Cable moulding, see Guilloche.

Cabled flutes. Flutes which are filled with a convex bead moulding running along their length.

Caduceus. The staff carried by Hermes as messenger and herald of the gods. It was originally adorned with vines, but a later version was decorated at its tip with a pair of serpents, arranged in the shape of the figure 8. This was said to illustrate the story that Hermes had used it to separate two fighting snakes. For this reason the caduceus is sometimes used in art to symbolise the settling of quarrels. It is occasionally decorated with wings, presumably the same wings as those which Hermes wears on his heels or on his hat. Because Hermes was also the god of merchants, a caduceus can in some contexts be a symbol of prosperity.

Caelature. In Latin the verb caelo has the meaning of modelling or chasing work in relief on metal or in other materials. The English word is sometimes used in this sense, and the artist is then called a cælator or celator. It is not correct to use the word of an artist who makes statues or other large works.

Caementicium, see Opus.

Caeretan hydrias. Cerveteri (the ancient Caere) in Etruria, was the scene of the discovery in the 19th century of a number of hydrias decorated in a distinctive style, which were at first thought to be Etruscan copies of Corinthian ware. It is now clear that the style of decoration is East Greek, probably Ionian, but the original name is still applied to vases of this kind.

Calceus, see Consul.

Caldarium. The hot room in a Roman bath.

Calix or calyx, see Krater.

Calpis, see Hydria.

Cameo. A word of unknown origin and meaning which is used to describe a technique in which objects which have two layers of colour are decorated by removing part of the upper layer. The upper layer then forms the design while the lower layer provides the background. The cameo technique is used to the best effect with stones with various layers of colour. A few examples of work of this kind in glass have survived from Roman times. the best known being the Portland Vase in the British Museum, which is made from a lower layer of blue glass and an upper layer of white glass fused to it.

Camp. In addition to being used in a general way for any temporary overnight accommodation, this word is applied in English to a formal defensive arrangement which was regularly adopted by the Roman army, and often became permanent (see Castra).

Campus Martius. ‘Field of Mars’, an area on the outskirts of Romewhere it was used for military parades. The imperial ustrina were located there.

Canalis and Canaliculus. ‘Channel’ and ‘little channel’. Vitruvius uses the first of these words for the flute on an Ionic column, and the second for the groove on a Doric triglyph.

Cancelleria reliefs. Two panels of sculpture discovered on the site of the Palazzo della Cancelleria Apostolica at Rome. They were made in the reign of Domitian and show the return of his father Vespasian to Rome at the beginning of his reign (an Adventus scene) and his son Domitian setting out to make war in Germany (a Profectio). On one panel the head of Domitian has been altered to turn the portrait into one of Nerva. On the other the head of Domitian remains unchanged. This suggests that the panels were being recut in order to be re-used, but that the project was abandoned. We may surmise that Nerva’s death caused the project to be abandoned. The style of the carving is classicising, in contrast to some other monuments of the Flavian period.

Candys. A Persian outer garment, associated in literature with kings and satraps. There is some uncertainty as to the form which it took; some modern writers use the word of a piece of clothing like a long jacket, others of a full length robe.

Canephorus or Canephora. ‘Basket bearer’, the title at Athens and elsewhere of priestesses who carried baskets containing offerings or sacred objects in religious processions. They are sometimes represented in
Greek sculpture and paintings; the so-called Caryatids of the Acropolis of Athens may have been intended to represent priestesses of this kind.

**Canistrum.** A wicker basket of approximately cylindrical form, but widening towards the top. It might be used in religious ceremonies, filled with fruit and flowers (*cf.* Cista), and is sometimes an attribute of Demeter/Ceres.

**Canon.** A rule, ruler or standard of size or weight. The fifth century B.C. Greek sculptor Polycleitus/Polykleitos is said to have given this name to one of his statues, which Pliny describes as ‘a boy of manly form, bearing a lance’. Copies of this survive (see Doryphoros). These give us some idea of what might have been considered an ideal set of bodily proportions before the time of Lysippus.

**Canopus.** A city by one of the mouths of the Nile; also, a god of that city, represented in art by a jar topped by a head of human form, and sometimes equipped with representations of feet. These ‘canopic jars’, as Egyptologists call them, were placed in tombs and were used to hold the internal organs of the dead after they had been removed during the process of embalming.

**Cantharus or kantharos.** A large cup or vase, sometimes of flat dish-like form (although not usually as flat as a kylix) and sometimes much taller (the post-classical form) with a foot and two high vertical ear-like handles extending above its rim. It is particularly associated with Dionysus, and even when it appears alone it may be a symbol representing him.

**Capis.** ‘Taker’, the name of a ladle or dipper used in Roman religious ceremonies, which is sometimes represented on coins and in sculpture with other religious implements. It is not correct to use it as the name of a jug or ewer, as some writers do. The alternative forms *capedo* and its diminutive *capeduncula* are sometimes found.

**Capital.** In architecture, the decorated top of a column between the top of the shaft and the architrave (see Order).

**Capitolium.** This was originally the name of one of the two peaks of the hill to the north-west of the Forum at Rome. On it was built a temple which, according to tradition, was originally dedicated to the ‘Capitoline Triad’ of Jupiter, Juno and Minerva. During the time of the Roman Empire some other cities used the name of Capitolium for their principal temples (not necessarily placed on a hill).

**Capricorn.** A sign of the Zodiac in the form of a goat with the tail of a fish or a dolphin, from whose back grows a cornucopiae. It was the natal sign of Augustus, whose birthday fell in September, when the moon is in Capricorn (modern astrologers base their calculations on the sun rather than the moon, so now Capricorn is the natal sign of those born in December/January).

**Capsa.** A cylindrical container used to store documents or books in the form of scrolls.

**Caracalla.** A cloak with a hood, worn in Gaul. Because the son of Septimius Severus, originally called Bassianus but renamed M. Aurelius Antoninus, made this garment fashionable, he was nicknamed Caracallus. Modern writers, except for the most austere and pedantic ones, perpetuate a long standing confusion between the name of the garment and the person named after it, and call him Caracalla. The nickname was, of course, never applied to him in formal documents.

**Carcer.** ‘Prison’, the name of the stall in which a horse and chariot awaited the beginning of a race in the Circus.

**Cardo.** ‘Hinge’, The term used to describe a major street running approximately north and south, sometimes between gates, in a Roman city (*cf.* Centuriation, Decumanus).

**Carinated.** From the Latin *carina*, meaning ‘keel’, a word used to describe a ridge running around an abject which is reminiscent of the keel of a ship.

**Carnix or carnyx.** A type of trumpet particularly associated with the Gauls. It was long and straight, and its mouth, set at an angle to the stem, was often formed so as to imitate the mouth of an animal. A trumpet of this sort was called a lituus by the Romans.

**Carpentum.** A two-wheeled carriage with a hood which was used at Rome to transport objects which for religious reasons could not be exposed to view. Since traffic was restricted in the city, only married women were allowed to use a carpentum for ordinary transport, and in the course of time even that
privilege was withdrawn. From that time onwards the right to use a carpentum in the city was a very rare mark of distinction, granted only to a few women in the imperial family.

**Caryatid.** Vitruvius tells us that during the second Persian invasion of Greece the city of Caryae/Karyai in the Peloponnesse ‘medised’, i.e. decided to support the invaders, and that afterwards as a sign of their shame statues of the women of that city were made, supporting architraves instead of columns, a symbolical way of representing the weight of shame which the city bore. The story is obviously invented in order to explain the fact that some female figures serving the purpose of columns in Greek architecture were known as caryatids. The correct explanation is more likely to be connected with the fact that at Caryae certain priestesses of Artemis were known as Karyatidai, although the connection between these and the architectural figures is unknown (cf. Atlas, Telamon). A connection with Caria in Asia Minor is also possible, although any such theory must await actual evidence to support it. Such literary evidence as survives suggests that the name of caryatid in the strictest sense was applied only to figures with raised hands supporting the architrave above them. The famous figures which grace the Erechtheum on the Acropolis of Athens may therefore not, strictly speaking, be caryatids (the only ancient text to mention them calls them simply ‘maidens’, or korai. At Rome the Pantheon built by Agrippa, which preceded Hadrian’s Pantheon, is said to have included caryatids, but their position in the building is unknown.

**Castellum.** A general word for a fort or fortress; also, in the Roman aqueduct system, the name of a reservoir from which pipes were led in various directions to distribution points after the main flow had been brought into the city (also sometimes called a dividicum).

**Castra.** The Latin word for a military camp or fortress of a fully developed kind, as opposed to a minor fort (see Camp). In British place names it often survives in such forms as -caster, -chester or Caer-.

**Catacomb.** This word comes from the late Latin *catacumbas* meaning ‘resting place’. Like the Greek word with a similar meaning, *koimeterion*, from which we have ‘cemetery’, it was a general name for a burial ground. The name then came to be particularly applied to a number of burial areas outside Rome which consisted of underground passages with niches at the sides in which the corpses were laid. These were not restricted to Christian burials, but they are particularly associated with the Christians because they were also used as places of refuge during times of religious persecution, and because many examples of early Christian art have been found decorating their walls.

**Catapult, see Ballista.**

**Catenary line.** A line of the kind which is formed by a cord suspended between two points, not necessarily on the same level, making a more or less pronounced curve according to the distance between these points. Between the 5th century B.C. and the 3rd century A.D. such lines appear regularly in representations of drapery in Greek and Roman art. From the 3rd century A.D. onwards they are much less common and when they are found may be taken as a sign of an attempt to retain a classical style.

**Causia or kausia.** A felt hat with a brim which formed part of the regalia of Macedonian kings. The same word in its Latin form *causia* was used at Rome to describe a hat of similar form, although there it was associated with poor people. In the Greek world outside Macedonia this kind of hat was called a *petasos* (see Petasus).

**Cavaedium or cavum aedium.** The ‘hollow of a building’, an expression used by Vitruvius and by the elder Pliny to describe what we call the atrium of a Roman house.

**Cavea.** The ‘hollow’ or auditorium of a Roman theatre.

**Cavetto.** A decorative moulding of a very simple form, which is found in Egyptian and in later architecture. It consists of a simple concave curve passing through ninety degrees. It is regularly used in modern buildings to conceal the point at which a wall and a ceiling join.

**Cella.** A ‘cell’ or room; in particular the principal room of a Greek or Roman temple. In larger buildings its ceiling might be supported between the walls by a single row of columns along the centre line (an obviously unsatisfactory arrangement, since it spoiled the view of a cult statue placed in the most natural position) or by two rows of columns, one on each side of the centre line. The Parthenon introduced a new and pleasing development of this arrangement by adding a small extra row of columns across the back of
the cella, framing the cult statue with a three-sided colonnade. Inside cellas it was a common practice to support the ceiling on pairs of superimposed columns. These took up less floor space, because when the correct proportions were used they were slimmer than columns reaching from floor to ceiling would have been. In Greek practice temples had a single cella, usually with a pronaos before it and perhaps an opisthodomos at the rear. In Roman building there is an occasional variation from this pattern, when a temple may have more than one cella, the cellas being set side by side.

**Cenaculum and cenatio** (the spelling *coen-* is less correct). From *cena*, the Latin word for the principal meal of the day, which in early times was usually eaten at midday, although later it tended to be consumed at the end of the afternoon. Both of these words are found in the general sense of ‘dining room’ (*cf.* Triclinium). In addition the former sometimes has a special sense. Since in some Roman houses a dining room was located in an upper story, the term cenaculum may be used to describe an upper room which may or may not have been used for the purpose of dining, and so, since poor people often lived on the top floor of a building which more difficult of access and more exposed to the elements, a garret.

**Cenotaph.** ‘Empty tomb’ (from the Greek *ikenosi* and *taphos*), a word used to describe a memorial set up in honour of a person or persons not actually buried there.

**Censer.** A stand on which incense may be burned.

**Censor.** The title of a Roman magistrate whose office was created, according to Roman tradition, for the purpose of conducting a census of the people. In the course of time it acquired other functions. Among these were the letting of contracts for public works every five years; the two censors, whose term of office lasted for this period, were responsible for preparing a ‘Five Year Plan’ for public buildings, bridges etc. Many Roman buildings were named after the censors who had been responsible for approving the expenditure of funds for their construction.

**Centaur.** A hybrid creature of Greek mythology, represented in the earliest examples at the beginning of the archaic period as a man with the body and hind legs of a horse attached to him at the rear. This arrangement was soon modified, and centaurs were shown with a human body extending to the waist, and the body and all four legs of a horse below this, a more artistically satisfactory combination. The home of the Centaurs was in Thessaly, and the best known myth concerning them is the one that tells of their battle with the neighbouring tribe of the Lapithae or Lapiths after they had been invited to a Lapith wedding and had become drunk there. This struggle (called a Centauromachy, as the battle between the Greeks and Amazons was called an Amazonomachy) was a popular subject in Greek art. Centaurs were normally brutal and lascivious, but an exception was provided by Chiron, whose father was Cronus (the father of Zeus). Cronus on the occasion when he became the father of Chiron by the nymph Philyra had taken the form of a horse. Chiron was educated and gentle, and for a while was the tutor of Achilles.

**Centuriation.** ‘Division into hundreds’ (from *centum*, a hundred), the name given to a way of dividing land for agricultural purposes which was practised by the Romans. The units or *centuriae* in fact consisted of two hundred, rather than a hundred *iugera* (*iugerum* was a little less than 3,000 square metres), and it has therefore been suggested that the term ‘centuriation’ referred not to the size of the landholdings, but to the groups of a hundred settlers among whom each major block of land was divided. The land which was divided in this way was criss-crossed by roads in a grid pattern. The terms *cardo* and *decumanus* were sometimes applied to the dividing lines between each *centuria* and its neighbour.

**Centurion.** An officer commanding a hundred soldiers in a Roman army. His sign of office was a short staff.

**Centuripae ware.** A polychrome style of vase decoration which was developed at the town of that name at some time after 300 B.C. (see also Lipari ware). Unlike the earlier black and red figure techniques, it gives us some idea of the way in which Greek artists of the period used the full range of colours available to them.

**Ceramicus (Kerameikos).** The potters’ quarter of ancient Athens. This area, which was extensively excavated in the 19th century, has produced many major monuments of Greek art, since from it a major cemetery stretched along the road which led from the city towards the Peloponnese and Eleusis.
Cerberus, see Hercules.

Chalcidian. A name given to a class of black figure pottery which, by comparison with Attic products which bear some stylistic resemblances to them, may be dated to the second half of the 6th century B.C. These vases sometimes bear inscriptions in the alphabet used at the city of Chalcis on the Greek island of Euboea. They were exported in large numbers to Etruria.

Chalcidicum. In architecture, a name given to a porch or colonnaded space attached to the short side of a basilica. Although it may be imagined that the word began to be used because this arrangement imitated some building at Chalcis on Euboea (or perhaps at some site on one of the Greek peninsulas known by the name of Chalcidice), we have no knowledge of where this original ‘chalcidicum’ might have been.

Chalcus or chalkous. ‘Bronze’, the name for a standard bronze coin, one-eighth of a silver obol in value at Athens, one-twelfth in some states which used the heavier Aeginetan weight standard for their silver coinage.

Charon’s obol. In Greek and Roman graves a coin is occasionally found near a corpse or in its mouth (which sometimes was the place where living people kept small coins for safety). Like other grave goods, it may have been intended for use in the after-life. More specifically, it may have been placed there as the traditional fee for the ferryman Charon who in Greek and Roman mythology carried the souls of the dead across the river Styx to Hades. The term ‘Charon’s obol’ is not, however, known in ancient literature, and was invented in more modern times.

Charon’s steps. A name preserved by Julius Pollux in his Onomasticon for what must have been a rare arrangement of steps leading up to a stage from below, as if from the underworld.

Cheniscus. ‘Little goose’, the name of a curved ornament occasionally used to decorate the stern post of a merchant ship (not a ‘gooseneck’ in modern yachting parlance, since that word now has a different meaning for sailors).

Chevron. A V-shape, usually inverted, used in rows as a decoration in Geometric art.

Chiaroscuro. ‘Bright-dark’ (Italian’), a word used when describing work with strong contrasts of light and shade.

Chigi vase. A Protocorinthian aryballos, named after its first modern owner, which is now in the Villa Giulia Museum, Rome. It is interesting as a first class example, slightly larger than usual, of the best Corinthian vase painting of the period (with the full use of the incision technique), and also as one of the earliest representations of Greek soldiers fighting in formation (as hoplites) instead of individually. This suggests that by the middle of the 7th century B.C. hoplite tactics had been fully developed at Corinth.

Chimaera. A mythical monster slain by the Greek hero Bellerophon. It had the forepart of a lion, the middle part of a she-goat (with her head rising from the middle of its back) and the tail of a serpent. A famous bronze representation of a chimaera, discovered at Arezzo in the 16th century and restored by Benvenuto Cellini, is now in the Archaeological Museum of Florence. It may be of Etruscan manufacture, or may be an imported Greek work.

Chiton. A tunic (the term is often reserved for the slightly more complex Ionic version, the Dorian one being known as the peplos). Both types were normally worn belted (except by workmen or slaves), and surplus material might be pulled up and allowed to hang over the belt in a pouch-like shape (the kolpos) which in art, if not always in real life, was elegantly arranged. Extra bands or cords might hold the garment over the shoulders (if, for example, the wearer was engaged in strenuous activity such as driving a chariot or hunting). The Dorian chiton or peplos was formed from a piece of material which was folded so that the top part, about a quarter of its total height, hung down on the outside, forming an overfold or overfall (an apoptygma). A talaric chiton (from the Latin talus, ‘ankle’) is one which reaches to the ankles.

Chlaina. There is no exact Latin equivalent for this Greek word (lacerina, paenula or sagum are the nearest). A talaric chiton (from the Latin talus, ‘ankle’) is one which reaches to the ankles.

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a garment used in harsh weather and on military campaigns, and the latter in circumstances which suggest more formal dress, particularly in the case of women.

**Chlamys.** A short cloak used only by men which could be worn even during the course of energetic activities such as riding or hunting. It should be distinguished from the longer and heavier chlaina and himation.

**Choregic monument.** When plays or other choral performances were presented at Athens the cost of providing the wages and costumes of the choruses was defrayed by wealthy citizens who were chosen to serve their city in this manner. The name of choregus or -agus (‘chorus leader’) which was given to the trainer or principal member of the chorus was also applied to these financial backers. Plays were always performed in competitions as a part of festivals in honour of Dionysus at Athens, and it was the custom for the choregus (in the latter sense) of a play or choral contest which had been awarded the first prize of a tripod to erect a monument to commemorate the victory. A street on the lower slopes of the Acropolis leading to the Theatre of Dionysus, where some of these monuments were set up, is known as the Street of the Tripods. The best known surviving monument of this kind there is the choregic monument of the choregus Lysicrates (344 B.C.). This consists of a hollow stone drum with a conical roof on which a tripod once stood. It is decorated externally with Corinthian pilasters and a frieze of tripods. In post-classical times, because its shape resembled that of a lantern, and because of the quaint rumour that the famous ancient orator Demosthenes had used it as a study in which to compose his speeches, it was sometimes called the Lantern of Demosthenes.

**Chous.** In ancient Greek this word means simply ‘pourer’, and is used in a very general way as the name of a small jug. Archaeologists sometimes use it to describe a class of trefoil-lipped jugs of the oenochoe type which are found for the most part in Attic products of the late archaic and classical periods.

**Christogram.** A monogram of the Greek letters chi (X) and rho (P), sometimes with an added iota (I), which begin the name of Christ. It is also sometimes called a chrism, but this word should be avoided because in standard English it refers to the practice of anointing. The story is told of Constantine the Great that in A.D. 312, when he was about to fight a battle against the forces of his rival Maxentius, he dreamed that he saw in the sky the sign of the Cross and heard the words, ‘In this sign conquer’ (toutoi nika in our Greek source, usually rendered in the Latin version hoc signo victor eris, ‘In this sign you will be the victor’). A contemporary Latin writer, however, describes the sign as the letter X with a line through it bent around at the top, and this seems a better explanation of the story, since the Christogram appears on coins of Constantine as early as A.D. 315, and it is not until later that the Cross becomes a popular symbol of Christianity. From A.D. 327 onwards the Christogram is also sometimes found as a decoration upon a military vexillum in Roman art. This combination is called a labarum.

**Chryselephantine.** This word is formed from the Greek chrysos (gold) and elephas (ivory). It was the name given to a technique of statuary in which plates of such precious materials were laid over a wooden framework to simulate flesh and drapery. The most famous works of Pheidias, his Zeus at Olympia and his Athena Parthenos at Athens, were made in this manner.

**Chthonic.** From the Greek chthon, ‘earth’, the name given to gods or other cult figures who were believed to dwell in or under the earth rather than above it.

**Cidaris,** see Persian headgear.

**Cinerarium,** see Columbarium.

**Circus.** The Roman name for the Greek hippodrome, an area in which races for horses and chariots were conducted. In its simplest form its essential features were a barrier placed along the centre of the course so that horses could race up one side of the circus and return along the other in view of the spectators, and a line to mark the start and finish. Seating and other refinements came later. During the Roman Empire monumental circuses were built in many cities and the passion with which all classes viewed chariot racing and the enthusiasm with which they supported their teams knew no bounds (hence the expression ‘bread and circuses’, *i.e.* free food and entertainment given to the urban mob to keep them from making
mischief). The standard arrangement of a circus was as follows. At one end were the stalls (carceres) in which the contestants awaited the signal to start, arranged at an angle or with a slight curve, so that all of them had an equal chance of reaching the beginning of the barrier together. The barrier itself consisted either of a high wall or of a long tank or pair of tanks filled with water. In either case statues or other monuments of various kinds were set on top of it; for example at Rome a pair of Egyptian obelisks decorated the barrier in the Circus Maximus. The barrier was usually called the euripus, an allusion to the narrow strait of Euripus which separates the island of Euboea from the mainland of Greece, and is notorious for its tides which flow in one direction and another many times a day. In later times the barrier in the Roman circus was also called the spina or spine, a term which is often preferred by modern writers. At each end of the euripus stood a group of three columns with balls on top called the metae or goals, and at Rome and in some other places there were also arrangements of seven sculptured figures of dolphins and seven pillars bearing egg-shaped objects. Each race consisted of seven laps of the course, and one egg was removed, and one dolphin turned round, after each lap, so that spectators could know how far the race had advanced. At Rome there were several circuses, the largest being the Circus Maximus at the foot of the Palatine Hill on the side opposite the Forum. This was overlooked by the Imperial palace on the south side of the Palatine, and in the middle of the northern row of seats in the Circus the imperial box, with seating for the emperor and his attendants, was placed (this was sometimes called a pulvinar).

Cire perdue. ‘Lost wax’ (French), a term used to describe a process by which hollow objects in metal can be cast. This process began to be used regularly by Greek artists in the 6th century B.C., and has been a standard practice ever since. There are two methods, the direct and the indirect, both of which were used in ancient times. In the direct method a core was built up of sand, clay etc., with a variety of stiffening elements, finished off with fine clay to the approximate shape of the desired final work. A coating of wax of the intended thickness of the metal was laid over this core, and the final basic modelling work done on this. Nails or rods were then driven into the core, projecting for a few inches, so that when the wax had been removed the outer tunic which was about to be applied would remain at the same distance from the core, and thus provide a space into which molten metal could be poured. Holes were also left for metal to enter and for air and wax to escape. This mould was then lowered into a pit, and a gentle fire built around it, so that the wax could be melted out. This also had the effect of stabilising the sand and clay of the mould. After this the metal from which the statue or other object was to be made was melted and poured into the mould. When it had cooled the outer tunic of clay was removed, the inner core might be dug out (although often much of it remains to be discovered in modern investigations), and the surface of the metal was given whatever finishing treatment was considered necessary by burnishing and engraving and patching spots where holes might have been left after the casting. Smaller statues might be cast in one piece, but larger ones were always made in a number of separate pieces and joined together later. Some parts (e.g. lips of pure copper and teeth of silver in a bronze statue) were inset later after casting. In the indirect method a model was made in clay, in wood or in any other suitable material (or an original work might be used, and used more than once). A clay mould was then made around it in as many sections as necessary. The inside surfaces of these sections were then coated with wax in the same way as before, and then fitted together round a core, after which the casting process took place as before.

Cista. A box or basket, particularly one used to hold properties used in religious ceremonies. The word gave its name to the Greek coin known as a cistophorus, which was issued by the rulers of Pergamum in the 2nd century B.C. This bore as its obverse type a cista mystica, a basket used in the celebration of the mystic rites of Dionysus, containing the snakes which were also part of the cult. The reverse showed a bow case (a symbol of Heracles), with a snake at each side. Other coins issued in the East by Mark Antony and by some Roman emperors up to the 2nd century A.D. are called ‘cistophoric tetradrachms’ or ‘cistophoric medallions’ because they preserve, more or less, the weight standard of the original cistophori, although they do not bear the same types upon them.

Cithara, see Lyre.
**Clamp or cramp.** At all periods in Greek, Roman and Byzantine architecture metal clamps were sometimes used to hold parts of a building more tightly together, even if only in occasional repairs, but it is in the best architecture of mainland Greece (as opposed to Asia, Sicily and Magna Graecia) that clamping of stones was most common. In the most carefully constructed buildings stones were joined to their neighbours by horizontal clamps of various forms and vertical dowels ran from one course to the course below. In the sixth century, when use of these clamps began to be normal, the usual arrangement was to make a pair of dovetail or swallowtail cuttings in the stones which were being joined, the narrowest part of each cutting coming at the join, and to fill the cuttings either with molten lead alone or with molten lead strengthened by a bar of iron or bronze. This type of cutting is rare after the beginning of the 5th century B.C., and we associate it with coarser types of stone. In the classical period the most common arrangement was to make cuttings in the form of an H or a double T, which again were filled with metal rods bent to the same shape and sealed in position with molten lead. In the Hellenistic and Roman period a further type of clamp is sometimes found, a rod with two points projecting downwards into the stone, for which of course the corresponding cutting had to be made. Since in later times clamps were often removed from buildings for the sake of their metal, their form must often be inferred from such cuttings as remain.

**Classical.** In current English this word has a wide range of meanings. The Latin word *classicus*, meaning ‘belonging to a (political) class or division’, came in general usage to mean ‘of the highest class’ (just as ‘quality’ now often means ‘of high quality’), and is used in modern times to refer to the periods in a civilisation, or the stages of development in an art, when its highest point is reached. According to the conventions which are now followed, the Classical period of Greek art, following the Archaic period, is taken as beginning in 479 B.C. after the second Persian invasion of Greece. The first twenty or thirty years, when archaic conventions still strongly influenced much of the work which was produced, are described as the Transitional period or the period of Severe Style. The Classical period is sometimes said to end in 323 B.C. with the death of Alexander the Great (cf. Archaic, Hellenistic); some however, restrict it to the 5th century B.C. and consider the 4th century to be a separate period. The word ‘classical’ is sometimes also used to describe the best or major periods of Roman Republican and Imperial art, but it is less precise in these contexts and is better avoided.

**Classicism.** This word is used to describe post-classical work which is made in imitation of the classical style (cf. Archaising).

**Clepsydra.** ‘Steal-water’, a Greek word with several meanings. It was the name of a spring at the foot of the Acropolis at Athens, over which a monumental fountain house was built. It was also used as the name of a clock operated by water, the best known example being the one in the Agora of Athens. This told the time with a marker which descended a graduated scale as the water in the basin on which it floated seeped away. The word could also be used as the name of a pipette for transferring liquids.

**Clepes (or clopeus or clypeus).** A shield of circular form, as opposed to the oblong *scutum* which was the standard type with which Roman soldiers were equipped. It was taken over by the Romans from the Greeks as a symbol of valour and victory (and it is therefore this type which is always held by Victoria, in Roman art just as it had been held by Nike). Among the honours awarded to Augustus by the Senate were the *clipeus virtutis* or shield of valour, the wreath of oak leaves which was awarded to a soldier who had saved the life of a comrade in battle (see Corona) and wreaths of laurel as a symbol of victory, which were attached to the door posts of his house. The shield of valour is represented on his coins, bearing the inscription CL(ippeus) V(irtutis), and combined with wreaths of oak or laurel leaves. Another artistic form which the Romans copied from the Greeks was the making of honorific portraits in the form of a head or bust within a circular frame imitating a round shield. The Romans used this arrangement, which was called a ‘shield portrait’ or *imago clypeata*, both for portraits on a large scale and for portrait medallions, such as might be worn by imperial servants as a badge of office or attached to military standards.

**Cloaca.** The Latin name for a drain or sewer. The best known construction of this kind is the great drain or Cloaca Maxima which was built at Rome to drain the Forum in the 6th century B.C. It was vaulted over
in the 2nd century B.C., and the arched outflow into the Tiber may still be seen. A statue of Venus which happened to stand near this drain in the Forum received the title Cloacina.

**Codex.** In Latin caudex or codex means the trunk of a tree, or a plank cut from a tree trunk. The same word also came to be used for a leaf of anything, particularly of writing material, and so became the name for a book made as our modern books are, of flat sheets rather than consisting of a continous scroll or volumen. It is not possible to say exactly when the codex form of book was first used, because single small sheets of papyrus were always likely to be used, or placed one on top of another in some circumstances. When vellum began to be used as a writing material, this favoured the codex, since it was more difficult to join pieces of vellum or parchment together to make a continuous scroll. It is noticeable that from the 3rd century A.D the codex began to increase in popularity, particularly when used for Christian texts. This may be partly because it was easier to consult passages in books of this form, when scriptural or other authority was being sought during the course of religious disputation. A diminutive form codicillus is sometimes found, which might be rendered as ‘note-book’.

**Coen-** see Cen-.

**Coff er.** A box; in particular, a box-like depression between ceiling beams, often used as a field for decoration when it occurs in monumental architecture.

**Coin, see Quoin.**

**Colossus.** This word, which is possibly of Egyptian origin, appears first in Greek literature (in the form kolossos) as the name of an Egyptian type of statue as opposed to a Greek one. Later, however, it came to be used to describe a statue of a size much greater than life, in particular the famous statue of Helios the Sun which was erected by the side of the entrance to the harbour of Rhodes. It may have been this statue which inspired Nero to erect a standing figure of Sol at Rome, 102 1/2 feet high, with a head crowned with seven rays and with features which, according to one account, resembled his own. This was later moved to a position near the Flavian Amphitheatre and its presence may be the reason for the use of the term Colosseum as a name for this building. Colossal statues were also made of some later emperors.

**Columbarium.** ‘Dovecot’, from the Latin columba, a dove. This word is sometimes used by modern writers to describe a kind of underground repository for the ashes of the dead at Rome, which had niches in the walls to receive urns containing the ashes of the dead, and perhaps their portrait busts.

**Column.** In architecture, a support of rounded form (as opposed to a pier or pilaster), which usually bears a lintel or arch, although occasionally columns are free-standing or support statues. The elements of a column are its base (except in Greek Doric), its shaft and its capital (see Orders).

**Comast or komast.** ‘Reveller’, the name given to a kind of figure seen on some Greek vases of the archaic and classical periods from Corinth and Athens. In some cases these dancing revellers wear costumes of an unusual kind (see Padded dancers), and it may be suspected that they are not simply party-goers, but participants in ceremonies in honour of Dionysus, or in some other cult, probably one designed to promote fertility.

**Compluvium.** In the atrium of a Roman house it was common for rain water to be directed from an opening in the centre of the roof, which was called the compluvium, into a square basin in the floor called an impluvium. From this it was channelled into an underground cistern and drawn up in buckets when required.

**Composite.** The name of a type of column capital occasionally found in Roman architecture, which combines the volutes of the Ionic order with the acanthus leaves of the Corinthian order.

**Concentric circles.** A regular feature of the decoration of Geometric pottery, sometimes apparently created by the use of compasses and a multiple brush.

**Concrete.** A mixture of sand, a binding agent or cement, and an aggregate composed of pieces of stone, which in Latin was called structura or opus caementicium. Roman builders, having discovered the good binding properties of the kind of volcanic sand available in central Italy (often called pozzolana, from the town of Pozzuoli, the ancient Puteoli, near Naples), employed concrete at first only for the podiums of buildings, but later used it for walls, and finally for vaults and domes. By modern standards their concrete
was relatively weak, and was not reinforced with metal rods or mesh as modern concrete usually is. For the kinds of facing between which concrete walls were sometimes built up, see Opus.

**Congé.** ‘Dismissal’ (French), a word sometimes in the past used in architectural writing to describe the cavetto moulding which occurs at the bottom of the shaft of a capital, at the commencement of its base.

**Comitium.** From the Latin *coire*, ‘go together’, the name of the area on the edge of the Forum at Rome which was used as a place of public assembly and where elections took place (the plural, *comitia*, was used as the name of the assemblies which were held there).

**Concordia.** The personification of concord or harmony, worshipped as a goddess by the Romans (the first temple in her honour at Rome was built in 367 B.C.). She is represented in art as a draped female figure with a wide range of attributes which include cornucopiae, patera, sceptre, olive branch, flower and ears of corn. Sometimes she holds a statuette of Spes or a military standard. The idea of Concordia is also expressed in Roman art by a pair of clasped hands, or by scenes which show two or more imperial figures in attitudes which suggest that they are in a harmonious relationship.

**Congiarium.** From the Latin *congius*, the name of a liquid measure of about three litres, originally a gift made in the form of oil or wine by magistrates or generals or by candidates at elections. It is not clear when it became the practice to give money in place of the traditional congiarium, but thereafter the name was retained for a distribution of money to the people, as opposed to a *donativum*, which was a distribution of money to the soldiers. Scenes of this kind, which show an emperor distributing money to the people and thus demonstrating his virtue of Liberalitas, occasionally appear in Roman imperial art.

**Consecratio.** This word was originally used by the Romans to describe the process by which something was made *sacer*, so that it was given or forfeited to the gods (for example, a newly built temple, or the property of criminals). During the Roman Empire it was also used to describe the apotheosis or deification of a deceased member of the imperial family, who then became an object of cult together with the other gods of the state. At the end of the Republic Julius Caesar was declared to have become divine (see *Divus*), and subsequently Augustus was deified by Tiberius and his empress Livia by Claudius. Not all later emperors received this honour (see also *Apotheosis*, *Damnatio Memoriae* for the expression of the idea of *consecratio* and its reverse in art).

**Consul.** When Rome ceased to be a monarchy and became a Republic, the highest officials of the state were the two consuls (originally called praetors) who were elected annually. Even after the beginning of the Empire the consulship continued to be an office of high status, and was often held by the emperors themselves. It was last filled by a private citizen in the 6th century A.D., although it continued to be held by emperors occasionally for ceremonial reasons, the last isolated instance of this being the eastern Roman emperor Manuel I Comnenus in the 12th century A.D. In art a consul may be recognised by the toga which he wears and by other attributes. He may carry the consular sceptre or *scipio* decorated with an eagle, and may wear a crown. Consuls wore *calcei patricii*, boots once reserved for patricians but in later times assigned to holders of the higher magistracies. On some occasions a consul might wear a *toga picta* or decorated toga, particularly at his *processus consularis*, the procession which marked his assumption of office. On other occasions he might wear the *toga* or *tunica palmata* decorated with palms. These garments were inherited from the Etruscan kings. A consul was also entitled to be accompanied by lictors. The representation in art of a consul in a chariot was originally an indication of victory, but in later art it is more likely to allude to his function of presiding at games in the Circus.

**Continuous style.** A term invented by the 19th century scholar Franz Wickhoff in a study of Roman art which prefaced his introduction to the printed facsimile publication of the Vienna manuscript of the Book of Genesis (*Die Wiener Genesis*). It describes the ‘strip cartoon’ arrangement which is found in the sculptural decoration of the spiral columns of Rome and Constantinople, and occasionally elsewhere, in which a figure appears in a series of consecutive scenes. Although not completely unknown in Greek art (a most notable example is the Telephus frieze from Pergamum, the so-called ‘Megarian bowls’ use this kind of convention, and we may suspect that it was also sometimes used in large scale paintings, now lost), it is more often associated with the art of the later Roman Empire and with Christian art.
Contorniate. From the Italian contorno, ‘edge, border, surround’, referring to the groove which runs around the circumference of these coin-like objects. They are large bronze medallions of the fourth and fifth centuries A.D., issued at Rome, showing a variety of subjects, some Greek and some Roman. The fact that many of the types are connected with chariot racing suggests a connection with the Roman circus.

Contraction. In architecture, the reduction in width of the last intercolumniation in a row of columns (single contraction) or the last two intercolumniations (double contraction). This variation from a regular spacing of columns counteracted the tendency of the human eye to see the corner columns as being isolated from their neighbours, particularly when seen from an angle which allowed air, rather than stone, to be seen between them and the closest column; in the Doric order it may also perhaps be considered as a part of the attempts made to solve the problem of the placing of triglyphs at a corner (see Refinements).

Copy. The copying of works of sculpture and painting, and later of mosaics, was a common practice in ancient times. Although most ancient wall or easel paintings have been lost, there is still some evidence for this practice in the wall paintings of Herculaneum and Pompeii, where multiple versions of wall paintings survive, and mosaics sometimes reproduce one another, or reproduce paintings, in many parts of the Roman world. This suggests that artists might sometimes make more than one copy of a work, or might work from copy or pattern books, or from drawings that circulated from one hand to another. Vase paintings also sometimes appear to reproduce major painted works, sometimes using a composition which is not well suited to the rounded surface on which the copy is made. Much evidence also survives for the practice of copying sculpture. This might be done for several reasons. In the first place, more than one version of an original work might be made, if it was to be displayed in more than one place. In such a situation, it might happen that an expensive bronze statue would have a cheaper marble copy made. This explains the formula ‘marble copy of a bronze original’ which is so often used to describe surviving works of art in modern collections (the bronze originals were, because of the value and alternative usefulness of the metal, more likely to have been melted down in times of trouble).

The conquest of Greece by the Romans inspired a great increase in the amount of copying that took place. Victorious generals and their subordinates, provincial governors and emperors, appropriated works of Greek art and set a fashion for decorating public and private places with them. Those who were unable to acquire original works were willing to accept copies, which Greek artists were even more willing to provide for them. As a result, although almost all of the works of the great artists of the classical period have disappeared, we often have a good idea of their appearance from the copies that survive (which can be identified from the literary descriptions of them by ancient authors), although it must be accepted that these are usually of lower quality than the originals would have been.
columns counteracted the tendency of the human eye to see the corner columns as being isolated from their neighbours; in the Doric order it should also perhaps be considered as a part of the attempts made to solve the problem of the placing of triglyphs at a corner (see Refinements).

**Contrapposto.** The representation of a human figure in which the hips and legs are turned in a different direction from that of the shoulders and head; the twisting of a figure on its own vertical axis. Especially a way of representing a human figure in a natural pose with the weight of one leg, the shoulder, and hips counterbalancing each other (from the Italian word meaning ‘opposite, opposition’).

**Copy.** The copying of works of sculpture, of paintings and later of mosaics, was a common practice in ancient times. Although most ancient painting (except vase painting) has been lost, there is some surviving evidence for the practice in this medium; multiple copies of some painted Attic vases survive, at Pompeii and Herculaneum there are occasional duplicates (not necessarily created with absolute fidelity to their originals) of wall paintings, and mosaics found in different parts of the Roman world sometimes show the same scene, or repeat similar parts of scenes. This suggests that it was sometimes the practice for artists to make more than one copy of a work, or to work from copy or pattern books, or from drawings which might circulate or themselves be copied. Vase paintings, wall paintings by minor artists and mosaics also sometimes appear to reproduce lost major paintings in another medium. Much evidence also survives for the practice of copying sculpture. This was done for several reasons. In the first place, more than one copy of a work might be required, for display in more than one place. In such a situation, it might sometimes happen that the best or original version of a work of sculpture was created in bronze, and lesser copies in marble, since work in stone was cheaper. This explains the formula ‘marble copy of a bronze original’ which is so often used to describe surviving works of art in modern collections. Marble copies have a better survival rate than originals in bronze or some other expensive material, since it is likely that they were more numerous in the first place, and were also less likely to be destroyed for the sake of the metal which they contained.

The conquest of Greece by the Romans inspired a great increase in the amount of copying which took place. Victorious generals and their subordinates, provincial governors and emperors, appropriated works of Greek art and set a fashion for decorating public and private places with them. Those who were unable to acquire original works were willing to accept copies, which Greek artists were even more willing to provide for them. As a result, although almost all of the works of the great artists of the classical period have disappeared, we often have a good idea of their appearance from the copies which survive, although it must be accepted that these are usually of lower quality than the originals would have been. Copies in bronze could be made by taking moulds of the separate parts of a work, which could then be used to produce casts which could be joined together (see Cire perdue). For work in stone, the pointing process was used. After measurements had been taken from the original work (or from a cast of it), holes were drilled into a block of stone at regular intervals, and the surface of the stone was then cut away down to the depth of each of these holes. The resulting rough copy could then be finished off by the sculptor. Sometimes on surviving statues a small hole marks the place where a point was placed, and either drilled a little too deep or accidentally left visible by the copyist. Such a ‘pointing hole’ is good evidence that a statue is a copy and not an original, if the matter is otherwise in doubt. The variations which may be observed when more than one such copy survives make it clear that artists allowed themselves some latitude when creating copies.

When scholars are attempting to decide whether a statue is an original work or a copy, the question is sometimes very easy to answer. Italian rather than Greek marble, or anachronistic or clumsy treatments of anatomy or drapery, may leave no doubt. Sometimes, however, it is difficult to be certain. The most famous debate of this kind is the one which has been conducted over the ‘genuineness’ of the Hermes and Dionysus group discovered in the temple of Hera at Olympia, which many are prepared to accept as an original work by Praxiteles, but others believe to be post-classical in date.
**Corbel.** A bracket (also called a modillion) supporting a projecting element in architecture. A corbelled vault is one produced by extending the stones in successive courses inwards until they meet in the centre (an inherently less satisfactory method than by using voussoirs).

**Corinthian.** The commercial and artistic prominence of Corinth in the archaic and classical periods led, as might be expected, to the development and advancement of a number of architectural and artistic forms there as the city itself developed and advanced. Corinth was a major centre for the production and export of painted pottery during the archaic period. As a result, Protocorinthian and Corinthian ware is abundant, has been much studied, and can be fairly closely dated. It is therefore of considerable archaeological importance whenever it is found on a site which is being excavated. It is the prime example of what is called the Orientalising stage of Greek art, when motifs from the art of the Levant or Egypt replaced or were added to the decorative patterns which had become established in the Geometric period. In the archaic period Corinth also became known as one of the major centres of production of decorative bronze work, not only sculpture but ornaments, furniture etc. As a result genuine ‘Corinthian bronze’ was much sought after in later Greek and Roman times. Somehow a most unlikely story gained currency, that this marvellous bronze was produced by an amalgamation of base and precious metals which took place in the conflagration which followed the Roman capture of Corinth in 146 B.C. One use of bronze was for armour, and there is a type of helmet which is called ‘Corinthian’ by modern writers, although it is also found elsewhere. It is made in a single piece, without a separate visor, and has a bar, which stretches downward between the plates which protect the cheeks, and covers the nose. Corinth may also have been the place at which a new type of column capital was invented soon after the middle of the 5th century B.C. (although the first known example of its use is at the temple of Apollo at Bassae on the other side of the Peloponnese). This capital was decorated with representations of acanthus leaves. It is common practice now to speak of the ‘Corinthian order’, although apart from having slightly slimmer proportions Corinthian buildings differ from Ionic only in the form of the capital (see also Composite). It is possible that the Corinthian column was originally conceived as a way of representing a vegetation deity in aniconic form. If so, this origin was forgotten or ignored, and it became extremely popular, particularly among the Romans, simply because of its decorative quality, and because it was easy to use at corners and in circular buildings.

**Cornice** (in Latin *corona* and in Greek *geison*). The crowning member of a building below gutter level. In the case of a gabled building, the cornices at the gabled ends are described as ‘raking’ or ‘sloping’ instead of horizontal.

**Cornucopiae** (Latin; the Greek *keras*, ‘horn’, is not used in English). The horn of the goat (or of the nymph Amalthea taking the form of a goat) which suckled the infant Zeus was used in Greek art as a symbol of prosperity and abundance. To express the idea further it was shown overflowing with ears of grain and with fruit. As Greek and Roman art developed a range of figures representing abstract ideas in a personified form (see Personifications), many received a cornucopiae as one of their attributes. This is particularly noticeable in the coinage of the Ptolemies and in Roman official art, where it was so often necessary to symbolise the idea of imperial beneficence of one kind or another. The Latin word combines two nouns *cornu* and *copiae* (the latter in the genitive case), and means ‘horn of plenty’. In Latin its plural is formed by changing the ending of the first word only, to make *cornuacopiae*, ‘horns of plenty’. This is difficult for English speakers to understand, and so it is becoming common to find ‘cornucopia’, which is also the Italian form, as a singular form in English. The plural may then properly become ‘cornucopias’; those who know a little but not enough Latin also use ‘cornucopiae’ as its plural, but this is undesirable.

**Corolla.** A wreath or garland (cf. Corona).

**Corona.** The Latin equivalent of the Greek *stephanos*, meaning a wreath or diadem of the kind which was awarded as a mark of honour. Among the Romans wreaths were awarded to those who had distinguished themselves in battle. The practice became formalised, so although like the Greeks they may originally have made wreaths out of natural materials, the convention became established of making them in metal. The triumphal wreath or *corona triumphalis*, originally made from the leaves of the bay or laurel bush,
appears early on Republican coins as an attribute of Victory and on its own as a symbol of Victory. It is worn by triumphators and later by emperors. Another crown or wreath, the corona civica or civic crown, was made of oak leaves and was originally awarded to a man who had saved the life of a fellow citizen in battle, or by his actions had saved his fellow-citizens or the state (it might also be described as a corona querceae, from quercus, an oak). This corona civica was awarded to Augustus by the Senate in 27 B.C. It appears on his coins, and those of later emperors, either in memory of this event or, as in the case of Vespasian and Titus, because a new award had been made.

The corona navalis (also called corona rostrata because it was decorated with representations of the beaks or rams, the rostra, of defeated warships, or classica, from classis, ‘fleet’) commemorated a naval victory. The corona muralis (from murus, a wall) was awarded to the man who first scaled the enemy’s ramparts. In art it is shown as a crown with battlements like the ‘mural crown’ of Greek city goddesses. Two other sorts of crown, the corona vallaris given to the first soldier to surmount the earthworks (vallum) of an enemy camp and the corona obsidionalis or ‘siege crown’ which was the reward of a commander who had preserved his troops when besieged, have no easily recognisable form in art, although some of the circular ornaments which appear on military standards may be intended to represent them (see Rostra, Standard). Two more non-military crowns may also be mentioned. The first is the rayed crown or corona radiata (cf. Radiate). This was an attribute of the sun god (Helios/Sol), and also appears as an ornament worn by some Roman emperors on coins and statues. There is also the crown or wreath of vine leaves, the corona pampinea, which is an attribute of Dionysus/Bacchus.

Cortina. The Latin equivalent of the Greek lebes. In art it may, particularly when associated with a tripod, have an agonistic significance.

Corymbus. ‘Peak’, a word which perhaps sometimes described the aplustre or acrostolium of a ship, and may also in some contexts mean the crest of a hill. The word is sometimes found with a quite different meaning, that of a cluster of fruit or flowers. It is also used to describe a style of dressing the hair, which is piled on top of the head and tied at the bottom above the scalp in such a way that above the tie it resembles a bunch of berries (cf. Crobylus).

Cottabus. A party game invented by Greek settlers in Sicily. It took two forms. In one a metal stand was set up, on top of which a circular plate was set. It was used as a target by drinkers, who would hurl the heel-taps from their cups at it, in order to dislodge the plate. In the second, a basin was used (called a kottabeion), and the drinkers tried to sink little dishes floating in it.

Cotula or cotyle. A small cup or bowl; the word is often found as a unit of measure, the volume of it being between a quarter or a third of a litre, or a large cup.

Crater. A mixing bowl, in particular one in which wine and water were mixed, since among the ancient Greeks it was normal to dilute wine with water. The craters which were chosen for the purpose of decoration by artists have several main forms, the calyx crater with handles like the calyces of a flower, the bell crater with a body in the shape of a bell, the column crater with more or less straight handles supporting the rim and the volute crater with handles like the volutes of an Ionic column.

Crepis or crepidoma. The Greek krepis has the literal meaning of ‘boot’, and in architecture is used to describe the basis or supporting part of a building, as opposed to the part of it on which the columns rest (cf. Stylobate). The second form, krepidoma, is an abstract noun, less common, and is found only in an architectural sense.

Criophorus see Kriophoros.

Crobylus. On the occasions when this rare word is found in ancient Greek texts it seems to mean a style of wearing men’s hair. Ancient commentators were divided in their interpretation of it; vase paintings, however, suggest that it most probably referred to hair gathered in a bun at the back of the neck. There is no certain instance of the use of the word by Roman writers, but in passages in which it may have appeared, it seems to refer to women’s hair as well as to men’s, and to a piling of the hair on the top of the head (cf. Corymbus). Modern writers sometimes use it in this sense.
Cross. The cross with lines slanting from side to side (nowadays called a saltire or St Andrew’s cross), often with dots inserted in the angles, is a common decorative motif in Greek art from the Geometric period onwards. It is rare in Roman art. On the other hand a cross with one vertical and one horizontal arm is occasionally found in Roman art as a mint mark on coins, and from the later fourth century A.D. onwards it begins to replace the Christogram as a Christian symbol. The earliest form in which it appears is that of the so-called Greek cross (+), followed by the type which is called the long cross or Latin cross (†). The cross became respectable, as it were (for in the Roman world if it had any symbolism it was only as one of a number of ways of executing criminals), after the Empress Helena, mother of Constantine the Great, discovered remnants of the True Cross at Jerusalem in A.D. 326, and Constantine presented a great golden cross to the Lateran Basilica at Rome. In A.D. 420 Theodosius II erected a new cross, ornamented with gold and jewels, on the supposed site of the Crucifixion. As a result of this, it is not surprising that from the end of the 4th century A.D. the long cross becomes a regular attribute of Victory in Roman art.

Cross-hatching. The decorating of an area with parallel lines.

Cross-vaulting. The arrangement of a roof with vaults which intersect at an angle (cf. Groin).

Cryptoporticus. ‘Hidden portico’, a word which was used to describe a subterranean vaulted corridor, as opposed to the simple ‘crypt’ which does not suggest any particular architectural form.

Cubiculum. A room for resting or reclining, a bedroom in a Roman house. Also as an architectural term in Latin in the same sense as cubile, the bed or joint on which a stone rests.

Culina. The Latin word for a kitchen.

Cuneus. ‘Wedge’, a Latin word used by some modern writers to describe a wedge-shaped block of seats in a theatre or amphitheatre (Greek kerkis). The Latin word (but not, apparently, its Greek equivalent) was also sometimes used to describe a voussoir in an arch.

Cupid. The Latin cupidus is the equivalent of the Greek eros, ‘desire’, Both words are used to describe the son of the goddess of Love, Aphrodite/Venus, who is represented in art as a small boy or putto, sometimes armed with a bow or some other weapon.

Cupola. A diminutive form of the Latin cupa, a tub or vat, sometimes used in English, and frequently in Italian, to describe a dome.

Curia. A word of obscure derivation, possibly coming from the Sabine town of Cures. After the Romans united with the Sabines it became the name of a ‘court’ or political division, and then of a building in which religious or other meetings might take place. Later it was used as the name of a building in which the Senate at Rome, or the senate of a provincial city, might meet. At Rome the original Senate House in the Forum Romanum, known as the Curia Hostilia after its original builder Tullus Hostilius, was rebuilt several times. A completely new building was commenced by Sulla in 80 B.C., but was destroyed by fire. Julius Caesar had commenced its reconstruction when he was assassinated in 44 B.C. (at that time the Senate was meeting in another building half a mile ago called the Curia Pompei or Senate House of Pompey). It was completed by Augustus and restored again by Domitian. Another complete rebuilding took place under Diocletian, and it is this building which may be seen in the Forum today. It was converted into a church in the 7th century, but restored to its Diocletianic form in 1935-38.

Curvature, see Refinements.

Curule chair. The word ‘curule’ is traditionally derived from currus, ‘chariot’, and alludes to the giving of justice by the Etruscan kings from a seat placed in a chariot. The term was applied among the Romans to the highest offices of state, those which, so to speak, replaced the functions of the kings. A seat of the kind associated with this Etruscan practice, shaped like an X or like two Us, one inverted beneath the other, became the symbol of military commanders or of the highest magistracies at Rome.

Cyathus. A small ladle for transferring wine from a krater to a drinking cup.

Cyclades. A name given to the group of islands which is located in a circle, or kyklos, around Delos. Since it is sometimes impossible to distinguish the artistic products of one island from those of another, the general term ‘Cycladic’ is often used to describe them.
Cyclops (pl. Cyclopes). In Greek mythology the Cyclopes were a race of giants, divine or semi-divine in their ancestry, distinguished by having only one eye (artists sometimes illogically gave them a large eye set in the middle of the forehead, with two normal eyes beneath it). The most famous Cyclops, Polyphemus, trapped Odysseus and his crew, but he was outwitted and Odysseus blinded him and escaped, an episode which is the subject of a number of surviving works of art. Among other tasks the Cyclopes were credited with building the walls of the Mycenaean fortress of Tiryns, and for this reason the expression ‘Cyclopean walling’ is frequently used to describe early masonry constructed with very large roughly shaped stones.

Cyma and cymatium. These words (from the Greek kyma, ‘wave’ and its diminutive form kymation) are employed to describe mouldings in architecture. It is clear from the small number of documents in which examples of their use survive that their meaning to the Greeks and the Romans was less precise than it has, by convention, become to modern writers. In modern usage the diminutive form cymatium is used either as a general term for a moulding (which can sometimes be identified as an ovolo or a cyma reversa), or to describe the small ‘echinus’ which appears between the volutes of the Ionic capital.

The terms cyma recta and cyma reversa are modern, not ancient. They describe two mouldings of opposed forms, each with a double curve. When the upper section is concave and the lower section convex, the moulding is called a cyma recta, and is traditionally decorated with a lotus and palmette ornament (see Anthemion). When the upper section is convex and the lower concave, the moulding is called a cyma reversa, and has a leaf-and-dart pattern. This is also called ‘Lesbian leaf’, and so some writers call the cyma reversa a Lesbian cymatium.

Cyst, see Cista.

Cyzicus. A city on the south shore of the Sea of Marmara or Propontis. It was the place of manufacture of an electrum coinage which was widely used in Asia during the archaic and classical periods. The coins were known as ‘Cyzicenes’. In domestic architecture there was also, Vitruvius tells us, a type of room known as Cyzicene. This faced to the north (and would therefore be cool in summer), and had folding doors opening on to a garden.