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A GLOSSARY OF TERMS USED IN
GRECIAN, ROMAN, ITALIAN,
AND
GOTHIC ARCHITECTURE

VOLUME 1

JOHN HENRY PARKER



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Art and Architecture

From the middle of the eighteenth century, with the growth of travel at home and abroad and the increase in leisure for the wealthier classes, the arts became the subject of more widespread appreciation and discussion. The rapid expansion of book and periodical publishing in this area both reflected and encouraged interest in art and art history among the wider reading public. This series throws light on the development of visual culture and aesthetics. It covers topics from the Grand Tour to the great exhibitions of the nineteenth century, and includes art criticism and biography.

A Glossary of Terms Used in Grecian, Roman, Italian, and Gothic Architecture

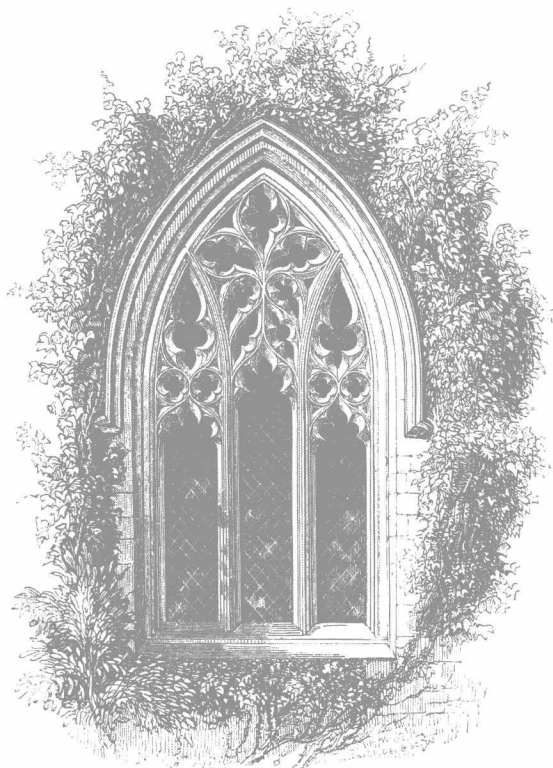
The Oxford bookseller and publisher John Henry Parker (1806–84), a supporter of the Tractarian movement and a friend of Cardinal Newman, was also a historian of architecture, and first published this glossary in 1836. Reissued here is the enlarged third edition of 1840. The work is ordered alphabetically, and illustrated with 700 woodcuts by various artists. As stated in the first edition's preface, the book 'lays no claim to originality, its sole object being utility'. By 1837, 'the rapid sale of the first edition of this work clearly shews that something of the kind was required'. The third edition was followed in 1841 by a companion volume which contained 400 further examples and a chronological table: the two books offered a useful guide for those travellers and others who were taking a keen interest in the built environment. The first volume contains explanations of terms from 'abacus' to 'zotheca' and 105 plates with notes.

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CASTLE ASHBY, NORTHAMPTONSHIRE,
circa 1350

A
GLOSSARY OF TERMS
USED IN
GRECIAN, ROMAN, ITALIAN,
AND
GOTHIC ARCHITECTURE.

THE THIRD EDITION, ENLARGED.

EXEMPLIFIED BY SEVEN HUNDRED WOOD-CUTS.

OXFORD,
JOHN HENRY PARKER.
CHARLES TILT, FLEET-STREET, LONDON.

M. DCCC. XL.

PREFACE

TO THE THIRD EDITION.

THE numerous and urgent enquiries for this edition of the Glossary seem to require some apology for the long delay of its publication. These enquiries could not but be gratifying to the Compiler, as shewing that the work was found useful by those who possessed it, and the want of it was felt by the expectants of the new edition. Sufficient excuse for the delay will, he hopes, be found in the improvements which have been made in all parts, the number of additional facts which have been collected, and of new engravings which have been added. The whole of the engravings, and in most of the new examples the drawings also, are the work of Mr. O. Jewitt, to whose skill and attention the work is much indebted. Some are from drawings by William Twopeny, esq., Mr. Blore, and Mr. Hussey of Birmingham.

The great increase in the bulk of the work is an evil foreseen from the commencement of it, but which could not be avoided without suppressing much valuable and useful information. For instance, the articles on Domestic Architecture, on Stained Glass, and some others, might seem too long for a Glossary, but the facts contained in them could not well be stated in smaller compass. The addition of the synonymes in the modern languages has also necessarily increased its size, but the numerous important works on various branches of Architecture lately published in France and Germany, many of which have found their way into England, will, it is hoped, render this addition particularly welcome at the present time to the English reader.

Some changes of opinion since the publication of the last edition require notice. SAXON ARCHITECTURE was spoken of with confidence as an established fact, subsequent observation and enquiry have caused it to be considered as a question open for further investigation: the principal arguments and facts in its favour will be found embodied in the text in the words of Mr. Bloxam, one of the most able and consistent advocates of the Saxon theory: on the other hand some of the chief objections are stated in the notes and appendix.

In the NORMAN STYLE the deeply recessed doorways and rich decoration which immediately preceded the introduction of the pointed arch, were considered as belonging to the early part of the twelfth century, or very soon after the Norman Conquest: but subsequent research has satisfied the Compiler that the buildings of that period were remarkably plain and devoid of ornament, and that the rich Norman doorways so abundant in England can rarely if ever be traced to an earlier date than 1140 or 1150; they are much more frequently of later date, often even continued into the thirteenth century, as at Castle Ashby (see Frontispiece). The buildings of a transition character between the Norman and Early English styles, which are also remarkably numerous in England, were considered as extending over nearly the whole of the twelfth century, but the Compiler has in vain endeavoured to find any authenticated instance of this mixture of the styles prior to the work of GULIELMUS SENENSIS and GULIELMUS ANGLUS, at Canterbury, 1175—1184, and has found reason to believe that this mixture continued in some instances as late as 1220, though gradually merging into the EARLY ENGLISH STYLE, which continued in use to about 1270 or 1280, when the change into the DECORATED STYLE began to take place. In the former edition the high authority of Mr. Rickman, and what may be considered as the received date, was implicitly followed, by which the Decorated style is made to commence in 1307. If this date is to be received, the numerous class of buildings with GEOMETRICAL TRACERY in the windows, and mouldings which partake in some degree of the Early English character, but more of the Decorated, such as the Crosses to the memory of Queen Eleanor, the work of Bishop Quivil at Exeter, the choir of Merton college chapel, Oxford, and generally the buildings of the reign of Edward I., must be considered as a transition from the Early English to the Decorated style, though usually called by the latter name. If this be correct, the buildings with FLOWING TRACERY must frequently belong to the time of Edward II., which also seems to be borne out by facts. During the long reign of Edward III. a progressive change took place, and a mixture of the FLAMBOYANT CHARACTER seems to have been frequently introduced, though eventually terminating in the reign of Richard II. in the PERPENDICULAR STYLE. This may be again divided into early and late, of very different character; to the later division properly belongs the term of Tudor Architecture, though that term is variously applied by different authors. The imitations of the Gothic style mixed with Italian features, which continued to be used to a very late period, do not deserve the name of a separate style, even though it is called THE DEBASED.

In the course of the investigations of which the results are here briefly stated, some hundreds of buildings have been examined, and notes of their peculiarities taken on the spot, a practice which cannot be too strongly recommended to students of Architecture, (more especially if the student is able to make sketches of the details,) as more will be learnt by it than from all the books that ever were written.

The Compiler has again the pleasing task of acknowledging the kind assistance he has received from friends, and in some instances from strangers. It was stated on its first publication that "this work lays no claim to originality, its sole object being utility:" continuing to act upon this principle, the Compiler has not scrupled to avail himself of any assistance that appeared likely to be useful, but rather has taken every opportunity of soliciting it, or encouraging any offers that were made; and in this manner much valuable matter has been added to the work. It would be tedious to enumerate all those who have given assistance, but the most important ought in justice to be mentioned: he therefore begs to express his obligation to Edward J. Willson, esq. of Lincoln, for his permission to use his valuable Glossary published in Pugin's Specimens. To James Heywood Markland, esq. for a number of references to the pages of books in which information was to be found on particular points. To Mr. Blore, for several valuable corrections and additions. To William Twopeny, esq. for the very interesting article on Domestic Architecture, and some shorter articles, as well as for much kind advice and assistance. To Mr. Hussey, for a careful revision of the whole work, supplying many of its deficiencies and correcting errors. To Mr. Williment, for the article on Stained Glass. To Count Mortara, for many of the Italian synonyms. To Matthew Holbeche Bloxam, esq. for the article on Saxon Architecture, and for his assistance on many occasions. To Albert Way, esq. for the articles on Brasses and on Encaustic Tiles in the Appendix; and to the Marquis of Northampton for the two plates from Castle Ashby church, presented to the work at his own particular desire, and executed entirely at his expence.

TURL, OXFORD, JAN. 1, 1840.

PREFACE

TO THE FIRST EDITION.

THIS work lays no claim to originality, its sole object being utility. The best authorities have been carefully consulted, and freely made use of, frequently in their own words, when the principle of conciseness, which has been rigidly adhered to, did not render alteration necessary. The Compiler takes this opportunity of expressing his obligations to the Rev. James Ingram, D. D. President of Trinity College, Oxford, and the Rev. John Jordan, Curate of Somerton, Oxfordshire, for many valuable suggestions.

OXFORD, JULY, 1836.

PREFACE

TO THE SECOND EDITION.

THE rapid sale of the first edition of this work clearly shews that something of the kind was required, and has encouraged the Publishers to incur a large additional expence, in order to render it more worthy of the approbation of the Public.

While gratefully acknowledging the favorable reception it has met with, they are far from being blind to its deficiencies, and have endeavoured in the present edition to remedy them. The objections made to the work were, that it was too concise, and too much confined to Gothic architecture, especially in the illustrations. The first arose from an anxiety to avoid the opposite extreme, as it is obviously

easier to extend such a work than to confine it within prescribed limits; the second, from the nature of the work, the chief object of which is the illustration of the Gothic styles; but in the present edition the Grecian capitals, mouldings, &c. are given.

The series of examples of the different portions of Gothic architecture is also rendered much more complete than before; and the addition of the ascertained or presumed date to each will it is hoped prove convenient and useful.

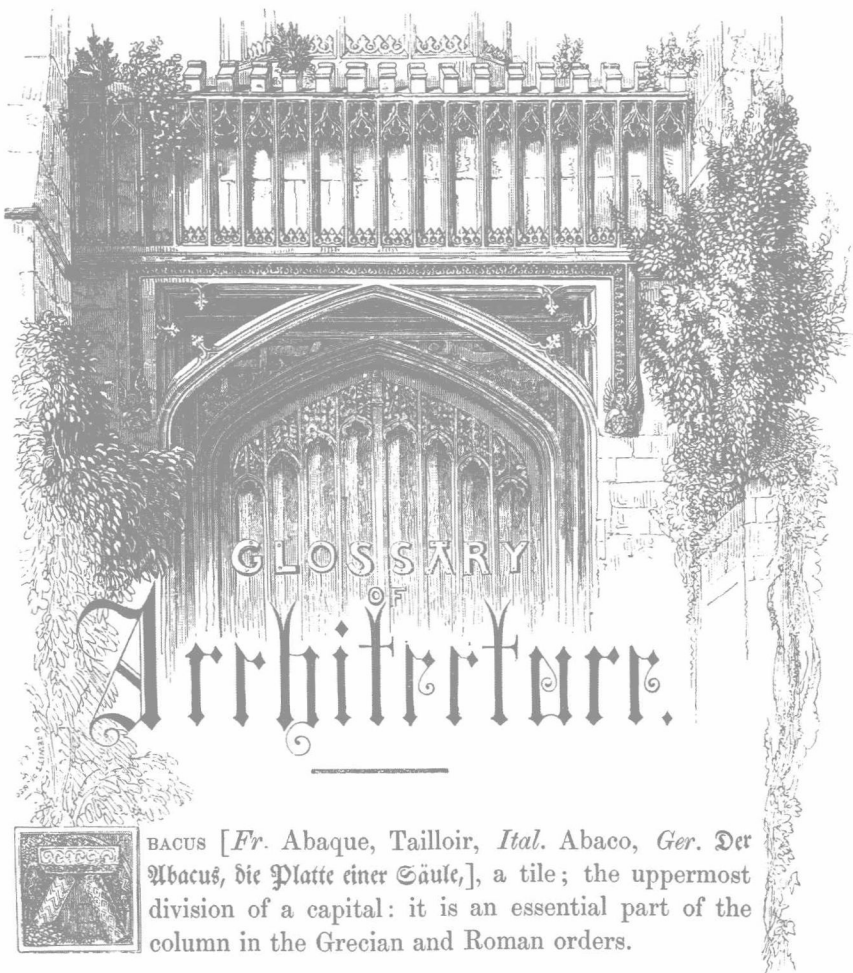
At the suggestion of Professor Whewell, of Cambridge, some attempt has been made to cite authorities, and thereby to distinguish between terms of long-established usage and those recently introduced; with the kind assistance of Mr. Willis the latter object has in all cases been effected, but in other instances it did not appear necessary to cite any authority.

The Compiler feels bound to acknowledge the great obligations he is under to Professor Whewell and to Mr. Willis, for their advice and assistance, and for the liberal manner in which they allowed him to make extracts from their useful and interesting works: he has also to express his obligations to Bolton Corney, esq. for the use of a Manuscript Glossary, by John Carter, in the hand-writing of the late Alexander Chalmers, and apparently compiled by him from Carter's papers in the Gentleman's Magazine.

OXFORD, DEC. 7, 1837.

The works chiefly made use of are the following.

-
- RICKMAN's Essay on Gothic Architecture, 4th edition 8vo. 1835
 BRITTON's Architectural Antiquities, 5 vols. 4to. 1835
 ——— Cathedral Antiquities, 5 vols. 4to. 1836
 DALLAWAY's Observations on English Architecture, royal 8vo. 1834
 WHEWELL's Architectural Notes on German Churches 8vo. 1835
 WILLIS's Remarks on the Architecture of the Middle Ages, especially of Italy 1835
 ESSAYS on Gothic Architecture, by Warton, Bentham, Grose, and Milner,
 3d edition, royal 8vo. 1808
 RUDIMENTS of Ancient Architecture, 4th edition royal 8vo. 1810
 CHAMBERS's Civil Architecture, by Gwilt, 2 vols. royal 8vo. 1825
 THE CRYPT, 3 vols. Winchester, 12mo. 1827
 SIMPSON's Ancient Baptismal Fonts royal 8vo. 1828
 BLOXAM's Monumental Architecture 12mo. 1834
 BLOXAM's Principles of Gothic Architecture 12mo. 1838
 VITRUVIUS edidit A. Rode Berolini, 4to. 1800
 VITRUVIUS's Architecture, translated by Gwilt royal 8vo. 1826
 HOSKING's Treatise on Architecture, from the Encyclopædia Britannica . . 4to. 1834
 PUGIN's Specimens of Gothic Architecture, 2 vols. 4to. 1823
 BLORE's Monumental Remains imperial 8vo. 1826
 MOLLER's German Gothic Architecture 8vo. 1836
 MOLLER's Plates, or Denkmäler der alten Baukunst folio 1835
 WILLIAM of Worcester's Itinerary, by Nasmith 8vo. 1778
 STAVELEY's History of Churches in England 8vo. 1773
 MILNER's Treatise on the Ecclesiastical Architecture of England, 3d edit. 8vo. 1835
 ANCIENT Rites and Monuments of the Monastical and Cathedral Church of
 Durham, collected out of Ancient MSS. about the time of the Suppression,
 (by Davies). 12mo. 1672
 Reprinted in the Antiquities of Durham Abbey 12mo. 1767
 And with Notes by the Rev. J. Raine 12mo. Newcastle, 1833
 CONTRACT for Fotheringhay Church, in Dugdale's Monasticon Anglicanum.
 CONTRACT for Catterick Church, in the County of York, in 1412, published
 by the Rev. J. Raine, M. A. 4to. 1834
 CONTRACT for the Monument of Richard Beauchamp, Earl of Warwick ;
 published in Blore's Monumental Remains.
 WILL of King Henry VI. containing Directions for the Building of Eton Col-
 lege, published in Nichols's Collection of Royal Wills 4to. 1780
 FABRIC Rolls of Exeter Cathedral, in Britton.
 LELAND's Itinerary, 2d edition, 9 vols. 8vo. 1745
 ARCHÆOLOGIA, several volumes.
 PALLADIO's Architecture, in English, French, and Italian, with Notes by
 Inigo Jones, 2 vols. folio, London, 1715
 INVENTORIES of the Priory of Finchale; published by the Surtees Society in 1837
 VULGARIA viri doctissimi Guil. Hormani Cæsarisburgensis. Londini 1519



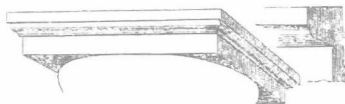
BACUS [*Fr.* Abaque, Tailloir, *Ital.* Abaco, *Ger.* Der Abacus, die Platte einer Säule,], a tile; the uppermost division of a capital: it is an essential part of the column in the Grecian and Roman orders.

The Grecian Doric has simply the form of a square tile without either chamfer or moulding.



Grecian Doric.

The Roman Doric instead of being plain is finished on the upper part with a fillet, under which is an ogee^a.



Roman Doric.

^a The fillet and ogee on the upper edge of the Roman Doric, and the corresponding fillet and hollow on the Tuscan, are the cimatum of the abacus.

The Tuscan has a broader fillet, with a simple cavetto under it instead of the ogee in the upper part. Sometimes it is square without mouldings, like the Grecian Doric.



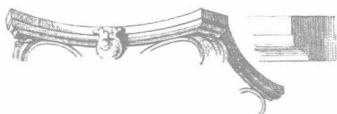
Tuscan.

The Grecian Ionic consists merely of an ovolo, which is usually ornamented; or sometimes of a narrow fillet, with an ogee under it, generally ornamented.



Grecian Ionic.

The Modern Ionic has the sides hollowed and the angles truncated, and generally consists of a fillet and ogee, or sometimes of an ovolo, as in the Grecian, generally ornamented.



Modern Ionic.

The Corinthian and Composite are of the same general form as the Roman Ionic; but in some examples of the Corinthian the angles are not truncated, but acute. The mouldings consist of an ovolo, a fillet, and a cavetto. In the Composite the volutes extend up the abacus as far as the fillet.



Corinthian.

In Gothic architecture the Abacus is of importance from being frequently the only part of the capital on which mouldings can be found, the remainder being entirely covered with foliage. It will therefore, in many cases, be of the greatest service in determining the style of a building^b.

^b As Gothic Architecture advanced, the Abacus became less and less perceptible: in the Perpendicular style, and often in the Decorated and Early English, it is in fact an imaginary division of the capital, and there is not really any distinguishable line of separation: the term would probably never have been used in these styles, had not such a feature existed in the earlier; but this being the case, it is easy to trace its features as they become gradually modified and altered, till all signs of the abacus, as a

separate division of the capital, are lost; yet those who have traced the progress of the modification it has undergone, can still detect what part of the capital holds the place of the old abacus, and hence they frequently call that part by its original name, although young students in Architecture will constantly be puzzled to find out how much of the capital is to be called the abacus. See, for example, the capital in Sandhurst church, Kent, Plate 23; and Plate 1.

In the buildings supposed to be SAXON, the Abacus is in general merely a long flat stone without chamfer or moulding, but occasionally varies something to the Norman form.

The primitive form of the NORMAN Abacus is that of a flat square stone, with the lower edge chamfered off, as at St. Peter's, Oxford^c. This chamfer is frequently converted into a hollow, as at Norwich and Easton, and has sometimes round and angular mouldings added, as at the Jews' House, Lincoln: the upper edge too is sometimes rounded, as at the Great Guild, Lincoln; and in some instances the form of the Abacus becomes circular instead of square, as at Steyning church: but in all cases the primitive form may be traced.



Ryton, Warwickshire.



Norwich Cathedral.



Great Guild, Lincoln.

In the EARLY ENGLISH style, in almost all instances, the Abacus is circular: it is, however, sometimes octagonal, and occasionally, though rarely, square^d. The most characteristic mouldings are the deep hollow and round, as in Paul's Cray and the Temple church, and the overhanging one, either with or without fillet, as in the Chapter-house, Oxford: in general, there are in the Early English style considerable projections and deep and distinct hollows between the mouldings.

In the DECORATED style these hollows are in general not to be found, their place being commonly filled up with half-round or quarter-round mouldings, the upper member being in fact generally an application of the characteristic moulding of the Decorated style, the roll moulding, as in Merton college chapel. The form of the Abacus is either circular or angular, very frequently octagonal, and in many cases approaches very nearly to the Perpendicular: the ogee moulding is frequently used, but the form varies from that of the Perpendicular style^e.

In the PERPENDICULAR style, the Abacus is in general octagonal, but sometimes circular: in the octagonal form, particularly of late date, the sides are frequently hollowed: the upper part of the Abacus is chamfered off to an acute angle, sometimes hollowed, a fillet in the middle, and an ogee on the lower part; frequently it consists of a fillet with an ogee

^c See Plate 1.^d As at Stockbury, Plate 22.^e See *Ogee*.

above and below it: the ogee is the characteristic moulding of the Perpendicular Abacus.

In the later Gothic styles on the continent, cotemporary with our Perpendicular, called by Mr. Willis, for convenience, the after-Gothics, the Abacus is almost invariably octagonal.

ABBEY [*Fr.* Abbaye, *Ital.* Badia, *Ger.* ~~Abtei~~, Kloster,], a series of buildings combining an union of ecclesiastical and domestic architecture, for the accommodation of a fraternity of persons subject to the government of an abbot or abbess. Although differing in name, the architectural features of an abbey are the same with those of other monastic buildings.

ABUTMENT [*Fr.* Aboutissement, *Ital.* Suppuramento, *Ger.* ~~Anstoß~~,], the solid part of a pier or wall, etc., against which an arch abuts, or from which it immediately springs: it is surmounted by the impost.

ACANTHUS [*Fr.* Acanthe, *Ital.* Acanto, *Ger.* ~~Bärenflau~~,], a plant, called in English "Bear's-breech," the leaves of which are imitated in the capitals of the Corinthian and Composite orders.



ACHELOR, ~~Achlere~~, or ASHLAR, a term of frequent occurrence in ancient contracts, parish accompts, &c., signifying masonry worked to a fine face, and set in regular courses, as distinguished from rubble.—See *Ashler*.

ACROTHERIA [*Fr.* Acrotères, *Ital.* Acrotérie, *Ger.* ~~Giebeljinnen~~,], pedestals for statues and other ornaments placed on the apex and the angles of a pediment.

ACUMINATED, finishing in a point; a term sometimes applied to the lofty roofs of Gothic buildings.

ADYTUM, the sacred place in a temple, corresponding to the *sanctum sanctorum* of the Jews, and the chancel of a Christian church.

~~Aeftrichmaffe~~, *Ger.* See *Rubble*.

AIGU, *Fr.*, pointed; ARC-AIGU, pointed arch; PIGNON-AIGU, pointed gable.

AIGUILLE, *Fr.* See *Pinnacle*.

AISLE or AILE, Isle, ~~Me~~, Ele, Elyng, ~~Mylyng~~, [*Fr.* Aile, *Ital.* Ala, *Ger.* ~~Flügel~~, Seitennaben,], the lateral divisions of a church. The word is spelt ELYNG and ELE, in the contract for