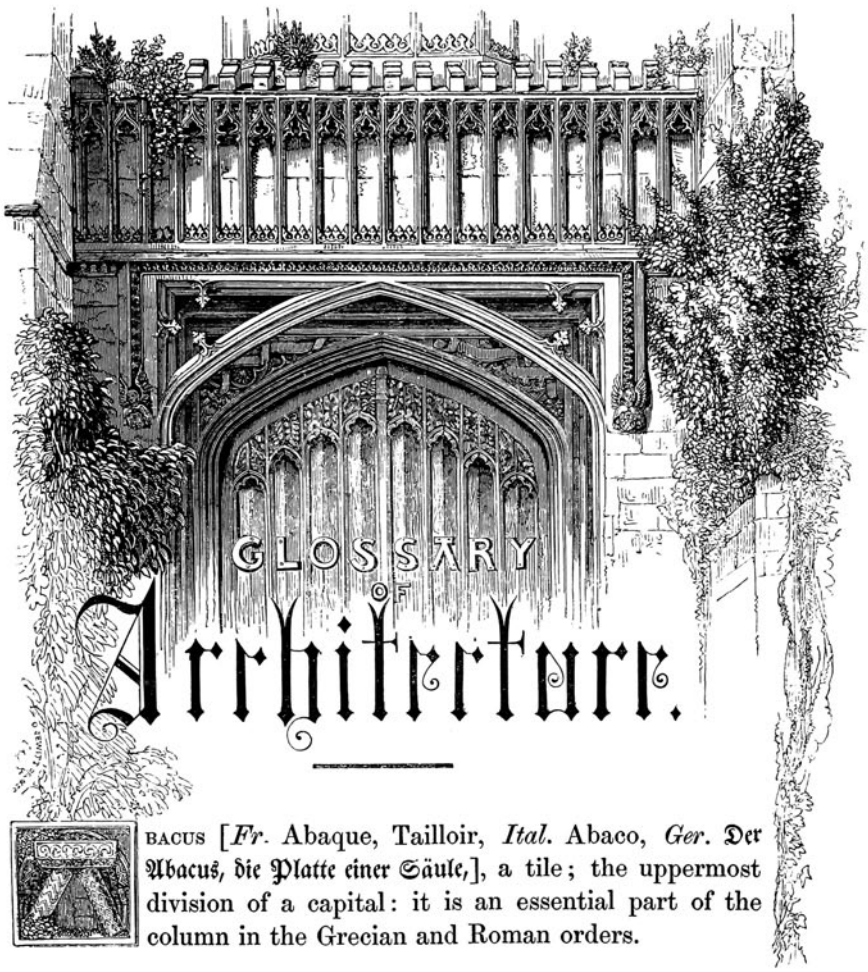
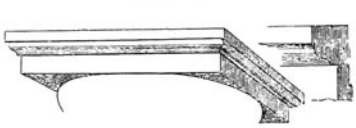


BACUS [*Fr.* Abaque, Tailloir, *Ital.* Abaco, *Ger.* Der Abacus, die Platte einer Säule,], a tile; the uppermost division of a capital: it is an essential part of the column in the Grecian and Roman orders.

The Grecian Doric has simply the form of a square tile without either chamfer or moulding.

Grecian Doric.

The Roman Doric instead of being plain is finished on the upper part with a fillet, under which is an ogee[a].



Roman Doric.

[a] The fillet and ogee on the upper edge of the Roman Doric, and the corresponding fillet and hollow on the Tuscan, are the cimatium of the abacus.

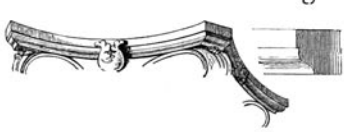
The Tuscan has a broader fillet, with a simple cavetto under it instead of the ogee in the upper part. Sometimes it is square without mouldings, like the Grecian Doric.

Tuscan.

The Grecian Ionic consists merely of an ovolo, which is usually ornamented; or sometimes of a narrow fillet, with an ogee under it, generally ornamented.

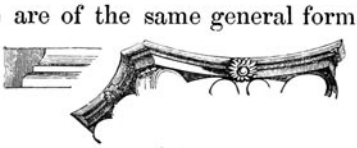
Grecian Ionic.

The Modern Ionic has the sides hollowed and the angles truncated, and generally consists of a fillet and ogee, or sometimes of an ovolo, as in the Grecian, generally ornamented.



Modern Ionic.

The Corinthian and Composite are of the same general form as the Roman Ionic; but in some examples of the Corinthian the angles are not truncated, but acute. The mouldings consist of an ovolo, a fillet, and a cavetto. In the Composite the volutes extend up the abacus as far as the fillet.



Corinthian.

In Gothic architecture the Abacus is of importance from being frequently the only part of the capital on which mouldings can be found, the remainder being entirely covered with foliage. It will therefore, in many cases, be of the greatest service in determining the style of a building[b].

[b] As Gothic Architecture advanced, the Abacus became less and less perceptible: in the Perpendicular style, and often in the Decorated and Early English, it is in fact an imaginary division of the capital, and there is not really any distinguishable line of separation: the term would probably never have been used in these styles, had not such a feature existed in the earlier; but this being the case, it is easy to trace its features as they become gradually modified and altered, till all signs of the abacus, as a separate division of the capital, are lost; yet those who have traced the progress of the modification it has undergone, can still detect what part of the capital holds the place of the old abacus, and hence they frequently call that part by its original name, although young students in Architecture will constantly be puzzled to find out how much of the capital is to be called the abacus. See, for example, the capital in Sandhurst church, Kent, Plate 23; and Plate 1.

In the buildings supposed to be Saxon, the Abacus is in general merely a long flat stone without chamfer or moulding, but occasionally varies something to the Norman form.

The primitive form of the Norman Abacus is that of a flat square stone, with the lower edge chamfered off, as at St. Peter's, Oxford[c]. This chamfer is frequently converted into a hollow, as at Norwich and Easton, and has sometimes round and angular mouldings added, as at the Jews' House, Lincoln: the upper edge too is sometimes rounded, as at the Great Guild, Lincoln; and in some instances the form of the Abacus becomes circular instead of square, as at Steyning church: but in all cases the primitive form may be traced.


Ryton, Warwickshire.


Norwich Cathedral.


Great Guild, Lincoln.

In the Early English style, in almost all instances, the Abacus is circular: it is, however, sometimes octagonal, and occasionally, though rarely, square[d]. The most characteristic mouldings are the deep hollow and round, as in Paul's Cray and the Temple church, and the overhanging one, either with or without fillet, as in the Chapter-house, Oxford: in general, there are in the Early English style considerable projections and deep and distinct hollows between the mouldings.

In the Decorated style these hollows are in general not to be found, their place being commonly filled up with half-round or quarter-round mouldings, the upper member being in fact generally an application of the characteristic moulding of the Decorated style, the roll moulding, as in Merton college chapel. The form of the Abacus is either circular or angular, very frequently octagonal, and in many cases approaches very nearly to the Perpendicular: the ogee moulding is frequently used, but the form varies from that of the Perpendicular style[e].

In the Perpendicular style, the Abacus is in general octagonal, but sometimes circular: in the octagonal form, particularly of late date, the sides are frequently hollowed: the upper part of the Abacus is chamfered off to an acute angle, sometimes hollowed, a fillet in the middle, and an ogee on the lower part; frequently it consists of a fillet with an ogee

[c] See Plate 1. [d] As at Stockbury, Plate 22. [e] See *Ogee*.

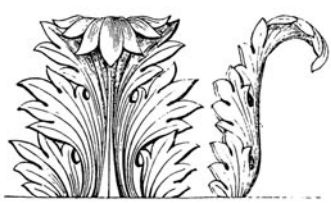
above and below it: the ogee is the characteristic moulding of the Perpendicular Abacus.

In the later Gothic styles on the continent, cotemporary with our Perpendicular, called by Mr. Willis, for convenience, the after-Gothics, the Abacus is almost invariably octagonal.

Abbey [*Fr.* Abbaye, *Ital.* Badia, *Ger.* Abtei, Kloſter,], a series of buildings combining an union of ecclesiastical and domestic architecture, for the accommodation of a fraternity of persons subject to the government of an abbot or abbess. Although differing in name, the architectural features of an abbey are the same with those of other monastic buildings.

Abutment [*Fr.* Aboutissement, *Ital.* Suppuramento, *Ger.* Anſtoſs,], the solid part of a pier or wall, etc., against which an arch abuts, or from which it immediately springs: it is surmounted by the impost.

Acanthus [*Fr.* Acanthe, *Ital.* Acanto, *Ger.* Bärenklau,], a plant, called in English "Bear's-breech," the leaves of which are imitated in the capitals of the Corinthian and Composite orders.



Achelor, Aehlere, or Ashlar, a term of frequent occurrence in ancient contracts, parish accompts, &c., signifying masonry worked to a fine face, and set in regular courses, as distinguished from rubble.—See *Ashler*.

Acroteria [*Fr.* Acrotères, *Ital.* Acrotérie, *Ger.* Giebelzinnen,], pedestals for statues and other ornaments placed on the apex and the angles of a pediment.

Acuminated, finishing in a point; a term sometimes applied to the lofty roofs of Gothic buildings.

Adytum, the sacred place in a temple, corresponding to the *sanctum sanctorum* of the Jews, and the chancel of a Christian church.

Aeſtrichmaſſe, *Ger.* See *Rubble*.

Aigu, *Fr.*, pointed; Arc-aigu, pointed arch; Pignon-aigu, pointed gable.

Aiguille, *Fr.* See *Pinnacle*.

Aisle or Aile, Eſle, Yle, Ele, Elyng, Hylyng, [*Fr.* Aile, *Ital.* Ala, *Ger.* Flügel, Seitennavaten,], the lateral divisions of a church. The word is spelt Elyng and Ele, in the contract for

Catterick church; and ISLE in the contract for Fodringhey, or Fotheringhay church, in Dugdale's Monasticon.

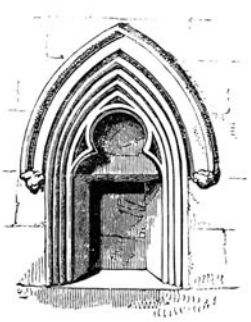
ALA, the wing of a building, the side passages in ancient theatres, Roman houses, &c.

ALB [*Lat.* Camisia linea, poderis, *Fr.* Aube, *Ital.* Camice, *Ger.* Alba.] The alb was one of the robes worn during divine service by the officiating priest. It was, as its name implies, originally made of white cloth; but red and black albs are not unfrequent in inventories of sacerdotal habiliments. (Raine.) Representations of the alb, with other parts of the sacerdotal costume, are frequent on the monuments of the middle ages[b].

ALCOVE [*Fr.* Alcove, *Ital.* Alcova, *Sp.* Alcoba, *Ger.* Alkoven,], part of a room separated off by pillars or pilasters, in which it is the custom in Spain, and other foreign countries, to place the bed. In England the term is generally used for the small buildings with seats in gardens.

Altan, *Ger.* See *Balcony*.

ALMERY, Aumery, Aumbry, Ambry, Ambre, [*Lat.* Almaria, Almarium, Armarium, *Fr.* Armoire, *Ital.* Armario, *Ger.* Brodschrank.] This term is defined by Carter as "a niche or cupboard by the side of an altar, to contain the utensils belonging thereunto." This would make it appear the same as the *locker*, which is a hollow space in the thickness of the wall, with a door to it: but it is evident from many passages in ancient writers, that a more extended signification must be given to the word AMBRY, and that in the larger churches and cathedrals the Almeries were very numerous, and placed in various parts of the church, and even in the cloisters: they were frequently of wainscot, and sometimes of considerable size, answering to what we should now call closets; but the doors, and other parts that were seen, were usually richly carved with open work. In the Antient Rites of Durham frequent mention is made of the Ambries for different purposes. "Within the Frater-house door is a strong



Chapel in Chepstow Castle.

[b] See p. 32.

Ambrie in the stone wall, where a great Mazer, called the grace-cup, did stand, which did service to the monks every day, after grace was said, to drink in round the table.

"In that almery lay all the plate that served the whole convent in the Frater-house on festival days; and there was a fine work of carved wainscot before it, and a strong lock on the door, so that none could perceive there was any almery at all, the key-hole being made under the carved work of the wainscot."

ALMONRY, ALMONARIUM, [*Fr.* Aumonerie, *Ital.* Ufficio di elemosiniere, *Ger.* Almoſenamt,], a room where alms were distributed: in monastic establishments it was generally a stone building near the church, on the north side of the quadrangle, or sometimes removed to the gate-house.

ALTAR, Auter, Awter, [*Lat.* Altare, Altarium, *Fr.* Autel, *Ital.* Altare, *Ger.* Altar,], an elevated table, dedicated to particular ceremonies of religious worship[c]: they were generally of wood during the first four or five centuries of the Christian era, but the Council of Epone in France, A. D. 509, commanded that they should be of stone, and this custom gradually prevailed until the Reformation[d].

In the early ages of the Christian era there was but one altar in any church, but in later times there were frequently many others besides the high altar, especially at the east end[e] of the aisles, each dedicated to a particular saint, as is still the custom on the continent: but high mass is celebrated at the high altar only. The other altars are used for the performance of low mass, or private masses for the souls of bene-

[c] Altar is a term also applied to a small portable tablet serving for the consecration of the elements, when required to be consecrated away from a proper altar in a church or chapel. It was called "superaltare," and "upper altar," and was in fact a portable altar, which might be used on all occasions and in all places where it was required. One of silver was buried in the coffin with St. Cuthbert.

[d] See Bingham's Antiquities, book viii. c. 6 and 15.

[e] There are instances of the chief altar not being at the east end, as at the church in the castle at Caen, which has the entrance at the east end. An altar at the west as well as the east is more frequent: this is the case at Nevers cathedral, and in two churches at Falaise. Many old churches are built far from truly to the points of the compass, as at Caen and other places.

In the Basilica of Constantine, or Church of the Holy Cross, attached to the Holy Sepulchre at Jerusalem, the entrance was at the east end, and the altar near the west end, with the bishop's throne behind it, at the extremity of the apse; the ambo being placed on the south side, about half way between the east end and the altar. (See the ground-plan of this church in Mr. Newman's preface to St. Cyril.) The present church of the Holy Sepulchre at Jerusalem was built by the Normans about the year 1200.

factors: at these services it is not necessary that any congregation should be present. From the period that stone altars were introduced, it was usual to inclose the bones of the saints in it, so that in many cases it was the actual tomb of the saint; and it was always supposed to be so, some relics being considered indispensable. The tomb was often erected on the spot where his blood was shed, and the church was afterwards added to inclose and protect the tomb. It was also customary to bury the founder of the church, or the person who had built the chancel more especially, immediately in front of the altar, at the foot of the steps; and there was generally a brass inlaid in the pavement over the body.

In England the altars were universally taken down in or about the year 1559[f], the second year of the reign of Elizabeth[g], and

[f] The ancient stone altars were so carefully destroyed, either at this period or in the subsequent devastations of the puritans, that it has been frequently said there is not one to be found in England: this may be correct as regards the high altar; but a few of the private altars in the aisles, &c. have escaped: as at Bengeworth, near Evesham, (see Pl. 2.) There are stone altars also remaining in the following churches. Of the fourteenth century,—Chipping-Norton, Oxon; this consists of a slab or table supported on stone legs, and is situated in a chapel attached to the north side of the chancel (now used as a vestry); under this chapel is a vault or crypt, and over it a room which does not appear to have been used as a chapel: the whole of this building is of the same age as the chancel itself;—Warmington, Warwickshire; this consists of a slab supported on brackets, and is in a similar situation to that at Chipping-Norton;—Burford, Oxon; this is a table with legs, and in the same situation;—Shotteswell, Warwickshire; this is a slab supported on brackets, and situated in a small chapel or oratory at the west end of the north aisle, the entrance to which is a small ogee-headed doorway of very elegant proportions;—in the chapel of Broughton Castle, Oxon, a slab supported on brackets. Every one of these has a window immediately over it, mostly square-headed, but the mouldings shew them to be of the fourteenth century. At Enstone, Oxon, is one at the east end of the south aisle; this is solid, and has the Reredos-screen in a tolerably perfect state, filling up the space between the altar and the window over it; this is of the fifteenth century. There is one in the chapel of the Pix at Westminster, which, from the ornaments of a bracket adjoining, appears to be of the time of Henry III.; the altar itself is quite plain and solid. The slabs are usually marked with small crosses in various parts. There are doubtless others, more or less perfect; the piscina and brackets which belonged to such altars, and frequently the corbels which supported the slab, remain in many churches; in fact, few Gothic churches are without some or all of these traces in the chapels, or oratories, or chantries, of which we read so frequently.

[g] Queen Elizabeth's "Advertisements" or "Articles" of the year 1564 require "that the Parish provide a decent table, *standing on a frame*, for the Communion Table." Hence it appears that by the word *table*, at the era of the English Reformation, the *slab* only was meant; any supports to this slab were not essential to the notion of the *table*, but only accidental, though this article seems to make the frame an inseparable accident. These tables may occasionally, though rarely, be met with in their original unfixed state, as in the church of Trentham, Staffordshire, and recently in that of Marden, Wilts. (See an interesting letter on this subject from the Rev. D. Parsons to the Oxford Archæological Society.) This is also the case in St. Giles's church, Oxford, Thame and Sandford, Oxfordshire, and many others.

in the following year, agreeably to the injunctions then given; and in some cases earlier, as appears from some parish accompts in Oxford still in existence. Its place was supplied by the Communion Table, which is usually of wood, and quite plain.

"There shall be places for four auters besides the high altar."
Contract for Fotheringhay.

"Also the forsaide Richarde sall make with in the quere a *hegh* "*awter*." Contract for Catterick.

"1547, 1st Edw. VI. Eight Tabernacles were sold out of the "Church, which were for the most part over the altars. Three "*Aulter Stones* then sold.

"Soe in an account 1st Queen Marie, then they set up their altars "again." St. Mary Magdalen Parish, Peshall p. 227.

"1551. The altars pulled down, and the painted windows, and "16*s*. bestowed on other (i. e.) plain glass windows that year for "the church." St. Giles's Parish, Peshall p. 217.

"1560. Payde for tymber and making the communion table 6*s*.
"For a carpet for the communion table 2*s*. 8*d*.
"For mending and paving the place where the aultere stoode 2*s*. 8*d*."
Accompts of St. Helen's, Abingdon, Archæol. vol. i.

ALTAR-SCREEN [*Fr.* Arrière-dos, *Ger.* Altarblatt,], the partition behind the high altar. In some churches and chapels the altar is placed against the east wall, which is sometimes ornamented with niches and sculpture, in imitation of the altar-screen, and called by the same name, as in Magdalen and New College chapels, and in St. Mary's church, Oxford. There are very beautiful altar-screens remaining in Winchester, York, and many other of our cathedrals[g].

ALTAR-TOMB, a raised monument resembling an altar[h].

ALTO-RELIEVO, sculptured work standing out from the back ground. See *Basso-relievo*.

ALUR, Alura, Alure, Aloring, Alurging, Alourde, Alurde. This word occurs six times in the contract for Catterick church, and from the context it is evidently there used for the parapet wall; but Mr. Raine considers that in strictness of speech it is more

g In the Redcliff church, Bristol, it remains perfect, as in the days of William of Worcester, but concealed by a modern altar-piece, by which the Ladye-chapel behind is also shut out from the church. The case of the Redcliff church is unfortunately far from being a singular one.

h See Plates 65 and 66.

properly applicable to the gutter, at the back of the parapet, than to the parapet itself.

"Upe the Alurs of the castle the laydes thanne stode."

Robert of Gloucester's Chronicle[i].

Ambitus, an enclosure; applied to a church-yard, and the space around a tomb.

Ambo [*Fr.* Tribune, Ambon, *Ital.* Tribuna, *Ger.* Leſepult,], a rostrum, any raised platform. In the earliest Christian churches there was an ambo at the east end, called also the Exedra. It was situated within the apse, the semicircular form of which it followed, the seats being raised on three steps one behind the other: on the highest step in the centre was the bishop's throne, which was thus directly behind and overlooking the altar: from this situation the bishop occasionally preached. "Zozimus and Socrates the historians inform us that St. Chry-"sostom preached from the *Ambo*, for the greater convenience "of the people. St. Austin also tells us, that for the same "reason he preached from the Exedra or Apsis of the church[k]." It appears, however, from the ground-plans of early Christian churches, given by Bingham and others, that the name of *ambo* was applied to the reading-desk, which was raised on two steps, and was sometimes situated near the west end of the choir, immediately within the entrance, sometimes on one side, as in the church of the Holy Cross at Jerusalem; in the larger churches this would obviously be the more convenient situation to preach from[l].

Ambry, Aumbry, Ambre. See *Almery*.

Ambulatory, or Deambulatory, [*Lat.* Ambulatio, *Fr.* Promenoir, *Ital.* Papeggio, *Ger.* Spaziergang,], a place to walk in, such as cloisters, &c.: also the avenues of trees, which were a customary appendage to all monastic establishments.

i Hearne in his glossary explains this term as walks only, and derives it from Ambulacra.

k Archæologia, vol. x.

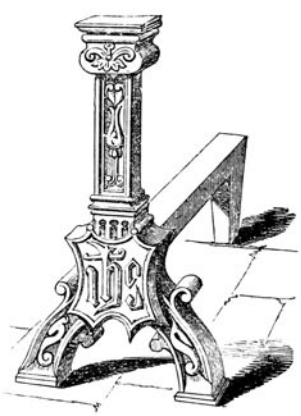
l The word *ambo* is explained by Ducange as "Pulpitum, tribunal Ecclesiæ, ad quod gradibus ascenditur." (Gall. Jubé.) Durandus in his Rationale says, "Dicitur autem ambo—quia gradibus ambitur;" and he adds that in some churches it was placed in the middle of the choir, with two ascents to it by steps on each side, one from the east, the other from the west. In the upper part of the ambo there were usually two steps, from the higher of which the Gospel was read, and from the lower one the Epistle. There still remain some examples of the antient ambo in the churches of St. Clement, St. Pancratius, and St. Laurentius, at Rome.

AMPHIPROSTYLE, AMPHIPROSTYLOS, a building having a portico at each end: the third order of temples of Vitruvius.

AMPHITHEATRE, a double theatre, or very spacious building, used chiefly by the Romans to exhibit the combats of gladiators or wild beasts. The general taste of that people for these amusements is proverbial, and they appear to have constructed amphitheatres at all their principal settlements. There are still considerable remains of them in this country at Cirencester, Silchester, and Dorchester; in France at Nismes, in Languedoc, and at Lillebonne in Normandy; and in Italy, at Pola in Istria, and the well-known Colosseum, at Rome.

ANCONES [*Fr.* Consoles, *Ital.* Cartelle, Mensole, *Ger.* Kragsteine,], the ornaments depending from the cornice of Ionic doorways: called also CONSOLES, and TRUSSES.

ANDIRONS, AUNDIRONS, HANDIRONS, a term of frequent occurrrence in old inventories, &c. for the Fire-dogs: they are generally enumerated as a 'pair of andirons,' but occasionally only one is mentioned. In the hall at Penshurst, Kent, the hearth still remains in the middle of the room, and there stands on it *one* large fire-dog, consisting of an upright standard at each end, and a bar between, and not as a common fire-dog, with one standard only[m].



IACH. her andirons
(I had forgot them) were two winking Cupids
Of silver, each on one foot standing, nicely
Depending on their brands.

Shakspeare, *Cymbeline*, Act ii. scene iv.

[m] This word occurs in the inventories of the priory of Finchale:
1360. "In Coquina, j andirne."
1397. "In Aula, ij aundhyryns."
"In Coquina, j aundhyryn."
1411. "In Aula, ij hawndyrnes."
1465. "In Aula, ij hawndiryns."
The following also occurs in 1360: "Item in Torali, unum magnum *chemene* pro torali de novo factum;" and in 1465, in the "Domus ustrinæ, j chymna de ferro." It is not usual to find the iron chimney mentioned at so early a period; but during the 16th century this is constantly noticed, and not the andirons; whence it may be concluded, either that the latter word had superseded the former, or, which seems more probable, that a change