

GLOSSARY

Abacus. The flat slab on top of the capital of a **column**.

Abbey. Monastery headed by an abbot or abbess and characterized by a large **chapterhouse** and cloisters. The chancel in an abbey church is much larger than in churches of the secular clergy.

Academy of Fine Arts (in Italian, *Accademia di belle arti*; in French *Académie des Beaux-Arts*). A cultural institution set up to train artists. The first academies appeared in Italy in the second half of the sixteenth century: the Accademia del Disegno at Florence in 1563, the Accademia di San Luca at Rome in 1577, and the Accademia degli Incamminati at Bologna toward the end of the century. On the one hand, these academies reflected the changing social role of the artist, now quite different from the one resulting from the type of technical and craft training provided by workshops. On the other hand, they answered the need to give artistic work a theoretic foundation and the artist a complete training, based on the fundamental practice of drawing and the teaching of scientific and classical subjects. In addition, they took on an official role in the development of the dominant style and the control of commissions from the State, the market, and collectors. The academies attained the peak of their prestige in the eighteenth century, during the Age of Enlightenment. The subsequent decline in the institution commenced during the Restoration, when the ideas of Romanticism vindicated the artist's freedom to operate unconstrained by "rules." In the nineteenth century all the advanced movements operated outside and against academicism, rejecting its methods. Since then the word "academic" has come to take on a negative meaning, and is used to indicate a work of art devoid of poetic vitality, usually constrained by the rules of **classicism**.

Acanthus. Ornamental motif of the **Corinthian** capital and then of the Roman **Composite** capital, based on the leaves of the Mediterranean plant of the same name.

Aedicule. A small building or shrine of various forms on a central plan, often used to house a statue. Also used for the architectural framing of an opening in the wall.

Aisle. Part of a church parallel to the nave, transept, or chancel and separated from it by piers or columns. There are generally two or four of them.

Allegory. Symbolic representation of abstract ideas, by means of allusive figures, fictitious personages, and imaginary beings or objects: the study of allegories is a particularly important part of **iconology**.

Altar. In its simplest form, it consists of a flat surface, raised above the ground, used for the celebration of religious rites. In the first few centuries of Christian art it became common to use the altar as a fixed element of the church furnishings in the area of the **presbytery**.

Altar frontal (or *antependium*). The front part of the altar, generally with carved or inlaid decorations. It is usually of marble but can also be made of more precious materials, such as ivory, silver, or mosaic.

Altarpiece. A large painting to be placed on an altar. It may be combined with a **predella** containing small scenes and when enclosed in a complex architectural framing is known as an *ancona*. The altarpiece can also be a polyptych or a bas-relief in marble or wood instead of a painting.

Ambo (pl. *ambones*). A stand closed on three sides by a parapet and opening onto steps on the fourth. In early Christian and Romanesque churches the altar was flanked by two ambones, one for reading the Epistles and the other for the Gospels.

Ambulatory. Passage running around the chancel or apse, providing access to the radiating chapels. Typical of French Gothic.

Anamorphosis. A technical device of perspective used to dilate forms by means of extreme foreshortening: such compositions make no sense seen from the front, but form the correct image when viewed at an angle.

Anta (pl. *antae*). A square pilaster on either side of a door.

Apsē. A semicircular, polygonal, or lobed projection, roofed with a half-dome (called a *conch* or *bowl-shaped vault*) in the end wall of a building, especially a church. In Christian churches it is generally the termination of the nave, located behind the altar and containing the **chancel**. If two apses are set opposite one another this is called a *double apse*. If there are three, a *triconch apse*. Sometimes smaller apses, known as *apsidioles*, are set in the outer wall of the apse itself.

Aquatint. Method of intaglio **engraving** derived from **etching** that produces effects similar to those of a watercolor. The first operation is to roughen the surface of the *plate* by covering it with a powder of tiny grains of bitumen and resin. This creates a porous ground where the acid can only penetrate the gaps between one grain and the next. This is followed by the phases of engraving, *biting*, removal of the ground, and finally inking and printing.

Arabesque. Ornamental motif, probably of Arab origin, consisting of an intricate pattern of geometric lines and stylized plant forms without human or animal figures.

Arcade. A row of arches supported by piers or columns.

Arch. Curved structure linking two supporting elements. It consists of the following parts: *intrados* or the underside of the arch; *extrados* or the outer face; *archivolt*, the decorated fascia or molding that sometime runs along the face of the arch; *imposts* or springers are the two elements on which the arch rests; and the *keystone*, the stone in the form of a truncated pyramid set at the top. The distance between the two ends of the arch is called the *chord* (or *span*) and its height, i.e. the imaginary straight line that joins the chord to the upper part of the curve, the *rise*. The shape of the *intrados* determines various kinds of arches: an arch with a semicircular curvature is called *round* or *round-headed*; one in which the chord is inferior to the diameter and therefore forms an incomplete semicircle is called a *flat* or *segmental* arch; one in which the maximum rise of the intrados is less than half of the chord is called a *longitudinal* or *depressed* arch; an *elliptical* arch has a curvature in the shape of half an ellipse; a double-centered arch culminating in a point is called a *pointed* or *lancet* arch; an arch with three centers is a *horseshoe* or *Moorish* arch; a foiled arch, finally, is an arch with several cusps. The *rampant arch*, used as a buttress, has imposts at different heights.

Arched lintel. A lintel in the shape of an arch, used both as a structure and as a decorative molding.

Architrave. In classical architecture, the lowest part of a trabeation that rests directly on top of a column.

Archivolt. See **arch**.

Archway. An arch-shaped opening in a construction, sometimes used as a passage.

Arengario. See **broletto**.

Arriccio. See **fresco**.

Art nouveau. The name usually given to the artistic movement that flourished in architecture and the decorative arts throughout Europe and the United States between about 1890 and the First World War. It was also known as floral style or **Liberty** in Italy, modern style in Great Britain, modernism in Spain, "whiplash" or Velde style in Belgium, **Jugendstil** in Germany, and Sezessionstil (style of the **Sezession**) in Austria. Recently it has become common to use the term Modernism, considered sufficiently broad to convey the unitary and international aspect of the phenomenon. Created out of opposition to the academicism and **eclecticism** of the nineteenth century, the art nouveau movement rejected any recourse to the styles of the past and turned directly to nature for inspiration: out of this came its markedly linear and metamorphic character and its typical decorative elegance. Rather than in painting, it was in the fields of architecture, interior decoration, and the applied arts that art nouveau achieved its most innovative results. Architects carefully studied the technical and expressive opportunities offered by the new materials (iron, glass, concrete) that were being employed in industrial production. Although not hostile to mechanized mass production, the exponents of art nouveau set themselves the goal of imparting a new quality and dignity to everyday articles, and in this shared the objectives of the British **Arts & Crafts** movement. The main centers of the style, emerging almost simultaneously, were Belgium (Victor Horta, Henri van de Velde), France (Hector Guimard), Germany (August Endell), and Austria (Joseph Maria Olbrich, Josef Hoffmann, Gustav Klimt). Some aspects of the work of the Spaniard Antoni Gaudí and the Scotsman Charles Rennie Mackintosh fall within the category of art nouveau.

Arts & Crafts. Movement for the reform of the applied arts that emerged in Great Britain in the second half of the nineteenth century on the initiative of Walter Crane and with the support of William Morris. The aim was to remedy the decline in the quality and attractiveness of ordinary objects that had been brought about by industrial production. The theory behind the movement was largely based on the ideas of John Ruskin, who called for a return to the handicraft methods and social organization of the Middle Ages.

Ashlar. Large, cubic block of stone used in masonry.

Astragal. Molding of a **trabeation**.

Atlas (pl. *atlantes*). Statue used as a support, the male equivalent of a **caryatid**. Called a *telamon* by the Romans.

Atrium. An open, usually colonnaded court in front of the entrance to a basilica, church, palace, villa, or public building. In Roman architecture, a court inside the house.

Attic story. A story above the **trabeation** of a building running around the roof and concealing it. More generally, the name given to the upper story of a house if it is less high than the others.

Avant-corps. Functional part of building that projects from the facade.

Back lighting. Effect of contrast obtained in painting when a part in shade stands out against a luminous background.

Baldachin. Part of the **ciborium**.

Balustrade. Parapet formed by small, alternating shaped posts and pillars set on the same continuous base and supporting a rail or coping.

Baptistery. Christian building on a central plan, which stood alongside early Christian and Romanesque basilicas and contained the baptismal font.

Barbican. Defensive outwork of a **castle**.

Barbizon School. French artistic movement named after the village near Fontainebleau where the painter Théodore Rousseau settled in 1835, followed by a group of other artists. The Barbizon group was not a real school, but rather a significant new development in sensibility, style, and culture, which brought with it a rediscovery of seventeenth-century Dutch landscape painting and the recent tradition of English landscape painting, an awareness of a new sense of human solitude in the face of nature, and a singular naturalness of vision.

Bartizan. Part of the **castle**.

Base. Part of the **column**.

Basement. Lower part of a building, and especially the facade, between the ground and the first row of windows,

also known as the socle. The term is also used for the lowest story of a building, set below ground level.

Basilica. Roman public building and, later, Christian church of large dimensions. The Christian basilica is a longitudinal building, divided into a **nave** and aisles by rows of columns, with a single opening on one short side, set opposite the apse, used to house the bishop's throne and the benches for celebrants.

Bas-relief. Technique of **relief**, also known as low relief.

Bastion. Part of the **castle**.

Battlement (or crenelation). Parapet with alternating gaps, or embrasures, and raised sections, or merlons, running along the top of a wall, especially in fortified structures. The merlons can be square-topped or forked.

Bay (or span). Space between two adjacent supporting elements (columns, piers, abutments of a bridge). In the **nave** or aisle of a church, it is the space delimited by four neighboring columns or pillars and covered with a cross **vault**.

Beat. Architectural element of the **castle**.

Belfry. Upper room or story of a tower containing the bells, sometimes used as a name for the bell tower itself. Derived from the old French word, berfrei, for tower.

Bestiary. Sculptural decoration with representations of animals and monsters, inspired by the medieval works of the same name describing the often fanciful characteristics of animals.

Binding. Cover of an illuminated codex or book, made from embossed, tooled, or stamped leather, cloth, or other material.

Biscuit. Pottery that has been fired once but not glazed. Also used for the unglazed white porcelain called bisque in French and adopted chiefly for statuettes, busts, and decorative objects from the middle of the eighteenth century onward.

Boasting (or rough-hewing). Rough shaping of a block of marble or stone to be used for a sculpture. It precedes the **bozzetto** or maquette.

Biting. Stage in the process of **etching**.

Book of Hours. Medieval book of prayers for private devotion, handwritten on parchment and often decorated with **illuminations**.

Bowl-shaped vault. Part of the **apse**.

Broletto. In the medieval communes of Lombardy, the place where orators spoke at public assemblies, usually a building with a loggia on the ground floor. Elsewhere, it was known as the arengario or Palazzo della Regione.

Bucrane (or bucranium). Motif of sculptural decoration, consisting of the skull of an ox with two garlands.

Bull's eye. Circular window set underneath the roof to illuminate an attic.

Burin (or graver). A steel tool with a sharp point used to engrave metal for decorative purposes and for **engravings**. Burin engraving, or line engraving, is an intaglio technique for printing from a plate made of copper, or sometimes steel or zinc. The engraver cuts directly into the plate with the burin. The shaving of metal that this produces, called a burr, is removed with a scraper. The resulting clean and regular lines are inked and used to make the print on a sheet of paper.

Bust. Statue of a human figure from the waist up, without arms.

Buttress. An element used to reinforce a structure, absorbing the thrusts that are imparted to it by arches and vaults.

Cabinet. A closet or other piece of furniture with shelves, drawers, or compartments. Originally a small or private room used for a specific activity, such as study or the storage of documents and objects like coins, medals, prints, and drawings. Often called a studiolo in Italian

Cabinetmaking. The art of making fine pieces of furniture from ebony, mahogany, or other exotic types of wood.

Cable molding. Narrow horizontal molding imitating a twisted cord used as a decorative element for a wall, especially around doors and windows.

Cameo. A gem, semiprecious stone, or shell with two or more layers of contrasting colors. The upper layer is carved in relief and the others used as the background.

Campanile. Italian word for a bell tower, an architectural structure usually independent of but adjoining a church, in which the bells are hung.

Canephora. See **caryatid**.

Cantoria. A raised and often richly carved tribune in Christian churches, used by the cantors. Also called a singing gallery.

Canvas. Support for a painting, usually made out of linen or hemp, suitably prepared by **priming**.

Capital. Part of the **column**.

Capriccio. The Italian word used in the sixteenth and seventeenth centuries for a minor artistic genre consisting of fanciful landscapes and anecdotal scenes. In the eighteenth century, it was extended to cover landscapes with fantastic works of architecture and imaginary views, and in the nineteenth to depictions of complex and disturbing dreamlike fantasies. It is called a caprice in French and capricho in Spanish.

Cartoon. Preparatory drawing usually of the same size as the work to be executed (fresco, tapestry, stained-glass window, mosaic), although sometimes smaller, generally made in charcoal or chalk on thick paper. For the **fresco** the cartoon was placed on the fresh plaster and the drawing transferred onto its surface by tracing or by the system of pouncing, which entailed pricking holes in the outlines and then dusting them with fine charcoal powder to reproduce the design on the plaster. The word has now come to be used for a satirical or humorous drawing.

Caryatid. Carved female figure used as a support instead of a column or pillar. If the statue has a basket on its head, it is called a canephora.

Cast. Negative impression taken from a relief or statue by covering it with a soft paste, such as wax or plaster. It is then used to make a positive copy.

Casting. Term used to indicate the pouring of molten bronze into a mold in order to make a work of sculpture. There are two methods of casting: cire perdue (lost wax), the most widely used in classical antiquity, or with sand molds, a very old process that is chiefly used in modern

industrial production. In the *cire perdue* method a core of heat-resistant material, usually clay, is covered with wax. The model in wax is then enclosed in a mold of plaster or other ductile material, leaving a system of vents through which the bronze can enter and the wax and air escape. The wax is melted out and the molten bronze poured into the space between the core and the plaster mold (which has been shaped around the wax model). At this point the plaster mold is broken and the cast finished with files and chasers. It may then be covered with a layer of artificial patina if desired. The method of sand, or flask casting (so-called after the frame used to hold the sand mold) is long and laborious and is used to produce separate pieces instead of one whole piece, which are then joined together to make the desired object. However the molds can be used many times.

Castle. The powerful structure of the castle, usually built in an elevated and dominant position, consisted of a extensive circle of battlemented walls, often reinforced on the outside by scarp walls, called barbicans, and equipped with small lookout towers, linked together by a passage for sentinels, known as a beat. During sieges, the space between one merlon of the battlements and the next was filled by wooden walls with loopholes, called bartizans. The bailey enclosed by the walls, contained, in addition to the residence of the lord and other smaller buildings, the keep or dungeon, which provided the last defense. The walls were surrounded by a moat crossed by one or more drawbridges, raised in times of danger. With the development of artillery, the castle was provided with polygonal defensive structures built out of extremely thick walls, with no loopholes or battlements, known as bastions.

Cathedral. The most important church in a bishop's see.

Cauliculus (pl. cauliculi). Decoration of the capital in the **Corinthian** order.

Cell. Innermost room of a Roman temple (cella). Called the naos in a Greek temple. In convents and monasteries, the name is used for the small rooms in which the members of the community live. Also used for the compartment in a groin or rib **vault** (vaulting cell).

Cenotaph. Sepulchral monument that does not contain the remains of the deceased.

Centering. Framework, usually made of wood, used as a support for arches and vaults during their construction.

Ceramics (or pottery). Term used for the vast range of objects produced by modeling clay and other mixtures of earth and then covered with an impermeable layer of glaze. Also known as pottery. See **biscuit, faience, stoneware, majolica, terra-cotta, earthenware.**

Champlevé. Technique for chasing enamel.

Chancel. Part of the church, behind the main altar. It usually contains the choir, used by the cantors. In monastic churches it is reserved for the clergy and choir and is generally located in the **apse.**

Chapel. Room or structure of modest size, either isolated or part of an architectural complex (church, monastery, palace, castle, etc.), set aside for worship.

Chapterhouse. Large room in a cathedral, monastery, or convent where the chapter, i.e. the assembly of the canons, monks, or nuns, meets. In monasteries or convents it has a door or windows opening onto the cloister.

Charterhouse. Monastery of the Carthusian monks, in which each monk has a small apartment of his own, with a well and garden.

Charcoal. Cylindrical stick made of wood burned in the absence of air and used for drawing. Also the drawing produced with this material.

Chasing. Engraving of metal or semiprecious stones with a small, steel graving tool, and the decoration thus produced.

Chiaroscuro. Technique of painting used to give an impression of sculptural relief to images by the gradual transition from darker tones to lighter ones, producing an effect of diffuse and soft luminosity.

China. Variety of porous, white **ceramic**, covered with a transparent, glossy glaze, made in Great Britain since the eighteenth century. Also known as earthenware.

Chinoiserie. Imitations or evocations of Chinese art by Western artists, common in Europe from the seventeenth century onward. It reached its peak of popularity during the rococo period.

Chord. See **arch.**

Chromolithography (or color lithography). Technique of **lithography.**

Ciborium. A structure with four columns, often richly decorated, standing over the high altar. It replaced the original baldachin or canopy of cloth. Also used as a name for the pyx.

Cimasa. Italian word for the upper part of an altarpiece.

Cire perdue. French for "lost wax." Technique used for casting.

Classicism. A term derived from "classical" but distinguished from it. It is the expression of a concept that was defined in the seventeenth century and used to designate the whole range of cultural and artistic phenomena that took their inspiration from the entire span of Graeco-Roman history, a period considered worthy of being adopted as an exemplary model because of the degree of perfection it attained. In the history of art classicism generally comprises the period stretching from the Renaissance roughly up to Romanticism, but the term has assumed different meanings over the course of time. So while certain constants can be recognized in classicism, such as a search for order, proportion, and symmetry and a tendency toward objectivity, an educational function, and a nobility and loftiness of content, it is equally true that the various phases of classicism are extremely complex in their manifestations and make use of a wide variety of specific motifs.

Clerestory (or clearstory). The upper part of the nave of church, above the aisle roofs and pierced by windows.

Clipeus. Circular shield that serves as a frame to a painted or carved portrait.

Cloisonné. Technique used for working **enamel**.

Cloister. Courtyard surrounded by arcades bounded by small columns that stand on top of a low wall. A typical feature of convents and monasteries. It often has a well at the center.

Coffers (or lacunars). Sunken panels, often decorated and usually square in shape, but sometimes polygonal, that are used to ornament a ceiling, which is then called a coffered ceiling. Used in domes, their function is to underline perspective.

Colonnade. A row of columns that appears on the outside or inside of a building or that stands by itself.

Colossal order. Also called giant order. In a colossal order the columns or pillars rise from the ground for two or more stories, linking them together. When they extend the entire height of a building, it is sometimes called a united order. It was developed in the late Renaissance and early Mannerist period by Michelangelo, Palladio, and others, reaching its peak in the baroque era.

Column. Cylindrical architectural member used as a support. Its proportions and decorations depend on the order to which it belongs (Doric, Ionic, Corinthian, Composite) and the historical period. The classical column is divided into three parts: base, shaft, and capital. The Doric column usually stands on no more than a plinth, a square pedestal, or has no base at all. In the Ionic column, on the other hand, the plinth and the shaft are separated by a concave molding and a convex one, called the torus. The shaft or scape can be smooth or have vertical flutes. At the bottom and top of the shaft is set a concave molding, called the apophyge, which connects it with the elements of the base and capital respectively. The capital, which is the most distinctive element of the various orders, is divided into the abacus, a square slab that forms the upper part, and the echinus, a molding with a curved profile set underneath it. The column is described as spiral when the shaft is twisted; cabled, when the lower part of the fluting is filled with a solid cylindrical piece; coupled, when it is joined to another column; tapered, when the top is smaller in diameter than the base.

Columniferous. Said of an architectural element, in the form of a lion or some other animal, that supports a column, as in the **distyle porch** and pulpit of many Romanesque and Gothic churches.

Composite order. Roman architectural order that blends elements of the **Ionic** and **Corinthian** styles. In the capital the large volute of the Ionic order is set on top of the double row of acanthus leaves of the Corinthian order.

Compound pier. Form of pier or **pillar**. Also called a clustered pier.

Conch. Part of the **apse**.

Confessio. A subterranean chamber or recess beneath the altar in early medieval churches used to house relics.

Copy. Exact reproduction of a work of art made without the direct involvement of the author or his assistants. It differs from the **replica** and the **version**.

Corbel (or bracket, console). Architectural element of various shapes that protrudes from a wall to support beams and cornices.

Corbeled arch. Each of the small blind arches located on the upper part of a building, under the cornice or eaves. The use of corbeled arches to create an ornamental gallery under the roof is a characteristic of Romanesque architecture.

Corbeled capital. Form of **corbel**.

Corinthian order. One of the three classical Greek orders. The **column** has a base and flat fluting, i.e. with the edges cut off. The capital is decorated with acanthus leaves and cauliculi, stalks rising from the leaves to support volutes. The **frieze** is continuous.

Cornice. Part of the **trabeation**. The word is also used for the ornamental molding, often supported by corbels, that runs around the top of a building.

Crayon engraving. Method of **engraving**, usually combined with **stipple engraving**, used for the reproduction of pastel drawings. The plate is prepared in the same way as for an **etching** and the design traced with toothed wheels called roulettes or other tools. Known as *manière de crayon* or *manière de lavis* in French, the technique was supplanted by **lithography**.

Crescent. Row of houses and apartments arranged in a semicircle.

Crocket. Decorative motif typical of Gothic architecture, usually consisting of curled-up leaves, set on rampant arches, spires, and pinnacles.

Cross plan. The name given to the cross-shaped plan of a sacred building. When the four arms have the same length, it is called a Greek cross. When the short arm cuts the long one at about a third of its length, it is called a Latin cross. When the short arm is set at the end of the long one, it is known as a Tau cross or St. Anthony's cross.

Cross vault. Form of **vault**.

Crypt. In early Christian churches the crypt or confessio was the chamber in which a martyr or saint was buried. In the Romanesque era, especially in French Gothic cathedrals, the crypt assumed grandiose proportions, turning into a sort of underground oratory made up of several rooms built around the crypt itself.

Curtain. The section of wall between two towers in the outer fortifications of a medieval castle or city. By extension, the entire ring of walls.

Cyma (or cymatium). Upper, and protruding, molding of the **trabeation**.

Dado (or die). Element of the **pedestal**. In some Renaissance columns it is a parallelepiped of stone set on top of the capital.

Damascening. Technique of decorating metal of Oriental origin. Grooves cut in the surface of a metal plate are filled with thin wires of precious metal, such as gold or silver. When the decoration is a rich pattern of light arabesques, it is called damask.

Damask. Form of **damascening**. Also a fabric with similar patterns.

Diptych. A work made up of two painted panels or carved ivory tablets, hinged so that they can be closed like a book.

Distyle porch. In Romanesque architecture, a portico with two columns set in front of the portal of a church between pilasters or antae, and therefore also known as a distyle in antis. The columns are often set on top of statues of crouching lions and support a tunnel vault. A similar structure in the Roman house is called a prothyron.

Divisionism. An artistic tendency that first emerged in France, where it was also known as Neo-Impressionism and then, independently and slightly later, in the penultimate decade of the nineteenth century, in Italy. The technical procedure used by the Divisionist painters entailed the use of tiny brush strokes of pure color, kept separate. For the French movement, see **Neo-Impressionism**. In the work of the main representatives of the Italian movement, Giovanni Segantini, Gaetano Previati, Angelo Morbelli, and Giuseppe Pellizza da Volpedo, the Divisionist technique was used both as a means to investigate reality more profoundly and to

represent literary and allegorical themes linked to the developments of **Symbolism** elsewhere in Europe.

Dome. A vault of even curvature set on top of a building. It can be circular or semicircular in plan and pointed or bulbous in section. In buildings on a square plan **pendentives** or **squiches** are set at the corners of the dome to link the square to the circle. In Latin-cross churches the dome is set above the crossing of the nave and transept. On the outside, it often stands on a cylindrical or polygonal structure called a drum or tambour, which may have openings around its edge, generally circular and known as oculi. A small structure called a lantern may be set on top of the dome, to allow light to enter. A dome of small size is often called a cupola.

Dossal. Moveable ornamental element set behind the altar, originally made out of cloth or metal and later a painted wooden panel. Improperly used as a synonym for **altar frontal**.

Doric order. One of the three classical Greek orders. The **column** has no base and stands directly on the stylobate; it is tapered and has sharp-edged fluting. The shaft is slightly swollen one third of the way up from the foot (entasis) and the capital is made up of an echinus and an abacus. Along the **frieze**, square or rectangular panels called metopes, often carved with figures, alternate with slabs of stone with three vertical grooves, known as triglyphs. The Roman Doric column stands on a base.

Dormer. A small gable set in a sloping roof with a window or opening to let light in or provide access to the roof itself.

Drapery. Representation, in painting or sculpture, of the various folds that are formed by cloth as it falls, especially in clothing or hangings.

Drawbridge. Element of the **castle**.

Drawing. Any representation made up of more or less complicated lines, with or without shading and chiaroscuro, on a support of parchment, paper, canvas, plaster (for the **fresco**), or any other material chosen by the artist.

Drôlerie. Illuminations along the edges of fifteenth-century manuscripts, depicting animals, monsters, and comic scenes in a naturalistic style.

Drypoint. Method of intaglio **engraving** characterized by the use of a needle to make narrow furrows, whose depth depends on the pressure exerted, and burrs, which may be utilized or removed with a scraper. Sometimes it is combined with the **burin** or **etching**.

Drum (or tambour). Element of the dome.

Dungeon. Part of the **castle**. Also known as a keep.

Eaves. The overhang projecting from the lower part of a roof.

Echinus. Part of the **column**.

Eclecticism. A vast movement that helped to determine the orientation of Western architecture in the second half of the nineteenth century. In opposition to the rigid models of the academic tradition, eclecticism permitted a freer manipulation of lexical elements, both through the dismantling and reassembling of the model and through the use of external motifs drawn from archaeology or from non-European artistic traditions.

Elevation. The external face of an architectural structure, usually a building. Also a drawing of one face of a building made in projection on a vertical plane.

Embossment. Relief produced on a metal plate by beating the other side with a hammer.

Empire style. Decorative style and tendency in taste that emerged in France in the years of the Napoleonic empire (1804-15). It was a development of the Directoire style, retaining its neoclassical orientation, but with the explicit aim of using art as a means of exalting and glorifying those in power. The Empire style took neoclassical tendencies to an extreme, with the development of a courtly and official grandiosity, and found its most fertile terrain in architecture, furnishing, and the minor arts. The architects and decorators Pierre-François-Léonard Fontaine and Charles Percier were the principal exponents of the Empire style, which spread from France to the rest of Europe.

Enamel. A vitreous coating used on ceramics and metal surfaces; a special type of painting on metal using vitreous colored paste that becomes hard and glossy after melting. The most important methods of using enamel on metal are cloisonné, in which the vitreous paste is placed in compartments separated by metal bands or

threads, and *champlevé*, in which the paste is inserted in hollows made in the surface of the plate.

Encaustic painting. A technique widely used in the ancient world in which the colors were mixed with heated beeswax.

Encarpus. A **festoon** of fruit.

Engraving. Art of making signs on a hard surface by cutting into it with various tools and methods. A fundamental technique in the field of applied arts, it is the basis of the **print**, in which the image engraved on a plate of wood, metal, or stone is impressed one or more times onto a support, usually paper, by a process of inking and subsequent printing. Engraving can be divided into three basic categories, depending on the type of plate used: relief (xylography or woodcut); intaglio or copper engraving, which can be direct (burin or line engraving, mezzotint, and drypoint) or indirect (etching, aquatint, **crayon engraving**, and **stipple**); and surface or planar (lithography, serigraphy).

Entasis. Slight swelling of the column in the **Doric** order.

Epistyle. Another name for the **architrave**.

Etching. Indirect method of intaglio **engraving**, using nitric acid. The copper plate is covered with a thin layer of resinous ground, resistant to the effects of acid. The etcher then traces the design on this dark ground with a steel needle, exposing the copper. The plate is then immersed in a bath of acid that eats away the exposed lines, leaving intact the parts protected by the ground. This is the phase of biting or etching. The ground is then removed and the plate used to make the print.

A characteristic of etching, often combined with the **dry-point** process, is the natural quality of the lines produced, similar to those obtained by drawing.

Exedra. Semicircular and open space, often with columns or porticoes.

Exonarthex. Form of **narthex**.

Extrados. Outer face of an **arch**.

Exultet. A scroll containing liturgical prayers, usually illuminated with figures, scenes, and symbols arranged in the opposite direction to the writing. Exultets were

common in Southern Italy from the eleventh to the thirteenth century.

Facade. The front, and usually most important part of a building. Churches typically have saddleback facades, with two **salients** in the upper part corresponding to the nave and aisles, and the salient facade, in which the salients are set at different heights, corresponding to the heights of the aisles.

Faience. Type of earthenware decorated with colorful glazes, similar to **majolica**. Named after the Italian city of Faenza.

Fastigium. The top of a building, also used for a pediment or gable end; the upper part of the central panel of a polyptych.

Festoon. A classical decorative motif, either carved or painted, consisting of a garland of flowers, fruit, and leaves suspended at both ends. A festoon of fruit is called an encarpus.

Fictile. Made of clay.

Filigree. Ornamental work using fine metal wires.

Fleuron. A typical Gothic decorative motif, consisting of a large carved flower or leaf set on top of spires or pinnacles.

Floral style. > art nouveau

Fluting. See **column**.

Foil (or lobe). A curvilinear form found in the molding of pointed and Moorish **arches**. An arch with three lobes is called trefoil and one with more than three, multifoil.

Font (or baptismal font). Stone or metal basin of various shapes that contains the water used for baptism. Originally located in the baptistery, it was later transferred to the church interior.

Foreshortening. Technique of perspective that entails representing a figure on planes set at an angle to the observer, so that some parts of it look closer and others further away.

Fresco. Technique of mural painting in which earth pigments, mixed with water, are applied to fresh (fresco)

and still damp plaster, so that a chemical reaction can take place and the colors are integrated with the surface of the wall. True fresco is quite different from fresco secco (dry), in which the paint is applied to the dry wall. The final touches are often executed a secco with tempera. The wall on which the fresco is to be painted has to be of stone or brick, with a rough surface to which the first coat of plaster, known as the arriccio, can be applied. The layer of plaster on which the painting will be done, called the tonachino, is applied on top of this. The design for the painting is usually traced on the arriccio with charcoal. The lines of this drawing are then painted with a reddish brown earth color known as sinopia, and are then gradually covered by the tonachino. The artist then has to trace the design on this again. The use of the **cartoon**, common since the end of the fifteenth century, made it possible to reproduce the design directly on the tonachino. Natural pigments of mineral origin are generally used in fresco painting.

Fretwork. Technique of working various materials (metal, wood, stone) by cutting it all the way through to leave a geometrical pattern of frets.

Frieze. An element of the **trabeation** set between the architrave and the cornice. In the **Doric** order it is made up of metopes and triglyphs, while in the **Ionic** and **Corinthian** orders it is a continuous band, called a zoophorus if it has animal reliefs.

Fusarole. A semicircular molding. Alternating with **ovolo** molding, it is a typical ornament of the Ionic order and was revived during the Renaissance.

Gallery. In noble houses, a broad covered passage, corridor, or loggia, with windows on one side and pictures hung on the other, used as a reception room or to house art collections. The term then came to be used for museums or other places where works of art are exhibited.

Gargoyle. See **spout**.

Genre. Genres in art are different types of painting classified on the basis of their subjects and iconographic themes: historical subjects, landscapes, portraits, still lifes, views, seascapes, animals, etc. The term genre painting refers to pictures of interiors and scenes from everyday life.

Gilding. Procedure by which surfaces of various materials are covered with gold. Different techniques were used in

different periods: with gold leaf, hot tools, or mordant, all the way up to modern electroplating.

Glazing. Process used to give **ceramic** objects a shiny and impermeable surface; in painting, the act of covering the picture with a thin layer of transparent varnish that blends the tones of color.

Glyptics (or glyptography). The art of carving or engraving precious and semiprecious stones.

Gold ground. A layer of very thin gold leaf spread evenly over the portion of painted panel not occupied by figures. The gold was applied on top of a priming of plaster and red paint. The process was in use from the Byzantine era to the fifteenth century.

Goldwork (or goldsmithry). The art of working gold or other precious metals (silver, platinum, and their alloys), often combined with enamel, precious and semiprecious stones to make jewelry and ornaments for religious and secular use.

Gothic pediment. Tall and narrow pediment, in the shape of an isosceles triangle, flanked by two pinnacles.

Gouache. Technique of painting similar to **tempera**, but with pigments and a gum binder that enhances the lightness and transparency of the colors.

Graffito (or sgraffito). A technique typical of mural decoration, but also used in painting on board or in the decoration of ceramic or glass objects. The word graffito means a design or motif scratched onto a surface (whether of a wall or something else), or more precisely the technique of producing a design by removing a layer of paint, stucco, or other material to reveal a lower layer of a different color or tone.

Graining. Preparation of a metal by making many tiny dents in it with a small hammer or chisel, so as to give it a rough and grainy surface.

Greek key (or fret). See **meander**.

Grisaille. Monochrome painting in different shades of gray, used in mural decoration, **stained glass**, and **enamel**.

Grotesque. In painting, sculpture, and the applied arts, a type of ornamentation based on the free interpretation of decorative motifs drawn from classical antiquity,

especially wall decorations (sphinxes, harpies, shrines, architectural views, landscapes) and sculpture (candelabra, plant volutes, acanthus leaves, dolphins, putti, and shells). Grottesque became popular during the Renaissance and came to be known in Italian as a *Raffaellesca* because Raphael was one of the first artists to make use of it.

Ground. Uniform area of color that serves as a background to a painting.

Gutter. A trough or a channel of stone or brick running along the edge of a roof to collect rainwater.

Half relief (or *mezzo-rilievo*). Technique of **relief**.

Hall church. A type of church with nave and aisles of the same height and width, widespread in Germany (where it is called a *Hallenkirche*) during the Gothic period.

Hatching (or shading). Fine parallel lines used to represent shadows in a drawing or engraving.

Hemicycle. Any part of a building or architectural structure that has a semicircular plan.

Highlight. A touch of white or light color added to dark areas of a painting or drawing to bring out the color.

High relief. Technique of **relief**, also known as *alto-rilievo*.

Hyalography. The art of engraving and painting on glass.

Iconography. Study and description of images with particular regard to the ways in which subjects have been represented over the course of the history of the figurative arts, or the set of representations and symbols used for a particular subject. Iconography forms the basis of **iconology**.

Iconology. Study of the symbolic, emblematic, allegorical, metaphorical, and ideological meanings of images or of the theme, subject, composition, and content of a work of art.

Iconostasis. Architectural structure separating the presbytery from the nave and aisles, used to display sacred painted or carved images. It may take the form of a wall with three doors or of a balustrade with a marble screen supporting a colonnade topped by an architrave.

Illumination. Art of illustrating and decorating manuscripts. Usually entails painting in watercolor or tempera on parchment or paper.

Illusionism. See **trompe-l'oeil**.

Impost (or springer). Element of the **arch**.

Impressionism. Name used to indicate a current of painting that developed in France between 1867 and 1880. The group from which it emerged had already started to form in Paris around 1870 and included artists attracted by the naturalism of Gustave Courbet and who shared an interest in an anti-academic approach to painting. The search for a new kind of painting produced its first mature results between 1867 and 1869, but the critics and public remained hostile to the movement. The group was dispersed by the war in 1870. In 1874 the first exhibition of Impressionists was staged in the studio of the photographer Nadar. It was on the occasion of this show that the term Impressionism was first used: it was derived from the name of the painting by Claude Monet, entitled *Impression : Sunrise* (1872). Apart from Édouard Manet, considered the precursor of Impressionism, the main figures in the movement were Monet, Camille Pissarro, Pierre-Auguste Renoir, Edgar Degas, Alfred Sisley, and, to some extent, Paul Cézanne. Impressionism had no real theoretical underpinning: that which the members of the movement had in common was a commitment to painting from life, based on the impression created in the individual by the subject. By painting en plein air, the Impressionists discovered that the eye perceives the visual impression of a whole set of colors, but that this changes with variations in the light conditions. Their experience with the endless possibilities of color led to the use of complementary colors, the abolition of gray tones, drawing, and chiaroscuro, and the introduction of an ever greater luminosity into the painting. The latter became a pure painted surface, a new reality distinct from the reality of nature and whose material is color. The Impressionist conception of painting lies at the base of all later avant-garde movements, including those of abstraction, and thus can be said to mark the beginning of modern painting.

Inlaying. Commonly-used technique of working wood or marble that entails cutting into the surface and setting pieces, generally of the same material but a contrasting color, in it to form an ornamental or figured design. Also called intarsia or marquetry. The product of the technique is called an inlay, inlaid work, or tarsia.

Intaglio. Technique of working hard material (wood, stone, marble, ivory, gems) by cutting it with metal tools. Also known as carving or engraving.

Intercolumniation. The spaces between **columns** in a colonnade.

In the round. Said of a carved figure that is free on all sides, called *tuttotondo* in Italian. In *mezzo-tondo*, typical of sepulchral sculpture, the figure stands out for half its depth from the ground of a relief.

Intrados. Underside of an **arch**.

Ionic order. One of the three classical Greek orders in architecture. The **column** has a base and flat fluting, i.e. with the edges cut off. The capital has volutes at the sides. The **frieze** is a continuous band, called a *zoophorus* when it is decorated with animal figures.

Ivory. Type of bony tissue, derived chiefly from elephant tusks, used in sculpture and the applied arts.

Jubé. French name for a **rood screen**.

Jugendstil. Artistic current that is considered the German version of **art nouveau**. The expression derives from *Jugend* (youth), the name of a magazine launched in Munich in 1896

Jutty (or projection). Element projecting from a wall.

Keep. Part of the **castle**. Also known as a dungeon.

Keystone. See **arch** and **vault**.

Kiosk. Small structure of masonry, wood, or iron, on a central plan and topped by a dome or a roof with steeply sloping pitches, often set in a garden.

Lacquer. Impermeable substance made from the resin of an oriental plant, used chiefly to decorate or protect furniture and other objects. Widely used in the East since ancient times, it was imitated in Europe from the eighteenth century onward. In France the light and brilliant *vernis Martin* was developed, while in Venice the technique of *lacca povera* entailed cutting out printed designs, coloring them, and covering them with transparent varnish.

Lantern. Parallelepiped or cylindrical structure that crowns the dome and contains its centrifugal thrust; it

sometimes has windows and is covered with a pitched roof. A common feature of Romanesque churches. Also a small turret on top of a roof or **dome**.

Lectern. A slanted desk used to read from the scriptures in church.

Legend. Inscription on medals, coats of arms, scrolls, etc. Also called a device or motto.

Liberty. Term whose name is taken from the department store run by Arthur Lasenby Liberty in London which specialized in the sale of objects, fabrics, and furniture in the new style. Liberty was used in Italy to designate the style that developed in the field of the decorative arts, in particular from the closing decades of the nineteenth century to the beginning of the twentieth century, and closely linked to the models of **art nouveau**. The vogue for Liberty emerged later than the parallel movements elsewhere in Europe and did not really spread until after the Exhibition of Modern Decorative Art held at Turin in 1902.

Lintel. The upper horizontal beam linking the vertical members of a window or doorway.

List (or fillet). A narrow and flat band in a molding. A list may also be a narrow strip of wood.

Lithography. Process of surface printing and thus different from other techniques of engraving. Lithography is based on the fact that water will not adhere to a greasy surface. The artist traces the design with a greasy material on a slab of limestone or a plate of porous metal. The stone or metal is then bathed with water. Next a roller soaked with greasy ink is passed over the surface: the ink only adheres to the greasy design and not the wet parts. The print is made by placing a sheet of paper on top of the slab or plate and running them through a lithographic press. The method can also be used to make color prints and is then called chromolithography. Photolithography is a further development of the technique.

Loggia. Part of a building, or a free-standing structure, open on one or more sides, with a balustrade and **pillars** or **columns**.

Louis XIV style (or Louis Quatorze style). This is the style that characterized French taste during the years of the regency of Anne of Austria (1643-61) and the reign of Louis XIV (1661-1715). In general it marked the full

diffusion of the baroque manner and was characterized by a softening of the rigidity and heaviness of the earlier style to produce more fanciful forms and a greater freedom of decoration. French production of the style in the sector of the minor arts, with extensive use of bronze, gilded wood, marble, semiprecious stones, and upholstery, became fashionable all over Europe.

Louis XV style (or Louis Quinze style). It takes its name from King Louis XV (1723-74) and marks the establishment of the **rococo** style in France, characterized by a quest for extreme refinement. The taste of the period found expression in painting, sculpture, and a wide variety of objects produced by the minor arts: furniture, silverware, goldwork, porcelain, tapestries, etc. When neoclassical ideas first began to take hold, the popular style of the period between 1760 and 1774 is known as transition style.

Louis XVI style (or Louis Seize style). The tendency to simplify structures and decorative elements became firmly established in the reign of Louis XVI (1774-93). In fact the Louis XVI style marked a return to a classicizing manner and the implementation of neoclassical details, which would be taken further in the subsequent Directoire and **Empire** styles.

Lunette. Semicircular portion of wall, generally set above doors and windows and sometimes frescoed. In the figurative arts the upper, it is the arched part of a panel or a semicircular painting or bas-relief.

Macchiaioli. Name given to a group of Italian artists who used to meet at the Caffè Michelangelo in Florence between 1855 and 1867 and championed an anti-academic style of painting, suited to reproducing the "impression of life." The name ("splatterers"), used contemptuously by a critic in 1862, refers to their technique of painting in blobs of color, rejecting drawing and form. In reality the Macchiaioli did away with traditional chiaroscuro in order to paint in combinations of color and shade or color and light, allowing them to produce effects of great luminosity and evocative atmosphere, and reduced the landscape to its essential structures. The innovation was not just a formal one: they dropped religious and historical themes in favor of subjects drawn from "real life." This choice was related to a well-defined interest in society and a democratic political orientation. In any case, the Macchiaioli were linked to the history of the Risorgimento, in which some of its members played an active part. In fact the movement was not exclusively Tuscan, the artists in the

group came from all over Italy. The theoretician of the Macchiaioli was the art critic Diego Martelli, while its main exponents were Giovanni Fattori, Silvestro Lega, Telemaco Signorini, Odoardo Borrani, Giuseppe Abbiati, and Raffaello Sernesi.

Maestà. Italian word ("majesty") for a Christian iconographic theme consisting of the pictorial representation of the Madonna seated on a throne and surrounded by angels and saints.

Majolica. Term generally used, like faience, for pottery coated with a tin glaze. Majolica differs from other types of **ceramic** by the material and the technique used for enameling. Its characteristic shininess is due to the final application of a transparent glaze.

Mandorla. A decorative element set in an ovoid form resembling an almond (mandorla in Italian), painted or carved in relief and set above doors or windows. Always representing a sacred subject, it is typical of the Gothic style.

Mannerism. Term used by modern critics to designate the range of figurative manifestations, embracing individual currents and periods in painting, sculpture, and architecture in the sixteenth century, that present aspects defined as anti-classical and anti-Renaissance. It is customary to subdivide the history of Mannerism into three periods: from 1510 to 1530, from 1530 to the conclusion of the Council of Trent (1563), and an international phase lasting until 1600. After the initial work of Pontormo and Rosso Fiorentino in Florence, Mannerism developed in Rome. From here it spread rapidly, especially after the Sack of Rome in 1527 and the consequent scattering of artists all over the Italian peninsula. Other major centers were Mantua, where Giulio Romano settled in 1524, and Florence, where Bronzino, Giambologna and Benvenuto Cellini were active at the Medici court. Through engravings and drawings and the ever more frequent journeys made by artists, Mannerism established itself in the main cultural centers of Europe, where Italian models were adopted. The work of Rosso Fiorentino, Primaticcio, and Niccolò dell'Abate at the castle of Fontainebleau gave rise to an important school. Created in the setting of courts, for an audience of cultured and refined aristocrats, the work of the so-called Mannerists seems to be characterized by an almost obsessive cultivation of style and formal elegance, an anti-naturalistic aestheticism, a quest for variety and complexity, and an extreme virtuosity of execution.

Mansard. A roof in which the pitches are split in two, with the lower part steeper than the upper.

Mask (or mascarón). Decorative element carved in the form of a grotesque human face or animal and set on the mouth of a fountain, keystone, corbel, etc.

Mausoleum. Particularly grand and stately tomb. The name derives from the tomb of Mausolus at Halicarnassus.

Maze (or labyrinth). In ancient times a labyrinth was a building with a complex and tortuous plan. In the Renaissance it came to be used for an intricate arrangement of paths between hedges in a large garden, and was also known as a maze. As an ornamental motif it usually has a square plan, or sometimes a circular one.

Meander (or Greek key, fret). Ornamental motif made up of one or more parallel lines that turn through right angles to form a pattern.

Medallion. Painting or carving in a round or oval shape, set in a rich frame and used as a decorative motif.

Member. Generic term for any structural unit in a work of architecture. In the classical orders, the members are the **column** and **trabeation** or entablature.

Metope. Element of the **Doric order**.

Mezzotint. Of all the methods of **engraving** this is the one that comes closest to painting in its rendering of chiaroscuro and was therefore often used for the reproduction of pictures. The first operation is the graining of the copper plate by means of a tool called a rocker. This creates a mesh of burred dots that produces a deep and velvety black on the paper when inked.

Mezzo-tondo. See **In the round**.

Miniature. Any fine and detailed painting, though usually a portrait, executed on a small-scale, in watercolor, gouache, enamel, or oil, on a support of parchment, ivory, or copper.

Model. In architecture, a three-dimensional structure reproducing the construction on a small scale. In sculpture, the plaster form from which a **cast** is made. In painting (and sculpture), the subject for a portrait or other representation.

Modeling. In sculpture, the act of shaping the model out of a soft material, such as clay. The technique of giving strong relief to objects or figures in a painting by means of chiaroscuro and color.

Modillion. In the classical orders, a small quadrangular bracket supporting the cornice.

Molding. Simple or ornate decorative element of various materials that is added to an architectural element to give it a particular shape. For the use of the term in sculpture, see casting.

Monochrome. Picture painted in tones of a single color.

Monotype. A unique print.

Monstrance (or ostensorium). Receptacle in the form of a miniature temple in which the consecrated wafers are exposed for the worship of the faithful.

Mosaic. Technique used for the decoration of floors, walls, and ceilings using small pieces (tesserae) of more or less regular shape chipped from a variety of materials, such as glass, stone, and marble, and sometimes with semiprecious stones and enamel.

Mullion. Small pillar that divides windows or portals into two or more parts, typical of the Gothic style.

Nabis, Les. The name, derived from the Hebrew word for prophet, was invented by the poet, Cazalis, for a group of painters who frequented the Académie Julien in Paris and began to work together in 1888. They held annual exhibitions from 1891 to 1900. Les Nabis took their inspiration from the work of Gauguin and Toulouse-Lautrec, but the poetics of **Symbolism** and Japanese graphic art also influenced them. Their aim was to go beyond the **Impressionist vision** through the use of color based on its autonomous decorative values and power to convey emotions and moving toward a hieratic simplification of form. According to the movement's theorist, M. Denis, "the distinction between representational painting and decorative painting is annulled: the problem is no longer the reality represented in the picture ... but the picture itself as an object that is fabricated and, therefore, of value for what it is and not for what it resembles."

Narthex. In Romanesque basilicas, the vestibule was separated from the nave and aisles by fixed partitions and was used by penitents and catechumens. It is also

known as an antechurch or galilee. If in the form of an open porch on the outside of the facade, the narthex is called an exonarthex.

Naturalism. The term naturalism is used by art critics to refer generically to the tendency of an artist to take the visual representation of the natural world as an exemplary model. In painting and sculpture it does not relate to any particular historical period.

Nave. The middle part of the western limb of a church, separated from the aisles by columns or piers. It is usually higher and wider than the aisles. The nave is divided in turn into **bays**.

Nazarenes. Name given to a group of artists who rebelled against classicist academicism and aspired to a renewal of art on the basis of religion and patriotism around the beginning of the nineteenth century. In 1810 a group of students from the Vienna Academy, who had formed the Lukasbrüderschaft or Brotherhood of St. Luke under the leadership of Friedrich Overbeck and Franz Pfors, moved to the deserted monastery of Sant'Isidoro in Rome. The religious feelings that these painters had in common led some of them to return to the unadorned forms of fifteenth-century Italian art, from which they took the essential value of the line and the use of a hard color, laid on in smooth and even brushstrokes. Others looked to early German painting as a model. The art of the Nazarenes exercised a considerable influence over nineteenth-century German painting, especially where pictures on a large scale and of sacred and medieval subjects were concerned, and also left its mark on the current of **Purism**, in particular, in Italy.

Neo-Gothic (or Gothic Revival). A cultural and artistic tendency that developed in Northern Europe over the eighteenth and nineteenth centuries and aimed at the reappraisal of medieval art and civilization. The trend considered Gothic architecture, in particular, as the most original product of Northern European culture, as opposed to the classicism of the Mediterranean. The movement first emerged in England, where it formed a link between the persistence of traditional Gothic forms and the renewal of the style on a more conscious and cultured level (the Gothic Revival). In the second half of the eighteenth century the Neo-Gothic style spread from Great Britain to other northern countries, especially Germany and France. Over the course of the nineteenth century the tendency led to a more scientific study of medieval monuments and became an authentic ethical, aesthetic, and

social movement. The principal theorists of the Gothic Revival were August Welby Pugin and John Ruskin.

Neo-Impressionism. Term applied to a current of painting that emerged in France during the closing decades of the nineteenth century as a development of the ideas of **Impressionism**. Its earliest exponents were Georges Seurat and Paul Signac. The names **Divisionism** and Pointillism, which are also used for the movement, refer to the technique used by the artists. This entailed dividing the shades on the canvas into tiny points of pure color. Set alongside one another, these points reform the unity of the shade when viewed from a distance. A similar movement emerged independently in Italy and is also known as Divisionism.

Niche. Usually semicircular recess in a wall used to house statues or other ornamental objects for religious or commemorative purposes.

Niello. Technique of engraving a piece of gold or silver with a burin and filling the grooves with a black alloy of lead, copper, sulfur, silver, and borax.

Nymphaeum. In antiquity a small temple dedicated to nymphs. Later an ornamental construction on a central plan in gardens.

Obelisk. Monolithic square pillar that tapers toward the top, placed for commemorative or ornamental purposes on a square base.

Oculus (pl. oculi). Circular or oval opening in a wall or dome.

Ogee. A line in the form of an s or an inverted s. An ogee molding is an ornamental motif with this double-curved shape, called cyma recta if it is concave above and convex below, cyma reversa if it is convex above and concave below.

Ogive. Originally, the diagonal rib of a Gothic cross vault. Later used for a pointed **arch**.

Oil painting. Technique for painting on board or canvas. The extremely wide variety of results obtained by this process depend on the composition of the oil paint, the procedures used for its preparation, the priming of the panel or canvas, and the use of a coat of protective varnish on top of the finished painting. In general the pigments are mixed with fatty oils (linseed, walnut, poppy) to which essential oils or thinners, such as oil

of turpentine, may be added. The principle was already known in antiquity, but the technique of oil painting itself was perfected by the Flemish artists of the early fifteenth century.

Oleograph. Printing process imitating oil paintings, very widely used in the second half of the nineteenth century. The process entails spreading oil paint on a block of granite and using this to make prints.

Openwork. In architecture, the term is generally used to indicate any structure built so that almost every part of it is visible in its entirety.

Opus. The name in Roman architecture given to different types of building technique, such as mosaics and walling. The most important types of masonry are: **opus caementicium**, in which stones are mixed with mortar, also used as a filling between two walls; **opus incertum**, in which the wall is built out of stones of irregular shape and different sizes; **opus latericium**, walling made of bricks of sun-dried clay bound with mortar; **opus reticulatum**, walling in which squared blocks are arranged diagonally in the pattern of a net; **opus mixtum** (or **listatum**), where rows of stone and brick alternate.

Oratory. Private chapel in a house or monastery.

Order. In classical architecture, a system of construction based principally on the use of a particular type of **column** and **trabeation**. These elements are used to distinguish three Greek orders, **Doric**, **Ionic**, and **Corinthian**, and two Roman ones, **Tuscan**, of Etruscan origin, and **Composite**.

Ormolu. Originally gold leaf or ground gold used to gild bronze and other metals, using a process based on mercury. Now various alloys used in imitation of gold.

Ornament. Set of geometric or stylized elements with a decorative function.

Overhang. Any element that projects from the wall of a building. Also called a projection.

Ovolo. Molding in the form of a quarter of a circle; egg-shaped ornamental motif surrounded by leaves.

Painting, Techniques of. See entries on **watercolor**, **fresco**, **encaustic painting**, **graffito**, **gouache**, **oil painting**, **pastel**.

Palladianism (or Neo-Palladianism). Term designating a trend in British architecture in the seventeenth and eighteenth centuries, ushered in by the work of Inigo Jones and based on an interpretation of the architectural style of Andrea Palladio. The success of Palladianism, of which one of the principal exponents was William Kent, is confirmed by the spread of its ideas, especially in the form of designs for villas, to the British colonies on the Atlantic coast of North America, common until the beginning of the twentieth century.

Palmette. Decorative motif made up of stylized palm leaves, arranged in a fan.

Panel. A compartment or tablet of various shapes (square, hexagonal, lobed, etc.) painted, engraved, or carved with scenes, figures, or ornamental motifs.

Panel painting. Picture painted on a wooden support whose surface has been suitably prepared by **priming**.

Panoply. Decorative motif particularly common in the Renaissance and neoclassical periods, made up of a full suit of armor, helmet, and weapons.

Papier peint. French expression ("painted paper") used for the type of wallpaper produced since the beginning of the seventeenth century by printing designs with wooden blocks on paper that had already been colored by hand.

Paradise. The open court surrounded by porticoes in front of early Christian and Romanesque churches.

Pastel. Technique of painting involving the use of sticks, called pastels, made out of dry powdered pigments mixed with a small amount of gum. They are used on paper or fine-textured canvas.

Patina. Semitransparent film that forms on paintings and sculptures over the course of time through the action of light, water, smoke, etc. Special procedures are used by artists to apply artificial patinas to bronze or marble surfaces.

Pavilion. Temporary or permanent construction in a garden or enclosed area, often linked with others to form a large group of buildings,

Pedestal. Base for a column, pillar, or statue; also called a plinth.

Pediment (or fronton). Feature set at the top of the facade of a building, especially a temple, consisting of a triangular structure bounded by the pitches of the roof and the cornice of the entablature. The area inside it is called the **tympanum**.

Pendentive. Part of the vault in the shape of a spherical triangle that links the base structure (square or polygonal) with a **dome**. Called a spandrel if it is flat instead of concave.

Perspective. Branch of descriptive geometry concerned with the representation of three-dimensional objects from a certain point of view on a two-dimensional surface. The two main types of perspective are linear, based on the imaginary convergence of the lines of the objects represented on a vanishing point set at infinity, and aerial, where the effect of spatial recession is achieved through the shading of light and colors.

Peristyle. Open court surrounded by columns.

Pewter. Alloy of tin, lead, and copper or antimony, used in imitation of silver for the manufacture of tableware and other objects.

Picturesque. Derived from the Italian expression *pittresco* (pertaining to a painter), the term indicates anything that lends itself to pictorial representation in so far as it is endowed with particular qualities, essentially those of irregularity and a pleasing disorder. The aesthetics of the picturesque emerged at the beginning of the eighteenth century in England, where the concept underwent a continual evolution over the course of the century, in close connection with the question of the relationship between art and nature. The most effective artistic expression of the picturesque is the English landscaped garden. The association of landscape and ruins was considered to be extremely stimulating: the pleasure that stemmed from nature was combined with fanciful or sentimental impressions, spilling over into the **sublime**.

Pier. Any solid masonry support that is not a column, including the section of a wall between doors, windows, etc. See **pillar**.

Pilaster. A pillar embedded in and slightly protruding from a wall. Unlike the **pilaster strip**, with which it is often confused, it has a structural function.

Pilaster strip. A **pilaster** with no base or capital that serves an exclusively decorative function.

Pillar (or pier). Vertical support for arches, architraves, and vaults, normally on a rectangular base (but sometimes polygonal, cruciform, etc.). It may also have a base and capital, like the column. Large pillars of more complex form are usually called piers: they include the cruciform pier, characteristic of the Romanesque style, with an engaged column on each of its four sides, and the compound or clustered pier, characteristic of the Gothic style, which has the shafts or demi-shafts of several columns attached to each side.

Pine cone. Decorative element of stone or terra-cotta in the shape of a pine cone but much larger, sometimes set on top of a building, especially at the corners.

Pinnacle. A typical feature of Gothic architecture, it has the shape of an isosceles triangle and can be the concluding element of a facade or set above a portal with a purely decorative function.

Plan. As far as shape is concerned, the most common types of plans for a building are: central, in which the structures are organized around a central point in a precisely symmetrical pattern; cruciform, typical of Christian architecture (**cross plan**); elliptical, in the shape of an ellipse; free, i.e. with no fixed pattern; longitudinal, i.e. laid out symmetrically around a median axis.

Plant volute. Decorative motif consisting of a spiral of plant forms, which may be stylized.

Plaster. Layer of lime or gypsum, sand, and water spread over the surface of a wall to make it even and prepare it for decoration. Plaster of Paris is used to make casts, while a fine mixture of plaster and flour, resembling stucco, is used for relief decorations on doors, furniture, and frames; it is often gilded or painted.

Plastic. Said of a sculpture in which the masses are powerfully defined and of a painting in which the images are in strong relief, in which case the word sculptural is often used as an alternative.

Plastics (or plastic art). In sculpture, the term refers to the art of modeling figures and objects out of soft materials, such as clay and wax.

Platband. Flat molding that projects less than its breadth; generic name for a lintel or flat arch.

Plate. The piece of flat metal used in **engraving** to produce several copies of a design by printing. If made of stone or wood, it is called a block.

Pleurant. French word for a carved figure set on a sepulchral monument and represented as "weeping." Common in fifteenth- and sixteenth-century French sculpture. Often called a mourner.

Plinth. Base for a **column**, pillar, or statue. Also called a pedestal.

Pluteus (pl. plutei). Balustrade made from carved or openwork slabs of marble or wood used to separate the different sections of a church, in particular the presbytery and singing gallery.

Podium. Base of a building, especially a temple.

Pointillism > Neo-Impressionism.

Polyptych. Painting or relief made up of two or more panels separated by frames. With two panels, it is called a diptych, with three, a triptych. The painted side panels are called shutters or wings.

Porcelain. Special kind of ceramics whose paste, white, hard, and translucent with hints of mother of pearl, is made from a mixture of kaolin, feldspar, quartz, and clay, fired at very high temperatures. Invented by the Chinese in the seventh century, it was not produced in Europe until the beginning of the eighteenth century.

Portal. External doorway of a church or palace, especially when it is large and monumental.

Portico. Open gallery with a colonnade, usually on the outside and the ground floor of a building. It can serve as a shelter or be purely decorative. If it has no columns and pediment, it is called a porch.

Post-Impressionism. The term does not define a precise artistic movement, but refers to a particular climate in which individuals and groups engaged in independent lines of research with a common tendency to go beyond the poetics and formal ideas of **Impressionism**. The period stretches from around 1885 to 1905 and the artists who fall into this category include Paul Cézanne, Paul Gauguin, Vincent van Gogh, Henri de Toulouse-Lautrec,

Henri Rousseau, and such groups as the **Neo-Impressionists** and **Symbolists**.

Pouncing. See **cartoon**.

Predella. Painted or carved base running along the bottom of a polyptych or altarpiece. It is usually divided into panels and painted with scenes related to the subject of the picture above.

Pre-Raphaelites. Name assigned to the exponents of an artistic movement of Romantic inspiration that emerged in England around the middle of the nineteenth century. The Pre-Raphaelite Brotherhood was set up in London in 1848 on the initiative of the painters William Holman Hunt and John Everett Millais, the poet and painter Dante Gabriel Rossetti, and other minor artists. In an effort to counter the academicism of official culture and the evils of industrial society, the Pre-Raphaelites aimed to return to a more spontaneous art that drew its inspiration from nature. They felt they could identify this spontaneity in the work of painters previous to Raphael (whence the name). Their themes ranged from subjects of contemporary inspiration to historical, literary, or religious ones (the influence of the **Nazarenes** can be discerned in the latter). The Pre-Raphaelites considerably influenced the artistic currents of the late nineteenth century, from **art nouveau** to **Symbolism**.

Presbytery. The part of the church around the altar reserved for priests, set at the end of the nave and concluded by the **apse**. It is separated from the rest of the church by **plutei**, screens, columns, or an **iconostasis**. Sometimes the presbytery is raised due to a **crypt** underneath.

Priming. Preparation of the canvas or board before being painted, through the application of a more or less thick coat of primer, made up chiefly of cooked oil and white lead or slaked lime and glue.

Printing. Process of the reproduction of a design, in black and white or color, from a plate of solid material prepared and inked by means of one of several methods of **engraving**. The result is called a print. For each engraving there can be a number of states, or prints that are modified until the image attains its definitive form. The proof is the draft made before the final print run. Great importance is attached to the so-called artist's proof, to which the artist makes any corrections. The run is the number of copies made from the final engraving.

Pronaos. Originally the vestibule in front of the naos in a Greek temple, it then became an architectural structure in its own right, bounded by columns and pillars, set on the outside or inside of the facade of a building, especially a church.

Propylaeum (pl. propylaea). Monumental entrance, with columns and external and internal porticoes, to sacred buildings, palaces, and squares, often preceded by a flight of steps. It is commonly used in the plural form.

Proscenium. In a classical theater, the space reserved for the actors. In a modern theater, the space between the curtain and the orchestra.

Pulpit. A freestanding structure or one set against a column in Christian churches, made of various materials and usually polygonal in shape, from which the preacher delivers the sermon. It is generally located in the nave, outside the presbytery.

Pulvin (or dossier). In Byzantine churches, an element of the column in the shape of an upside-down truncated pyramid, usually decorated with animal or plant motifs, set between the capital and impost of the arch.

Punch (or minting die). Small plate of hard metal fixed to the anvil on which the metal planchet or blank is placed before stamping the design on the front or back of a coin or medal.

Purism. Italian artistic movement that followed in the footsteps of the **Nazarenes**. Taking an ethical view of art, they assumed the "primitives," from Cimabue to the early Raphael, as models, exalting their simplicity of style and composition. The term Purism was used for the first time in 1833, but the precise formulation of the movement's ideas did not come until 1843, with the "manifesto" On Purism in the Arts, written by A. Bianchini and signed by the Nazarene Johann Friedrich Overbeck, the painter Tommaso Minardi, and the sculptor Pietro Tenerani. Purism was influential in Rome and Tuscany.

Puteal. Circular or polygonal well head.

Pyx. Container for the consecrated wafers. In the Gothic era it had the shape of a small tower with pinnacles, while from the Renaissance onward it assumed the form of a metal chalice with a lid surmounted by a cross. Sometimes called a ciborium.

Quadratura. An illusionist decoration characterized by views of architecture, painted on walls and ceilings, that was much in vogue in the seventeenth and eighteenth centuries. The technique is known as quadraturismo and a professional practitioner of it a quadraturista.

Raffaellesca. Italian expression for a **grotesque**.

Rampant arch. Type of **arch** that is higher on one side than the other.

Regency style. English style of decoration that takes its name from the regency of Prince George of Wales (1811-20) in the stead of his father George III. However the period covered by the term is actually longer, stretching from the end of the eighteenth century to around 1840. The Regency style represents a moment of transition in taste and is essentially the expression of an eclectic attitude.

Relief. Sculptural technique that involves making figures and objects stand out from a ground to a greater (high relief) or lesser (bas-relief) degree. When the figures in the foreground project half their own depth it is called mezzo-rilievo or half-relief. Very flat bas-relief, a technique practiced by Donatello in particular, is called stiacciato.

Replica. Work of painting or sculpture that faithfully reproduces the original and comes from the artist's studio, implying the latter's participation even if most of the work is done by assistants. It differs from the **copy** and the **version**.

Retable. Term of Spanish origin (retablo) designating a large altarpiece with painted or carved panels set in an architectural framework. Also called a reredos.

Retouch. Partial change made by the painter by adding a new layer of paint over the existing ones. Its Italian equivalent, pentimento ("repentance"), is used in English to refer to an underlying image in a painting that is revealed when the layer on top has become transparent with age or been removed.

Rib. In Romanesque and Gothic churches an architectural element that serves to carry the thrusts of the building. On the **vault** it is a projecting band that can serve a structural or a purely decorative function.

Ribbed vault (or domical vault). A hemispherical vault on a square base, divided by ribs or groins into four cells.

Rococo. Artistic tendency that emerged in France during the closing years of the reign of Louis XIV and took firm hold during that of Louis XV, spreading to the rest of Europe. Known as style nouveau ("new style") to contemporaries, it was given the name rocaille (from which rococo is derived) between 1730 and 1745. This word, which means "rock-work," was already in use for a manner of decorating grottoes and pavilions in gardens with shells and pebbles. The rocaille style spread beyond the bounds of France, proving particularly popular at the courts of Central Europe. Not long after 1760 the rococo style can be considered to have come to an end, at least in France. Its influence was not so much on official or religious architecture as on the palaces of the aristocracy and extravaganzas set in parks. In fact the new style was mostly adapted to interiors, widely differentiating in relation to their function and enhanced by an appropriate decoration that blended the different arts with a light touch. Paintings in the rococo style, dominated by glossy colors and mellow tones, represented the mischievous and frivolous themes of fêtes galantes (Jean-Baptiste-Siméon Chardin, François Boucher, Jean-Honoré Fragonard). There was a preference for rare and precious materials, such as Chinese lacquer and above all porcelain, perhaps the material best suited to the rococo. At the base of mural decorations and pictorial compositions, as well as the forms of furniture and other objects, lay the same ornamental motif: the wavy edged and asymmetrical shell. From the formal viewpoint, there can be no doubt of the continuity between the baroque and rococo, which represents a fragile, delicate, and dainty decorative version of the former.

Rood screen. A sort of partition or screen separating the chancel from the space reserved for the congregation. Called a jubé in French.

Rose window (or wheel window). Large circular window with spokes set at the center of the facade, above the main portal, in Romanesque and Gothic churches.

Rotunda. Building on a circular plan roofed with a dome. Also a circular room in the middle of a building.

Run. See **print**.

Rusticated. Said of a building whose outer walls are constructed or faced with protruding, rough stones with no other decoration. See **rustication**.

Rustication. Masonry built from massive blocks or ashlar that protrude evenly from the surface of the wall. There are several types: smooth rustication, rustication in light relief, cyclopean or rock-faced rustication, made out of very large, rough-hewn blocks, and diamond-pointed, in which the protruding part of each stone has the form of a pyramid.

Sacristy. Room in a church housing the church ornaments and vestments, often in carved and inlaid cabinets.

Salient. A projecting angle or part. On the facade of a church, the slanting lines at different heights that mark the height of the aisles inside.

Sanguine. Reddish-brown chalk used for drawing; the drawing produced in this way.

Sacra Conversazione. Italian expression ("holy conversation") for a theme of Christian iconography, which takes its name from the depiction of sacred images, usually the Madonna and Child with Saints, sometimes along with the work's donor or client, as if all the figures were in conversation with one another. It became popular in the first half of the fifteenth century.

Scene. In the classical **theater**, fixed architecture on the proscenium.

Scenography. The art of representing objects in perspective, especially in the design of theatrical scenery.

Schola cantorum. In some churches, a screened-off part of the presbytery used by the cantors.

Scriptorium. A school or workshop for the copying and illumination of manuscripts linked to a monastery.

Scroll. Representation in painting or sculpture of a rolled-up sheet of paper or parchment, partially unrolled to display an inscription.

Sculpture. There are six main types of sculpture: in wood, stone, ivory, terra-cotta, metal (**goldwork**), and bronze (**casting**). In wooden sculpture the work may be carved from a single block or made up of several pieces worked separately and then joined together. The surface

is covered with a layer of plaster that is then painted or covered with thin cloth glued to the surface, which serves as a support for the plaster. This is then painted, usually with tempera, or gilded. Alternately, the wood is left visible and polished to resemble bronze. The materials used in stone sculpture can be divided into three categories: a) limestone, sandstone, calcareous alabaster, soapstone, tufa; b) marble; c) diorite, basalt, granite. The sculptor's tools are scalpels of various shapes struck with mallets, drills, files, and natural abrasives (pumice, emery). The principal phases in the work are **boasting**, modeling, and polishing. The block of stone can be worked directly or indirectly, i.e. by transferring the measurements (using a plumb line or other methods) from a model made previously. Stone and marble sculptures may or may not be painted.

Secco. Fresco technique entailing painting on dry (secco in Italian) plaster.

Section. Drawing of a building, or part of it, usually cut vertically (vertical section) or diagonally so as to show the interior.

Sepia. Brown liquid secreted by cuttlefish, used for drawing and printing; a work produced with this ink.

Serigraphy (or silk-screen printing). Technique of surface color printing in which the ink is made to filter, by various means, through the desired points of a silk screen and onto a sheet of paper. Chinese in origin, it was taken up by Western artists around 1930.

Serliana (or Serlian motif). Doorway or **window** with three openings, whose central part is covered by a round arch. This rests on two entablatures supported by columns that separate the openings. Often called a Venetian or Palladian window.

Sezession. German name ("Secession") for a series of artistic movements in the second half of the nineteenth century and the early part of the twentieth that represented a reaction against official art, especially the kind shaped by the academies. The Secessions took on a more precise form in Austria and Germany and emerged at the moment of affirmation of **art nouveau**, with which they had close links.

Sfumato. An Italian expression ("faded away like smoke") for a very subtle type of **chiaroscuro** in which the outlines of the images are eliminated or blurred to

create gradual passages from dark to light tones, producing the effect of an extremely soft modeling.

Shading. The use of lines or other marks to represent relief in drawing or painting.

Shaft. Part of the **column**.

Shutter (or wing). Element of the **polyptych**.

Single-light window. **Window** with only one opening.

Sinopia. See **fresco**.

Sketch. Rough draft on a small scale for a painting or work of architecture. The equivalent in sculpture is called a bozzetto or maquette.

Slip. Layer of thin clay with which terra-cotta is coated after the first firing and before glazing (**ceramics, majolica**).

Socle. Another word for a **basement** or a pedestal.

Span. Distance between the supports of an **arch** or bridge.

Spatula. A small metal blade of rectangular shape, with or without a handle, used to mix paint. In what is known as spatula painting, it is used to spread the paint directly on the canvas.

Spherical vault. Hemispherical roofing for a circular area.

Sphinx. Figure with a lion's body, human head, and, sometimes, wings.

Spiral column. Form of **column**.

Spire. Pyramidal or conical architectural element, similar to a pinnacle but very tall. Often set on top of a tower.

Splay (or splayed jamb). Oblique cut in the wall around a doorway or window that allows more light to enter. Typical of the Romanesque and Gothic styles, it is often decorated with carved motifs.

Spout (or gargoyle). Outlet for rainwater. In Gothic buildings it is often decorated with carvings (lion's heads, monsters, grotesque human figures, etc.) and called a gargoyle.

Squinch. Arch or system of arches linking a circular (or polygonal) superstructure to a square (or polygonal) base, as in a dome.

Stained glass. Figurative composition made up of pieces of glass in different colors, joined together by strips of lead and set in an iron framework, that is used to close a window in a building. It is illuminated by the natural light that passes through it. The master glazier cut the glass to fit the design and colors of a cartoon supplied by a painter. Any additions (folds of the drapery, facial features, etc.) were painted in **grisaille**, a monochrome stain made from metal oxides and fused with the glass by heating. Stained-glass windows were particularly popular in the Gothic era.

Stall. Each of the wooden seats with backs arranged symmetrically, in one or more rows, along the walls of the choir in the **chancel**.

Stele. Vertical slab of stone or marble with an inscription or carvings in relief. It generally has a commemorative function.

Stiacciato. Technique of **relief**.

Still life (pl. still lifes; in Italian, *natura morta*; in German *Still-leben*; in French, *nature morte*). The term is used to indicate the representation of inanimate subjects, such as flowers, fruit, fish, game, musical instruments, etc., in contrast to pictures containing human figures. Still life did not emerge as an artistic genre in its own right until the early decades of the sixteenth century.

Stipple. Method of intaglio **engraving** that produces a similar effect of chiaroscuro to the **mezzotint** and is often combined with **crayon engraving**. The copper plate is covered with a fine pattern of more or less deep tiny dots made with the **burin**. The desired design is then engraved on this ground, usually by **etching**, inked, and printed.

Stonecutter. Carver of decorative works for buildings, especially capitals, screens, moldings, and consoles, but also bas-reliefs.

Stoneware. Special type of **ceramics** made out of a heavy and opaque paste with a shiny white or colored surface, notable for its durability and hardness.

Stringcourse. A continuous band on the facade of a building marking its division into stories.

Stronghold (or fort). An isolated fortress that is simpler and more massive than a castle.

Stucco. Material used for facing or filling and made out of a mixture of lime, powdered marble, sand, and casein. It is also used for architectural decorations and modeling figures in bas-relief and in the round. It can be left white, painted, or gilded. Objects or ornaments made from this material are called stuccowork.

Studiolo. Italian word for a **cabinet**.

Study. Any preparation, whether in whole or part, carried out by the artist before producing the definitive work.

Sublime. An aesthetic category differing from that of beauty, formulated largely in Great Britain during the eighteenth century. Its prominent aspects include an inclination for the terrible, tragic, monstrous, infinite, or anything that stimulates the imagination. The prophetic visions of William Blake and the horrific scenes of Heinrich Füssli are the most significant pictorial expressions of the sublime, which was typically pre-Romantic in its reappraisal of the irrational and fantastic elements in art.

Supporting (or load-bearing, structural). Said of an architectural member when it supports a thrust or load.

Symbolism. Artistic current that emerged in France around 1885, as a reaction to **naturalism** and **Impressionism** and with close links to parallel developments in philosophy and literature. In the first manifesto of Symbolism (1886) art was described as an expression of the idea—a moment of encounter and fusion between elements of sensory perception and spirituality. Artists like Gustave Moreau and Pierre Puvis de Chavannes may be considered the forerunners of the movement. The painter Odilon Redon was Symbolism's most authentic exponent: not rejecting nature, he sought a synthesis between the visible and the invisible, between dream and life. After 1890 Symbolism spread to other countries in Europe, where it was interpreted in different ways. Among the aspirations of the Symbolists was a yearning for spirituality, which at times took an idealistic form and at others tended toward aesthetic solutions, in line with "Decadent" taste, which represented an important constituent of Symbolist sensibility.

Tabernacle. Small structure in the shape of a shrine placed in the middle of the altar and used to house the consecrated wafers. The name is also used for a niche or small chapel containing a sacred image.

Tablet. Ornamental element in sculpture consisting of a frame enclosing a concave or convex space bearing an inscription or coat of arms.

Tapering. Narrowing of the **column** toward the top.

Tapestry. Hand-woven fabric of great value whose technical properties and decorative and figurative style are completely different from those of other textiles. It is sometimes known as an arras, after the important center of production at Arras in France. Tapestries are made on specialized large looms, by two different techniques: high-warp (haute-lisse) or low-warp (basse-lisse) depending on whether the loom is vertical or horizontal. The parallel warp threads are wound completely, at the front and the back, through the parallel slits of the weft, composed of wool or silk yarn, and sometimes of threads of gold or silver as well. The tapestry makers copied designs painted on paper or canvas called **cartoons**, supplied by painters.

Tarsia (or intarsia). Product of inlaying or **intarsia** in wood.

Telamon (pl. telamones). Roman term for an **atlas**.

Telero. Italian work for a large composition painted in oil on canvas and fixed to the wall. Used in the Venetian painting of the fifteenth and sixteenth centuries as an alternative to the fresco.

Tempera painting. Technique in which the pigments are dissolved in water, and substances, such as egg white, milk, fix latex, glue, gum, or wax (but not oil), are used as binders. The support can be stone, wood, metal, paper, or canvas, prepared to receive the paint by priming.

Terrace. Row of houses and apartments that has been designed as a unit.

Terra-cotta. Clay worked by hand or in molds and then baked in the sun or fired in a kiln; objects (pots, dishes, panels, statues, bas-reliefs, etc.) produced in this way.

Tessera (pl. tesserae). Technical term for the cubes or irregular pieces used in **mosaic**.

Theater. Used to stage tragedies or comedies, the classical theater consisted of a hemicycle with tiers of seats for the audience, a circular or semicircular space (orchestra) reserved for the chorus, the proscenium on which the actors performed, and the fixed architectural scene, with decorated masonry structures.

Three-light window. Form of **window** with three openings separated by mullions.

Throne. In a church, the high-backed seat made of marble, wood, stone, or some other material and reserved for the bishop or pope.

Thrust. The lateral pressure exercised by one element on another in a construction.

Tondo (pl. tondi). Round painting or bas-relief; very popular during the Renaissance.

Tone value. The effect obtained in painting by the use of pure colors, i.e. without mixing and shading.

Tone. In painting, the quality or shade of a color, i.e. its degree of brightness. In particular, the degree of brightness of an area of color in relation to adjacent areas is known as local tone, while the effect of the relationships among various local tones is called the general tone.

Tonality. The overall scheme of shades and tones used in a painting.

Toreutics. The art of working metal by such techniques as **damascening**, **chasing**, **engraving**, and **embossing**.

Touch. Brushwork; an artist's distinctive manner of laying on paint.

Tower house. Tower attached to a fortified dwelling, used in the architecture of the age of the Communes.

Trabeation (or entablature). In classical architecture, the set of horizontal elements resting on columns. It is made up of the **cornice**, **frieze**, and **architrave**.

Transenna. Openwork screen or lattice of stone, sometimes sculpted, that is used to close off certain spaces, such as a shrine or presbytery in a church.

Transept. Transverse section of a Latin-cross church that intersects with the nave and aisles.

Tribune. In its broadest sense, the entire space of the presbytery and apse in a basilica or basilican church, including the radiating chapels. Also used to indicate the gallery in a church.

Triforium. In Romanesque and Gothic churches, a gallery with three-light windows that runs above the arches of the nave, sometimes extending to the transept and chancel.

Triglyph. Element of the **frieze**.

Triptych. See **polyptych**.

Triumphal arch (or arch of triumph). Honorary and commemorative monument consisting of a structure, usually on a rectangular plan, with a vaulted passage (archway) that is sometimes flanked by two smaller ones. The term is also used for the transverse arch in a church that marks the division of the nave from the transept or the area of the presbytery.

Trompe-l'oeil. French expression ("deceive the eye") used for a type of painting in which detail and representation of perspective are intended to create an illusion of reality.

Trophy. Decoration made up of weapons, armor, shields, etc., usually carved in bas-relief. May also contain musical or scientific instruments and natural or plant forms.

Truss. Framework of beams used to support the weight of a pitched roof.

Two-light window. A **window** divided into two lights, or openings, by a mullion, or vertical post.

Tunnel vault. Form of **vault**, also known as a barrel vault.

Tuscan order. One of the Roman classical **orders**.

Tympanum. Inner triangular surface of the **pediment**, either smooth or decorated in relief.

Undercut. In sculpture and intaglio, a deep cut that forms an acute angle with the surface.

Vault. Arched ceiling or roof of a room or part of it. The simplest form is the tunnel, barrel, or wagon vault, which is a continuous development of a Roman arch and discharges its weight evenly on the two walls that support it. The cross or groin vault is produced by the intersection of two tunnel vaults and is made up of four segments, called vaulting cells, and ribs of masonry that separate one cell from the next (the keystone of the vault is set at the meeting point of the ribs); the space covered by the vault is called a bay. The cloister vault stands on a polygonal base and is made up of as many cells as the polygon on which it stands has sides. The semidome or bowl-shaped vault covers a circular or elliptical area. The fan vault, typical of English Gothic architecture, is made up of semi-cones with spoked ribs.

Veduta. Italian word for view applied to a painting, drawing, or print reproducing an aspect of reality, and in particular part of a city, a group of buildings, a panoramic site, etc., using the technique of **perspective**. The origins of the veduta can be traced back to around the middle of the sixteenth century, in the work of foreign artists active in Rome. The genre was fully developed over the course of the eighteenth century by such artists as Caspar van Wittel, Giovanni Paolo Pannini, and Giovanni Battista Piranesi, working mostly in Rome, and by the Venetian vedutisti Canaletto, Bernardo Bellotto, and Francesco Guardi.

Veneering. Technique used to hide the surface of inexpensive wood with thin sheets of precious wood, such as mahogany or ebony.

Version. Work of painting or sculpture that displays variations with respect to the original, but comes from the artist's studio and implies his or her involvement even when the execution is entrusted to assistants. Differs from the **copy** and the **replica**.

Vertical section. See **section**.

Vestibule. In the Roman house, the open space in front of the entrance; in medieval and Renaissance architecture the term is used chiefly for the often monumental entrance hall of a townhouse or palace.

Votive offering (or *ex voto*). An object, often a small painted tablet, offered to a god or saint as a token of gratitude for a grace or favor received.

Volute. Curved or spiral decorative element resembling a scroll commonly used in painting, sculpture, and architecture.

Watercolor. The technique of painting, usually on paper, with transparent colors generally mixed with gum arabic and moistened with water.

Whitewashed (or plastered). Said of a fresco that has been covered with plaster of whitewash.

Window. A hole, usually rectangular in shape, in the wall of a building and used to let in air and light. Each opening of a window is called a light, so that windows with one, two or three openings are called single-light, two-light, and three-light respectively. A window divided into four spaces is called a cross window. An arched window with three lobes, typical of Venetian Gothic, is known as a trefoil window. The Serlian window is a typical Renaissance form.

Women's gallery. Gallery located above each aisle and opening onto the **nave**. The name derives from the fact that in early Christian basilicas and many medieval churches it was reserved for women.

Woodcutting (or wood engraving, xylography). Method of **engraving** that uses a block of softwood, when it is called woodcutting, or hardwood (pear, cherry, boxwood, etc.), when it is known as wood engraving. In the woodcut the lines of the drawing traced on the block remain intact, while special cutting tools are used to cut along their edges and the remaining surface removed with gouges. The block is then inked and used for printing: the parts in relief produce black lines while very deep cuts produce white areas and less deep ones an intermediate tone. In wood engraving, a burin or graver is used to cut furrows in the surface of the block that then print as fine white lines, much as in copper engraving. In color xylography a different block is used for each color or a single block is used several times with different colors. The woodcut was the earliest method of **printing** to be developed in Europe: the oldest examples date from the fourteenth century.

Wunderkammer. German expression ("chamber of wonders") used for a collection, usually assembled by a king, prince, or other member of the nobility, in which works of art are placed alongside minerals, stuffed animals, musical and scientific instruments, and a variety of other curious objects.

Zoophorus. Decorative frieze with figures of animals, typical of the **Ionic** and **Corinthian** orders.

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