTTAE. In a Doric entablature, small peglike projections above the frieze; possibly derived from pegs originally used in wooden construction.

HALL CHURCH. See *hallenkirche*.

HALLENKIRCHE. German word for "hall church." A church in which the nave and the side aisles are of the same height. The type was developed in Romanesque architecture and occurs especially frequently in German Gothic churches.

HAN. In Turkish, an establishment where travelers can procure lodging, food, and drink. Also called a *caravansaray*.

HAPPENING. A type of art that involves visual images, audience participation, and improvised performance, usually in a public setting and under the loose direction of an artist.

HARMONY. In medieval architecture, the perfect relationship among parts in terms of mathematical proportions or ratios. Thought to be the source of all beauty, since it exemplifies the laws by which divine reason made the universe.

HATAYI. A style of ornament originated by the Ottomans and characterized by curved leaves and complex floral palmettes linked by vines, sometimes embellished with birds or animals.

HATCHING. A series of parallel lines used as shading in prints and drawings. When two sets of crossing parallel lines are used, it is called *crosshatching*.

HERALDIC POSE. A pose where two figures are mirror images of one another, sometimes flanking a central object, as in the relieving triangle above the Lioness Gate at Mycenae.

HEROÏON. The center of a hero cult, where Classical Greeks venerated mythological or historical heroes.

HEXASTYLE. A term used to describe the façade of a Greek or Roman temple, meaning that it has six columns.

HIERATIC SCALE. An artistic technique in which the importance of figures is indicated by size, so that the most important figure is depicted as the largest.

HIEROGLYPH. A symbol, often based on a figure, animal, or object, standing for a word, syllable, or sound. These symbols form the early Egyptian writing system, and are found on ancient Egyptian monuments as well as in Egyptian written records.

HOUSE CHURCH. A place for private worship within a house; the first Christian churches were located in private homes that were modified for religious ceremonies.

HUMANISM. A philosophy emphasizing the worth of the individual, the rational abilities of humankind, and the human potential for good. During the Italian Renaissance, humanism was part of a movement that encouraged study of the classical cultures of Greece and Rome; often it came into conflict with the doctrines of the Catholic church.

HYDRIA. A type of jar used by ancient Greeks to carry water. Some examples were highly decorated.

HYPOSTYLE. A hall whose roof is supported by columns.

ICON. From the Greek word for "image." A panel painting of one or more sacred personages, such as Christ, the Virgin, or a saint, particularly venerated in the Orthodox Christian church.

ICONOCLASM. The doctrine of the Christian church in the 8th and 9th centuries that forbade the worship or production of religious images. This doctrine led to the destruction of many works of art. The iconoclastic controversy over the validity of this doctrine led to a division of the church. Protestant churches of the 16th and 17th centuries also practiced iconoclasm.

ICONOGRAPHY. (1) The depicting of images in art in order to convey certain meanings. (2) The study of the meaning of images depicted in art, whether they be inanimate objects, events, or personages. (3) The content or subject matter of a work of art.

IMPASTO. From the Italian word meaning "to make into a paste"; it describes paint, usually oil paint, applied very thickly.

IMPLUVIUM. A shallow pool in a Roman house, for collecting rain water. The impluvium was usually in the atrium, and stood beneath a large opening in the roof, known as a *compluvium*.

INFRARED LIGHT. Light on the spectrum beyond the comprehension of the naked eye is referred to as infrared. Special filters are needed to perceive it.

INFRARED REFLECTOGRAPHY. A technique for scientifically examining works of art. Special cameras equipped with infrared filters can look below the top layer of paintings to record the darker materials, such as carbon, which artists used to create drawings on panels or other supports.

INLAID NIELLO. See *niello*.

INSULA (pl. INSULAE). Latin word for "island." (1) An ancient Roman city block. (2) A Roman "apartment house": a concrete and brick building or chain of buildings around a central court, up to five stories high. The ground floor had shops, and above were living quarters.

INTAGLIO. A printing technique in which the design is formed from ink-filled lines cut into a surface. Engraving, etching, and drypoint are examples of intaglio.

INTERCOLUMNIATION. The space between two columns, measured from the edge of the column shafts. The term is often used in describing Greek and Roman temples.

INVERTED PERSPECTIVE. The technique, in some 16th- and 17th-century paintings, of placing the main theme or narrative of a work in the background and placing a still life or other representation in the foreground.

IONIC COLUMN. A column characterized by a base and a capital with two volutes. One of three styles of column consistently used by Greek and Roman architects.

IWAN. A vaulted chamber in a mosque or other Islamic structure, open on one side and usually opening onto an interior courtyard.

JAMBS. The vertical sides of an opening. In Romanesque and Gothic churches, the jambs of doors and windows are often cut on a slant outward, or "splayed," thus providing a broader surface for sculptural decoration.

JAPONISME. In 19th-century French and American art, a style of painting and drawing that reflected the influence of the Japanese artworks, particularly prints, that were then reaching the West.

JASPERWARE. A durable, unglazed porcelain developed by the firm of Josiah Wedgwood in the 18th century. It is decorated with Classically inspired

bas relief or cameo figures, and ornamented in white relief on a colored ground, especially blue and sage green.

KORE (pl. KORAI). Greek word for "maiden." An Archaic Greek statue of a standing, draped female.

KOUROS (pl. KOUROI). Greek word for "male youth." An Archaic Greek statue of a standing, nude youth.

KRATER. A Greek vessel, of assorted shapes, in which wine and water are mixed. A *calyx krater* is a bell-shaped vessel with handles near the base; a *volute krater* is a vessel with handles shaped like scrolls.

KUFIC. One of the first general forms of Arabic script to be developed, distinguished by its angularity; distinctive variants occur in various parts of the Islamic worlds.

KYLIX. In Greek and Roman antiquity, a shallow drinking cup with two horizontal handles, often set on a stem terminating in a foot.

LAMASSU. An ancient Near Eastern guardian of a palace; often shown in sculpture as a human-headed bull or lion with wings.

LANCET. A tall, pointed window common in Gothic architecture.

LANTERN. A relatively small structure crowning a dome, roof, or tower, frequently open to admit light to an enclosed area below.

LATIN CROSS. A cross in which three arms are of equal length and one arm is longer.

LEKYTHOS (pl. LEKYTHOI). A Greek oil jug with an ellipsoidal body, a narrow neck, a flanged mouth, a curved handle extending from below the lip to the shoulder, and a narrow base terminating in a foot. It was used chiefly for ointments and funerary offerings.

LIGHT WELLS. Open shafts that allow light to penetrate into a building from the roof. These were a major source of light and ventilation in Minoan "palaces."

LIMINAL SPACE. A transitional area, such as a doorway or archway. In Roman architecture, liminal spaces were often decorated with apotropaic devices.

LINEARITY. A term used to refer to images that have a strong sense of line that provides sharp contours to figures and objects.

LITURGY. A body of rites or rituals prescribed for public worship.

LOGGIA. A covered gallery or arcade open to the air on at least one side. It may stand alone or be part of a building.

LUNETTE. (1) A semicircular or pointed wall area, as under a vault, or above a door or window. When it is above the portal of a medieval church, it is called a *tympanum*. (2) A painting, relief sculpture, or window of the same shape.

LUSTER. A metallic pigment fired over glazed ceramic, which creates an iridescent effect.

MACHICOLATIONS. A gallery projecting from the walls of a castle or tower with holes in the floor in order to allow liquid, stones, or other projectiles to be dropped on an enemy.

MAIDAN. In parts of the Near East and Asia a large open space or square.

MANDORLA. A representation of light surrounding the body of a holy figure.

MANUSCRIPT ILLUMINATION. Decoration of handwritten documents, scrolls, or books with drawings or paintings. Illuminated manuscripts were often produced during the Middle Ages.

MAQSURA. A screened enclosure, reserved for the ruler, often located before the *mibrab* in certain important royal Islamic mosques.

MARTYRIUM (pl. **MARTYRIA**). A church, chapel, or shrine built over the grave of a Christian martyr or at the site of an important miracle.

MASTABA. An ancient Egyptian tomb, rectangular in shape, with sloping sides and a flat roof. It covered a chapel for offerings and a shaft to the burial chamber.

MATRIX. (1) A mold or die used for shaping a ceramic object before casting. (2) In printmaking, any surface on which an image is incised, carved, or applied and from which a print may be pulled.

MEANDER PATTERN. A decorative motif of intricate, rectilinear character applied to architecture and sculpture.

MEGALITH. From the Greek *mega*, meaning "big," and *lithos*, meaning "stone." A huge stone such as those used in cromlechs and dolmens.

MEGARON (pl. **MEGARONS** or **MEGARA**). From the Greek word for "large." The central audience hall in a Minoan or Mycenaean palace or home.

MENHIR. A megalithic upright slab of stone, sometimes placed in rows by prehistoric peoples.

METOPE. The element of a Doric frieze between two consecutive triglyphs, sometimes left plain but often decorated with paint or relief sculpture.

MEZZOTINT. Printmaking technique developed in the late 17th century where the plate is roughened or "rocked" to better retain the ink and create dark images.

MIHRAB. A niche, often highly decorated, usually found in the center of the *qibla* wall of a mosque, indicating the direction of prayer toward Mecca.

MINA'I. From the Persian meaning "enameled," polychrome overglaze-decorated ceramic ware produced in Iran.

MINARET. A tower on or near a mosque, varying extensively in form throughout the Islamic world, from which the faithful are called to prayer five times a day.

MINBAR. A type of staircase pulpit, found in more important mosques to the right of the mihrab, from which the Sabbath sermon is given on Fridays after the noonday prayer.

MINIATURIST. An artist trained in the painting of miniature figures or scenes to decorate manuscripts.

MODULE. (1) A segment of a pattern. (2) A basic unit, such as the measure of an architectural member. Multiples of the basic unit are used to determine proportionate construction of other parts of a building.

MONOTYPE. A unique print made from a copper plate or other type of plate from which no other copies of the artwork are made.

MOSQUE. A building used as a center for community prayers in Islamic worship; it often serves other functions including religious education and public assembly.

MOZARAB. Term used for the Spanish Christian culture of the Middle Ages that developed while Muslims were the dominant culture and political power on the Iberian peninsula.

MUQARNAS. A distinctive type of Islamic decoration consisting of multiple nichelike forms usually arranged in superimposed rows, often used in zones of architectural transition.

NAOS. See *cella*.

NARTHEX. The transverse entrance hall of a church, sometimes enclosed but often open on one side to a preceding atrium.

NATURALISM. A style of art that aims to depict the natural world as it appears.

NAVE. (1) The central aisle of a Roman basilica, as distinguished from the side aisles. (2) The same section of a Christian basilican church extending from the entrance to the apse or transept.

NECROPOLIS. Greek for "city of the dead." A burial ground or cemetery.

NEMES HEADRESS. The striped cloth headdress worn by Egyptian kings, and frequently represented in their sculpted and painted images.

NEOCLASSICISM. An 18th-century style that emphasizes Classical themes, sometimes with strong moral overtones, executed in a way that places a strong emphasis on line, with figures and objects running parallel to the picture plane. Paintings and drawings are typically executed with sharp clarity, by way of tight handling of paint and clearly defined line and light.

NIELLO. Dark metal alloys applied to the engraved lines in a precious metal plate (usually made of gold or silver) to create a design.

NIKE. The ancient Greek goddess of victory, often identified with Athena and by the Romans with Victoria. She is usually represented as a winged woman with windblown draperies.

NOCTURNE. A painting that depicts a nighttime scene, often emphasizing the effects of artificial light.

NOMAD'S GEAR. Portable objects, including weaponry, tackle for horses, jewelry and vessels, crafted by nomadic groups such as the tribes of early Iran, and sometimes buried with their dead.

OBELISK. A tall, tapering, four-sided stone shaft with a pyramidal top. First constructed as *megaliths* in ancient Egypt, certain examples have since been exported to other countries.

OCTASTYLE. A term used to describe the façade of a Greek or Roman temple, meaning that it has eight columns.

OCULUS. The Latin word for "eye." (1) A circular opening at the top of a dome used to admit light. (2) A round window.

OPISTHONAOS. A rear chamber in a Greek temple, often mirroring the porch at the front. The opisthonaos was sometimes used to house valuable objects. Access to the chamber was usually from the peristyle rather than the cella.

OPTICAL IMAGES. An image created from what the eye sees, rather than from memory.

ORANT. A standing figure with arms upraised in a gesture of prayer.

ORCHESTRA. (1) In an ancient Greek theater, the round space in front of the stage and below the tiers of seats, reserved for the chorus. (2) In a Roman theater, a similar space reserved for important guests.

ORIEL. A bay window that projects from a wall.

ORIENTALISM. The fascination of Western culture, especially as expressed in art and literature, with Eastern cultures. In the 19th-century, this fascination was especially focused on North Africa and the Near East, that is, the Arab world.

ORTHOGONAL. In a perspective construction, an imagined line in a painting that runs perpendicular to the picture plane and recedes to a vanishing point.

ORTHOSTATS. Upright slabs of stone constituting or lining the lowest courses of a wall, often in order to protect a vulnerable material such as mud-brick.

POUSSINISTES. Those artists of the French Academy at the end of the 17th century and the beginning of the 18th century who favored "drawing," which they believed appealed to the mind rather than the senses. The term derived from admiration for the French artist Nicolas Poussin. See *Rubénistes*.

PALETTE. (1) A thin, usually oval or oblong board with a thumbhole at one end, used by painters to hold and mix their colors. (2) The range of colors used by a particular painter. (3) In Egyptian art, a slate slab, usually decorated with sculpture in low relief.

The small ones with a recessed circular area on one side are thought to have been used for eye makeup. The larger ones were commemorative objects.

PARCHMENT. From Pergamon, the name of a Greek city in Asia Minor where parchment was invented in the 2nd century BCE. (1) A paperlike material made from bleached animal hides used extensively in the Middle Ages for manuscripts. Vellum is a superior type of parchment made from calfskin. (2) A document or miniature on this material.

PEDIMENT. (1) In Classical architecture, a low gable, typically triangular, framed by a horizontal cornice below and two raking cornices above; frequently filled with sculpture. (2) A similar architectural member used over a door, window, or niche. When pieces of the cornice are either turned at an angle or interrupted, it is called a *broken pediment*.

PENDENTIVE. One of the concave triangles that achieves the transition from a square or polygonal opening to the round base of a dome or the supporting drum.

PERFORMANCE ART. A type of art in which performance by actors or artists, often interacting with the audience in an improvisational manner, is the primary aim over a certain time period. These artworks are transitory, perhaps with only a photographic record of some of the events.

PERIPTERAL TEMPLE. In Classical architecture, a temple with a single colonnade on all sides, providing shelter.

PERISTYLE. (1) In a Roman house or *domus*, an open garden court surrounded by a colonnade. (2) A colonnade around a building or court.

PERPENDICULAR GOTHIC STYLE. Describes Late Gothic architecture in England, characterized by dominant vertical accents.

PERSPECTIVE. A system for representing spatial relationships and three-dimensional objects on a flat two-dimensional surface so as to produce an effect similar to that perceived by the human eye. In *atmospheric* or *aerial* perspective, this is accomplished by a gradual decrease in the intensity of color and value and in the contrast of light and dark as objects are depicted as farther and farther away in the picture. In color artwork, as objects recede into the distance, all colors tend toward a light bluish-gray tone. In *scientific* or *linear* perspective, developed in Italy in the 15th century, a mathematical system is used based on orthogonals receding to vanishing points on the horizon. Transversals intersect the orthogonals at right angles at distances derived mathematically. Since this presupposes an absolutely stationary viewer and imposes rigid restrictions on the artist, it is seldom applied with complete consistency. Although traditionally ascribed to Brunelleschi, the first theoretical text on perspective was Leon Battista Alberti's *On Painting* (1435).

PHOTOGRAM. A shadowlike photograph made without a camera by placing objects on light-sensitive paper and exposing them to a light source.

PHOTOMONTAGE. A photograph in which prints in whole or in part are combined to form a new image. A technique much practiced by the Dada group in the 1920s.

PICTOGRAPH. A pictorial representation of a concept or object, frequently used by Egyptian artists, sometimes in conjunction with hieroglyphs.

PICTURESQUE. Visually interesting or pleasing, as if resembling a picture.

PIER. An upright architectural support, usually rectangular and sometimes with capital and base. When columns, pilasters, or shafts are attached to it, as in many Romanesque and Gothic churches, it is called a compound pier.

PIETÀ. Italian word for both “pity” and “piety.” A representation of the Virgin grieving over the dead Christ. When used in a scene recording a specific moment after the Crucifixion, it is usually called a Lamentation.

PILE CARPET. A weaving made on a loom in which rows of individual knots of colored wool are tied so that the ends of each knot protrude to form a thick pile surface.

PILGRIMAGE PLAN. The general design used in Christian churches that were stops on the pilgrimage routes throughout medieval Europe, characterized by having side aisles that allowed pilgrims to ambulate around the church. See *pilgrimage choir*.

PILOTIS. Pillars that are constructed from *reinforced concrete (ferroconcrete)*.

PINAKOTHEKE. A museum for paintings. The first known example may have been in the Propylaea on the Athenian Akropolis.

PINNACLE. A small, decorative structure capping a tower, pier, buttress, or other architectural member. It is used especially in Gothic buildings.

PISÉ. A construction material consisting of packed earth, similar to wattle and daub. Etruscan architects used pisé for houses, with the result that little survives of them.

PLANARITY. A term used to describe a composition where figures and objects are arranged parallel to the picture plane.

PLATE TRACERY. A style of tracery in which pierced openings in an otherwise solid wall of stonework are filled with glass.

PLEIN-AIR. Sketching outdoors, often using paints, in order to capture the immediate effects of light on landscape and other subjects. Much encouraged by the Impressionists, their *plein-air* sketches were often taken back to the studio to produce finished paintings, but many *plein-air* sketches are considered masterworks.

POCHADES. Small outdoor oil paintings made by landscape painters, serving as models for large-scale pictures that would be developed in the artist’s studio.

POLIS. A city-state, in the Classical Greek world. City-states began to develop in the course of the 7th and 6th centuries BCE, and were governed in a variety of different ways, including monarchy and oligarchy.

POLYPTYCH. An altarpiece or devotional work of art made of several panels joined together, often hinged.

PORTRAIT BUST. A sculpted representation of an individual which includes not only the head but some portion of the upper torso. Popular during the Roman period, it was revived during the Renaissance.

POST AND LINTEL. A basic system of construction in which two or more uprights, the posts, support a horizontal member, the lintel. The lintel may be the topmost element or support a wall or roof.

POUNCING. A technique for transferring a drawing from a cartoon to a wall or other surface by pricking holes along the principal lines of the drawing and forcing fine charcoal powder through them onto the surface of the wall, thus reproducing the design on the wall.

PREDELLA. The base of an altarpiece, often decorated with small scenes that are related in subject to that of the main panel or panels.

PREFIGURATION. The representation of Old Testament figures and stories as forerunners and foreshadowers of those in the New Testament.

PRIMITIVISM. The appropriation of non-Western (e.g., African, tribal, Polynesian) art styles, forms, and techniques by Modern era artists as part of innovative

and avant-garde artistic movements; other sources were also used, including the work of children and the mentally ill.

PROCESS ART. Art in which the process is the art, as when Richard Serra hurled molten lead where a wall meets the floor, or Hans Haacke put water in a hermetic acrylic cube, which resulted in condensation forming on it.

PRONAOS. In a Greek or Roman temple, an open vestibule in front of the *cella*.

PRONK. A word meaning ostentatious or sumptuous; it is used to refer to a still life of luxurious objects.

PROPYLON. A monumental gateway, often leading into a citadel or a precinct, such as the Akropolis of Mycenae or Athens.

PROTOME. A decorative, protruding attachment, often on a vessel. Greek bronze-workers attached griffin-shaped protomes to tripod cauldrons in the 7th century BCE.

PROVENANCE. The place of origin of a work of art and related information.

PSALTER. (1) The book of Psalms in the Old Testament, thought to have been written in part by David, king of ancient Israel. (2) A copy of the Psalms, sometimes arranged for liturgical or devotional use and often richly illuminated.

PYLON. Greek word for “gateway.” (1) The monumental entrance building to an Egyptian temple or forecourt consisting either of a massive wall with sloping sides pierced by a doorway or of two such walls flanking a central gateway. (2) A tall structure at either side of a gate, bridge, or avenue marking an approach or entrance.

PYXIS. A lidded box, often made of ivory, to hold jewelry or cosmetics in daily life, and, in the context of the Christian church, used on altars to contain the Host (Communion wafer).

QIBLA. The direction toward Mecca, which Muslims face during prayer. The qibla wall in a mosque identifies this direction.

QUADRANT VAULT. A half-barrel vault designed so that instead of being semicircular in cross-section, the arch is one-quarter of a circle.

QUATREFOIL. An ornamental element composed of four lobes radiating from a common center.

RAYONNANT. The style of Gothic architecture, described as “radiant,” developed at the Parisian court of Louis IX in the mid-13th century. Also referred to as *court style*.

READYMADE. An ordinary object that, when an artist gives it a new context and title, is transformed into an art object. Readymades were important features of the Dada and Surrealism movements of the early 20th century.

RED-FIGURED. A style of ancient Greek ceramic decoration characterized by red figures against a black background. This style of decoration developed toward the end of the 6th century BCE and replaced the earlier *black-figured style*.

REGISTER. A horizontal band containing decoration, such as a relief sculpture or a fresco painting. When multiple horizontal layers are used, registers are useful in distinguishing between different visual planes and different time periods in visual narration.

RELIEF. (1) The projection of a figure or part of a design from the background or plane on which it is carved or modeled. Sculpture done in this manner is described as “high relief” or “low relief” depending on the height of the projection. When it is very shallow, it is called *schacciato*, the Italian word for “flattened out.” (2) The apparent projection of forms represented in a painting or drawing. (3) A category of printmaking in which lines raised from the surface are inked and printed.

RELIEVING TRIANGLE. A space left open above a lintel to relieve it of the weight of masonry. This device was used by Bronze Age architects in gate and tomb construction.

RELIQUARY. A container used for storing or displaying relics.

RENAISSANCE. Literally, rebirth. During the 14th and 15th centuries, Italian writers, artists, and intellectuals aimed to revive the arts of the ancient world. From their accomplishments, the term has been applied to the period, and is used generally to refer to a cultural flowering.

REPOUSSÉ. A metalworking technique where a design is hammered onto an object from the wrong side. Sasanian craftsmen used this technique for silver vessels.

RESPOND. (1) A half-pier, pilaster, or similar element projecting from a wall to support a lintel or an arch whose other side is supported by a free-standing column or pier, as at the end of an arcade. (2) One of several pilasters on a wall behind a colonnade that echoes or “responds to” the columns but is largely decorative. (3) One of the slender shafts of a compound pier in a medieval church that seems to carry the weight of the vault.

RHYTON. An ancient drinking or pouring vessel made from pottery, metal, or stone, and sometimes designed in a human or animal form.

RIBBED GROIN VAULTS. A vault is a stone or brick roof. Groin vaults result from the intersection of two barrel vaults; the places where the arched surfaces meet is called the groin. Adding ribs or thickenings of the groins increases the strength of the roof.

RIBBED VAULT. A style of vault in which projecting surface arches, known as ribs, are raised along the intersections of segments of the vault. Ribs may provide architectural support as well as decoration to the vault’s surface.

ROCOCO. The ornate, elegant style most associated with the early-18th-century in France, and which later spread throughout Europe, generally using pastel colors and the decorative arts to emphasize the notion of fantasy.

ROMANESQUE. (1) The style of medieval architecture from the 11th to the 13th centuries that was based upon the Roman model and that used the Roman rounded arch, thick walls for structural support, and relatively small windows. (2) Any culture or its artifacts that are “Roman-like.”

ROMANTICISM. A cultural movement that surfaced in the second half of the 18th century and peaked in the first half of the 19th century. The movement was based on a belief in individual genius and originality and the expression of powerful emotions, as well as preference for exotic themes and the omnipotent force of nature, often viewed as manifestation of God.

ROSE WINDOW. A large, circular window with stained glass and stone tracery, frequently used on façades and at the ends of transepts in Gothic churches.

ROSTRUM (pl. ROSTRA). (1) A beaklike projection from the prow of an ancient warship used for ramming the enemy. (2) In the Roman forum, the raised platform decorated with the beaks of captured ships from which speeches were delivered. (3) A platform, stage, or the like used for public speaking.

ROTULUS (pl. ROTULI). The Latin word for scroll, a rolled written text.

RUBÉNISTES. Those artists of the French Academy at the end of the 17th century and the beginning of the 18th century who favored “color” in painting because it appealed to the senses and was thought to be true to nature. The term derived from admiration for the work of the Flemish artist Peter Paul Rubens. See *Poussinistes*.

RUSTICATION. A masonry technique of laying rough-faced stones with sharply indented joints.

SALON. (1) A large, elegant drawing or reception room in a palace or a private house. (2) Official government-sponsored exhibition of paintings and sculpture by living artists held at the Louvre in Paris, first biennially, then annually. (3) Any large public exhibition patterned after the Paris Salon.

SARCOPHAGUS (pl. **SARCOPHAGI**). A large coffin, generally of stone, and often decorated with sculpture or inscriptions. The term is derived from two Greek words meaning “flesh” and “eating.”

SAZ. Meaning literally “enchanted forest,” this term describes the sinuous leaves and twining stems that are a major component of the *hatayi* style under the Ottoman Turks.

SCHIACCIATO. Italian for “flattened out.” Describes low relief sculpture used by Donatello and some of his contemporaries.

SCHOLASTICISM. A school of medieval thought that tries to reconcile faith and reason by combining ancient philosophy with Christian theology.

SCIENTIFIC PERSPECTIVE. See *perspective*.

SCRIPTORIUM (pl. **SCRIPTORIA**). A workroom in a monastery reserved for copying and illustrating manuscripts.

SECTION. An architectural drawing presenting a building as if cut across the vertical plane at right angles to the horizontal plane. A *cross section* is a cut along the transverse axis. A *longitudinal section* is a cut along the longitudinal axis.

SELECTIVE WIPING. The planned removal of certain areas of ink during the etching process to produce changes in value on the finished print.

SEPTPARTITE VAULT. A type of vault divided into seven sections.

SERDAB. In Egyptian architecture, an enclosed room without an entrance, often found in a funerary context. A sculpture of the dead king might be enclosed within it, as at Saqqara.

SEXPARTITE VAULT. See *vault*.

SFUMATO. Italian word meaning “smoky.” Used to describe very delicate gradations of light and shade in the modeling of figures. It is applied especially to the work of Leonardo da Vinci.

SGRAFFITO ORNAMENT. A decorative technique in which a design is made by scratching away the surface layer of a material to produce a form in contrasting colors.

SHADING. The modulation of volume by means of contrasting light and shade. Prehistoric cave-painters used this device, as did Greek tomb-painters in the Hellenistic period.

SILKSCREEN PRINTING. A technique of printing in which paint or ink is pressed through a stencil and specially prepared cloth to produce a previously designed image. Also called serigraphy.

SILVERPOINT. A drawing instrument (stylus) of the 14th and 15th centuries made from silver; it produced a fine line and maintained a sharp point.

SIMULTANEOUS CONTRAST. The theory, first expressed by Michel-Eugène Chevreul (1786–1889), that complementary colors, when placed next to one another, increase the intensity of each other (e.g., red becoming more red and green more green.)

SITE-SPECIFIC ART. Art that is produced in only one location, a location that is an integral part of the work and essential to its production and meaning.

SKENE. A building erected on a Greek or Roman stage, as a backdrop against which some of the action took place. It usually consisted of a screen of columns, arranged in several storeys.

SOCLE. A portion of the foundation of a building that projects outward as a base for a column or some other device.

SPANDREL. The area between the exterior curves of two adjoining arches or, in the case of a single arch, the area around its outside curve from its springing to its keystone.

SPATIAL PERSPECTIVE. The exploration of the spatial relationships between objects. Painters were especially interested in spatial perspective in the Hellenistic period in Greece.

SPIRE. A tall tower that rises high above a roof. Spires are commonly associated with church architecture and are frequently found on Gothic structures.

SPOLIA. Latin for “hide stripped from an animal.” Term used for (1) spoils of war and (2) fragments of architecture or sculpture reused in a secondary context.

SPRINGING. The part of an arch in contact with its base.

SQUINCHES. Arches set diagonally at the corners of a square or rectangle to establish a transition to the round shape of the dome above.

STAIN PAINTING. A type of painting where the artist works on unprimed canvas, allowing the paint to seep into the canvas, thus staining it.

STELE. From the Greek word for “standing block.” An upright stone slab or pillar, sometimes with a carved design or inscription.

STEREOBATE. The substructure of a Classical building, especially a Greek temple.

STEREOCARDS. Side-by-side photographs of the same image taken by a camera with two lenses, replicating human binocular vision. When put into a special viewer, the twin flat pictures appear as a single three-dimensional image.

STILL LIFE. A term used to describe paintings (and sometimes sculpture) that depict familiar objects such as household items and food.

STIPPLES. In drawing or printmaking, stippling is a technique to create tone or shading in an image with small dots rather than lines.

STREET PHOTOGRAPHY. A term applied to American documentary photographers such as Walker Evans, who emerged in the 1930s, and Robert Frank, who surfaced in the 1950s, who took to the streets to find their subject matter, often traveling extensively.

STYLOBATE. A platform or masonry floor above the stereobate forming the foundation for the columns of a Greek temple.

SUBLIME. In 19th-century art, the ideal and goal that art should inspire awe in a viewer and engender feelings of high religious, moral, ethical, and intellectual purpose.

SUNKEN RELIEF. Relief sculpture in which the figures or designs are modeled beneath the surface of the stone, within a sharp outline.

SYMPOSIUM. In ancient Greece, a gathering, sometimes of intellectuals and philosophers to discuss ideas, often in an informal social setting, such as at a dinner party.

SYNCRETISM. The act of bringing together disparate customs or beliefs. Historians usually describe Roman culture as syncretistic, because Romans embraced many of the practices of those they conquered.

SYNOPTIC NARRATIVE. A narrative with different moments presented simultaneously, in order to encapsulate the entire story in a single scene. The device appears in early Greek pediment sculpture.

TEMPERA. Medium for painting in which pigments are suspended in egg yolk tempered with water or chemicals; this mixture dries quickly, reducing the possibility of changes in the finished painting.

TENEBRISM. The intense contrast of light and dark in painting.

TESSERA (pl. **TESSERAE**). A small piece of colored stone, marble, glass, or gold-backed glass used in a mosaic.

THOLOS. A building with a circular plan, often with a sacred nature.

TONDO. A circular painting or relief sculpture.

TRANSEPT. A cross arm in a basilican church placed at right angles to the nave and usually separating it from the choir or apse.

TRANSVERSALS. In a perspective construction, transversals are the lines parallel to the picture plane (horizontally) that denote distances. They intersect orthogonals to make a grid that guides the arrangement of elements to suggest space.

TRIBUNE. A platform or walkway in a church constructed overlooking the *aisle* and above the *nave*.

TRIFORIUM. The section of a nave wall above the arcade and below the clerestory. It frequently consists of a blind arcade with three openings in each bay. When the gallery is also present, a four-story elevation results, the triforium being between the gallery and clerestory. It may also occur in the transept and the choir walls.

TRIGLYPH. The element of a Doric frieze separating two consecutive metopes and divided by grooves into three sections.

TRILITHIC. A form of construction using three stones—two uprights and a lintel—found frequently in Neolithic tomb and ritual architecture.

TRIPTYCH. An altarpiece or devotional picture, either carved or painted, with one central panel and two hinged wings.

TRIUMPHAL ARCH. (1) A monumental arch, sometimes a combination of three arches, erected by a Roman emperor in commemoration of his military exploits and usually decorated with scenes of these deeds in relief sculpture. (2) The great transverse arch at the eastern end of a church that frames altar and apse and separates them from the main body of the church. It is frequently decorated with mosaics or mural paintings.

TROIS CRAYONS. The use of three colors, usually red, black, and white, in a drawing; a technique popular in the 17th and 18th centuries.

TROMPE L'OEIL. Meaning “trick of the eye” in French, it is a work of art designed to deceive a viewer into believing that the work of art is reality, an actual three-dimensional object or scene in space.

TRUMEAU. A central post supporting the lintel of a large doorway, as in a Romanesque or Gothic portal, where it is frequently decorated with sculpture.

TRUSS. A triangular wooden or metal support for a roof that may be left exposed in the interior or be covered by a ceiling.

TUMULUS (pl. **TUMULI**) A monumental earth mound, often raised over a tomb. Etruscan builders constructed tumuli with internal chambers for burials.

TURRET. (1) A small tower that is part of a larger structure. (2) A small tower at a corner of a building, often beginning some distance from the ground.

TUSCAN STYLE. An architectural style typical of ancient Italy. The style is similar to the Doric style, but the column shafts have bases.

TUSCHE. An inklike liquid containing crayon that is used to produce solid black (or solid color) areas in prints.

TYMPANUM. (1) In Classical architecture, a recessed, usually triangular area often decorated with sculpture. Also called a pediment. (2) In medieval architecture, an arched area between an arch and the lintel of a door or window, frequently carved with relief sculpture.

TYPOLGY. The matching or pairing of pre-Christian figures, persons, and symbols with their Christian counterparts.

VANISHING POINT. The point at which the orthogonal meet and disappear in a composition done with scientific perspective.

VANITAS. The term derives from the book of Ecclesiastes I:2 ("Vanities of vanities, ...") that refers to the passing of time and the notion of life's brevity and the inevitability of death. The vanitas theme found expression especially in the Northern European art of the 17th century.

VAULT. An arched roof or ceiling usually made of stone, brick, or concrete. Several distinct varieties have been developed; all need buttressing at the point where the lateral thrust is concentrated. (1) A barrel vault is a semicircular structure made up of successive arches. It may be straight or annular in plan. (2) A groin vault is the result of the intersection of two barrel vaults of equal size that produces a bay of four compartments with sharp edges, or groins, where the two meet. (3) A ribbed groin vault is one in which ribs are added to the groins for structural strength and for decoration. When the diagonal ribs are constructed as half-circles, the resulting form is a domical ribbed vault. (4) A sexpartite vault is a ribbed groin vault

in which each bay is divided into six compartments by the addition of a transverse rib across the center. (5) The normal Gothic vault is quadripartite with all the arches pointed to some degree. (6) A fan vault is an elaboration of a ribbed groin vault, with elements of tracery using conelike forms. It was developed by the English in the 15th century and was employed for decorative purposes.

VELLUM. See *parchment*.

VERISTIC. From the Latin *verus*, meaning "true." Describes a hyperrealistic style of portraiture that emphasizes individual characteristics.

VIGNETTE. A decorative design often used in manuscripts or books to separate sections or to decorate borders.

VOLUTE. A spiraling architectural element found notably on Ionic and Composite capitals but also used decoratively on building façades and interiors.

VOUSSOIR. A wedge-shaped piece of stone used in arch construction.

WARP. The vertical threads used in a weaver's loom through which the weft is woven.

WEBS. Masonry construction of brick, concrete, stone, etc. that is used to fill in the spaces between groin vault ribs.

WEFT. The horizontal threads that are interlaced through the vertical threads (the warp) in a woven fabric. Weft yarns run perpendicular to the warp.

WESTWORK. From the German word *Westwerk*. In Carolingian, Ottonian, and German Romanesque

architecture, a monumental western front of a church, treated as a tower or combination of towers and containing an entrance and vestibule below and a chapel and galleries above. Later examples often added a transept and a crossing tower.

WET-COLLODION PROCESS. A 19th-century photographic technique that uses a very sensitive emulsion called collodion (gun-cotton dissolved in alcohol ether), that reduces exposure time to under a second and produces a sharp, easily reproducible negative.

WHITE-GROUND. Vase-painting technique in which artists painted a wide range of colors onto a white background. This was a favorite technique for decorating lekythoi (vases used in a funerary context in ancient Greece.)

WOODCUT. A print made by carving out a design on a wooden block cut along the grain, applying ink to the raised surfaces that remain, and printing from those.

X-RADIOGRAPHIC. Using a form of electromagnetic radiation called X-rays, researchers can examine the layers of paint or other materials used by artists to construct works of art.

ZIGGURAT. From the Assyrian word *zigguratu*, meaning "mountaintop" or "height." In ancient Assyria and Babylonia, a pyramidal mound or tower built of mud-brick forming the base for a temple. It was often either stepped or had a broad ascent winding around it, which gave it the appearance of being stepped.