Icon. From the Greek eikon, ‘likeness’, a word which came to be used in a specific as well as a general sense, meaning an image or statue of a person. In Christian art this of course meant a sacred or divine person. In the 8th and 9th centuries A.D. a great controversy erupted in the Byzantine world between the so-called Iconoclasts (‘image smashers’) and the Iconodules or Iconophiles (‘image slaves’ or ‘image lovers’), names given to those who held that it was wrong to represent sacred persons in art, because this would lead to idol worship, and those who considered icons to be holy. The Iconodules were eventually victorious, but at a cost, because during the period of the struggle the lay imperial administration increased its power at the expense of the church, and the Cross (the religious symbol which the Iconoclasts were prepared to accept without question) often replaced other artistic forms.

Iliupersis. The sack of Troy (Ilium), a theme which frequently provides subjects in Greek art.

Illyrian helmet. A helmet with protective sections hanging down beside the jaws, but no frontal bar to protect the nose.

Imago clipeata, see Clipeus.

Imbrex. The Latin word for a cover-tile (Greek kalypter), a tile of semi-circular profile covering the gap between neighbouring tiles in a roof.

Impluvium. A square basin in the atrium of a Roman house, designed to catch water from an opening in the roof, the compluvium. From the impluvium the water would be led off to an underground cistern, and this was a major source of water supply for houses which were fortunate enough to have this facility.

Impost. A block at the top of a column or built into a wall which supports an arch or vault above.

In antis, see Anta.

Incision. This technique is found in many different kinds of artistic work. The term is used particularly to refer to a technique which was developed by Corinthian vase painters, was taken up in Athens, and became regular in Attic black figure vase painting, although it dies out in red figure. The artist uses a sharp point to create lines in a dark figure which produce anatomical or decorative details in the lighter colour of the clay of the vase. Incision was also used to produce preliminary outlines of figures. In red figure it was sometimes retained for the latter reason, or to distinguish two black areas from each other, but the red figure technique had a superior ability to show internal details of figures with lines of varying strengths, from the heavy ‘relief line’ to the lighter lines produced with a thin slip in a brown colour.

Incrustation. The covering of a surface with another layer; the word is sometimes used of the practice of covering masonry walls with slabs of decorative stone, or of the so-called First Style of wall painting at Pompeii, in which, following Greek models, the wall was painted so that it appeared to be veneered with slabs of marble or other stones.

Incuse. ‘Struck in’, a term used to describe certain Greek coins on which the types on one or both sides (see Type) are impressed into the coin rather than standing out in relief.

Inhumation. The burying of a body in the ground, rather than cremating it before burial. In both the Greek and Roman worlds both methods were used in different places at different times, until under the influence of Christian doctrine inhumation became the regular practice.

Insula. ‘Island’, used either of an area in a town surrounded by streets and containing several buildings, or of a multi-storied building in a Roman city containing a large number of dwelling units.

Intaglio. ‘Cut in’, a word used to describe decorative patterns or shapes engraved into an object, rather than standing out in relief.

Intercolumniation. The space between columns in a building. In ancient buildings these spaces were not always the same, because architects who were seeking to achieve architectural refinements sometimes shortened an intercolumniation, or two intercolumniations, at the corners of a building. This was probably done because it compensated for the tendency of the human eye to suggest to itself that these columns were slightly remote from the rest.
We have from Vitruvius several terms which he claims that Greek architects used to describe the degree to which columns were separated from their neighbours. In a pycnostyle building (see -style), the intercolumniation is one and half times the lower diameter of a column, in a systyle building two times, in a diastyle building three times. Any building with wider intercolumniations than this was called araeostyle. Finally, there was the eustyle building, which had intercolumniations of two and a quarter lower column diameters, but provided an enlarged central intercolumniation of three column diameters, to make it easier for processions to enter a building. Arrangements of this kind are not unknown, but the existing remains of buildings show that the practice of Greek architects was not as arbitrary as the ‘rules’ which he preserves would suggest.

**Ionic.** An order of architecture which takes its name from Ionia, the area settled by Greeks in the middle of the western coast of Asia Minor. As might be expected, it was the most popular architectural style there for a long period, although Doric was also used, particularly for secular buildings; the choice of the latter may sometimes have been dictated by its slightly lesser cost. Ionic is a more ornate order than Doric, distinguished by a moulded foot to each column and capitals with volutes. The capitals have been compared to the horns of a ram, but the origin of the form is more likely to be in the traditional ‘tree of life’ of eastern architecture. The Ionic order also has twenty-four flutes with flat arrises as opposed to the sixteen of canonical Doric, and an architrave arranged in three steps in a way which suggests a prototype in timber planking. Many Ionic buildings also have a row of dentils below the cornice. The frieze is sometimes flat, or may be decorated with sculpture.

Some Doric buildings of the 5th century B.C. incorporate a small number of Ionic elements. It is possible that this is simply because architects wanted to create a greater variety of forms. It is also possible that some architects were thinking in terms of merging the orders, rather than maintaining them as entirely separate styles of building.

**Ithyphallic.** ‘With straight (i.e. erect) phallus’, of a human or animal figure with the male sexual organ in erection. When works of art show ithyphallic figures, the intention is sometimes pornographic. On the other hand, the phallus may be regarded as a fertility symbol; for example, a model of an erect phallus was carried in public processions in honour of Dionysus in the Greek world.

**Janiform.** Having two heads facing in opposite directions, like the Roman god Janus. This may be only the result of a desire for symmetry, as when one finds joined herms bearing portrait heads of pairs of famous persons. Coins of the island of Tenedos also show a pair of janiform heads, one male and the other female; this is probably to be explained as a reference to some local cult of a pair of deities, of whom we have no further knowledge.

**Janus.** The Roman god who supervised the beginnings and endings of great enterprises, such as the beginning of the year (which is why the first month is named after him). The name is probably derived from *ianua*, ‘entrance’. He was represented in art as a male figure with two bearded heads joined back to back. At Rome a walled building with gateways at each end stood in the Forum. Because it had two gateways it was called *ianus* or *ianus geminus*, (‘the twin Janus’). It was never called ‘the temple of Janus’ as some have written incorrectly, because it was not a temple. When the Romans went to war, the gates were opened, and when the war had been concluded the gates were shut.

**Jugate.** ‘Joined’, a term used of heads (or other objects) placed side by side.