Ecclesiasterion. A building used for meetings of the ekklesia or assembly of citizens of a Greek city. Vitruvius explains the term by using the words ‘small theatre’. The building which is tentatively identified as the Ecclesiasterion of Priene is indeed reminiscent of a small roofed theatre, although square in plan. It would have held about seven hundred persons. Larger cities might have used their open-air theatres for the same purpose; at Athens, on the other hand, the ekklesia met on the Pnyx (cf. Bouleuterion).

Ecyclopedia. ‘Thing rolled out’, a platform which could be rolled on to the stage of a theatre to display a tableau. The first firm evidence for its use is in the 420s B.C. We do not know whether it was used to display tableaux before this, since they might have been exhibited by drawing back a curtain to reveal the interior of a recess (cf. Exostra).

Echinus. ‘Hedgehog, sea-urchin’, a name which is now regularly used to describe the bowl-shaped capital of a column in the Doric order. It is found in this sense only in the Byzantine lexicographers, which suggests that it may originally have been used in literary rather than professional writing. Vitruvius, who may be a better guide to technical terms, calls this part of the column a cymatium. In Greek Doric the shape of the echinus, like that of other mouldings, varied over the course of time. The earlier capitals have a more pronounced curve, but by the later Classical period the profile is almost a straight line.

Egg and dart. A decorative moulding used in architecture and sculpture, associated with carvings having an ovolo profile. The name is most appropriate to the later versions, where the darts between the egg-shaped units have a distinct arrowhead or spearhead form. In earlier work this is less pronounced, and in such cases the term ‘egg and tongue’ is often preferred. Both terms are modern. In ancient texts no name other than the very widely-ranging ‘cymatium’ is known.

Eisodos. ‘Entrance, approach’, a word occasionally used by Greek writers for an entrance to a building. It is sometimes found in drama when a speaker is referring to the entrances through which the Chorus is about to come into view, but in this sense the term Parodos is more commonly used.

Ekphora. ‘Carrying out’, a term which is used to describe the scene of a corpse being carried out for burial accompanied by mourners, found on some Geometric funerary vases (cf. Prothesis).

Ekphrasis. ‘Description’, a word which is employed as the name of a formal literary description of a work of art or architecture. The earliest example is the description of the Shield of Achilles which appears in the Iliad, and in this case the object described is clearly imaginary. Other ekphrasis described real buildings or works of art. An example of this later kind is the description of Justinian's great church of Hagia Sophia by Paul the Silentiary.

Electrum. An alloy of gold and silver which was used in the earliest coins produced in Lydia and Ionia, and was employed occasionally thereafter. The Greeks called it ‘white gold’ at first, and it was only later that the name elektron, which also means ‘amber’, was given to it (it is not known which meaning came first for this word). The natural alloy was used in the earliest electrum coinage, and the proportions of the metals varied from coin to coin; later, the alloy was produced artificially and the proportions were fixed, at least for each separate issue. This made it possible for the minting authority to create a profit from the issuing of coins.

Elgin, Lord. The British ambassador to the Porte of the Turkish Sultan, who in 1801 obtained permission to fix scaffolding to buildings on the Acropolis of Athens, to excavate, to make casts and drawings, and to take away pieces of stone with inscriptions or figures upon them. The sculptures from the Parthenon and the Erechtheum which he brought back to England at his own expense were later (after some public controversy over their artistic quality) acquired by the British Government. They are known as the ‘Elgin Marbles’ and are displayed in the British Museum.

Embattled. Of a border, decorated with a heavy line with squares or dots projecting from it, like the projections of a battlement (cf. Battlemented).

Emblema. ‘Insertion’, a piece inserted into an object or decorated area as a centrepiece or special feature, as a coin might be inserted into the centre of a bowl or a panel of particularly fine work might be inserted into a mosaic. Mosaic emblenmata are sometimes worked on the same base as the main mosaic, which
suggests that they were made \textit{in situ}, and sometimes they are set in pottery trays, and must have been made separately. In the latter case they may have been imported from workshops specialising in such things.

\textbf{Emissarium.} A drain or outlet to direct the flow of water.

\textbf{Emplecton.} ‘Interwoven’, a word used by Vitruvius to describe a type of walling used by the Greeks and (in a less desirable manner) the country folk of Italy. The difference seems to be that the Greeks were careful to include stones which went through the wall from one side to the other, holding it together more securely, while the Italians were often content to build a wall with dressed stones on the outside and a rubble core in the centre. Since so many varieties of wall construction can be observed in different parts of Italy, the exact meaning of Vitruvius’s words is unclear.

\textbf{Empolion.} A rectangular wooden or metal block placed in the centre of a column drum to receive a \textit{polos}, as a means of centring the drum and its neighbour and preventing movement.

\textbf{Encaustic.} ‘Burned in’, a technique of painting first used in the 5th century B.C. which is mentioned by ancient writers, but which is not perfectly understood now, since no examples survive. Such evidence as is available suggests that coloured wax was applied with a knife, and was then melted into the surface which was being decorated with a heated rod of metal. A South Italian vase painting seems to show this being done; it is possible that the technique was first developed as a way of applying colour to marble statues in a way which would resist exposure to the elements for as long as possible.

\textbf{Engaged column.} A projection from a wall shaped like part of a column (usually about a half, or a little less (cf. Pilaster).

\textbf{Entablature.} The word has ancestors in French and Italian; In English it is used to describe the parts of an order in architecture between (but not including) the abacus and the sima, or the upper part of a wall decorated in the same manner.

\textbf{Entasis.} ‘Stretching, distension’, a word used in medical texts and also, according to Vitruvius, as a description of the effect produced by columns which do not diminish from bottom to top in a straight line, but in a gentle curve.

\textbf{Ephesian base.} A more ornamented column base than the Attic one, so named because it was used on the Ionic columns of the temple of Artemis at Ephesus.

\textbf{Epicranitis.} A Greek word which seems to be the name of a moulding decorating the top of the outside of the wall of the cella in a peripteral building.

\textbf{Epichysis.} The name given by modern writers to a small vase most commonly produced by Apulian vase painters. It had a narrow neck, a single handle, and a body shaped like a cotton reel.

\textbf{Epidaurus.} A city on the north-east coast of the Peloponnese, which was a major centre of the cult of the healing god Aesculapius. It is now best known as the site of a very well preserved theatre of the 4th century B.C. which retains its orchestra in the original circular form.

\textbf{Epigraphy.} The study of writing on hard surfaces such as stone or metal. Since an enormous number of inscriptions, principally on stone, survives from the ancient world, it is a subject which is able to throw light on a great number of topics.

\textbf{Episcenium.} A word which to Vitruvius appears to mean the upper story of a stage building, but is defined elsewhere as a resting or lodging place on the stage. The former meaning is more probable, but further evidence is lacking.

\textbf{Epistyle.} The Greek name for the architrave, the principal beam placed between columns and supporting the upper part of a building.

\textbf{Epitrapezios.} ‘At the table’, the title of a statue of Heracles banqueting made by the sculptor Lysippus, some copies of which survive.

\textbf{Erechtheum/Erechtheion.} The name usually given to a temple on the Acropolis of Athens which was built in the later 5th century B.C. during the Peloponnesian War. It has been claimed that this attribution is incorrect, and that the name should in fact be applied to a smaller shrine in the vicinity, now known as the
Shrine of Pandrosus. If this is true, the building which we call the Erechtheum may have been known simply as a temple of Athena, although it also housed other cults.

Erechtheus was an early or legendary king of Athens, the grandson of Erichthonius, an even earlier figure with whom he is (not surprisingly) often confused. The ‘Erechtheum’ is a building of unusual form. Instead of the usual rectangle with peristyle or with porch (and perhaps also rear porch) in antis, it has the form of two cellas with porches projecting on the north and south sides (the latter with the famous ‘Caryatids’ instead of columns). Part of the building had two storeys.

**Eros (pl. Erotes).** ‘Love’, a personification of the idea, particularly in the sense of sexual love. According to one myth he was born at the beginning of time, but more commonly he was said to be the child of Aphrodite/Venus and her lover Ares/Mars. During the Hellenistic period he began to be romanticised in literature, and to be represented in art as a child with wings and with a bow and quiverful of arrows.

**Escape**, see Apophyge.

**Eustyle.** According to Vitruvius, an arrangement in which the space between the columns of a building is two and a quarter times the width of the columns, while the space between the central intercolumniations at the front and back of a building is three columns wide, to give room for processions (cf. -style).

**Euthynteria.** The Greek name of the top course of the foundations of a building, used as a levelling course.

**Exedra.** ‘Out-seat’, a term used to describe a semicircular seat in an outdoor setting, or a semicircular or rectangular recess in a building which would be suitable for a group of people sitting away from the main movement of persons.

**Exergue.** ‘Outside the work’, a French word used to describe a segment of a coin or other work in relief in which a subsidiary decoration or legend appears.

**Exomis.** ‘Off the shoulder’, a word used to describe a short sleeveless tunic worn by men, particularly when doing hard work, although it might also be worn as casual dress.

**Exostra.** ‘Thing pushed out’, a word which appears in several different senses in ancient texts. It may refer to a projecting balcony, to a contraption ‘pushed out’ by the defenders in a siege, or to an item of theatre equipment. In the last instance it may be an alternative name for the eccyclema, although some scholars have denied this and have argued that it describes an arrangement which revolved and brought things from behind the stage to view.

**Ex-voto,** see Votive offering.