

Glossary

Apparel – term applied in the identification of the disposition of the construction materials visible in an architectonic structure, whether in stone or ceramic.

Apse – construction of semi-circular, squared or polygonal plant, vaulted or covered in wood, placed at the top of a church. It usually features the liturgy's kernel, the main altar.

Apsiole – smaller chapel compared to the apse and adjacent to it, of semi-circular, squared or polygonal plant, opened to the nave or the transept.

Arcade – a rhythmic sequence of arches supporting covers; gallery or passage formed by a succession of arches.

Arch – building and supporting element composed of voussoirs that covers a span between two fixed points.

Archivolt – the projecting frames of an arch; the plural designates a group of platformed arches that finish the top of a portal.

Balconied Window – span opened to the level of the pavement, of butting frames, usually featuring a balcony in the exterior.

Baldachin – construction in stone or other material, covered and supported by columns, destined to dignify a space and/or an image; wood or fabric frame adjacent to the wall, covering an altar, tomb, throne, etc.

Balustrade – group of balusters – small vertical elements, composed of pedestal, frustum (in cross curved shape) and capital – disposed in a regular and spaced sequence, and topped by a handrail.

Banner – strip, frieze or horizontal frame.

Bar – a type of ornamentation with tiling panels, consisting of two series of juxtaposed glazed tiles framing a composition.

Baroque – artistic style or historic category corresponding, in a broader sense, to the time interval between 1580-1750, deriving from Italy (in Portugal this interval is defined by the period between the dawn of the Restoration and the Reign of D. José I). It is characterized by the use of a classicizing aesthetic, in which the artistic object is worked according to a persuasive intention, resorting to surprise, movement, illusion, scenic effects and, at the same time, to monumentality. The most visible traits of this style are the curved, agitated, dynamic shapes, as well as the synthesis between architecture and the remaining arts, making the decorative aspects work as part of the whole.

Base – inferior part of the column supporting the frustum.

Basin – fountain placed in the sacristy so that the priest can wash his hands before and after the celebration of the Eucharist; fountain placed in an angle of the cloister next to the entrance of the refectory so that the members of the community can wash their hands before and after the meals.

Basing – base that supports a building, an architectonic element, a retable, a piece of furniture.

Bevel (led) – oblique cut of an edge; in middle and bas-reliefs, the bevel or beveled sculpture creates sharper decorative motives because it is oblique to the piece.

Blind-arcade – sequence of arches in a wall whose spans are not opened, destined to provide rhythm and articulate the wall surface.

Boarding – ceramic, wood, stone or plaster coating applied in interior walls to a certain height.

Body – intermediate space of an altarpiece structure; **of the church** – space located between the transept area and the main entrance.

Border – decorative frame of a composition; in tiling, it concerns the delimitation of panels through single, double or composite tiers of tiling units.

Botanical – ornament or decorative motive in the shape of a plant.

Bracket – the same as corbel.

Bulb-like, bulb-shaped – shaped like a bulb.

Buttress – building element adjacent to a wall in its exterior face, destined to reinforce the wall surface and/or sustain the weight of arches and vaults.

By the Epistle – expression used to designate the right side (nave, apsirole) of a temple when observed from the main entrance.

By the Gospel – expression used to designate the left side (nave, apsirole) of a temple when observed from the main entrance.

Capital – upper part of a column, pillar or pilaster formed by abacus and echinus.

Cenotaph – burial and commemorative monument destined to keep someone's ashes.

Chairs – group of seats, disposed in one or more rows in the lateral walls of the main chapel, central nave or chancel of a church.

Chancel – area of the temple reserved to the clergy, fundamental in the celebration of the Divine Office in the Modern Period; generally, it is above the main entrance of a church.

Collateral Altar – altar located in the nave, next to the triumph arch's adjacent walls; it can be parallel or oblique to the supporting wall.

Colonnette – rhythmic sequence of columns supporting an entablature or a series of arches.

Column – usually cylindrical, it supports a structure. It is composed of three parts: base, frustum and capital.

Composite (Order) – architectonic order with great similarity with the classic Corinthian order, the main difference lying in the composition of the column's capital, reinforcing the Corinthian decoration (acanthus leaves) with volumetric volutes and a frieze of eggs.

Corbel – sculpted or plain stone supporting a cornice. Also an architectonic or decorative element projecting from a vertical surface (much like a console) so as to sustain a sculpture, an arch, etc.

Cornice – projecting frame finishing the top of a wall.

Cross – squared space resulting from the crossing between the central nave and the transept.

Crowning – element that finishes or tops an architectonic structure, a retable, a piece of furniture, etc.

Diaphragm Arch – arch that, regardless of the shape, is built transversally with the purpose of balancing the weight of the cover over the lateral façades.

Emblem – image sometimes composed of several elements with a particular symbolic meaning; it may or may not be accompanied by a caption.

Eucharist Throne – wood structure located inside the tribune of the main retable, organized in consecutive steps that become progressively smaller, destined to exhibit the *Holy Sacrament*.

Ex-voto – pictorial or sculptural representation placed in a temple in the fulfillment of a vow.

Fin – curved element, sometimes shaped like a volute, placed in the straight angles of an architectonic crowning or finishing, a retable or a piece of furniture.

Finishing – element topping or crowning an architectonic structure, retable, or piece of furniture.

Flight – each of the dividing parts of a nave when considering the cover's supporting elements.

Framing – in tiling, it refers to a simple frame composed of a series of juxtaposed glazed tiles with a decorative motive limited by two borders. Also a group of the different frames of a building element.

Frieze – in architecture, it refers to the part of the entablature between the architrave and the cornice; decorative horizontal strip that may feature a sculpted or painted interior.

Front – finishing or crowning of an architectonic or decorative structure, door, window or niche; it may take on different forms; it is rooted in Classic architecture.

Front of the Altar – main face, in front of an altar table.

Frustum – vertical piece of a column, generally circular or polygonal, between the base and the capital.

Galilee – projecting body in relation to the main façade or the lateral façades of a building preceding it as a gallery; usually sustained by architectonic elements of support, like columns or pillars, although it may be a closed space whose access is done through a portal.

Gilding – type of coating made of wood carved with a chisel and knife which may or may not be finished with gold-plating or painting.

Glazed Tile – ceramic tile, with variable thickness, usually squared, decorated and glazed on one of its sides, whose main purpose is to cover walls and covers in a decorative fashion.

Gold-plating – it consists in applying gold leaves over the sculpted and properly prepared surface.

Iconography – discipline dedicated to the systematic study of the pictorial representations illustrating a specific artistic theme.

Impost (block) – element of projecting stone that separates the arch, vault or capital, frequently decorated.

Initial – marking by the mason engraved in the panels or other construction parts destined to signal the authorship when the work was paid by the day; position marking destined to define the placing of the pieces in the construction.

Intradorsum – face or inner surface of an arch or vault.

Invocation – evocation of the saint to whom a church or chapel is dedicated.

Ionic (Order) – one of the three architectonic orders of classic Greek architecture; mainly characterized by the fact that the column features a striated frustum supported by a stylobate and a rectangular abacus with volutes surrounding the echinus.

Joanine Style – designation attributed to the gilding produced according to a trace in which Italian influence is evident, exploring the scenic effect of the altarpiece ensemble to the fullest through the effective disposition of the structural and decorative elements. The origin of this classification derives from the approximate timeline of a set of retables with identical formal characteristics which coincides with the period of the reign of D. João V; they present a specific decorative language, namely in the use of the Berninian column, the introduction of drapes, bordervolutes, baldachins, the use of festoons, garlands, winged cherubs, atlases, shells, among other elements.

Lateral Altar – secondary altar located in the walls that make the lateral projections of the naves of a church or chapel.

Machinery – small portable oratory-cabinet with one or more glass faces that keeps imagery.

Main Altar – the most important altar in a church or chapel, usually located in the main chapel and placed in its axis.

Mannerism, Mannerist – term that designates a trend or artistic style of Italian origin corresponding, in Portugal and roughly speaking, to the second half of the 16th century and the first half of the following century. Derived from the Renaissance, it is seen as a transgression of art's classical ideals, transposing them in a way that results in ambiguous works, carefree of classic strictness and exploring unexpected effects.

National Style – expression first suggested by Germain Bazin and Robert Smith to classify gold gilded retables that assumed similar formal traits: use of sequences of twisted columns, extended in concentric archivolts surrounding the tribune and the Eucharist throne – a scheme that, according to those authors, reminds the organization of the Romanesque portals. The decoration consists mainly in the profuse application of acanthus and vine leaves, children and birds peeking through grape clusters, and also a few cherubs, in an iconographic logic that reports to the realm of the Eucharist liturgical practice.

Nave – longitudinal space or area of a church or chapel located between the main entrance and the transept, delimited by architectural elements of support like walls, columns, pillars, arches, etc.

Neoclassicism, Neoclassic – artistic current developed since the last decade of the 18th century, prevailing mostly in the first decades of the following century, characterized by the inspiration in the rigor of the classic Greco-Roman forms, particularly in the use of its typical decorative grammar. In architecture and the remaining arts, it results in simple and elementary works of contained decoration, assuming great monumentality in architecture, for instance.

Palm – decorative element of classic origin using a palm leaf.

Panel – bonded and squared cut stone.

Patterning – term for the patterns applied as decoration; **pattern** – composition of decorative character defined by the repetition of a module.

Pediment – upper part or top of a façade, where the roofing framework is set.

Pilaster – vertical element of supporting or decorative purpose, with quadrangular or polygonal cut, adjacent to a wall.

Pillar – vertical element of tectonic purpose and with rectangular, cruciform or polygonal cut.

Plane – trace, design or project of a building, retable, etc.

Plinth – squared element in which the base of a column or of a pedestal is supported.

Pseudo-isodome Apparel – apparel composed of tiers of different heights, but where each tier's panels are of the same height, although they might feature different lengths.

Quadrilobe – decorative element formed by four interconnected arched segments.

Railing – bar, balustrade, wood, steel plate or stone panel to prevent from falling from staircases, balconies, windows.

Register – area where the elements or figures are placed in different levels inside the same composition, saying that they are in different records.

Retable, Altarpiece Structure, Altarpiece Ensemble – painted or carved structure of devotional character placed in the sacred space as an altar for placing liturgical objects and apparel; usually featured against a wall; it may represent an episode of the sacred realm or display several related representations.

Rib – linear groove with rounded cut, in half cane, opened vertically in the frustum of a column, pillar or pilaster.

Rococo, Rocaille – term used to indicate the late stage of the Baroque, standing as a reaction to its classicizing forms. Particularly visible in the decorative language that usually embellishes the interiors, transforming them, through its great freedom of composition, into extremely exquisite spaces by following a formal language based in exotic and somewhat bizarre motives; the shell or “bat wing” motives placed asymmetrically and combined with botanicals elements are preferentially typical. In architecture, it magni-

ficently explores the values of light, the role of the artistic furnishing and the color schemes.

Rosette – circular illumination span, usually framed with stone ribbing.

Sectioned Box(es) – embedded panel placed inside the intrados of a cover or span, limited by a usually regular framework, squared or rectangular (sometimes also polygonal), and it may be painted or carved.

Serlian – sequence of three spans; the central one is a perfect arch and higher than the lateral, straight ones.

Spaulder – vertical back of a seat.

Stamping – decorative technique that imprints the drawing on the surface using an etching (a piece of paper or parchment in which a drawing is carved in order to be repeated several times).

Stool – projecting body of an altar for placing candlesticks or other types of liturgical objects.

Tablet – ornamented form shaped like a frame or casing that hosts an inscription, symbol, heraldic element or emblem, which can be painted or sculpted.

Tapestry – in tiling, it refers to the repetition of patterns applied in large areas, usually delimited with frames; term also applied to another sort of parietal coating like mural painting.

Thurible – metal liturgical object, with various shapes, suspended by chains and meant for containing burning incense during the sacred ceremonies.

Tombstone – stone with an inscription destined to honor and/or celebrate the memory of someone or commemorate an occurrence.

Torus – projecting frame of circular cut.

Transept – transversal body of one or more naves, built perpendicularly to the nave (or naves) of a temple. Also refers to the area located at the end of a temple, generally opposite to its entrance, built from the top of the nave(s) or the central aisle; corresponds to the space where the main chapel or the apse, the apsidioles, deambulatory and collateral chapels are, if the case applies.

Transom – linear frame or element, decorated or plain, with certain projection and with horizontal development, that establishes the connection between the planes of the walls and ceiling.

Tribune – in an altarpiece structure, it corresponds to the hollowed area (like an elevated balcony) sheltering the Eucharist throne.

Triumph Arch – arched span, usually of great proportion, that establishes the connection between a temple's nave and main chapel or between the nave and the transept.

Trompe l'Oeil – pictorial technique of illusionist effect.

Tuscan (Order) – architectonic order of Roman origin derived from the classic Greek Doric architecture; the columns feature a straight frustum and a base with double torus supported by a plinth.

Twisted Column – column whose frustum is twisted in a spiral.

Tympanum – element closing the semi-circular part of a span originated by the construction of an arch. In portals, it usually has sculpture.

Vault – concave or arched covering, usually built in bonded stone or brick.

Ventana – window or arch of the bell tower or belfry that receives the bell.

Volute – decorative element imitating a scroll which describes a spiraled movement in a column.

Voussoir – designation given to the wedge-shaped stones or bricks that are disposed in a radius, participating in the organization of arches and vaults.

Water Shoot – head, mask, or grimace of the fantastic imaginary sculpted in stone, wood or metal, and placed as a decorative motive in transoms, friezes, attics, fountains, basins, etc.

[LR] / [DGS] / [MB]

GLOSSARY

ALTAR: table for religious sacrifices, which is built outdoors or inside houses and temples. In Christianity, is the consecrated table where the mass is celebrated, and includes a sealed cavity – the sepulchre – with a stone lid, inside which the relics are placed. The base of the altar evolved in different ways: the early Christians celebrated mass over the tombs of martyrs. From the 4th century onwards we find artistic ornaments covering the frontal or the entire base. Until the Romanesque Period, the altar was only intended for the Book of the Gospels and the chalice, but, from that period onwards, a large number of crosses and candlesticks were also placed on it. The main altar is the most significant altar of a temple, placed on the axis of the main nave, usually at the end of the chancel. The others are called collateral or lateral altars.

ALTARPIECE: a structure placed on the altar or addorsed to the back wall above it. They can be made of various materials (stone, carved wood, etc.) and are composed of a variable number of paintings or sculptures, usually framed by architectural or sculptural decorations, according to the style of each period. While, initially, it consisted of a simple step located behind the altar table to place liturgical objects (such as the cross and the candlesticks), it should remain low so as to not conceal the priest during the celebration of mass. However, it grew quickly when, according to a change in the ritual of the liturgy, the priest began to officiate with his back to the devotees. Since then, the height of the altar's upper limit was no longer subject to constraints. The main altarpiece is the most important one in a church, and is usually located in the chancel.

ARCOSOLIUM: arc-shaped niche carved on an internal or external wall of a church, containing a tomb. It is from the Romanesque Period onwards that this becomes a usual element in Western art.

BAS-RELIEF: a sculpture that is generally used in architectural decoration, in which the figures merge with the surface on which they are applied, only protruding part of their volume.

CANTILEVER: synonym for corbel.

CHEMIN DE RONDE: in a castle, keep or fortress, the narrow path inside the wall vestment.

CREVICE: narrow opening on a wall or roof for ventilation and lighting. Slender, narrow and high window.

DIHEDRAL TORUS: frame with a convex semicircular section that usually appears applied at the lower part of a column. It becomes dihedral when embedded in a sharp edge.

EAVE: the protruding part of the cornice or a small protruding frame on a wall that is intended to prevent water from running down the building's façade.

ECHINUS: cushion of a capital, decorated with foliage. The term is especially associated with the Corinthian capital, which resembles a basket of acanthus leaves. However, by extension, it is also associated with the Romanesque style, since the capitals from this artistic period are the result, in formal terms, of the adaptation of the echinus of the Corinthian capital, thus adjusting its rules to the new aesthetics.

ELEVATION: wall, vertical plane of a building. It may also refer to the architectural drawing that represents that vertical plane, or part of it, to the scale of its horizontal and vertical dimensions.

HIGH CHOIR: on a mezzanine built above the main door into the church's nave. The place where clergymen meet to sing the divine offices.

KEEP: a stone building, taller than wide, built primarily for defense purposes. The main tower of a castle, the last stronghold of the military garrison. The known specimens have variable plans and different locations in relation to the fortified ensemble.

MOLDING: an ornament found in carpentry or architectural works which consists of a composition of protrusions and indentations, whose continuity along straight or winding lines ensures an accurate transition between architectural shapes through the effect of lights and shadows.

OCULUS: a small circular or oval window opened on a gable, a pediment, etc., for lighting and ventilation of the interior space.

PATRON SAINT: the protective entity that presides over the church, hermitage or chapel, which the community takes as its protector, thus paying it religious homage.

PATRONAGE: a right acquired by the founders of a specific church and its legacy to their descendants which consisted in appointing or providing the benefit to the same individual under his trust. The holder of this right, who was called patron, was responsible for raising some of the church's revenues and oversee the construction of the chancel.

PEARLS: ornament consisting of small beads or spherical grains applied on a frame or molding.

PELMET: a structure used in Johannine [style which develops during the reign of King João V (k. 1706-1750)] carved woodworks, which imitated fabrics. Board or short curtain that supports curtains on the upper section.

PSEUDO-SOLOMONIC COLUMN: column with a spiral-shaped frustum, featuring a helix on the lower third that is different from the one on top it; they are separated by rings. The name comes from Saint Peter's canopy in the Vatican, by Bernini, who used this type of column inspired by the model of the twisted columns preserved in Saint Peter's basilica, in Rome, Italy (first chapel on the right), which, according to tradition, had come from the temple of Solomon in Jerusalem, Israel.

PULPIT: in ecclesiastical furniture, it refers to the preacher's tribune or to the lecturer's chair found in the monastery's refectory. Addorsed to a wall or pillar, usually in the church's central nave, which provides access to a stairway, it is closed as a balcony and often crowned with a pulpit cover. It is a tribune made of marble, stone or wood. It is associated with a concept of broad preaching, directly aimed at influencing the devotees.

SCOTIA: a frame with a concave profile.

TABERNACLE: a small piece shaped like a cabinet, church, tower, etc., with a door to store hosts and relics on the altars.

UPHOLSTERY: the lining of a sculptural image, usually made of wood, with painted and gilded robes. Bleaching (e.g., with sulphate or calcium carbonate) a carved or engraved figure carved in order to gild it and apply golden leaves on it. It also refers to the ornaments on the images' clothes which are made to look like fabrics.