Taberna. A shop, from which a variety of goods might be sold. Since some tabernae sold wine in addition to food, they sometimes served as taverns in the modern sense.

Tablinum. A room in a Roman house in which the tabulae, the business records or the family archives, would be kept, perhaps with such important heirlooms as ancestral portraits. Because of the need to protect all these things it might also serve as the bedroom of the master of the house. In Pompeian houses the room which is identified as the tablinum is normally situated at the back of the atrium, opposite the entrance of the house.

Tabula. ‘Tablet’, a word with several meanings. It may refer to a painting, to the slab of stone or sheet of metal on which an inscription is engraved, or to a document (cf. Tablinum).

Tabularium. A building in which records (tabulae) were kept. The Republican Tabularium at Rome, much of which survives, was built on the slopes of the Capitol at the western end of the Forum above the temple of Saturn (the original treasury or aerarium of the city).

Taenia. A decorative band or fillet; in particular, the flat strip separating the architrave from the frieze in the Doric order.

Talent. A Greek weight of approximately twenty-six kilograms. In the Attic weight system a talent contained 6,000 drachmas of 4.3g and in the Aeginetan 4200 drachmas or 2100 staters of 6.1g, these being the weights in which coin denominations were also calculated. In addition to being used for weighing objects, the talent (from the Greek talanton, ‘scale’) was therefore also a unit in the computation of large sums of money.

Tanagra. A town in Boeotia, particularly noted as a centre of production of terracotta figurines in the Hellenistic period.

Telamon. A male figure used in architecture as a support instead of a column (cf. Atlas, Caryatid).

Telephus. A mythical early king of Mysia, who was used by the Attalid kings of Pergamum as a substitute for the founder or hero which their dynasty lacked. It was said that during the Trojan War Telephus was wounded by Achilles, and could be healed only by the application of rust from the spear which had made the wound; the story of his dressing himself as a beggar and entering the Greek camp in this disguise to seek a cure is found as a subject in Greek art and literature. The internal frieze of the great Altar of Zeus at Pergamum showed the story of his birth in Arcadia and subsequent episodes in his life.

Temenos. A piece of ground reserved for some purpose, particularly a religious one. The word is used to indicate the area of ground within which a temple, altar or shrine stands, or the whole area of a sanctuary.

Tepidarium. In Roman baths, an intermediate room between the frigidarium and the caldarium.

Term, see Thermae.

Terminal figure. An expression used by some modern writers to describe a herm (cf. Terminus).

Terminus. A Roman god or personification, the supernatural guardian of boundaries. It is doubtful whether he was ever represented in anything but aniconic form, i.e. as a stone or pillar, even when equated with Jupiter under the title Iuppiter Terminalis (cf. Herm).

Terra sigillata. ‘Marked/stamped earth/clay’, a term used to describe pottery decorated with designs in relief, produced by pressing the clay into moulds. Some Greek pottery was decorated in this way (see Samian ware) and Arretium in Italy (the modern Arezzo) was also a centre of production, so the term ‘Arretine ware’ has been used as a name for it, but the general term ‘terra sigillata’ is preferable, since this technique was used in so many places, principally in Gaul, in Roman times.

Tessera. A four-sided object (from the Greek word for four). It is now used to describe a four-sided stone used to make a mosaic, or one of a variety of objects used as tickets, counters in board games, plaques, tickets and tokens.

Testaceum, see Opus.

Testudo. A tortoise shell, or a lyre with its sounding-box made from such a shell. The word might be used to describe a vault or a hip roof in architecture; in military terminology it was the name of a roof of shields.
which soldiers raised above their heads when attacking a wall, or of a movable shed constructed over a battering ram.

**Tetradoros.** ‘Four-handed’, a term used by Vitruvius to describe a brick four palms long and four palms wide which he says was used in private rather than public buildings.

**Tetradrachm.** A Greek silver coin of four drachmas.

**Tetrarch.** A ruler of one of four sections of a country or province (the word was also sometimes used loosely of any subordinate ruler in Syria and Palestine in the Hellenistic period). At the end of the 3rd century A.D. the Roman Empire was divided for administrative purpose into a western and an eastern part, each ruled by a senior emperor or Augustus, and a junior emperor or Caesar. This tetrarchic system lasted for about twenty years before it broke up. During this time the tetrarchs were often represented in works of art as a group of four rulers, or in pairs, or as a group of three rulers if one position happened to be vacant.

**Tetrastyle.** With four columns at the front (cf. -style).

**Theatre.** The Greek word *theatron* means ‘viewing place’ (cf. Odeum). The theatre as an architectural building form was first developed at Athens, the city where drama subsequently rose to its highest level. Here the earliest performances of which we have record took place in the Agora, where a circular area called the Orchestra (‘dancing place’) was the scene of contests between choruses. At a later date single actors were introduced, who engaged in interchanges with a chorus, and in due course the number of actors was increased to two and then to three. If there were more than three parts to be played, some would be shared by an actor. All performers in drama wore masks, so it was easier for this duplication to take place than it would be in the modern theatre. We assume that temporary wooden seating for the audience was provided on the flat ground of the Agora around the orchestra when dramatic contests took place. At some time during the first half of the 5th century B.C., however, a new site was chosen, on the south side of the Acropolis near a shrine of Dionysus the god who was the patron of drama. Permanent seating was built on the slope of the hill above the new orchestra, and the ‘Greek theatre’ as we know it came into being. Its auditorium took the form of an approximate semicircle with the orchestra at its centre. This theatre was modified and extended on a number of occasions. We do not know exactly when a raised stage or proscenium and a formal or monumental background were introduced.

The Romans developed the theatre as an architectural form by reducing the orchestra to a half circle (the Chorus had disappeared from plays by this time, and the area was now used either for seating or for spectacles such as gladiatorial displays, wild beast hunts or mock sea battles). Roman building technology, with its use of concrete walling, made it unnecessary to seek for a hillside on which to place a theatre. The cavea could be located in any place where the soil would provide a stable foundation. It became customary also for the stage buildings to rise to a height equal to that of the back of the cavea, which improved the already good acoustics of such structures.

**Thermae.** From the Greek *thermos*, ‘hot’, a word used instead of the more common *balaneion* or *balneum* as the name of a very large bathing establishment for public use. The Thermae which some of the Roman emperors built were used not only for washing, but as luxurious centres for public recreation. Considerable remains survive at Rome of two of the largest, the Thermae of Caracalla and the Thermae of Diocletian, the latter now housing the collections of the National Archaeological Museum (Museo Nazionale Archeologico delle Terme). Such Thermae contained not only the usual rooms for bathing (see Baths), but exercise areas, libraries, shops and large covered spaces in which the patrons could meet one another. They were served by aqueduct systems which gave them a permanent reliable supply of water. The price of entry was kept low, so that as many persons as possible could make use of them.

**Thermopolium.** A refreshment room or shop in which warm drinks or food were sold.

**Theseum.** A name formerly given to a temple in the Agora at Athens which was once believed to have been dedicated to the Attic hero Theseus. It was later established that it was a temple in which Hephaestus and Athena were worshipped, and it is now more usually called the Hephaesteum.

**Third Style,** see Styles, Pompeian.
Tholos. In Greek architectural terminology, a round building (cf. Rotunda). The word is used of the Mycenaean ‘beehive’ tombs, and is also applied to a small number of completely round (as opposed to apsidal) buildings of later periods. Of those that were built during the Classical period, some seem to have been for administrative purposes (the Tholos in the Athenian Agora (cf. Prytaneum) and perhaps the Tholos in the lower precinct (Marmaria or the sanctuary of Athena Pronaia) at Delphi. A building of tholos form at Epidaurus had a basement of maze-like form; it is suspected that this might have housed a snake or snakes sacred to Aesculapius the god of healing.

Thymele. A word which seems to mean ‘hearth’, particularly in the sense of a fire over which sacrifices were prepared. It was sometimes used of the altar in the centre of a Greek theatre.

Thyrsus. A staff (originally a wand of a variety of fennel), surmounted by a pine cone or a bunch of ivy, which was carried by Dionysus or his followers.

Tiara. The word most commonly used by modern writers to describe the head covering worn by the king of Persia, his satraps and some other rulers in Asia (the terms mitra, kyrbasia, kidaris and kitaris are also found). The ‘tiara’ took the form of a hood covering the head, the back of the neck and the sides of the face; it might also be wrapped around the jaw. In the Persian world only the Great King might wear his kyrbasia or tiara with its upper part raised, and his subjects kept theirs lowered.

Tiles. Ancient roof tiles were not unlike modern ones. They were of two principal forms. Sometimes they were semicircular in form, laid in rows facing alternately upwards and downwards. This form is more common in early work and in private buildings; it is found only in clay and not in marble. In the other form there are flat ‘rain tiles’ with a variety of different kinds of ridge at the edge to prevent water from seeping over the sides, and ‘cover tiles’ which fitted over the joints between them and along the edge of the roof. Some tiles were pierced to admit light to the attic below.

Toga. A woollen garment worn by the Romans on certain formal occasions. It was inherited from the Etruscans and was semicircular in shape, with a diameter of between five and six metres. It was draped over the left shoulder and down the back, then brought round to the front (leaving the right shoulder bare) and passed over the left shoulder again. The trailing end was then draped over the left forearm. In Roman art a ‘togate’ figure may be assumed to be carrying out some formal function; for example, when an emperor is represented as wearing a toga it is likely that emphasis is intended to be placed on his holding of the consulship.

Tondo. A contracted form of the Italian rotondo, used as a name for a circular painting or piece of relief sculpture, whether standing on its own or placed on some other object or building (cf. Medallion, Roundel).

Torc or torque. From the Latin torques (a word which has the same form in the singular and the plural), meaning a necklace or arm band of twisted metal. These were sometimes awarded to Roman soldiers as marks of valour. They were also favoured by the Gauls as items of personal adornment.

Torus. In architecture, a convex moulding of semi-circular profile, most often encountered as part of the base of an Ionic column.

Tragedy. The dramatic form which we know as Tragedy (literally ‘goat song’ in Greek, a word which has been explained in a variety of ways). In art Tragedia may be represented in personified form by a female figure, like the matching personification of Comoedia; the most usual attribute which identifies her is a tragic mask.

Travertine. A stone used for building in Rome and its neighbourhood. It is a form of tufa, but harder, and although it does not present such a good appearance as marble, having a yellowish-white tint without interesting veinings, it has always been favoured for its hard wearing qualities.

Treasury. This word may describe any kind of building used to store treasure, including an official store of public money (cf. Aerarium). It translates the Greek thesauros, a word which was sometimes applied in ancient times as a variant on the simple word oikos (‘house, building’) when referring to a number of elegant small buildings which were constructed at the great national centres of Delphi and Olympia by a number of Greek states. The protection of ‘treasures’ was only a part of their purpose. They were erected
in the first place as advertisements for the cities which paid for their construction. They also served as useful meeting places for representatives of their owners who, particularly at Delphi, might be engaged in business of a diplomatic nature. The best known of these treasuries is the Treasury of the Athenians at Delphi which was reconstructed at the beginning of the 20th century. It was probably built between 515 and 510 BC, although many scholars have attempted to defend the opinion of Pausanias, that it and a base for commemorative statues which was placed at the side of it (the latter being certainly a memorial of the victory at Marathon) were both built to commemorate the defeat of the Persians in 490 B.C. Another treasury at Delphi is of considerable importance in the history of ancient Greek art because it can be dated with some confidence from literary evidence to 525 B.C. or very shortly before. This is the treasury of the Siphnians, and when attempting to date archaic sculpture or vase painting scholars regularly use the sculpture which decorated its front pediment and Ionic frieze as a basis for comparison with other work.

**Trefoil.** A shape like a three-leaved clover which occurs as an ornament in some late Roman and Byzantine work. The word is also used to describe the shape of the lip of a class of oinochoe which began to be made at Corinth in the archaic period.

**Tribunal.** In Latin *tribunus* (tribune), which originally meant the representative of a tribe (*tribus*) became the title of certain kinds of magistrate or military officer. The word tribunal, derived from it, originally the dais or raised platform from which such a magistrate might exercise his functions, has now become a general word for a court of judgement.

**Triclinium.** ‘Three-couch’, the name of a formal Roman dining room. It is not clear whether this was because in the standard arrangement each couch held three diners, because at a small dinner party three couches might be a standard arrangement, or because the couches were arranged around three sides of a serving table (*cf*. Cenatio and Cenaculum).

**Trident.** A three-pronged fork used by fishermen. In art it may be a symbol of Poseidon or of Neptune. It was also used in gladiatorial contests by a retiarius.

**Triens.** ‘Third’, a Roman coin one-third of an as in value.

**Trigra.** A chariot drawn by three horses, an arrangement which was much less common than a biga or quadriga.

**Triglyph.** ‘Three-groove’, a part of the characteristic frieze of the Doric order, alternating with the metopes. The name is hard to understand, because its appearance is in fact that of three half-hexagons standing out from the building, separated by two grooves for most of their height. The origin of the triglyph must be sought in timber building forms, but there is now no evidence to show exactly what it was derived from. Some have thought that triglyphs represent the ends of beams, others that the metopes represent the ends of beams and the triglyphs imitate barred grilles between them, and there have been other suggestions which it would not be useful to mention. The placing of the corner triglyph at the angle of a building was often difficult. Since triglyphs were placed over columns (and over the centres of intercolumniations), when the width of the triglyph and the thickness of the architrave (which also had to be centred over the columns) were not the same, it was necessary either to leave a gap of less than the width of a metope at the corner, or to move the triglyph out to the corner, in which case it was no longer over the angle column. The former solution was preferred by the Greeks, and the latter by the Romans. Occasionally pentaglyphs or ‘five-grooves’ are found, but this variant is rare.

**Triobol.** A coin of three obols, which might also be called a hemidrachm or half drachma.

**Tripod.** A three-legged stand, often with handles, which might serve as a seat or as a support for a bowl or basin. In Greek art the tripod may be a symbol of prophetic power. It is particularly associated with the cult of Apollo at Delphi where his priestess, the Pythia, prophesied sitting on or by a tripod. Tripods may have been used as standard units of value during the archaic period, and were given as prizes in certain contests, but there is no evidence that they were regularly used as an early form of money, as has sometimes been suggested.

**Triptych.** ‘Three-fold’, a word used to describe a work of art which consists of three panels joined together side by side (*cf*. Diptych).
Trireme. A Greek or Roman warship propelled by three banks of oars, with the oarsmen sitting at different levels in a diagonally staggered arrangement. It was invented in the 6th century B.C. and used until the time of the Roman empire. By arranging the oars in this way it was possible to make use of the force of up to 170 oarsmen in a vessel no more than 35m in length. The trireme was equipped with a bronze ram at the bows, which was used to damage the planking of an enemy vessel, thus causing it to sink. It could also be sailed. In battle only a small mast and sail was carried, because the vessel would be rowed, not sailed, when fighting, and a mast of full size would have been a disadvantage and even dangerous in some circumstances.

Triton. A male sea god, son of Poseidon and his consort Amphitrite. Originally a single figure in mythology, he is often multiplied in art and literature (cf. Silenus). Tritons are represented as male figures with marine attributes such as fins and the tails of fish. They may carry tridents or conch shells, blowing the latter to calm the seas or terrify their enemies.

Triumph. The Latin triumphus is derived from the Greek thriambos, the name of a procession in honour of Dionysus. By the time the word had reached the Romans through the Etruscans it had lost this meaning and had become the name of a procession granted to a victorious general. For a victory to be deemed worthy of a triumph it was necessary for it to have been won over a foreign enemy and for a sufficient number of the enemy to have been killed or captured, and booty taken. A general whose victory fell short of these requirements might be granted a lesser celebration, an ovation. During the Roman empire it was, of course, the emperor who was regarded as the ultimate victor, whoever had been responsible for the conduct of the actual warfare, and panels of relief sculpture in which the emperor takes part in a triumphal procession became part of the standard repertoire of Roman Imperial art. In architecture also monumental free-standing arches decorated with sculpture advertising imperial victories (an architectural form which is first found in the late Republic) were erected on many occasions, the most famous being the Arch of Constantine at Rome. Most of them were triple in form, with a large central passage and a smaller one on each side. Even when they do not commemorate victories over the enemies of Rome, such arches are often called triumphal arches.

Trophy. The Latin tropaeum and Greek tropaion (from trope, ‘turning’) were the names given to the kind of monument set up to celebrate the defeat or ‘turning’ of an enemy in battle (they were never used in the modern sense of the word, that of a prize awarded to a victorious athlete). A trophy in its simplest form consisted of an upright with a horizontal cross piece on which were suspended a suit of enemy armour. In art the message may be reinforced by the presence of Victory who crowns the trophy with a wreath of victory, or by the representation of booty or captives at its foot. A naval victory might be commemorated in art by a ‘naval trophy’, with parts of warships (see Acrostolium, Aplustre) at its foot.

Turreted. A word which is occasionally used to describe a figure which is wearing a mural crown.

Tuscan. A variant form of ‘Etruscan’. In architecture the Tuscan order has a column with a torus base moulding, an unfluted column and a necking-roll rather than a necking-ring below the echinus. It is obviously related to the Greek Doric order. The Tuscan or Etruscan temple had side walls which were extended to the full width of the building, so that the cella was larger than the cella of an equivalent Greek-style temple. One kind of Etruscan temple had a triple cella, with three rooms set side by side. Another feature of the Tuscan temple was its wide eaves, which stretched down from the bottom of the gable at the front until they came to the level of the tops of the columns of the front porch. In domestic architecture, as Vitruvius tells us, one arrangement of the atrium of a Roman house was called Tuscan. Here the roof was supported on beams alone without columns (see Atrium) around the central compluvium. This must have been possible only in houses of modest size, unless exceptionally large and strong roof beams were available.

Tutulus. The hat of a Roman priest or flamen. It was almost conical in shape, with a rod projecting from its top (see Apex).

Tyche. ‘Fortune’, the Latin Fortuna. The personification of Fortune was treated as divine by both Greeks and Romans, and was often the object of cult and had temples built in her honour. A natural expansion of
her name is Agathe Tyche, ‘Good Fortune’. A common subject in art is the Tyche of an individual city, who is represented as a clothed female figure wearing a mural crown; the best known example of this is the Tyche of Antioch.