**Padded dancers.** The name given by modern writers to certain male figures represented on early Corinthian and Attic vases. They are also sometimes called ‘fat men’. They wear a costume which is designed to give them the appearance of having a fat belly and buttocks, and they are regularly shown engaging in revels. It is likely that these scenes represent rituals connected with a fertility cult, and that this may be one of the activities which preceded the emergence of the earliest forms of comic drama in ancient Greece.

**Painter’s signature.** Most works of ancient Greek art were not signed by their makers (although some works of sculpture were signed in the Roman period, these being usually copies which were signed by the copyist with his own name, as an advertisement, rather than with the name of the original artist). No surviving wall paintings are signed, and only a few mosaics have signatures. But many Attic black and red figure vases bear a name accompanied by egraphe or egrapse, which mean ‘painted (me)’. Because of this we are able to identify the artists who decorated some of these vases, although only a very small proportion of surviving vases bear such signatures, and modern scholars have to think of a variety of other ways of giving them names. It should be emphasised that not only were the artists signed vases with their own names a very small proportion of the whole, but that those who did so signed only a few of the vases which they painted. It is not clear why some vases were signed, and the majority not (see Morellian analysis, Potter’s signature).

**Palaestra/palaistra.** ‘Wrestling ground’, the name given to a place where wrestling and other sports which did not demand a great deal of space were practised. This distinguishes the palaestra from the gymnasium, which covered a larger area. The word does not imply the existence of any kind of major building, but any Greek city which had any claim to self-respect would give its palaestra a monumental form. It normally consisted of an open area of ground, square or rectangular, surrounded on all sides by a colonnade which gave protection from sun and rain to those who were not engaged in athletic activities.

**Prytaneum.** A building in a Greek city in which the prytanies, a small group of administrative officials, could conduct their business, take their meals and entertain official guests. At Athens a circular building, or tholos, in the Agora was used for this purpose, and for this reason it has sometimes been said that the tholos form was normal for a prytyaneum. It seems, however, that this building was not the true Prytaneum but an extra structure or ‘Prytanikon’ built in the centre of public business. The original Prytaneum is mentioned by Pausanias but its location has not yet been established. It lay between the Acropolis and the Roman Agora.

The basic architectural requirements of a Prytaneum are a room in which a hearth to Hestia the goddess of the hearth is located, and a room large enough to hold a number of dining couches (standard length 1.85m). Sometimes the latter kind of room can be identified from its measurements, or by the presence of cuttings or projections in the stonework suitable for receiving dining couches.

**Pseudo-.** ‘False’, a prefix used to describe arrangements of buildings which are not what they appear to be from a distance. In architecture a pseudo-dipteral building is one may have two rows of columns at front and rear, but is not completely dipteral. A pseudo-peripteral building is one which has a wall decorated with engaged columns around a part of it, rather than a complete peristyle.

**Psykter.** ‘Cooler’, a type of vase occasionally made at Athens. The most common shape has a globular body with a thick cylindrical foot attached to it. It was designed to be floated in a krater, the foot acting as a kind of keel. It may have been filled with ice or cold water to cool the wine and water that the krater contained, or it may have been the psykter itself which held the wine.

**Pteron.** ‘Wing’, a word used by some writers to describe a peristyle.

**Pudenda.** ‘Shameful things’, a Latin word used in older books to describe the human genitals when they are represented in a work of art (if it is necessary to distinguish, use p. virilia for male pudenda and p. muliebria for female pudenda).

**Pulpitum.** ‘Scaffolding’, a word which is sometimes used for the stage of a Roman theatre in addition to the more common proscenium and scaena.
**Pulvinar.** From pulvinus, ‘cushion’, a seat covered with cushions and reserved as a place of honour; in particular, a couch placed before statues of the gods in the Roman religious rite called a *lectisternium* or 'strewing of couches' which was practised on occasions of great disasters.

**Puteal.** A well-head, usually taking the form of a hollow stone cylinder open at top and bottom, which stood at the top of a well or above an underground cistern. Water could be drawn up through this and it also gave access for cleaning. A puteal might be decorated with sculpture. The word is also used of a low stone rim built around a sacred spot to mark it off. The most famous surviving puteal in the first sense is in the Madrid Archaeological Museum. It is decorated with sculpture which seems to reproduce the western pediment of the Parthenon. An example of the second type is the Puteal Scribonianum which was built in the Roman Forum by a certain Scribonius Libo to mark a sacred spot which had been struck by lightning.

**Puteus (and the diminutive form puticulus).** A well or pit, dug to dispose of rubbish or as a grave.

**Putto.** From the Latin put(t)us, a diminutive form of puer, ‘boy’. It is used to describe a male child figure in art, usually nude or lightly clad, the kind of figure that may also be intended to represent Cupid.

**Pycnostyle.** A word used by Vitruvius to describe the arrangement of a building in which the columns are placed one and a half lower diameters apart (for a list of other such terms, see -style).

**Pythia.** An early name for Delphi was Pytho (the traditional meaning of which is ‘rotting’, from the corpse of the serpent which Apollo slew there. The great religious and athletic festival which was celebrated there every four years, second only to the great games at Olympia, was called the Pythian Games. The priestess through whom the oracles of the god were communicated to inquirers as she sat, wreathed in vapours ascending from the earth, on the sacred tripod of prophecy, was called the Pythia (sometimes interestingly rendered in English as 'Pythoness').

**Pyxis.** 'Box', the origin of the English word, through Latin buxus or buxum. The Greek word meant a wooden box, but modern writers use it to describe a lidded clay container, usually circular in form.
**Palladium.** A statue of Athena, so called from the title Pallas which was sometimes applied to her (this is a word of uncertain meaning; it may mean ‘brandisher’ and be inspired by Athena’s warlike nature). The most famous Palladium in Greek literature was the Trojan one which was seized by Ajax and Diomedes when Troy was captured, and this seizing of it, the so-called ‘rape of the Palladium’, was often chosen as a subject by Greek and Roman artists.

**Palmette.** The name given in modern times to an ornament popular in Greek art from the Archaic period onwards. It is of more or less vegetable form, and faintly resembles the arrangement of leaves of a palm tree (which itself was so named by the Romans because it was supposed to bear a likeness to the human palm). We do not know of any specific name given to it by the Greeks; it might sometimes have been called an anthemion, although this word seems also to have been used to describe the alternating lotus-palmette combination which was so popular in Greek and later art, and could in fact refer to a variety of floral decorative patterns.

**Panathenaea (-aia).** ‘All-Athenian’, a festival celebrated each year at Athens with the combination, so usual in the ancient world, of athletic contests and religious ceremonies (see Festivals). The word is plural in Greek; English usage varies. Every fourth year Great Panathenaea were held. A special feature of the Great Panathenaea was the presenting of a new robe to the old statue of Athena which was kept on the Acropolis. This scene is represented as a part of the sculptural decoration of the Parthenon. At the Panathenaic games, victorious competitors were presented with an amphora filled with oil, which bore on one side a representation of Athena, armed and wearing the aegis, together with the legend *on Athenethen athlon*, ‘from the games at Athens’. The other side showed the appropriate athletic event. The festival was instituted in 566 BC, and the earliest of these surviving Panathenaic amphoras cannot be much later than this date. They were decorated in the black figure technique, which continued to be used on these vases even when the red figure technique had replaced it elsewhere; in fact, since the latest Panathenaic amphoras are of the first century BC, it may be said that black figure in the end outlived by a considerable margin the technique which had ousted it. The typical Panathenaic amphora is of a distinctive shape, narrowing rather sharply towards the base with a relatively straight rather than curved profile. Other amphoras of this shape which are not decorated with scenes related to the Panathenaea should properly be described as ‘amphoras of Panathenaic shape’.

**Paniscus (-iskos).** A small figure of the god Pan.

**Panoply.** ‘All-equipment’, a term used to describe the complete armour and weapons of a fully-armed soldier or hoplite.

**Panthea (-eia) or pantheistic deity.** A deity combining features of three or more gods.

**Pantheon.** A group ‘of all the gods’. (cf. Panthea). The name of Pantheon was also given to a temple at Rome built during the reign of Augustus by Marcus Agrippa, and to its successor which was built and perhaps designed by Hadrian. Agrippa's Pantheon was of the usual form. Hadrian's Pantheon consisted of a porch made from materials re-used from Agrippa's building, a bridging section and a circular drum or rotunda surmounted by a dome. In the interior there are seven large niches in the brick walls of the rotunda. It is possible that these were intended to receive statues of the seven planetary deities, the ‘Pantheon’ which the building was intended to honour.

**Parazonium.** A short sword (so called because it could be worn at the zone or belt).

**Parodos.** ‘Way on’, the entrance by which in a Greek theatre the Chorus reached the orchestra (pl. parodoi).

**Parthenon.** ‘Room of the Maidens’, a word used to describe a room in a building, just as *andron* describes a room assigned to the use of men and *gynaecon* or *gynaeconitis*, the women’s quarters in a house. It is occasionally found in a domestic context, and inscriptions show that it was also used as the name of a room in several Asian Greek temples. In these cases we must suppose that the rooms were so called because they contained equipment used by young priestesses in the performance of their duties, or because they met or practised certain rites there. The most famous room of this kind is without doubt the west chamber of the great Periclean temple of Athena on the acropolis of Athens, which served a double
purpose. Not only was it the ‘room of the maidens’, but it was also used to store the treasures of the goddess. Within a century after the completion of the building the name of the room had come to be unofficially applied to the whole of it, and it is by this name that it is universally known today. This change of name was without doubt aided by the fact that Athena herself was sometimes given the title of the Maiden, or Parthenos, although this had nothing to do with the original reason for giving the Parthenon within her temple that name.

**Pastiche.** A French word, derived from the Italian *pasticcio*, a diminutive form of *pasta*, 'paste'. When speaking of art or music, it is used in the sense of ‘medley’ to describe a work containing a variety of elements in different styles (*cf.* Eclectic).

**Patera.** A circular dish, very flat in form, sometimes with a raised boss in the centre, used for pouring libations upon the ground or making offerings at the beginning of a sacrifice. When a figure is represented in art as holding a patera, it suggests that the context is a religious one, and when a patera appears alone, it may symbolise the idea of a sacrifice or offering. The Greek *phiale* is less commonly used by modern writers.

**Patina.** ‘Coating’. This Italian word describes a natural coating which covers the surface of an object, or an artificial one, such as a varnish. When referring to works of art it normally implies a natural and pleasing alteration to the surface (as opposed to rust, corrosion, verdigris etc.), produced over a long period of time. Such a patina would be considered a desirable feature, and unless it seemed that it was causing a lack of stability in the composition of the surface of the object, it would not be removed by a modern collector or museum.

**Pediment.** The triangular space formed by the gable of a building. The Greek *aietos*, ‘eagle’ (inspired by the image of an eagle sitting with drooping wings) is not used in English, and the Latin *tympanum* is restricted to describing the back wall of the pediment. The pediments of many Greek and Roman temples were decorated with free-standing sculpture.

**Pegasus.** A winged horse, associated in Greek mythology with the hero Bellerophon. Since some coins of Corinth and her colonies bore a Pegasus as a type, modern scholars sometimes use this word to describe them. This is a modern, not an ancient usage (although one fragment of an ancient play survives in which they were poetically described as ‘colts’).
**Pelike.** A vase for the storage or transport of liquids, with two vertical handles and a moderately narrow mouth, like an amphora, but with a sagging profile, the widest point being half way down its height, or even lower.

**Pendentive.** A three-dimensional form shaped like a segment of a circle, developed in early Byzantine architecture to solve the problem of transmitting the load generated by a circular dome when set on a square base. In Roman architecture it was never fully developed, although the squinch, which technically speaking may be regarded as its predecessor, is sometimes found, and an octagonal nymphaeum in the Horti Sallustiani at Rome (popularly known as the 'temple of Minerva Medica') shows what may be a rudimentary pendentive in the transition from the angles of the octagon to the dome above.

**Pentaglyph,** see Triglyph.

**Pentelic,** see Marble.

**Peplos.** A long robe reaching to the ankles, worn particularly by women in the Dorian parts of Greece and so sometimes called the Doric peplos. It seems to have been made of a heavier material than the Ionic chiton, and was worn with the top part folded over and hanging down to a point just above the waist (see also Chiton).

**Pergamum.** The city of Pergamum in Mysia became the capital of an independent kingdom in the early 3rd century B.C. under the leadership of Philetaerus who detached it from the control of Lysimachus of Thrace. Under the rule of the Attalid dynasty (Attalus I-III and Eumenes I-II) it prospered and was able to resist a series of invasions by Gauls from Europe. Two major monuments commemorated these victories. The first was a group of statues of Gauls, Amazons and Persians on a large base (a copy of this was set up later at Athens, and further copies, inspired by one or other of these groups, survive today). The second, constructed about 175 B.C., was the Great Altar of Zeus at Pergamum, the remains of which are now in the Pergamon Museum, Berlin. This altar stood on the acropolis of Pergamum and was surrounded by a colonnade which was decorated with sculpture outside and inside. The internal frieze, which told the story of the legendary king of Pergamum Telephus, is not well preserved but is of considerable interest because it uses a narrative method which is rare in Greek art (a forerunner of the 'continuous method' of Roman Imperial art). The external frieze has as its subject a Gigantomachy which symbolises the victory over the Gauls. The stylistic features of very high relief, strong modelling and violent effects of light and shade, which are found in this latter relief, are often called ‘Pergamene’ (although there is no evidence to show that the artists themselves came from Pergamum, and the nearest parallels are to be found in works such as the Laocoon group and the Sperlonga sculptures which may be attributed to Rhodians). The term ‘Pergamene’ is also used by some modern writers to describe a type of column capital used in the 2nd century B.C. in one building at Pergamum and two stoas built at Athens by Pergamene kings. This is decorated at the top with a motif resembling the leaves of a palm, turned over at the top, and so may more usefully be called a palm leaf capital. It may have been inspired by much earlier Egyptian column capitals, and in that case it may well be a conscious piece of archaism.

**Periaktos.** 'Turned round', the name of a piece of equipment used in the Hellenistic Greek theatre. It seems to have been of pyramidal form, with representations of scenery painted on each of its three sides. One was placed at each side of the stage, and when it was necessary to suggest a change of scene the periaktoi could be turned to show a different picture. No Latin equivalent term is known.

**Peribole.** 'Thrown around', the Greek word for an enclosure around a building, used particularly to describe the enclosed area around a temple.

**Peripteral.** Of a building, having a colonnade (a pteron or peristyle) running all the way round it, as opposed to being prostyle, dipteral etc. In older books this colonnade is sometimes called a periptery (cf. Dipteral, Monopteral).

**Peristyle.** 'Columns around', the name given most frequently to the colonnade encircling a building, in the arrangement so regularly found in Greek temples. The word is also used to describe a colonnade running around an internal courtyard, of the kind found in many Greek public and private buildings, and
best known from the many examples which may be seen at Herculaneum and Pompeii, where Greek influence is so often obvious.

**Personification.** In art, the representing of an abstract idea in human or near-human form. The line between a personification and a mythical or divine figure is sometimes difficult to draw; for example, Nemesis literally means ‘apportionment’, the abstract force which ensures that men get their just deserts in the end, but by the 5th century BC she had become a goddess with a cult of her own, and temples and statues. Personifications are less common in Greek art than in Roman and later times, but the principles by which they were represented were developed by the Greeks. A personification is represented as a human figure (occasionally with some animal characteristics). It is male or female according to the grammatical gender of its name (for instance Nike/Victoria, the personification of Victory, would automatically be represented as a female figure, whereas the angel of Christian art is male, since the Greek word is masculine in gender). Its nature is indicated by the attributes or adjuncts which are associated with it (and sometimes, as on coins, by an identifying legend).

The number of personifications, and of the attributes and adjuncts which are associated with them in Greek and Roman art, is a very long one. The following short list will serve to illustrate the general principles according to which they are represented. When they have more than one name, the first is Greek, the second Roman.

Elpis/Spes (Hope): female figure with flower. Eirene/Pax (Peace): female figure with wreath, olive branch or caduceus. Honos (Honour): male figure with sceptre and cornucopiae. Aequitas (Equity, often in the commercial sense): a female figure with a set of scales. Concordia (Harmony in public life): a female figure with a wide range of possible attributes, among them a cornucopiae, an olive branch or ears of wheat; the same idea may also be expressed without the figure of a personification by a representation of clasped hands.

**Petasus (-os).** A round soft hat, with or without a brim, often worn by travellers and therefore frequently found in representations of their patron deity Hermes. It was also worn by riders, and the horsemen who are shown taking part in the Panathenaic procession on the internal Parthenon frieze wear good examples of the brimmed kind (cf. Pileus).
Phallus (-os). The male genitals, occasionally represented separately from a human body in Greek art. When the context is not pornographic, it should be assumed that the intention is either religious, perhaps in connection with a fertility cult, protective, since the phallus as a symbol was believed to have this power, or generally hopeful, since the phallus was thought of as a lucky charm. It was worn by actors in comedy and satyr play, a practice which seems to have its origin in pre-dramatic religious festivals (see also Ithyphallic).

Phiale, see Patera.

Phlyax. The Greek word for a kind of actor who performed at Alexandria and in the Greek cities of the south of Italy in plays which we call phlyax plays. No texts of these have survived, but they are often represented on South Italian Greek vases (which we therefore call phlyax vases), and it is clear that they were comic in nature, and that burlesque parodies of serious Greek myths were a common subject. The phlyax actor, like the comic actor of Greece, wore the phallus and a padded costume.

Phrygian. The word is used to describe a type of helmet, or a cap of soft material. In each case the upper part or peak is turned over in a forward direction. In ancient art the appearance of Phrygian headgear has no special or symbolic meaning other than that of suggesting an Asian connection. In modern times the Phrygian cap has sometimes been confused with a pileus, and it thus became the ‘cap of liberty’ of the French Revolution.

Pilaster. A projection from the wall of a building, decorated like a column but rectangular rather than circular in plan. When the end of a projecting wall is decorated in this way, as in the case of the walls framing the pronaos of a temple, it is called an anta (cf. Engaged column).

Pileus (pilos). A felt cap of approximately conical form, brimless or with a very narrow brim, as opposed to a petasus. In Greek art it is worn by Odysseus, by Hephaestus, and by the Dioscuri. In the Roman world it was also worn by slaves who had been set free and had acquired the status of freedmen; in Roman art, therefore, it may be a symbol of freedom. It is sometimes confused with a Phrygian cap.

Pinacotheca (pinakotheke). From the Greek pinax meaning ‘plank, board, picture’, meaning a picture gallery. The best known example of this in the ancient world is the room on the north side of the Propylaea on the acropolis of Athens, where famous paintings of the fifth century BC were displayed.

Piriform. ‘Pear-shaped’, a word used to describe certain kinds of vase.

Pithos. A large storage jar, sometimes as tall as a man. Because of its size it was not made on a wheel, but by winding ropes of clay round and round to make the desired shape. Containers of this kind were used in the larger private establishments for the storage of liquids or grain, and they would also have been used on farms and in commercial enterprises. Sometimes they stood above ground level, but they might also be buried in the ground, to make breakage less likely and to reduce variations in temperature. The Latin equivalent is dolium.

Plastic. From the Greek word which means ‘mould, model’. When we speak of the treatment of anatomy or drapery as being plastic, we mean that it gives the effect of being modelled and shaped in fully three-dimensional forms, rather than being flat or glyptic in appearance.

Plated coins. Most ancient forgeries of coins were produced by plating a core of base metal with an outer layer of a precious metal. Many such forgeries survive today, and most of these may be easily recognised because the outer coating has disappeared at points of wear. Some plated coins may have been produced by official mints at times of financial difficulty, but there is only one occasion when it is possible to prove from the ancient literary evidence that this was done, when copper coins plated with silver were issued at Athens during the Peloponnesian War.

Plemochoe. A lidded vase shaped like a top, with a high foot and a body which spreads out broadly above it.

Plouton, Ploutos, see Pluto, Plutus.

Plinth. The Greek word plinthos has a wide range of uses, based on its underlying meaning of a rectangular object. Modern writers on architectural subjects use it in the sense of a rectangular base on which something rests, e.g. a statue or a column.
**Polycleitan stance.** The term used by modern writers to describe the pose in which many ancient statues stand, with the weight borne almost completely on one leg (usually the right; if the figure stands on the left leg it may be suspected that it was one of a pair with reversed poses), while the other trails backward a little, hardly touching the ground. This name has been given to the pose because it is first found in copies made in the Roman period of statues attributed to the 5th century BC sculptor Polycleitus of Argos. German writers sometimes use the terms *Standbein* and *Spielbein* to describe the ‘standing’ and the ‘playing’ leg.

**Pluto (Plouton).** In Greek mythology Hades the brother of Zeus and Poseidon was the ruler of Hades, the underworld kingdom of the dead. The word seems to mean ‘wealthy’, and may perhaps be explained not so much by the idea that Hades is rich in the dead, but that the earth is the source of wealth. Pluto may be represented in art as a bearded regal figure, perhaps accompanied by the three-headed dog watchdog Cerberus.

**Plutus (Ploutos).** Wealth personified; the word is probably connected with the name of the ruler of Hades, Pluto, and the two are sometimes confused. The most famous representation of Plutus in art was by Cephisodotus who was probably the father of Praxiteles, which showed Wealth in the form of a child resting in the arms of his mother Peace (Irene); in the comedy Plutus by Aristophanes, on the other hand, Wealth seems to have been portrayed as an old man, and blind.

**Polias and Polieus.** Titles of Athena and Zeus respectively at Athens (and occasionally elsewhere) in cults where they were worshipped as the special protectors of the city or polis. In some older books it is assumed that the temple of Athena Polias which is mentioned in some ancient sources is the one which was located in the centre of the Acropolis. It is, however, now generally agreed that this expression refers to the eastern part of the Erechtheum, and the building in the centre of the Acropolis, of which only the foundations are now visible, is now called the Old Temple (Archaios Naos) of Athena.

**Polos.** A cylindrical pin of wood or metal used to centre column drums (see Empolion); also a cylindrical headdress worn by Greek goddesses (Hera, Tyche) in artistic representations (in the latter case it should be distinguished from a modius).
Pothos. ‘Yearning’, the subject of at least one statue by the sculptor Scopas. It is said that he made a group of three male figures for a temple of Aphrodite at Megara, one of which represented Pothos, the others being Eros (Love, particularly sexual love) and Himeros (Longing). Several examples survive of a leaning figure in an attitude suggesting hope unfulfilled which have been claimed as copies of this Pothos.

Potter’s signature. Some names which appear on Attic vases decorated in the black figure and red figure techniques are accompanied by the word *epoiesen*, ‘made (me)’. This suggests something different from the painter’s signature *egrapsen*, and modern writers use the term ‘potter’s signature’ to describe it. It is, however, not clear what part the person who signed a vase in this way might have played in the manufacture of it. Various suggestions have been made: he may have thrown the pot upon the wheel, supervised the firing of it, owned the workshop, or performed any or all of these functions at different times. It is also possible that he ‘made’ the picture in the sense of controlling the firing process, which in the production of black and red figure decoration was a process requiring skill, care and good luck. The proportion of surviving vases signed in this way is very small, and the occurrence of signatures appears to be completely at random, so it is not even clear why the ‘makers’ chose to sign the occasional vase. It has been suggested that when pottery was exported, one vase in each consignment might be signed, but if there is any chance that this might be true, it is not the sort of theory for which any convincing proof is ever likely to be found. Since we do not know the names of the majority of Attic vase painters (see Morellian analysis), many artists have been named by modern scholars after ‘potters’ for whom they worked, e.g. the Amasis painter or the Cleophrades painter.

Prætorium. The dwelling of a military commander or provincial governor; also, in later Latin, any large or sumptuous building, particularly in the country, or a royal palace. The plural is *praetoria*.

Praxitelean curve. Towards the middle of the fourth century BC standing figures, both male and female, began to be represented in a pose which was a variation upon and a development from the so-called ‘Polycleitan stance’ which had been popular for a couple of generations. The body was now represented as leaning (it therefore needed a support, such as a tree or a pillar), and the torso was given a gentle double curve. The effect is one of gentle relaxation. It is generally assumed, no doubt correctly, that this development was an initiative of the most famous sculptor of the time, Praxiteles, since it may be observed in copies of his works which survive.

Prehellenic. A term which is still occasionally used to describe the civilisation of Greece in the second millenium B.C., which included the ‘Minoan’ civilisation of Crete and other islands, and the ‘Mycenean’ civilisation of Mycenae and other mainland centres. Earlier writers used to refer to the ‘Heroic Age’, and the name ‘Aegean’ is also often applied to this period. At the time when the word ‘Prehellenic’ was coined, it was assumed that these civilisations were pre-Greek, and that Greek speakers entered Greece only at the end of the second millenium. It is now believed, on the evidence of the so-called ‘Linear B’ tablets found at Cnossus and elsewhere, that this happened much earlier, soon after 2000 BC, and for this reason the term should now be considered inappropriate; it is still, however, sometimes used.

Principia. In Roman military language, the first rank of soldiers in battle formation; also, the headquarters of a military commander. Like the English ‘headquarters’, the word is plural in form, and if reference is being made to more than one, it does not change.

Prochous. ‘Pourer-out’, a longer form of chous. ‘Pitcher’ would be the best general translation of this word. It is not normally used by archaeologists, who have *olpe* and *oenochoe* to choose from as the names of small jugs.

Pronaos. ‘Fore-temple’, the front porch of a Greek temple. It was formed by a prolongation of the side walls of the cella, each of which terminated in an anta, with one or more columns supporting the ceiling between the antae. Cuttings which are sometimes visible in the stones of these walls and columns show that the pronaos might be closed off by metal grilles, so that it could be used for the storage of treasures and offerings, or of equipment used in religious ceremonies.

Propylaea (-aia). An adjectival and plural form of *propylon*, which means ‘foregate’; both words are used to describe a monumental gateway leading to a sanctuary, palace or precinct. In ancient Greek texts when
the longer and more grandiloquent form *propylaea* is found it refers to major gateways such as were to be found in Egypt and at Eleusis; In particular, it was the name given to the imposing double gateway erected at the main entrance to the acropolis of Athens to replace an earlier smaller entrance as part of the building programme undertaken in the 5th century B.C. during the ascendancy of Pericles. Writers in English sometimes treat the word as singular, sometimes as plural.

**Proscenium** (-skenion). ‘Fore-skene’, the name given to the stage in the Greek theatre, when it was introduced as a platform in front of the skene in the fifth century BC. In the modern theatre the word has a different meaning, and describes the rectangular vertical frame which defines the front of the stage in an indoor theatre. This is a shortening of the phrase ‘proscenium arch’ which is also sometimes found.

**Prostyle.** Of a building, with columns which are not *in antis* standing at the front but not at the sides or rear (cf. Amphiprostyle, -Style).

**Prothesis.** ‘Laying out’, the name used to describe a scene found on some funerary vases of the Geometric period which show the laying out of a corpse in the presence of mourners (cf. Ekphora).

**Prothyrum.** ‘Fore-door’, a word which seems, according to the context in which it appears, to mean the front porch of a building or the area immediately outside the front door. The plural forms *prothyra* or *prothyraia* also sometimes occur, apparently in a singular sense (cf. Propylaea).

**Proto-.** ‘First’, a prefix used to denote the earliest stages of an artistic style. It is particularly applied to the Geometric, Corinthian and Attic styles of art.

**Protome.** ‘Forepart cut off’, the word used to describe the head or the bust of an animal, bird or human being when used to decorate some work of art.