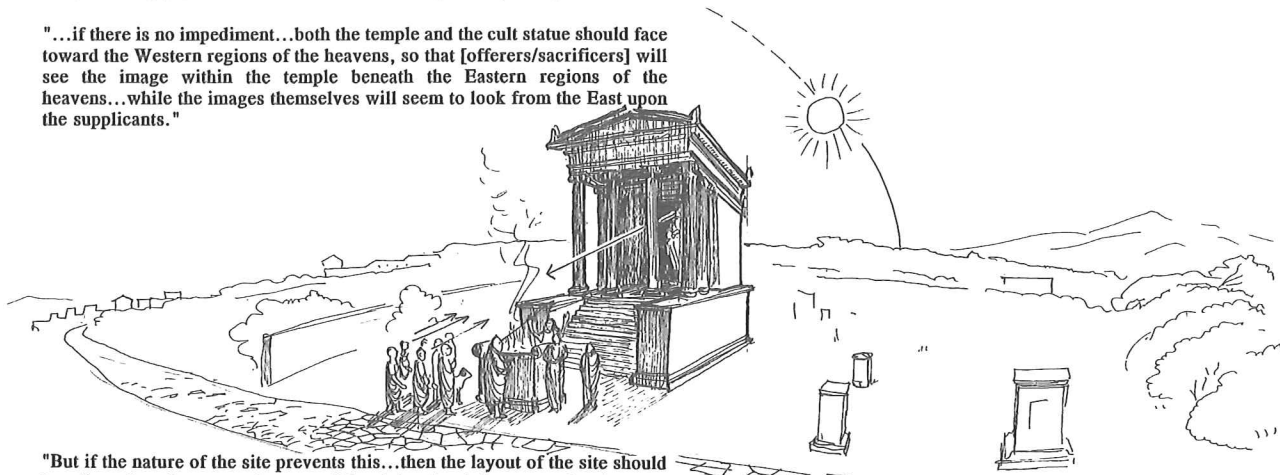
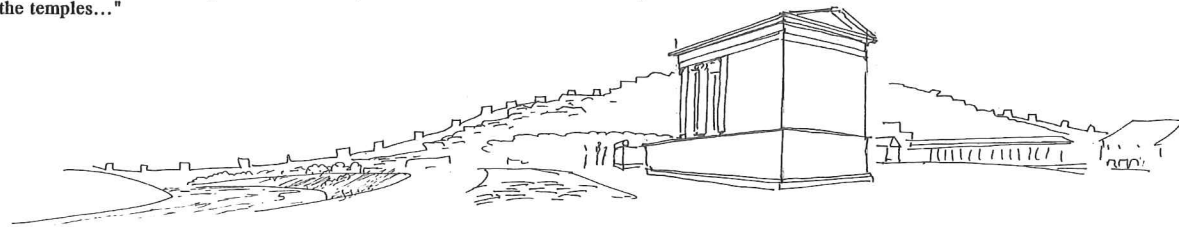


ORIENTATION/VISIBILITY OF CULT IMAGE (4.5.1-2; 4.9.1)

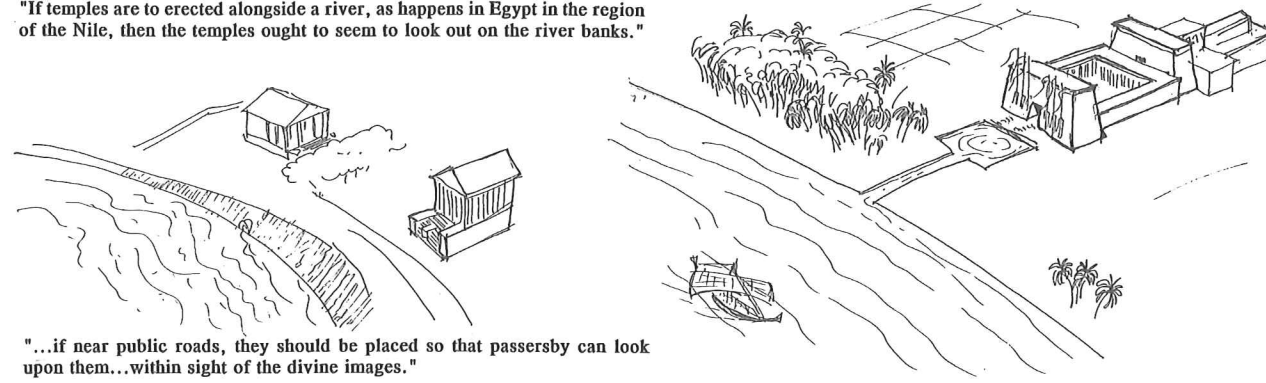
"...if there is no impediment...both the temple and the cult statue should face toward the Western regions of the heavens, so that [offerers/sacrificers] will see the image within the temple beneath the Eastern regions of the heavens...while the images themselves will seem to look from the East upon the supplicants."



"But if the nature of the site prevents this...then the layout of the site should be adjusted so that as much as possible of the city defenses can be observed from the temples..."



"If temples are to be erected alongside a river, as happens in Egypt in the region of the Nile, then the temples ought to seem to look out on the river banks."



"...if near public roads, they should be placed so that passersby can look upon them...within sight of the divine images."

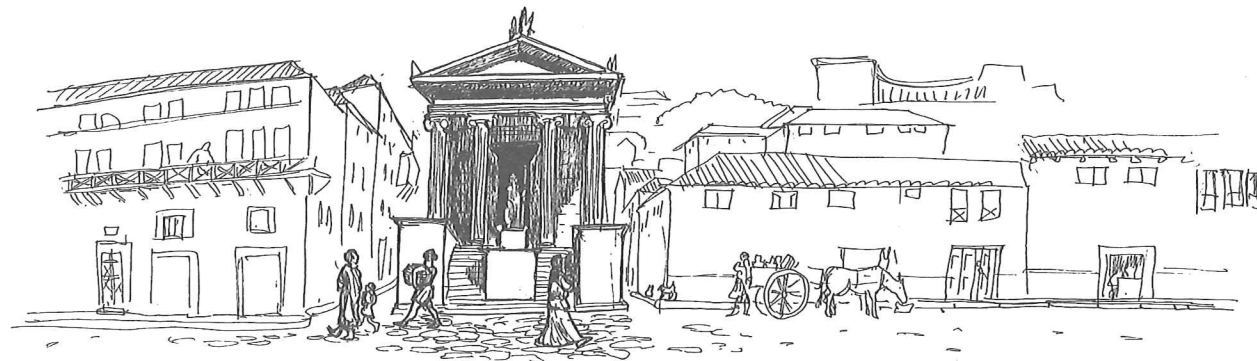


Figure 69. Orientation/Visibility of Cult Image (4.5.1-2; 4.9.1).

THE DORIC DOOR (4.6.1-2)
(THE ATTIC DOOR, 4.6.6)

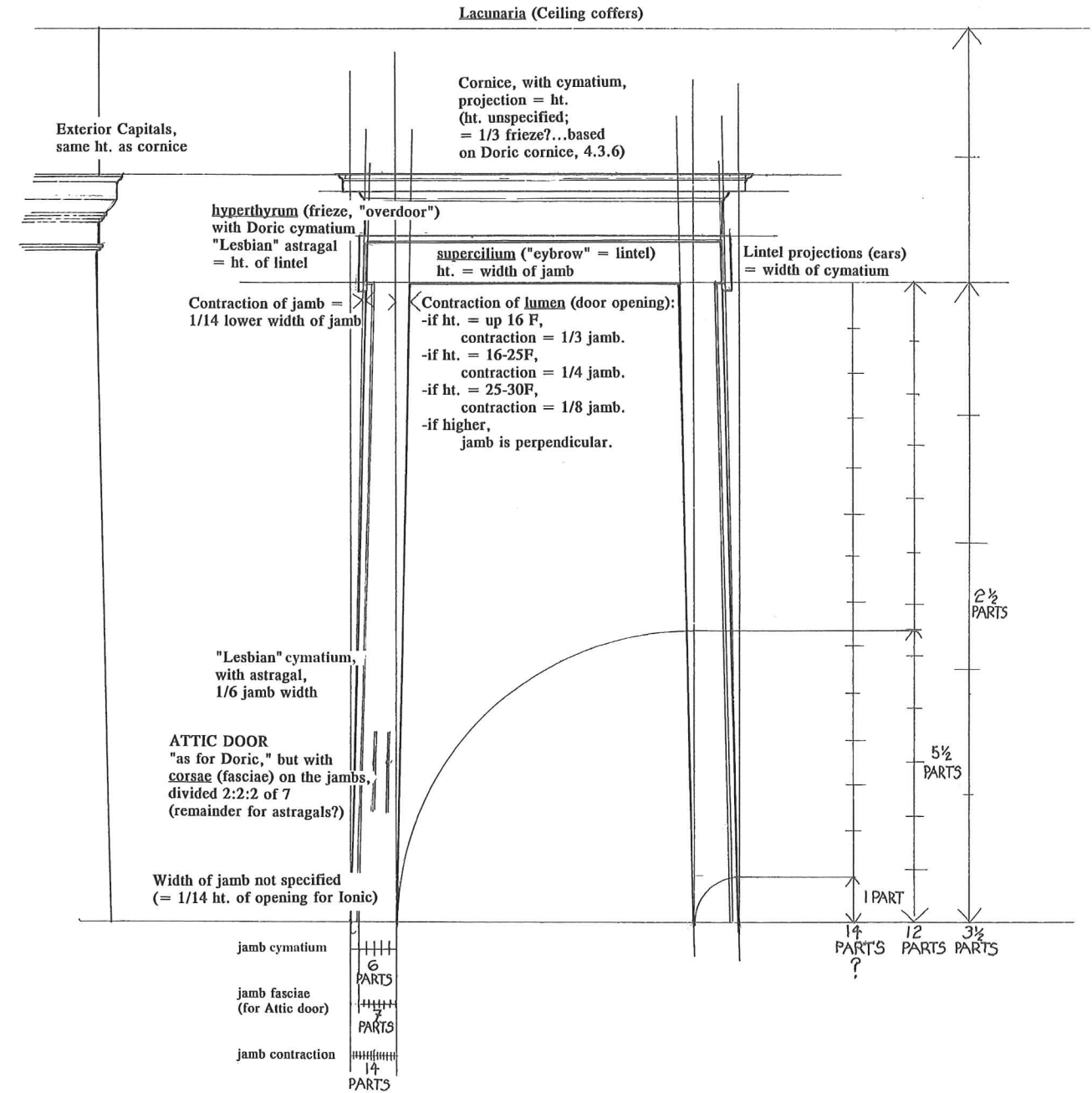


Figure 70. The Doric Door (4.6.1-2); The Attic Door (4.6.6).

THE IONIC DOOR (4.6.3-4)

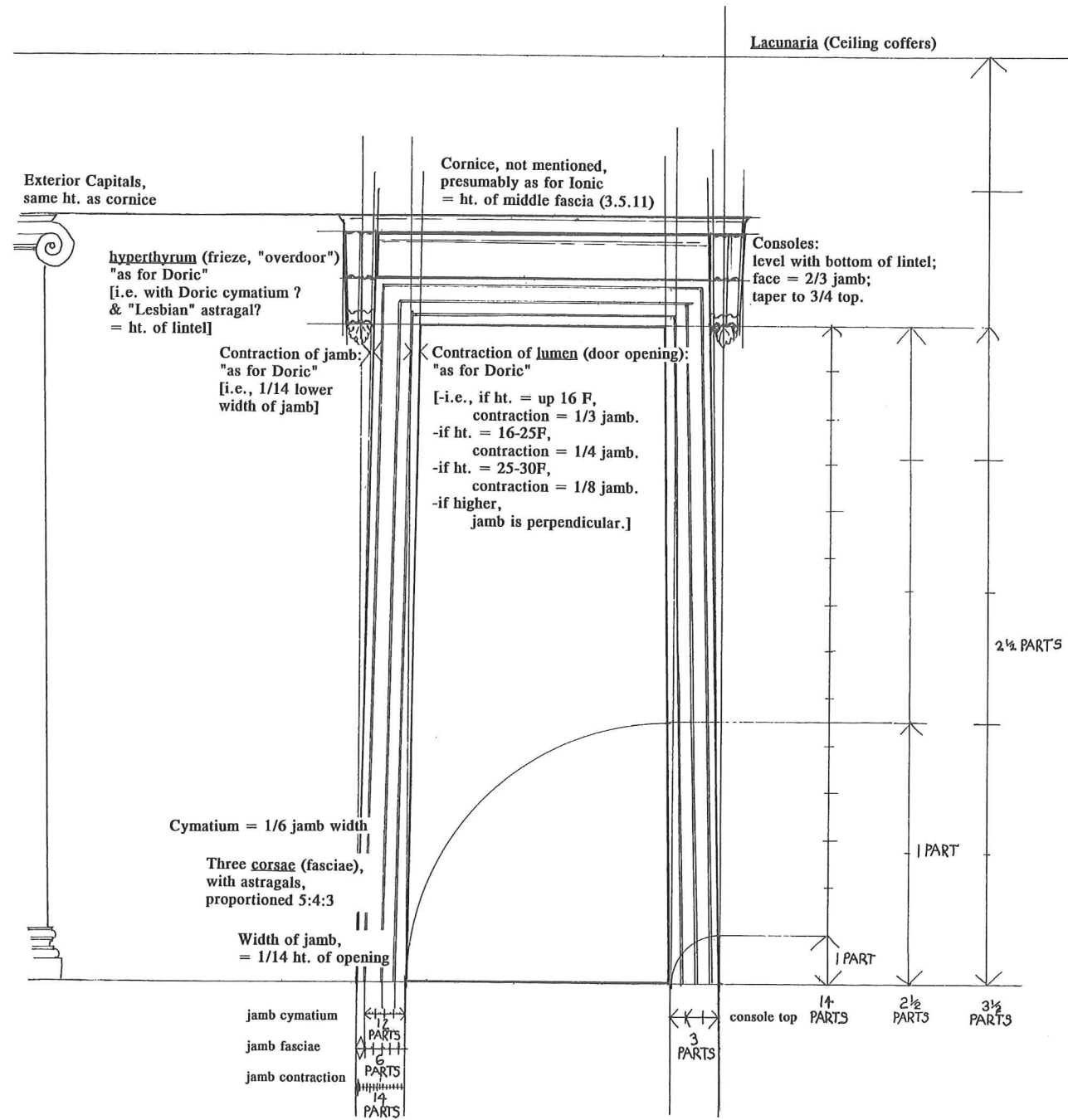


Figure 71. The Ionic Door (4.6.3-4).

DOOR PANELS (4.6.4-5)

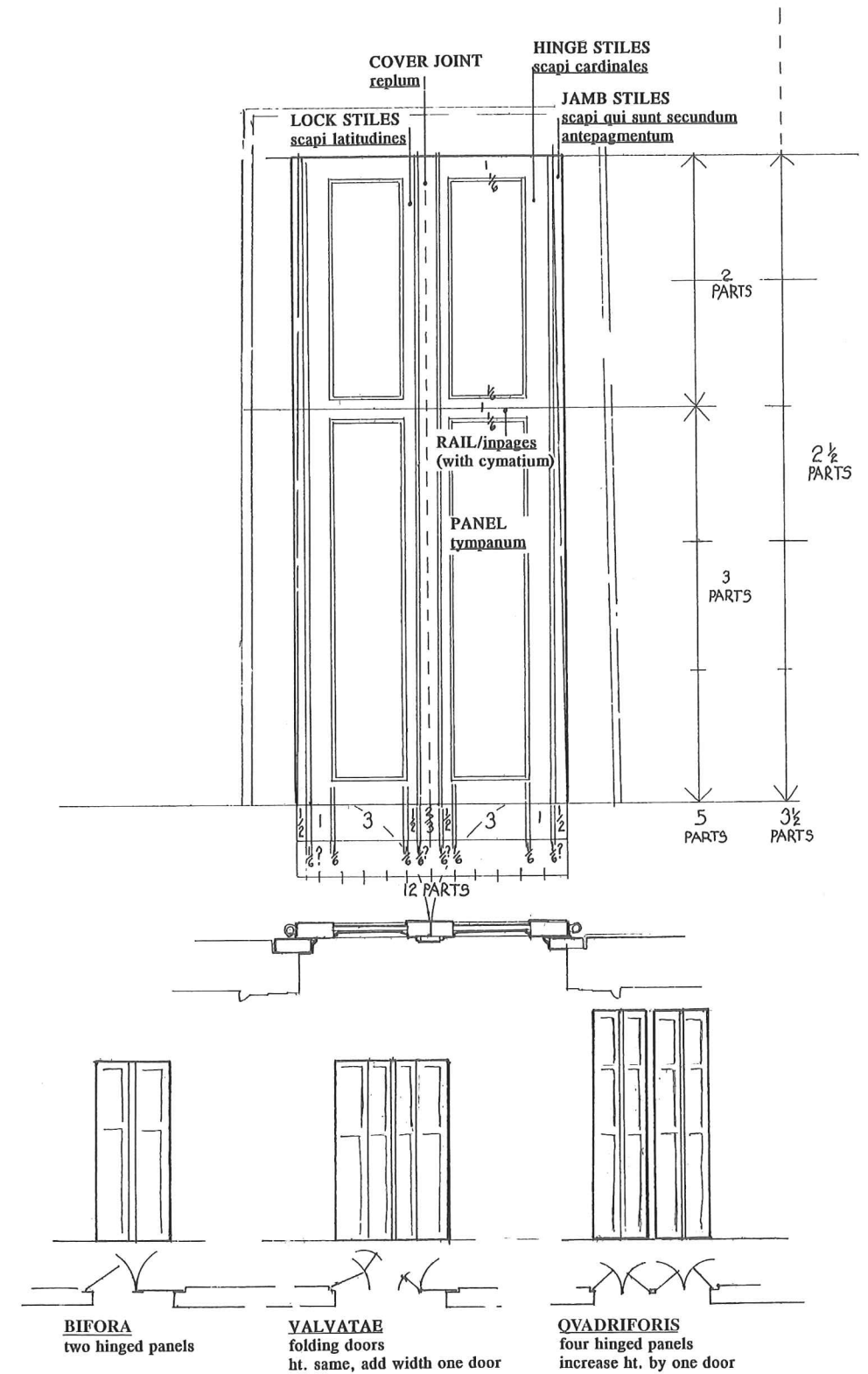


Figure 72. Door Panels (4.6.4-5).

TUSCAN DESIGN/TUSCANICAE DISPOSITIONES (4.7.1-5)

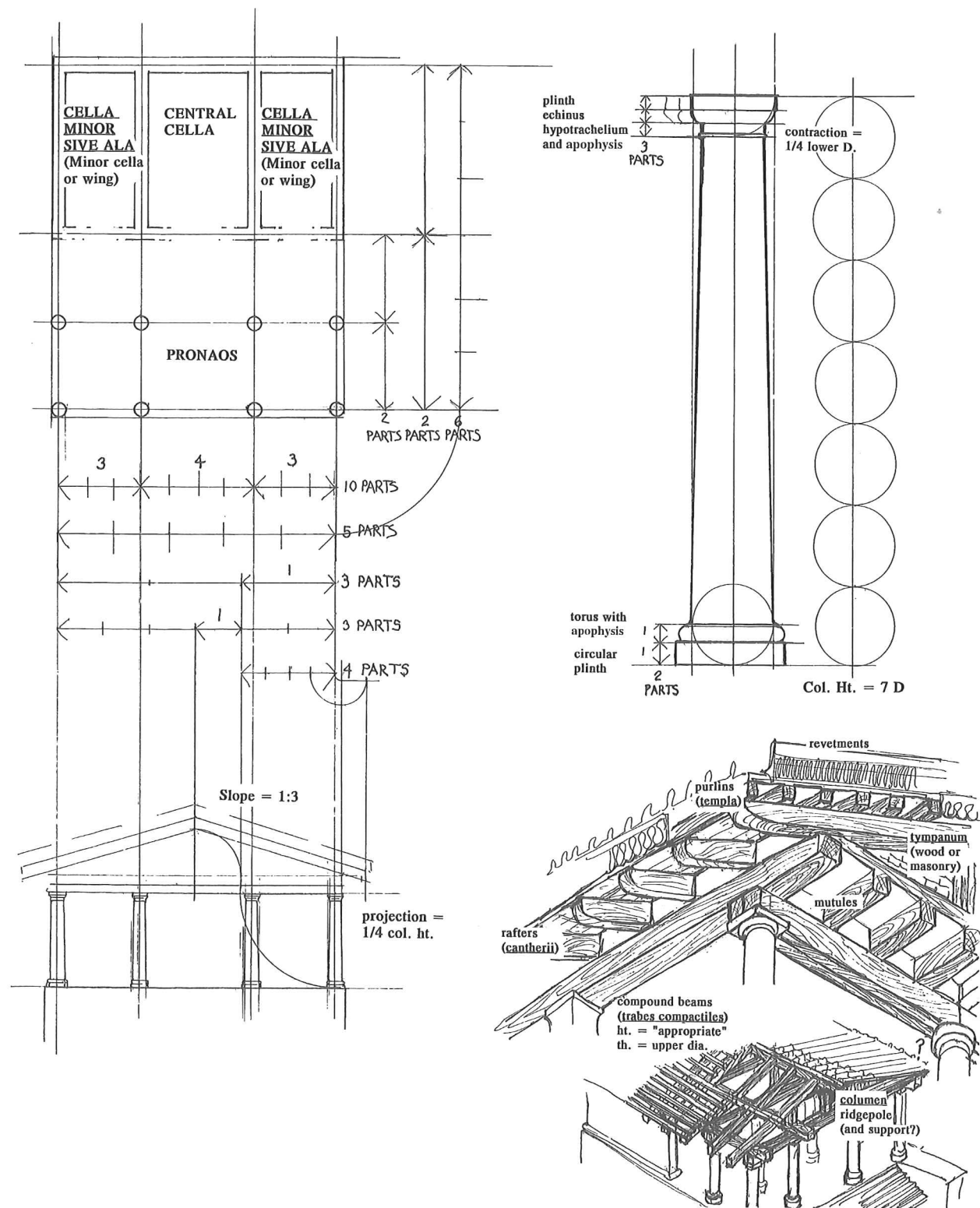


Figure 73. Tuscan Design (*Tuscanicae Dispositiones*) (4.7.1-5).

platform (4.8.1) (Figure 74)

A "tribunal" could be just the floor of the porch, but it implies a speaking platform, hence possibly a platform inserted into a staircase.

other types (4.8.4-7) (Figures 75, 76)

Five times in Book 4 Vitruvius mentions the possibility of creating new architectural forms by analyzing principles and combining elements:

- 4.1.2: Corinthian entablature can be either Doric or Ionic.
- 4.1.3: By the introduction of a third type of capital (Corinthian), a third type of column has developed out of the other two.
- 4.1.12: The existence of other types of capitals, whose names and symmetries he is not able to give, but which seem to have had their vocabulary drawn from Corinthian, Ionic, and Doric.
- 4.2.5: Criticism of placing representations of mutules over dentils, which is the reverse of logical structure (*asseres* over *cantherii*).
- 4.6.4-6: Creating a new type of plan by taking everything that normally is on the front and transferring it to the side (i.e., transverse cella), or transferring Tuscan principles of plan disposition to Corinthian or Ionic buildings.

BOOK 5

poems . . . reading aloud (5.praef.1)

Education and didactic literature relied a great deal on poetry as an aid to memorization (e.g., verse descriptions of astronomy or science, such as Manilius or Lucretius). Most reading, even in libraries, was aloud, or at least mumbled.

the City is thronged (5.praef.3)

This probably refers to the increase of business activity under the Pax Augusta.

Pythagoras . . . [principle of] cubes (5.praef.3)

MSS read 250, Fra Giocondo supplies 216, the cube of six.

custom of giving gladiatorial games in the forum (5.1.1)

This continued down into the end of the Republic. See Commentary 10.praef.3.

parapet (5.1.5)

Pluteus, generally a parapet or screen. Also means a movable screen or protective parapet, or the protective back to a couch.

I myself have designed this type of building . . . and supervised its construction (5.1.6) (Figures 79, 80)

The phrase *conlocavi curavique* almost certainly means "I designed and supervised it," not just that he was the contractor or construction architect. The primary meanings of *conlocare* (*collocare*) are to put out, set out, lay out, arrange, determine (i.e., as in a design). Secondary meanings include to station (soldiers), give

in marriage, deposit or spend money, or to put out a contract. *Curare* means to tend, administer, have care of.

Colonia Julia Fanestris (5.1.6)

The former Fanum Fortunae, made a colony by Augustus, on the Adriatic coast.

The Basilica at Fano (5.1.6-10) (Figures 79, 80)

It has been suggested that the section of the *Ten Books* on the basilica at Fano was inserted into the manuscript later, perhaps after publication, because it seems to have features that blatantly contradict the prescriptions for basilicas which immediately precede it.¹ Vitruvius says first that the upper columns of basilicas should be three-quarters the height of the lower, then at Fano he makes them eighteen feet over twenty. However, with one emendation of the text (xv for xviii feet) the reconstruction can be made to correspond almost completely with the preceding prescriptions (with the obvious exception that the one large colonnade instead of two stories of columns is an innovation). Also, as suggested in our introduction, this may be Vitruvius's example of how innovations may be introduced into his prescriptions.

spectators . . . wide open pores (5.3.1)

Vena (fissure, vein, pore, cavity) appears in numerous other passages that use the language of chemical analysis (e.g., 8.3.2, referring to springs welling up from within mountains). The condition of veins serves for Vitruvius as one of the major determinants of what we term chemical bonding because how one material's bond with another may be determined by whether its "pores" are already densely filled with another substance or whether they are open.

Do not mix access to the upper parts of the theater with that to the lower (5.3.5)

The theater of Marcellus, dedicated in 17 B.C., does as Vitruvius recommends, and this practice becomes standard in Imperial period theaters and amphitheaters. Spectators in cheaper seats were thereby segregated from wealthier theatergoers, and quick access made easy.

voice is a flowing breath of air . . . endless formation of circles (5.3.6)

This analysis is related to the "antiperistasis" theory of impelled motion (cf. 1.6.2), and stands in contrast to the theory of radial projection of rays (9.1.13).

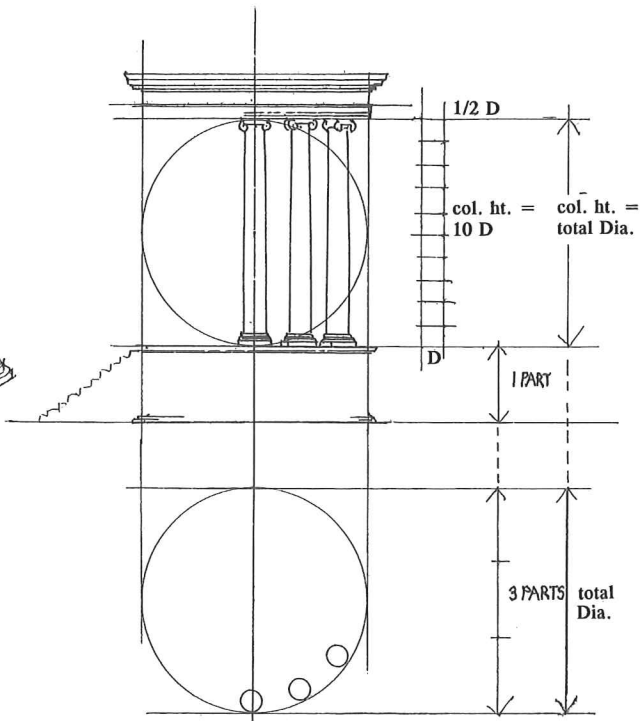
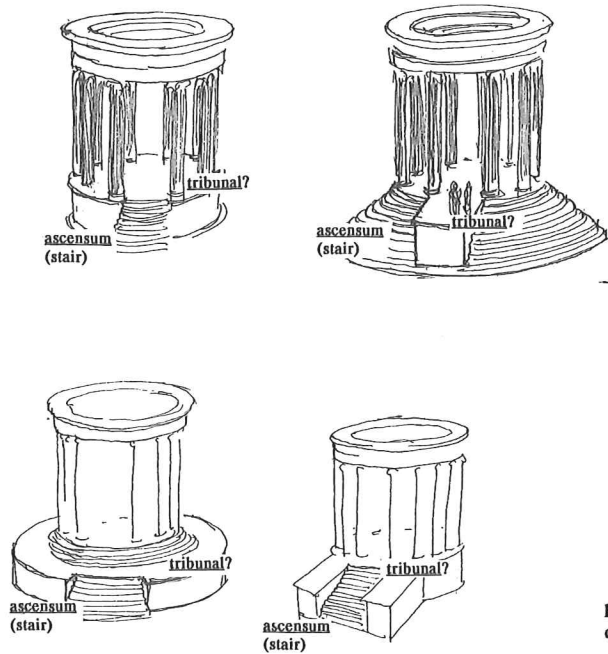
Harmonics (5.4.1-9) (Figure 81)

Vitruvius is obviously conversant with Greek musical theory, especially Aristoxenus, and he depends heavily on musical theory for terms such as *genus* (type), *dispositio* (disposition-design),

¹ F. Pellati, "La basilica di Fano e la formazione del trattato di Vitruvio," *Rendiconti della Pontificia Accademia* 33-34 (1947-49), 153-174.

ROUND TEMPLES (4.8.1-3)

MONOPTERAL



ht. of "tholos" = 1/2 Dia. of "entire work"...

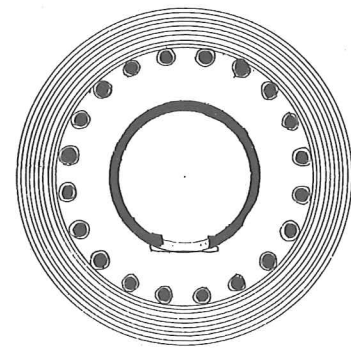
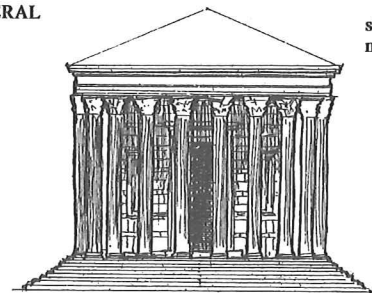
slope...if "entire work" means stylobate diameter

slope...if "entire work" means only tholos diameter

roof...if tholos means only central cella (i.e. with a clerestory)

interior Dia. of cella

PERIPTERAL



Rome, Round Temple by the Tiber, (Hercules Olivarius?) c. 100 B.C. [after F. Rakob, *Der Rundtempel am Tiber* (Mainz, 1973), Beil. 23.]

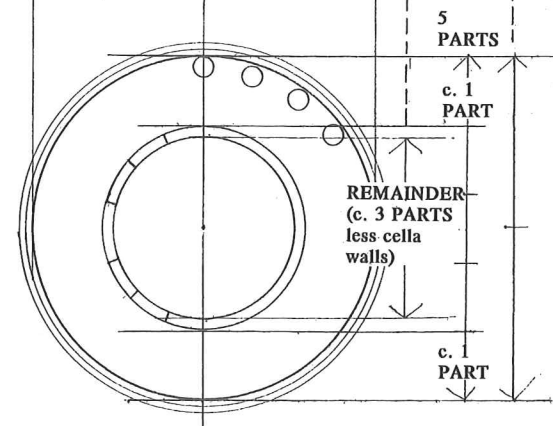


Figure 74. Round Temples (4.8.1-3).

HYBRID TEMPLES AND NEW TYPES (4.8.4)

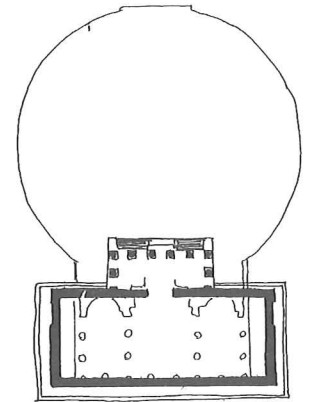
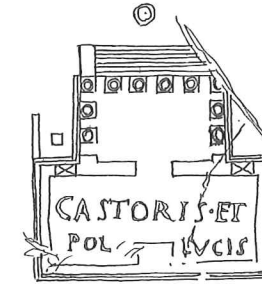
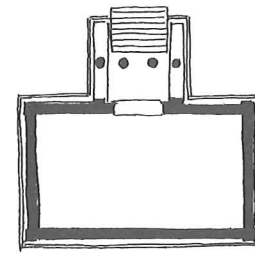
LATERAL TEMPLES:

"Proportions are all the same...a length equal to double their width... everything that is usually in the front has been transferred to the sides."

Temple of Veiovis "Between the Two Groves," (next to the Tabularium) [after A.M. Colini, *BollComm* (1942), 5seq.]

Temple of Castor in the Circus Flaminius [after M. Conticello de' Spagnolis, *Il tempio dei Dioscuri nel Circo Flaminio* (Rome, 1984), 43, 59.]

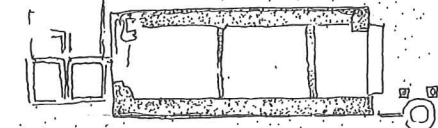
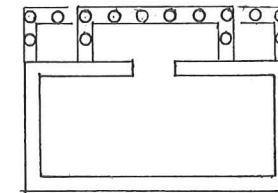
Agrippa's Pantheon (Hadrianic Pantheon in outline) [after H. Kähler, *Der römische Tempel* (Berlin, 1970), fig. 9.]



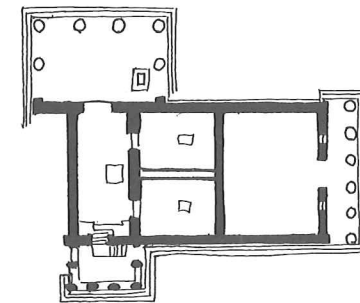
Temple of Diana Nemorensis (Diana at Nemi):

hypothetical reconstruction, "...where columns have been added to the right and left along the sides of the pronaos."

...from the remains at Nemi:



The temple on the Acropolis at Athens (i.e., the Erechtheion)



Minerva (i.e. Athena) at Sounion (after W.B. Dinsmoor Jr.)

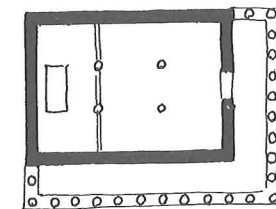
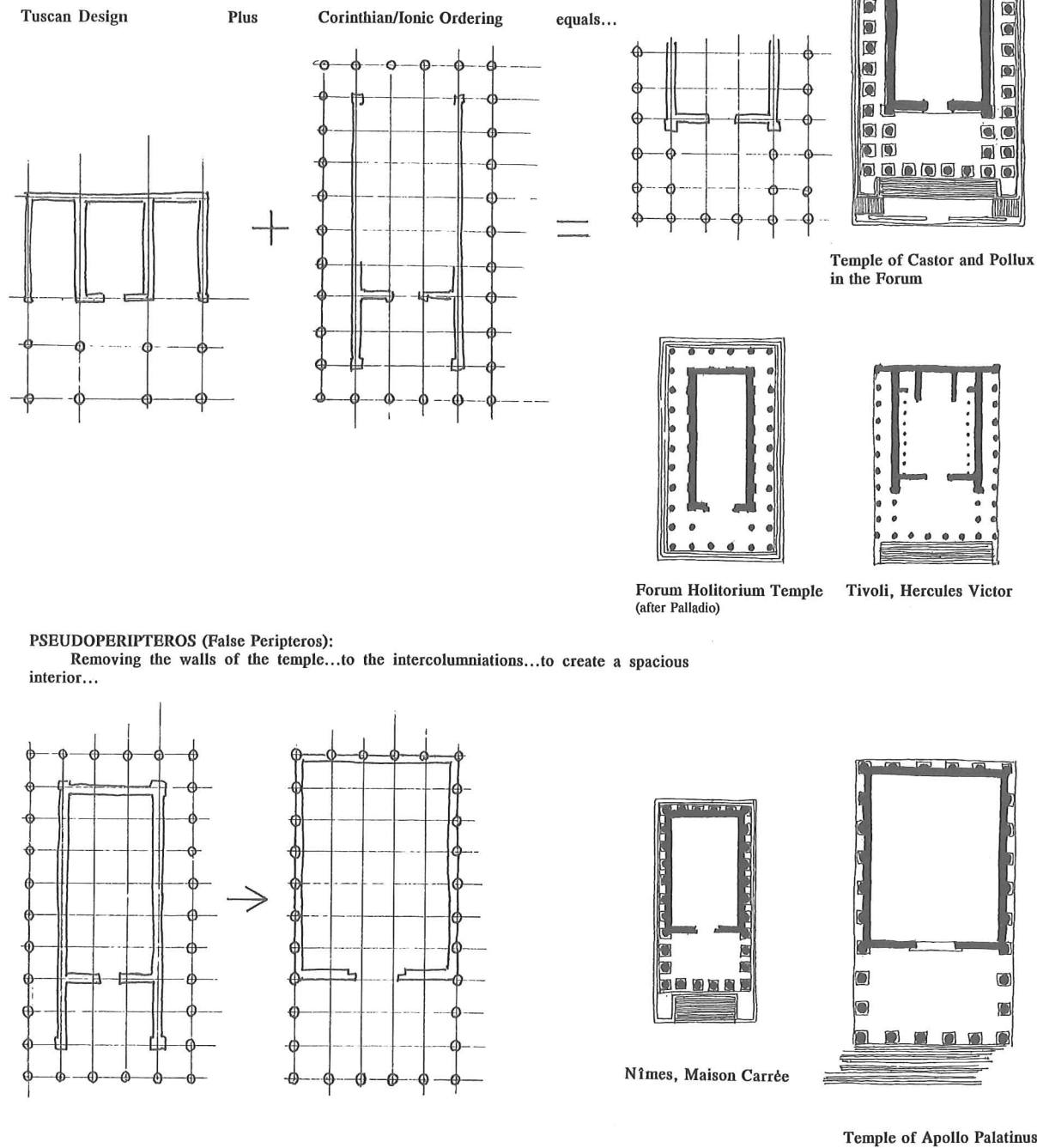


Figure 75. Hybrid Temples and New Types (4.8.4).

HYBRID TEMPLES AND NEW TYPES (4.8.4)

TUSCAN DESIGN APPLIED TO CORINTHIAN/IONIC ORDERING

"...in the places where the antae of the pronaos project forward, they place pairs of columns opposite the walls of the cella..."



PSEUDOPERIPTEROS (False Peripteros):

Removing the walls of the temple...to the intercolumniations...to create a spacious interior...

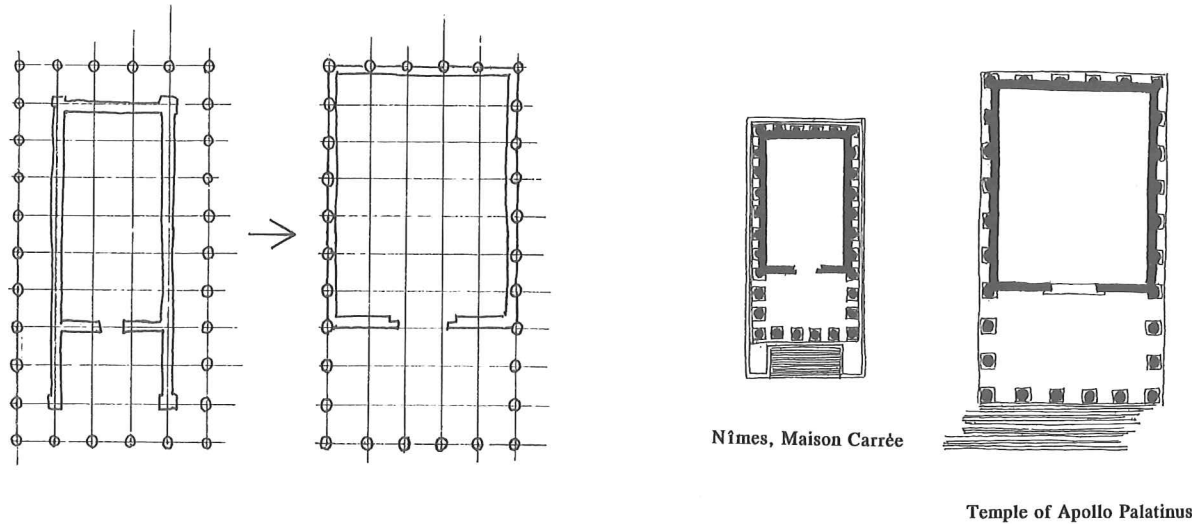
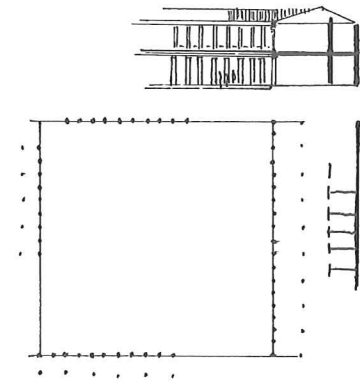


Figure 76. Hybrid Temples and New Types (4.8.4).

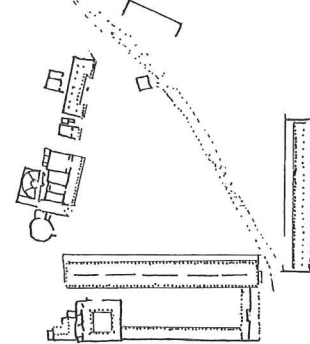
THE FORUM (5.1.1-3)

THE GREEK FORUM (i.e. Agora)

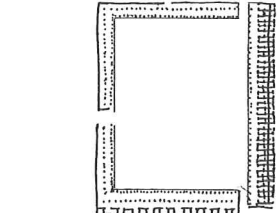
- laid out on the square
- "double" colonnades, with ambulatories above
- narrow intercolumniations



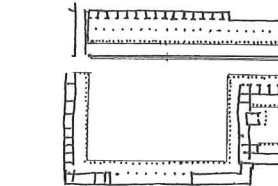
Athens, Agora, as in the mid-second cent. B.C. [after J. Travlos, *Pictorial Dictionary of Ancient Athens* (New York, 1971) fig. 31.]



Miletos, south agora, second cent. B.C.

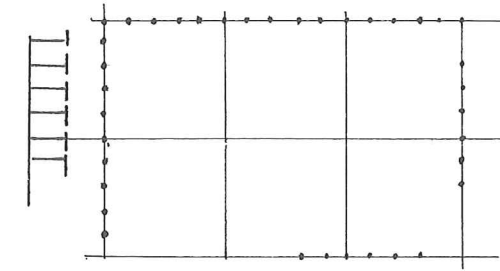


Priene, Agora, after 340 B.C.

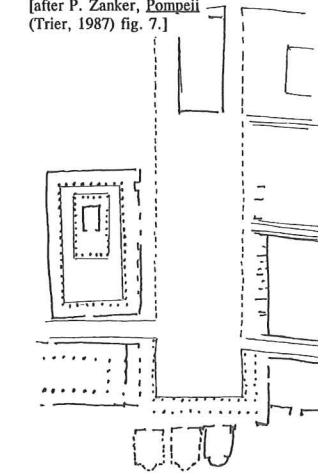


THE ITALIAN FORUM

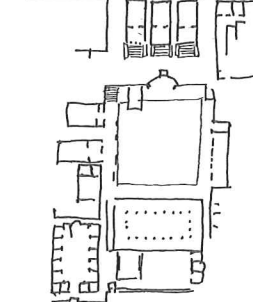
- sized appropriate to the city
- oblong, 2:3
- accommodates Italian custom of gladiatorial shows
- wider intercolumniations
- shops (for moneychangers et al.) and balconies
- upper columns 1/4 less than lower, (implied continuous taper?)



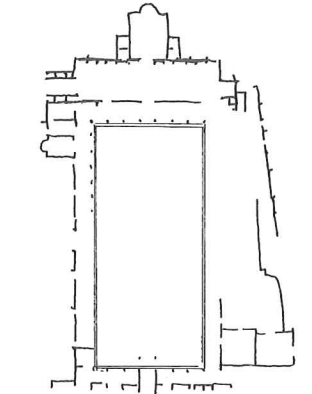
Pompeii, Forum, as in c. 89 B.C. [after P. Zanker, *Pompeii* (Trier, 1987) fig. 7.]



Baelo (Spain), Forum, mainly first cent. A.D. [W. Trillmich, Th. Hauschild, *Denkmäler der Römerzeit. Hispania Antiqua* (1993) fig. 137.]



Iuvanum, mainly first cent. B.C. [after A. Pellegrino, *ArchCl* 36 (1984), 172, fig. 2.]



Verona, refounded late first cent. B.C. [after J.B. Ward Perkins, *Cities of Ancient Greece and Italy: Planning in Classical Antiquity* (New York, 1974) fig. 59.]

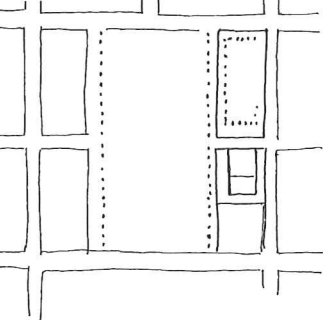


Figure 77. The Forum (5.1.1-3).

THE BASILICA (5.1.4-5)

- site in the warmest location, in order to be able to conduct business in winter
- width of the site, unless nature of the site prevents it, should be between 1/3 and 1/2 length

-if longer, "Chalcidian" porches (presumably open porticos or courtyards) are to be placed at ends

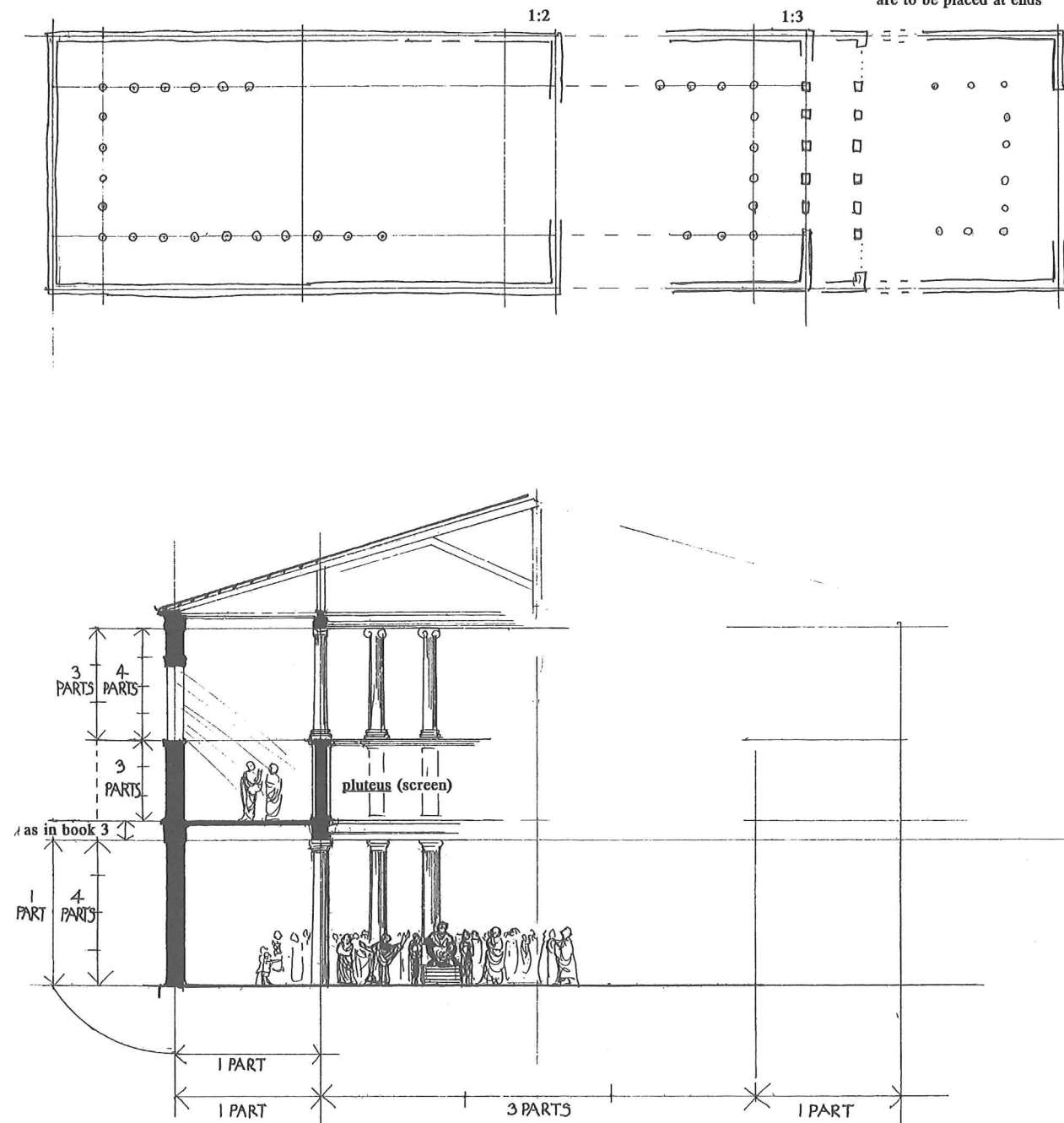


Figure 78. The Basilica (5.1.4-5).

THE BASILICA AT COLONIA JULIA FANESTRIS (FANO)(5.1.6-10)
Drawn with on-center dimensions

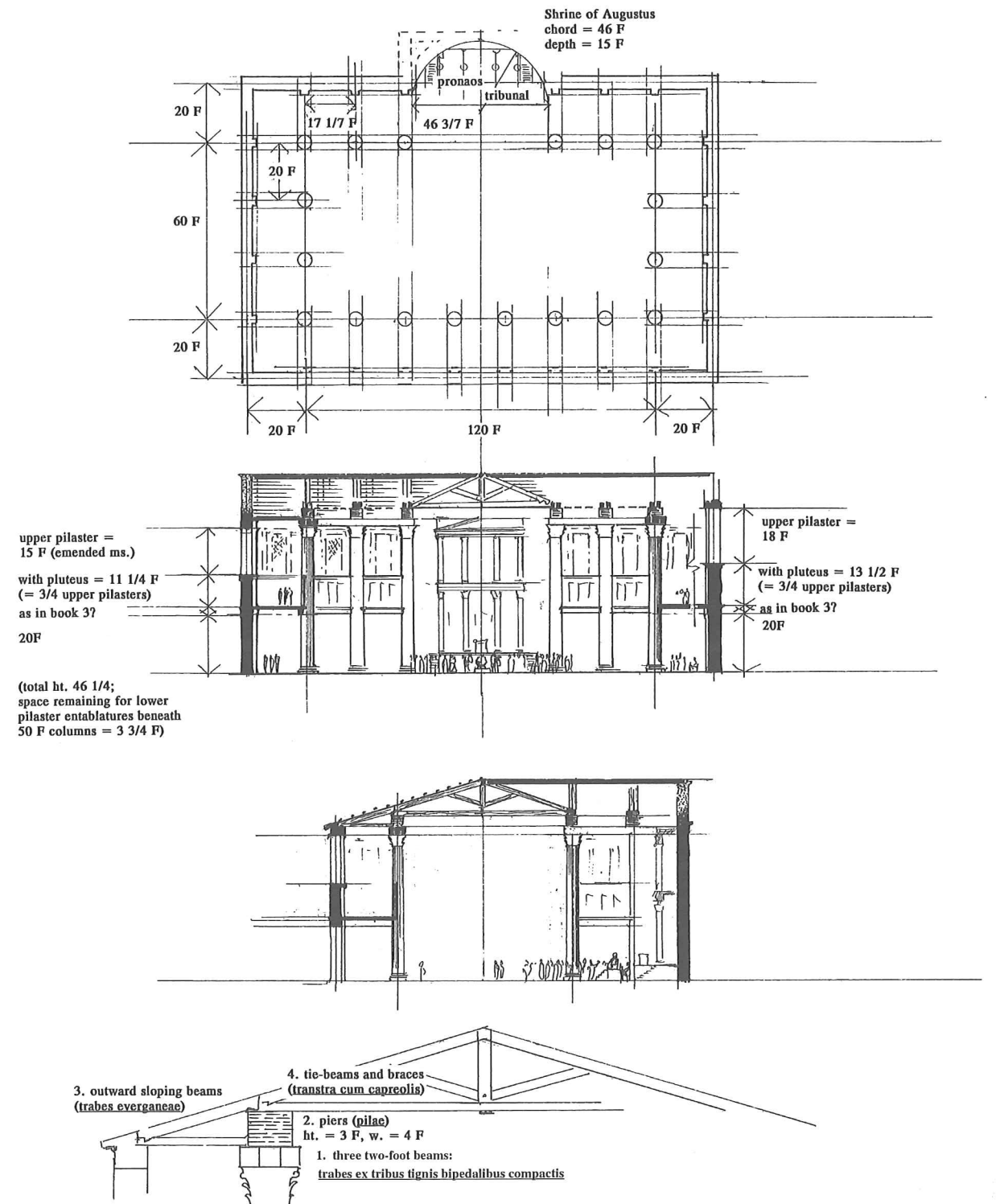


Figure 79. The Basilica at Colonia Julia Fanestris (Fano) (1.6.1-10).

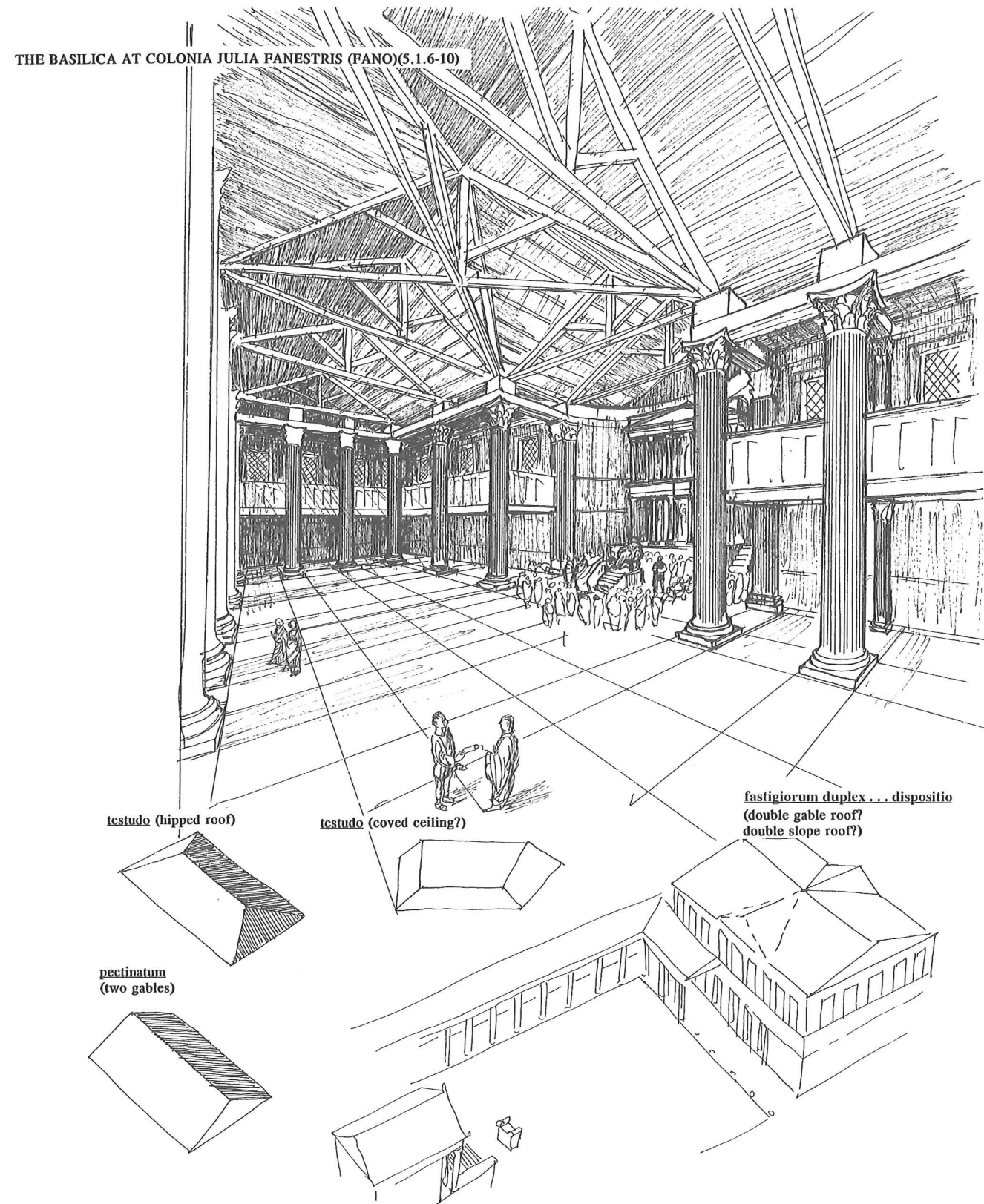


Figure 80. The Basilica at Colonia Julia Fanestris (Fano) (5.6.1-10).

HARMONIC PRINCIPLES: THE SCALES (5.4.1-9)

	SCALES		INTERVALS		NOTES
	stable	mobile	tone	semitone	
ENHARMONIC	stable	mobile	tone	semitone	Proslambanomenos
	mobile	stable	semitone	tone	
CHROMATIC	stable	mobile	tone	semitone	Hypaté hypaton
	mobile	stable	semitone	tone	
DIATONIC	stable	mobile	tone	semitone	parhypaté hypaton
	mobile	stable	semitone	tone	
ENHARMONIC	stable	mobile	tone	semitone	lichanos meson
	mobile	stable	semitone	tone	
CHROMATIC	stable	mobile	tone	semitone	Hypaté meson
	mobile	stable	semitone	tone	
DIATONIC	stable	mobile	tone	semitone	Mésé
	mobile	stable	semitone	tone	
ENHARMONIC	stable	mobile	tone	semitone	trité synemmenon
	mobile	stable	semitone	tone	
CHROMATIC	stable	mobile	tone	semitone	paranété synemmenon
	mobile	stable	semitone	tone	
DIATONIC	stable	mobile	tone	semitone	Néte synemmenon
	mobile	stable	semitone	tone	
ENHARMONIC	stable	mobile	tone	semitone	Paramésé
	mobile	stable	semitone	tone	
CHROMATIC	stable	mobile	tone	semitone	paranété diezeugmenon
	mobile	stable	semitone	tone	
DIATONIC	stable	mobile	tone	semitone	Néte diezeugmenon
	mobile	stable	semitone	tone	
ENHARMONIC	stable	mobile	tone	semitone	paranété hyperbolaton
	mobile	stable	semitone	tone	
CHROMATIC	stable	mobile	tone	semitone	trité hyperbolaton
	mobile	stable	semitone	tone	
DIATONIC	stable	mobile	tone	semitone	Néte hyperbolaton
	mobile	stable	semitone	tone	

Figure 81. Harmonic Principles: The Scales (5.4.1-9).

pyknon (closely spaced, as in pycnostyle spacing of columns), and certain aspects of the term *eurythmia*. He is also probably dependent on musical theory for awareness of much more sophisticated concepts, such as the difference between empirical measurement and abstract principles (i.e., the phenomenal and the noetic),² this awareness informs his constant opinion throughout the *Ten Books* that design by *symmetria* and other rules must almost always be modified for practical, optical, or aesthetic considerations.

This section in effect introduces Vitruvius's readers to the intervals of the three principal *genera* of harmony: enharmonic, chromatic, and diatonic.

Greek musical theory makes a strong distinction between intervals that were *symphona* (concordant, those which blend together) and those that were *diaphona* (discordant).³ The concordant intervals were the octave, fifth, and fourth, and all those compounded from them; all others were discordant. The concordant intervals were those that were treated as fixed in the musical scales.

Scales were built on tetrachords, that is, intervals of a fourth. Two tetrachords could either be "conjunct" when they shared a tone (i.e., the top note of one was the bottom note of the other) or "disjunct" (when they did not share a note and there was an interval of a tone between them). An octave consisted of two disjunct tetrachords (each usually divided into three smaller intervals by four notes), which amounted to the same thing as a fourth and a fifth (the latter divided into four intervals by five notes).

A tetrachord was an interval of two and a half tones. The two outer notes were, obviously, fixed; the two inner ones were movable. In the *enharmonic* mode the two middle tones were crowded down at the bottom of the tetrachord only a quarter tone (*diêsis*) apart, followed by an interval of two tones ("ditone"). (The term for this "crowding" is *pyknon*). In the *chromatic* the intervals were semitone, semitone, and a tone and a half, or trisemitone. In the *diatonic* (which is the basis of almost all modern Western music), the intervals of the tetrachord were tone-tone-semitone (although not necessarily in that order).

enharmonic: quarter tone, quarter tone, ditone
chromatic: semitone, semitone, trisemitone
diatonic: tone, tone, semitone

Vitruvius gives here a list of the standard names of the intervals and notes covering two octaves and a fourth. He starts

² Aristoxenus, a student of Aristotle, and hence presumably an empiricist, held that precise numerical harmonies could not account for experience on the simple grounds that they were developed from first principles; pleasing harmonies were dependent on slight variations on string length from mathematical prescriptions. This need is recognized in modern "well-tempered" tuning. See T. Levenson, *Measure for Measure: A Musical History of Science* (New York, 1994), 39–70.

³ The following material is derived largely from M. L. West, *Ancient Greek Music* (Oxford, 1992), 160–164, which is the best source for the basics of harmonics.

with the fixed intervals and then gives the movable intervals, whose various positions determine the type of scale. The terms for the types (or magnitudes) of fixed intervals are these:

i. diatesseron	fourth
ii. diapente	fifth
iii. diapason	octave
iv. disdiatesseron	octave + fourth
v. disdiapente	octave + fifth
vi. disdiapason	double octave

These two octaves and a fourth constituted the range of a lyre (a modern piano covers seven octaves), and the somewhat elaborate Greek names of the specific intervals and notes of this range were based on the names for the strings (*chordai*) of the lyre.⁴ The strings used to name the fixed notes were as follows:

Hypatê [chordê] ("uppermost string"): uppermost position, lowest pitch
Mesê [chordê] ("middle string")
Nêtê [chordê] ("lowermost string"): lowermost position, highest pitch
Tritê ("third") occurs between mesê and nêtê; used for movable notes

Tetrachords

lower octave:

hypaton [systema] "lowest system"
meson [systema] "middle system"

upper octave:

synêmmenon [systema] "joined system"
diezeugmenon [systema] "disjoined system"

upper fourth:

hyperbolaion [systema] "uppermost," "additional system"

The names for the individual notes describe the string (*chordê*), and then end in -ê, or the tone (*tonos*), and then end in -os or the chordal system, and then end in -on.

Fixed Notes

i. proslambanomenos	added on at the bottom of the scale
ii. hypatê hypaton	uppermost note on uppermost string
iii. hypatê meson	middle note on uppermost string
iv. mesê	middle string
v. nêtê synêmmenon	joined note on middle string
vi. paramesê	next to middle string
vii. nêtê diezeugmenon	low string, disjoined note
viii. nêtê hyperbolaion	low string, highest note

Movable Notes

i. parhypatê hypaton	next to uppermost string, uppermost note
ii. lichanos hypaton	forefinger-struck uppermost note
iii. parhypatê meson	next to uppermost string, middle note
iv. lichanos meson	forefinger-struck middle note

⁴ Our thanks for the following to the composer Lou Harrison.

v. tritê synêmmenon	third string, joined note
vi. paranêtê synêmmenon	next to lowest string, joined note
vii. tritê diezeugmenon	third string, disjoined note
viii. paranêtê diezeugmenon	next to lowest string, disjoined note
ix. tritê hyperbolaion	third string, highest note
x. paranêtê hyperbolaion	next to lowest string, highest note

In the fifth century B.C. most serious music (i.e., that associated with classical drama) was enharmonic; as Vitruvius says it has "a particularly solemn and dignified authority."⁵ Its name means simply "in tune." Chromatic was a sort of deviation, a "coloring" of it (more for "refined pleasure," as Vitruvius says), the province of professional citharodes and with a tendency to "effeminacy." In the Hellenistic period chromatic and diatonic came to dominate because they were easier to appreciate, and by the Late Republic in Rome almost all music was diatonic.

The drawing at the end of Book 5 that Vitruvius refers to was probably very similar to our Figure 81. The custom of illustrating musical intervals by half circles of various diameter is standard for medieval and Renaissance manuscripts.

sharp . . . heavy (5.4.2)

Our "high" and "low" but also related to "sharp" and "flat."

"slow," "looks," "flows," "stokes" (5.4.1)

The Latin words are *sol, lux, flos, vox*.

The notes . . . each type (5.4.5)

This is the same use of *genus* as in the "types" of Doric, Ionic, and Corinthian columns.

Echea (Sounding Vessels) (5.5.1–8) (Figure 82)

These vessels, of bronze or clay, may be another example of Vitruvius singling out a highly technical feature of Greek architecture that was uncommon, but between eight and sixteen potential sites with evidence of *echea* have been identified. It is debatable whether such vessels amplified or deadened sound.⁶

that countless theaters
have been built in Rome every year (5.5.7)

For the numerous temporary theaters built for annual festivals in Rome, see Commentary for 10.praef.3.

⁵ M. L. West, *Ancient Greek Music* (Oxford, 1992), 164.

⁶ On pithoi beneath the floor causing the house auditorium to resound, Aristotle *Problemata* 9.8; on empty pots deadening sound, Pliny the Elder, *Natural History* 11.12.270. On eight potential sites with evidence of *echea*, P. Thielscher, "Die Schallgefäße des antiken Theaters," *Festschrift Frans Domseiff*, ed. H. Kusch (Leipzig, VEB Bibliographisches Institut, 1953), 334–371. Our thanks to Profs. Jean Davison and Robert Arns of the University of Vermont for information on their researches; article forthcoming in *Technology and Culture*.

masonry, stone, or marble, which can not resonate (5.5.7)

In literature poetic fantasy allowed several resonant structures: for example, a musical tower in Megara described by Ovid (*Metamorphoses* 8.14–16).⁷

Lucius Mummius (5.5.8)

Conqueror of Corinth, 146 B.C.

all the artists do their work on it (5.6.2)

Artifices is a fairly common term for actors, especially in the Imperial period.

rotating panels [*periaktoi*] (5.6.3, 5.6.8)

These devices probably go back to the fifth century B.C., but there are almost no archaeological indications of how they functioned in the Hellenistic or Roman theater. From Vitruvius's description they appear to have been rotating prisms that may have been placed behind or in front of the outermost doors of the scene building to indicate locality. To indicate a change of locality within the same town, the convention was to turn only the right *periaktos*, to change the entire scene, both were turned. The right entrance normally indicated an entrance from the town, the left an entrance from the country. To change the scene more than three times, the paintings on the rearward two panels of each *periaktos* could be changed before the next scene change.⁸

lintels (5.6.5)

Supercilia, literally "eyebrows"; these could be archivolt, although in other cases they are flat lintels.

three types of sets (5.6.8)

Reflections of this much discussed passage have been seen in certain types of Pompeian fresco scenes.⁹ Some types of classical tragedy and comedy did continue to be performed, but the most popular types of theater performance were Atellan farce (a sort of commedia dell'arte with stock characters) and mime (a combination of dancers and actors).

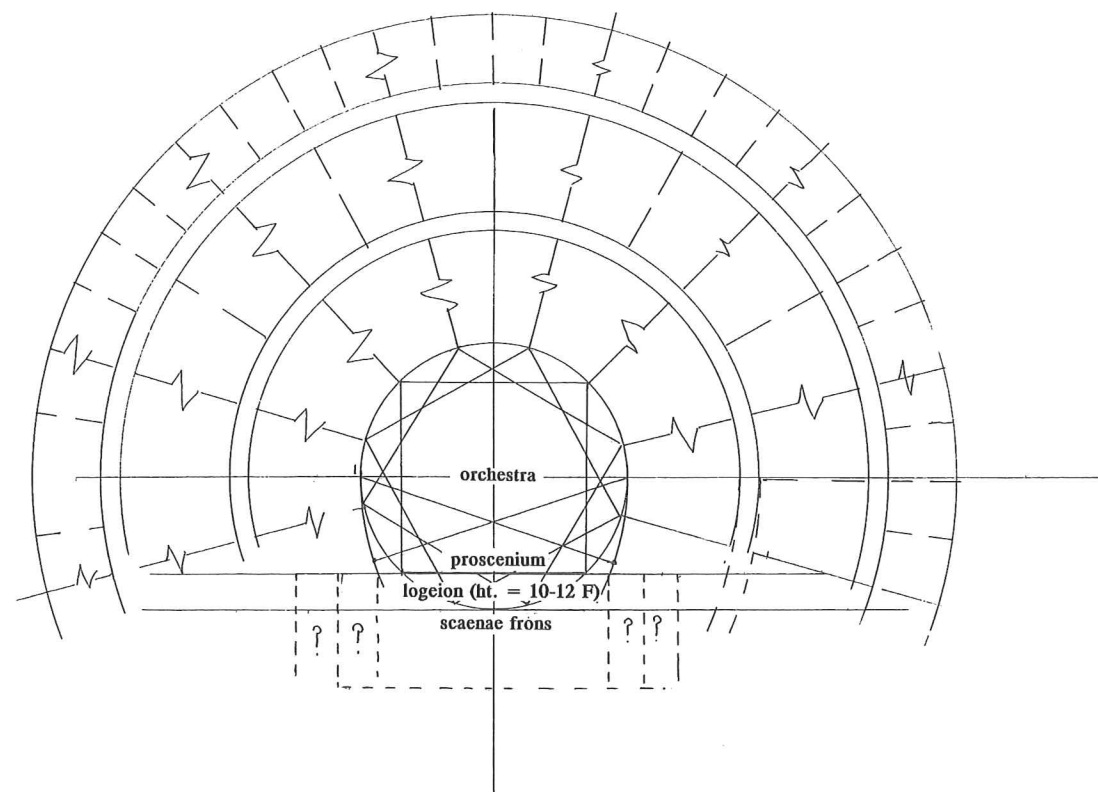
The *thymelê* is the altar to Dionysus in the orchestra of a Greek theater (Figure 84). Scenic artists are the protagonist, deuteragonist, and tritagonist; thymelic artists would include the chorus and the aulos player (piper).

⁷ Also Horace, *Carmina* 3.11.2, "movit Amphion lapides canendo," and Statius, *Thebaid* 1.9 seq.

⁸ See M. Bieber, *The History of the Greek and Roman Theater* (Princeton, 1961), 75.

⁹ H. G. Beyen, "The Wall Decoration of the Cubiculum of the Villa of Publius Fannius Synistor near Boscoreale in Relation to Ancient Stage Painting," *Mnemrosyne* 4th ser. 10 (1957), 147–153; A. M. G. Little, *Roman Perspective Painting and the Ancient Stage* (Kennebunk, Maine, 1971); R. Ling, *Roman Painting* (Cambridge, 1990), 30–31, 77–78, 143.

THEATER DESIGN: THE GREEK THEATER (5.7.1-2)



GREEK THEATERS
[after Bieber, *The History of the Greek and Roman Theater* (Princeton, 1961), fig. 476.]

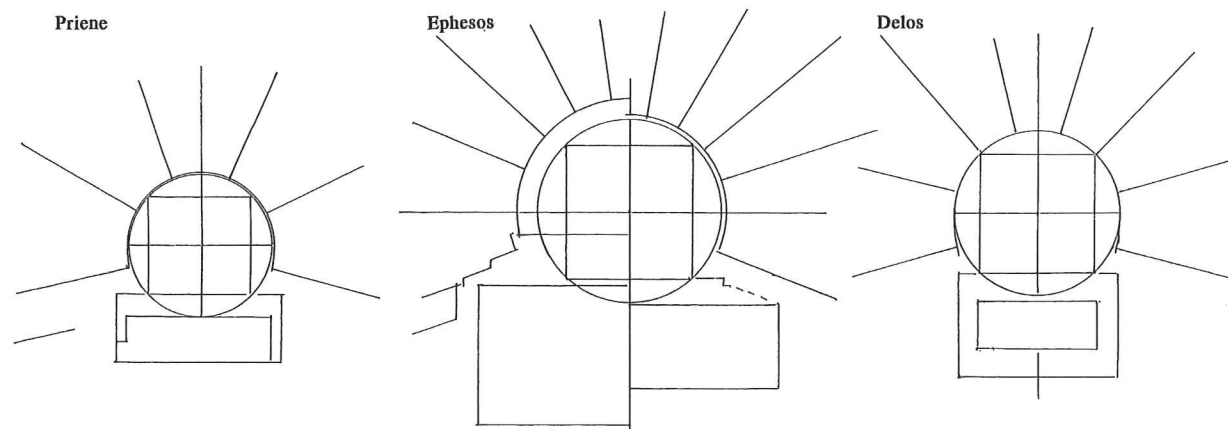


Figure 84. Theater Design: The Greek Theater (5.7.1-2).

Behind the scene building,
set up porticoes (5.9.1) (Figure 85)

Vitruvius refers in part to the great quadriporticus attached to buildings like the Theater of Pompey, but the custom of building porticoes of some sort in the region of theaters goes back to the late classical period (see figure). As Vitruvius implies, these could be remarkably multifunctional spaces. The Senate sometimes met in the porticus behind the Theater of Pompey (as it did on the Ides of March, 44), and the Saepa, the huge courtyard built by Caesar as a voting precinct, also housed gladiatorial games.

supplying the wood . . . in great quantities (5.9.8)

Roman cities did indeed consume a great quantity of wood, especially for baths and industry, and the huge consumption has been linked to deforestation and the silting of harbors in late antiquity.

the explanation of bath design . . . (5.10.1-5) (Figures 86, 87)

In the view of the old-fashioned moralists, baths were part of the disintegration of morals not only because they attracted purveyors of corruption and ease, but also because heat was considered enervating (cf. 1.4.6).¹⁰

stucco or plaster (5.10.3)

Albario (here translated "stucco") implies worked, molded plaster; *tectorio* implies plaster, including the fresco layer.

Spartan sauna and sweating chambers (5.10.5)

Laconicum, a dry heat chamber with, or near, a cold water plunge, that is, bathing in the Spartan manner; *sudatio*, wet heat, or steam room.

building palaestras (5.11.1) (Figure 88)

In Greek usage a palaestra was a wrestling school and a building, usually a courtyard building. A gymnasium was an athletic ground, with or without buildings, mainly equipped with running tracks, and almost always public. The palaestra could often be privately owned, but also often city owned, and was the main place of instruction for ephebes.¹¹

BOOK 6

Aristippus (6.praef. 1)

Aristippus of Cyrene, a contemporary and associate of Socrates, and a man of luxurious habits, or his grandson, a founder of the Cyrenaic school of philosophy, which taught a sensationalist theory of knowledge and that immediate pleasure is the goal of action.

Theophrastus . . . a citizen in every country (6.praef.2)

Presumably Theophrastus, successor of Aristotle at the Lyceum.

The poets who wrote those old comedies . . . (6.praef.3)

Eucrates and Chionides and, of course, Aristophanes were the poets of Old Comedy (mid/late fifth century B.C.); Alexis was a poet of Middle Comedy (c. 375 B.C.).

And therefore I thank my parents immeasurably . . .

an art . . . that can not be mastered without education in letters and comprehensive learning (6.praef.4)

The type of education that Vitruvius refers to (*litteratura encycloque doctrinarum omnium disciplina*) would have been contracted out by his parents to several different specialist teachers while he was in his middle teens, which would have been a considerable expense to a family of modest means.

both literary and technical writing (6.praef.4)

The distinction between *philologia* and *philotechnia* is observed in Greek technical literature (e.g., Philo of Byzantium). These technical writers make very little use of literary devices in the manner of Vitruvius's treatise.

make the rounds (6.praef.5)

Presumably Vitruvius means that architects appeared among the crowds of clients who visited the atria of prominent Romans during the morning ritual known as the "greeting," *salutatio*. The reading chosen here, *ambiunt*, is directly related to the English word *ambition*. The oldest manuscript of Vitruvius contains another word, *ambigunt*, whose meaning is "they wander about."

good family (6.praef.6)

Ingenuo pudori implies strongly that Vitruvius and his parents are freeborn citizens.

private buildings (6.praef.7)

Vitruvius studiously avoids using the word *domus*, "house," except when referring to the public spaces of the most sumptuous houses.

latitudes (6.1.1) (Figure 90)

Climata. The idea that national or racial characteristics are created or shaped by climate goes back to the Ionian philosophers.¹

signbearing circle (6.1.1)

Vitruvius always refers to the zodiac by this or other circuitous Latin phrases because "zodiac" is a specifically Greek term rather than a native one.

¹⁰ Seneca, *Epistulae* 51.6, *Dialogi* 7.7.3. See C. Edwards, *The Politics of Immorality in Ancient Rome* (Cambridge, 1993), 175-193.

¹¹ E. N. Gardiner, *Athletics of the Ancient World* (Oxford, 1930; reprint Chicago, 1980).

¹ See also Herodotus 9.122; Euripides *Medea* 826 seq.; Seneca *Epistulae* 51.10, Lucian 8.363-368. On the Augustan ideal of Italy as the land of the Golden Mean (as far as climate and temperament go), Virgil, *Georgics* 2.136-176. Caesar, on the other hand, praises the ingenuity of northern-dwelling, thick-air breathing Gauls (*De Bello Gallico* 7.22).

PORTICOES (5.9.1-9)

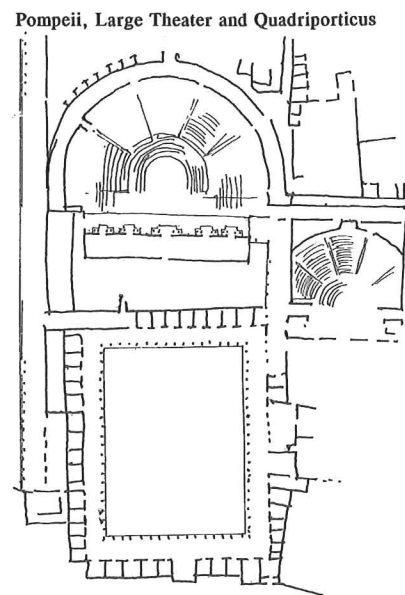
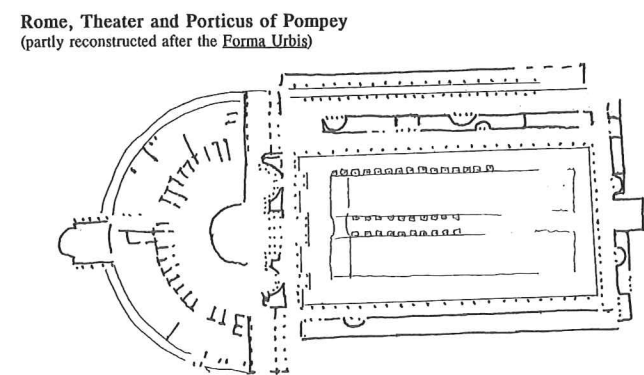
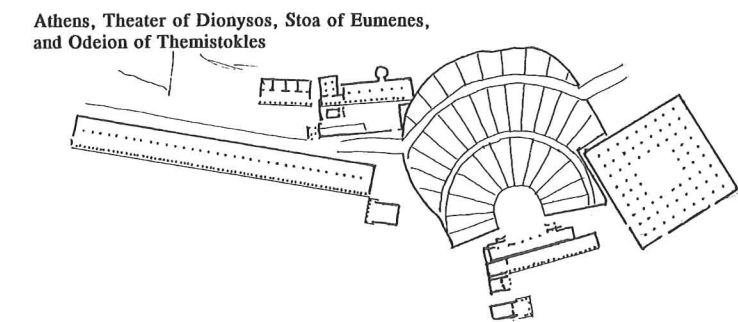
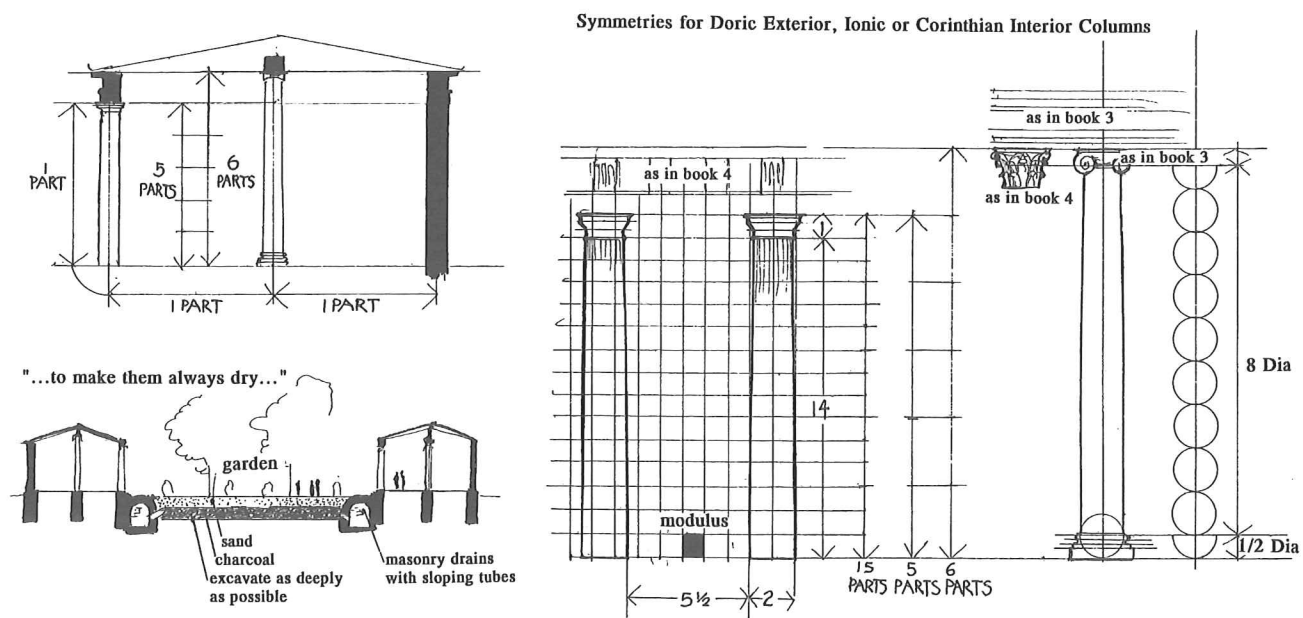


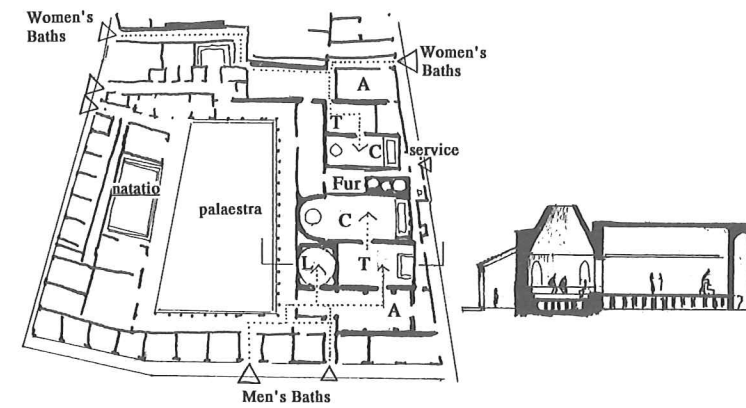
Figure 85. Porticoes (5.9.1-9).

BATHS BALNEAE (5.10.1-5)

Orientation: avoid Septentrio (N.) or Aquilo (NE.); face afternoon sun



Pompeii, Stabian baths, as in c. 80 B.C.: plan, section through laconicum and tepidarium, and reconstruction. [Reconstruction after H. Eschbach, Die Stabianerthermen in Pompeii (Berlin, 1979).]



Balneae (Bathing Rooms)

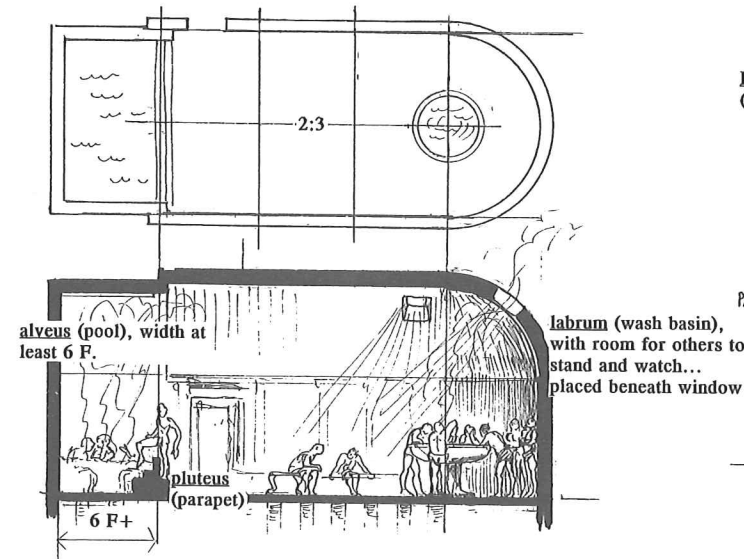
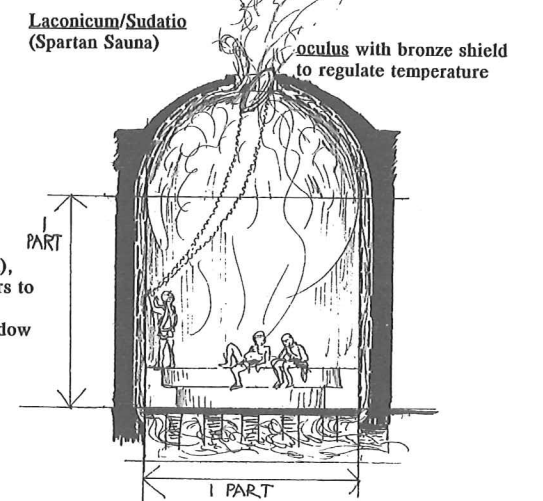
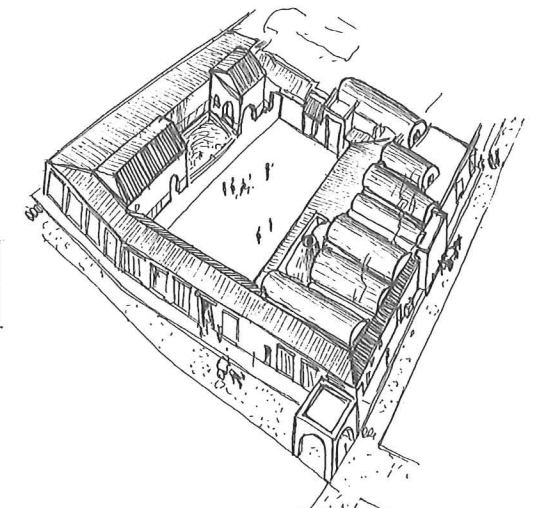
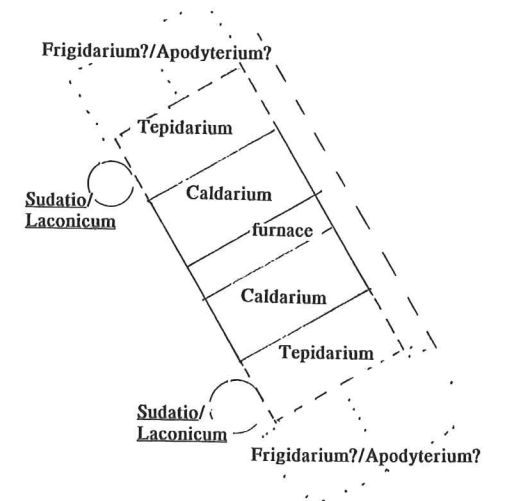


Figure 86. Baths (Balneae) (5.10.1-5).

General Layout:
 -facing SW or W (afternoon sun)
 -men's and women's caldaria in same area to share common furnace
 -sudatio/laconicum attached to tepidarium
 -frigidarium (location unspecified)
 (-apodyterium, dressing room, not mentioned)

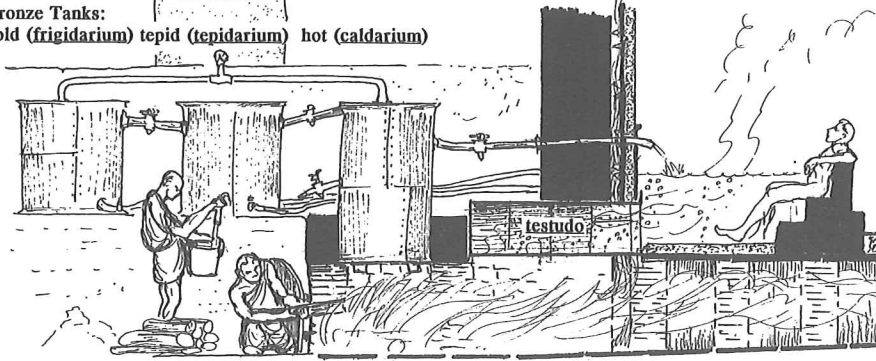


BATHS BALNEAE (5.10.1-5)

WATER TANKS

reservoir
Bronze Tanks:
cold (frigidarium) tepid (tepidarium) hot (caldarium)

SUSPENDED FLOORS OF caldaria:



-bipedales, to support the pavement
-pilae, ht. = 2 F, mortared with clay mixed with hair
-sesquipedales, inclined toward the furnace

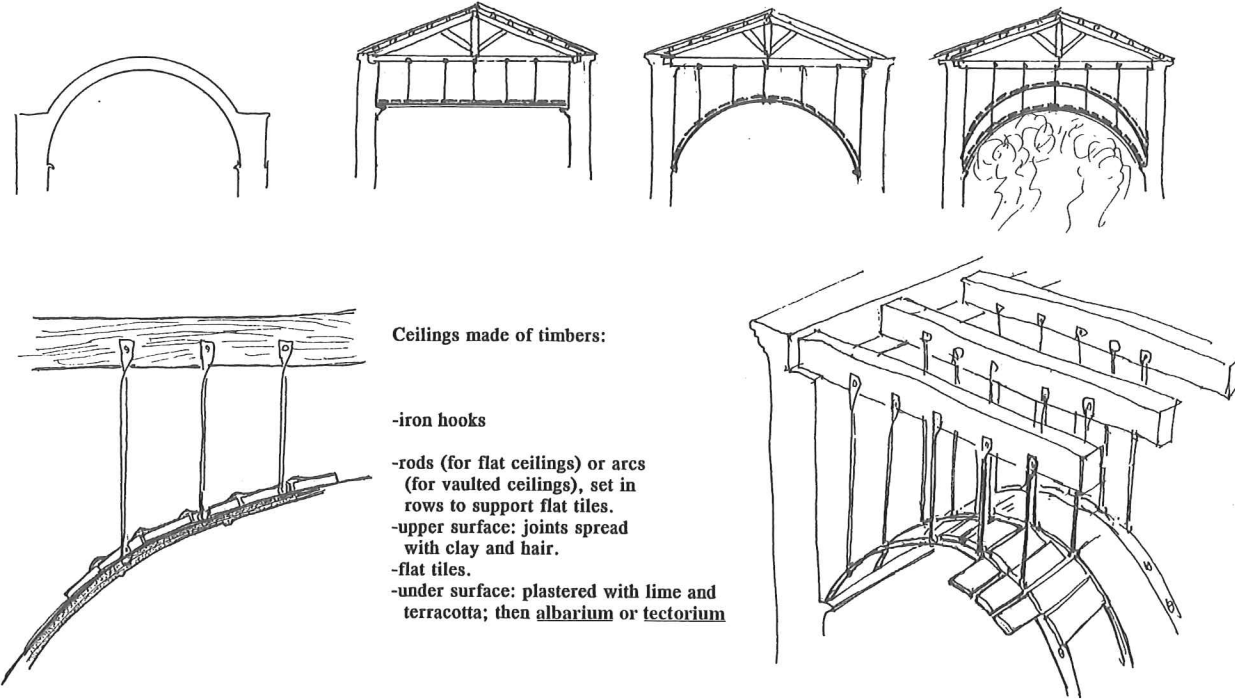
CEILINGS/VAULTS

concamerationes (chambering, ceiling)
"arc more efficient if made of masonry."

Flat Ceilings (Suspended)

Arched Ceilings (Suspended)

Double Ceilings (for caldaria)



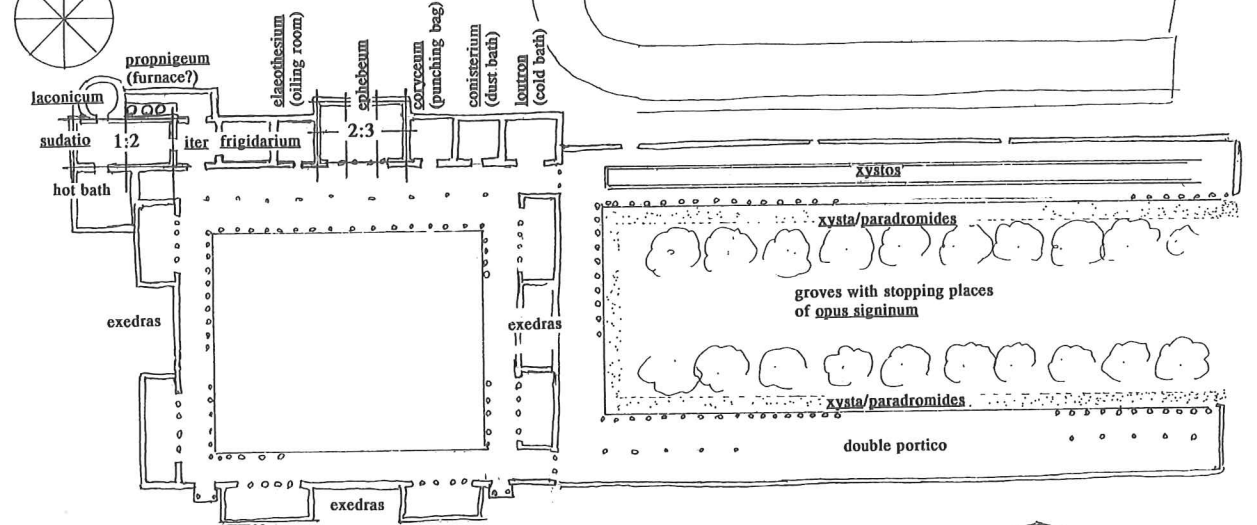
Ceilings made of timbers:

-iron hooks
-rods (for flat ceilings) or arcs (for vaulted ceilings), set in rows to support flat tiles.
-upper surface: joints spread with clay and hair.
-flat tiles.
-under surface: plastered with lime and terracotta; then albarium or tectorium

Figure 87. Baths (Balneae) (5.10.1-5).

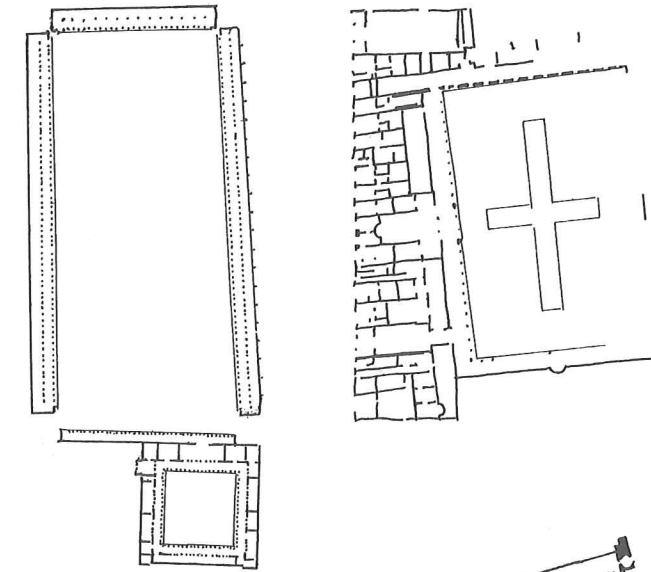
PALAESTRAS (5.11.1-4)

SEPTENTRIO

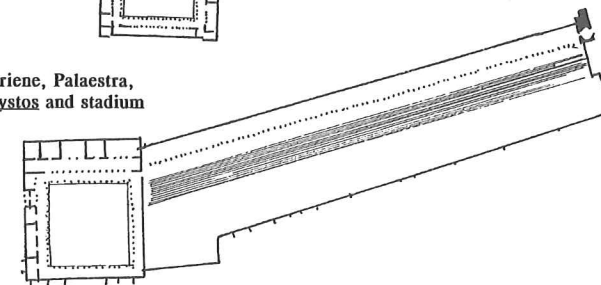


Olympia, Gymnasium and Palaestra

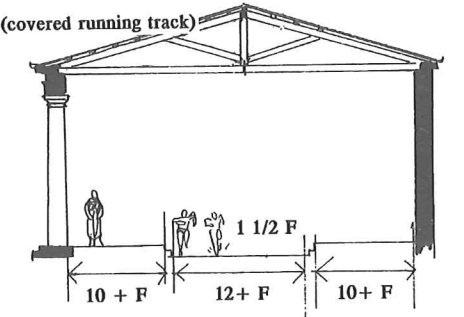
Herculaneum, Palaestra



Priene, Palaestra, xystos and stadium



xystos (covered running track)



Pompeii, Palaestra and Amphitheater

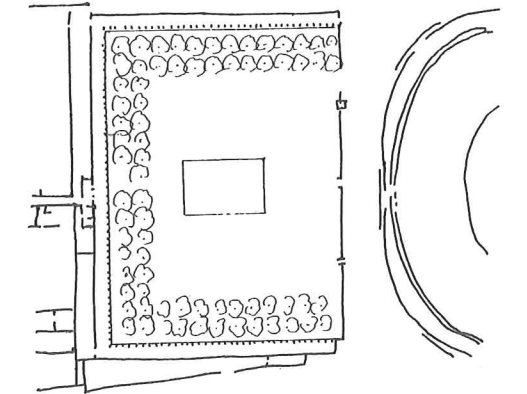


Figure 88. Palaestras (5.11.1-4).

PORTS/MOLES (5.12.1-7)

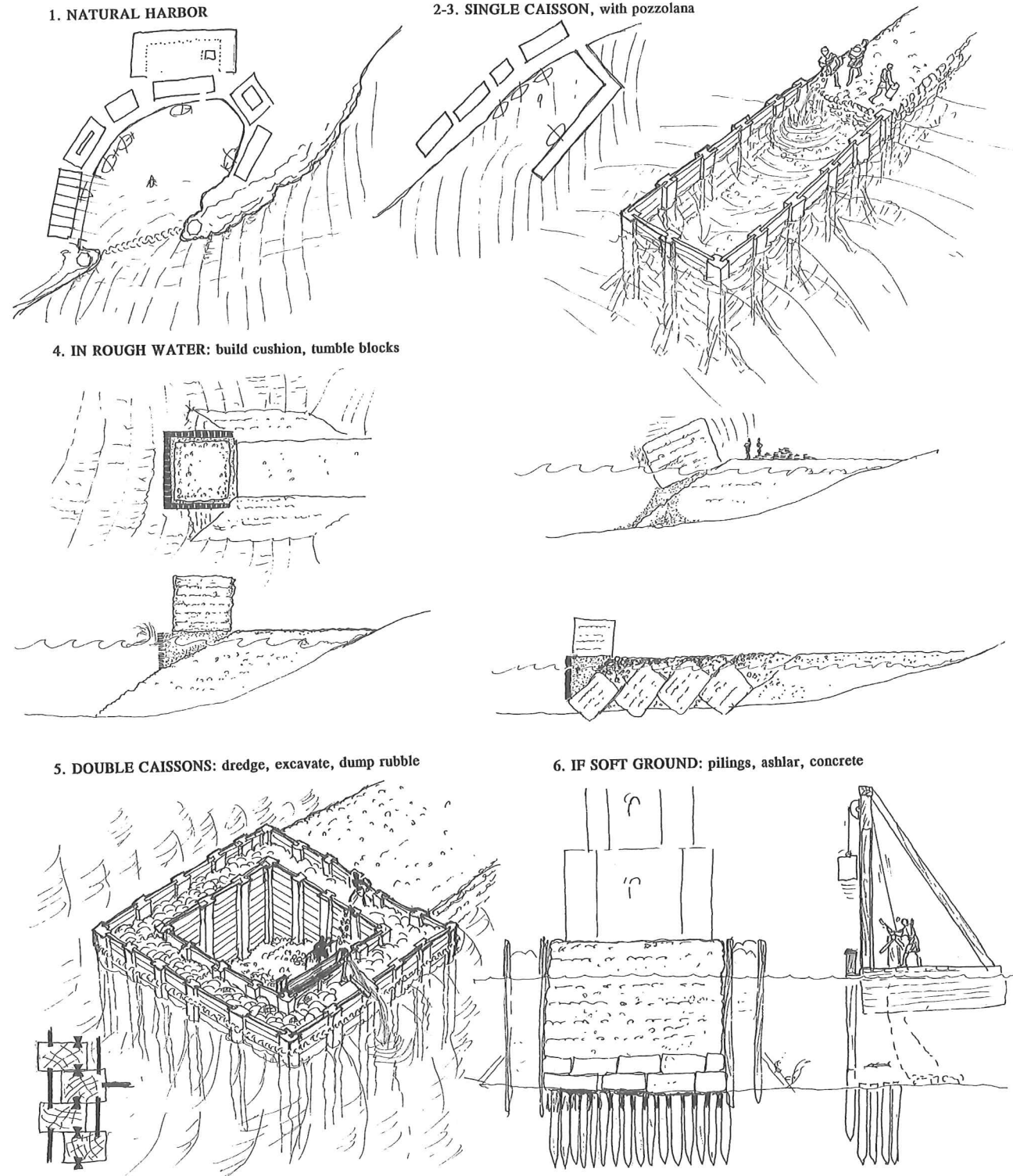
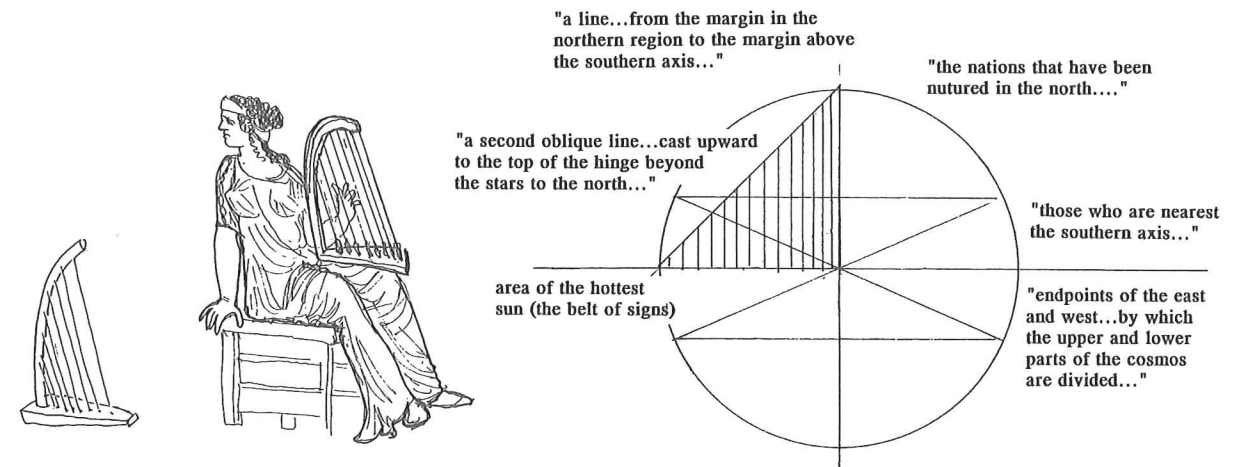
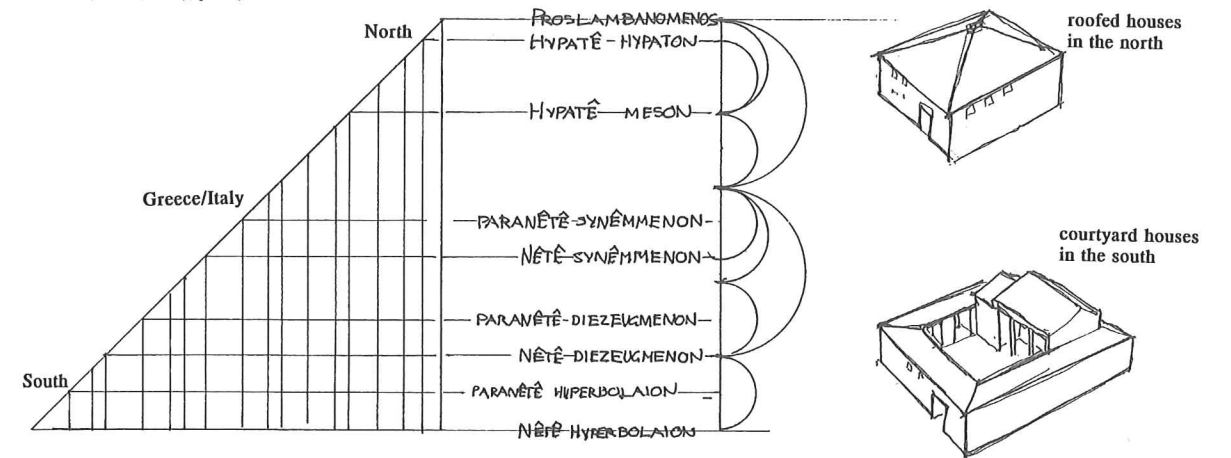


Figure 89. Ports/Moles (5.12.1-7).

LATITUDES, PEOPLES AND MUSICAL INTERVALS (6.1.1-12)



sambuca (sambyké)
 [right, based on a fourth cent. B.C. Apulian pelike, Copenhagen viii 316, ill. in M.L. West, *Ancient Greek Music* (Oxford, 1992), pl. 7.]



The Harmony of the Spheres, i.e., the distances of the planetary orbits represented as musical intervals covering an octave (here, two disjunct tetrachords), based on Pythagorean philosophy and physics. Highest tones are outer orbits.
 [based on a medieval ms., ill. in O. Pederson, M. Pihl, *Early Physics and Astronomy* (New York and London, 1974), fig. 6.1.]

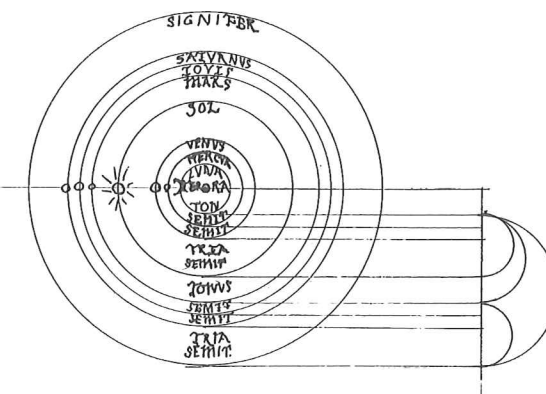


Figure 90. Latitudes, Peoples, and Musical Intervals (6.1.1-12).

the sun placed naturally
at an incline . . . with dissimilar qualities (6.1.1)

This is another reference to the idea that the dissimilarity of terrestrial phenomena is caused by the rotation of cosmic spheres and particularly the obliquity of the ecliptic.

that the firmament has the shape of a triangle . . . like . . . the *sambykê* (6.1.5) (Figure 90)

The key to understanding this rather difficult image, which is probably Vitruvius's own invention, is that, although technically all places on the earth's surface are equidistant from the firmament (the sphere of stars), he is thinking of distance north being "up" from that part of the earth which is hottest and "closest to the firmament," that is, the equatorial regions.

conjunction of the cosmos (6.1.8)

Language borrowed from astrology.

partake in equal measure (6.1.11)

Temperatissimae, tempered, is language borrowed from chemistry. Tempering means the proper balance of elements appropriate to the object or being, which guarantees its integrity or vigor.

alae . . . tablinum . . . (6.3.4.5) (Figure 92)

The functions of the rooms in a house are hard to define, probably in part because they were highly multifunctional. The *tablinum* apparently began as the principal dining room of the *domus*, but its primary function came to be the usual place where the *dominus* of the house, seated, with secretaries and others, conducted the business of the morning *salutatio* with clients. The *alae* might have served as any other kind of "breakout" space, for example, for dining for an entourage or multiple groups at a banquet (a pattern maintained in Imperial dining areas). The *tablinum* became little more than a passage to a garden peristyle but may still have functioned as the normal seat of the *salutatio*.

peristyle courtyards . . . triclinia . . . picture galleries . . . oecus . . . libraries . . . baths . . . winter/summer dining rooms (6.3.7–11, 6.4.1–2) (Figure 93)

This list of elegant specialized rooms is a trait of the spectacular luxury villas and *domus* of the late Republic. The triclinium (a three-couch dining room) and oecus became the principal types of dining room. It is unclear what was meant by an oecus; it is probably simply a fashionable "Grecian" equivalent of an ornamental triclinium.

cubicula (6.4.1)

The cubiculum was the private bedchamber of those members of the family whose status merited it. But it also served as the place for those family members to do business with other family members or intimate friends that could not be dealt with in the more public space of the atrium.

the most prominent citizens . . . for in the homes of these people . . . both public deliberations and private judgments . . . (6.5.2)

The business carried on with guests and clients in the *cavaedia* of prominent citizens was very much an extension of the period of the public affairs. It may have been a new custom of the period to hold trials in the private *domus* of the magistrates. Trials were normally held out of doors in the Forum or in basilica.²

rural buildings (6.5.3; 6.6.1–6) (Figure 95)

Vitruvius does not talk about the distinction between *pars* (sub-)urbana, *pars rustica*, the elegant residential versus agricultural/industrial parts of the villa. The implied combination comes only at the end of this section; the term *villa urbana* comes from Varro.³

The Greeks do not use atria . . . (6.7.1–5) (Figure 97)

The source of Vitruvius's ideas for the planning of a "Greek" house is highly debatable, but then there is probably no real "source." The image, or program, given here is likely an amalgam or analytic invention of Vitruvius based on typical Greek multicourt peristyle palaces (e.g., Pella, Pergamum, presumably Alexandria; other large Greek houses and palaces – for example, Vergina – were often just a single courtyard), compounded with images of Pompeian atrium-peristyle houses, which are palatial in scale. (The House of the Faun at Pompeii is larger than any known Hellenistic ruler's palace.) J. Raeder⁴ has suggested that *gynaikonitis* probably meant the general living quarters, the *andronitis* the representational quarters, those dominated by men, sometimes excluding women. These terms probably were used to distinguish between types of apartments on Delos when there was a major presence of Italian businessmen there. In any case, Vitruvius's discussion of houses, Greek and Roman, deals with the very highest level of status.

larger residential quarters (6.7.3)

Here the word *domus* is used for the first time since Book 2.

convenient dining rooms (6.7.4)

A euphemism for small (*commoda*).

When the Greeks were more refined and more wealthy (6.7.4)

This suggests that Vitruvius's description is taken from some past time, presumably before the decline of Greek independence, c. 198–145 B.C.

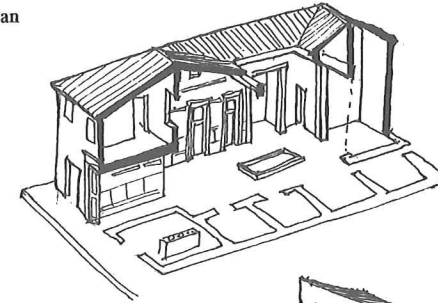
² The trial for which Cicero delivered *For King Deioarches* was held in Caesar's house. G. Kennedy, *A New History of Ancient Rhetoric* (Princeton, 1994), 150.

³ *De Re Rustica* 1.13.6.

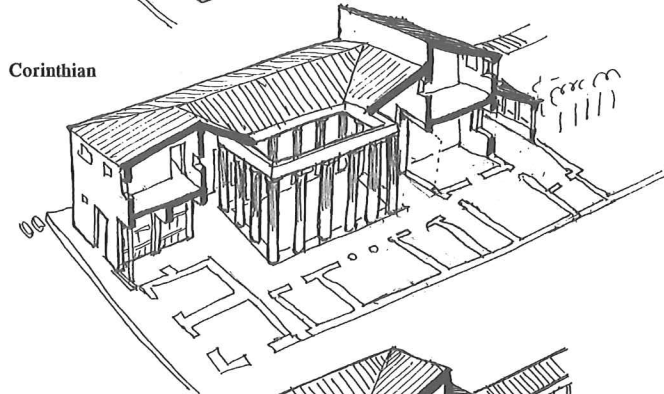
⁴ *Gymnasium* 95 (1988), 316–368.

TYPES (GENERA) OF INTERIORS (CAVAEDIA) (6.3.1–2)

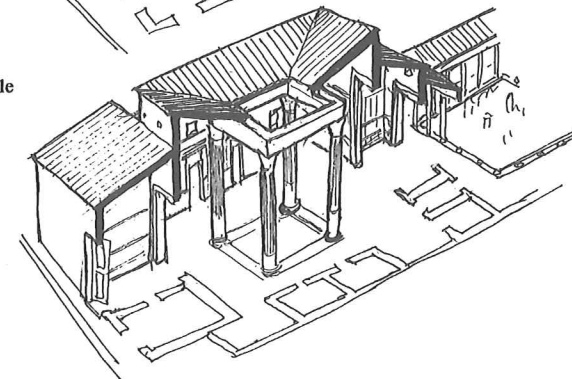
Tuscan



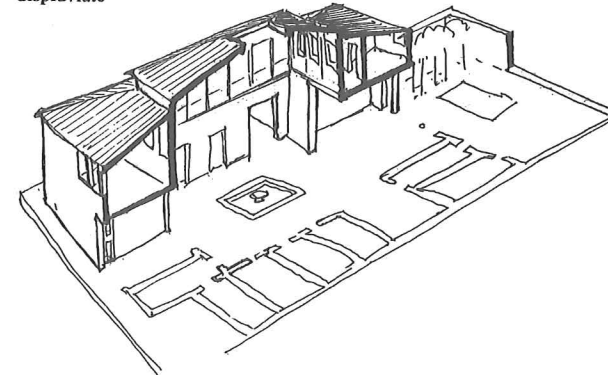
Corinthian



tetrastyle



displuviate



covered (testudinate)

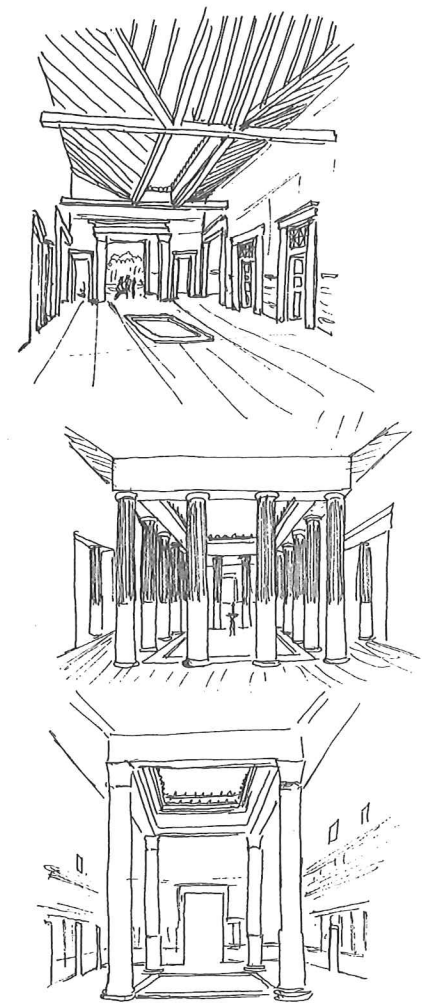
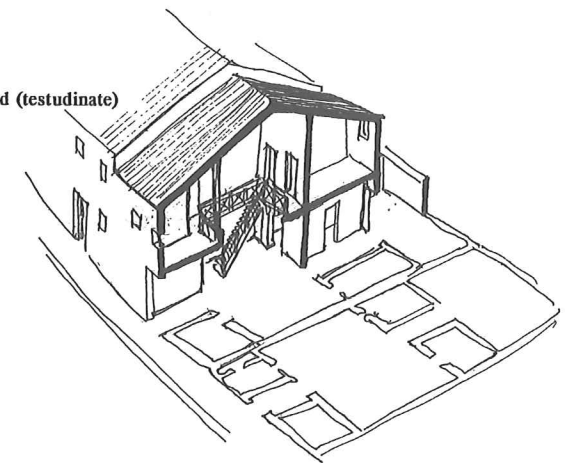
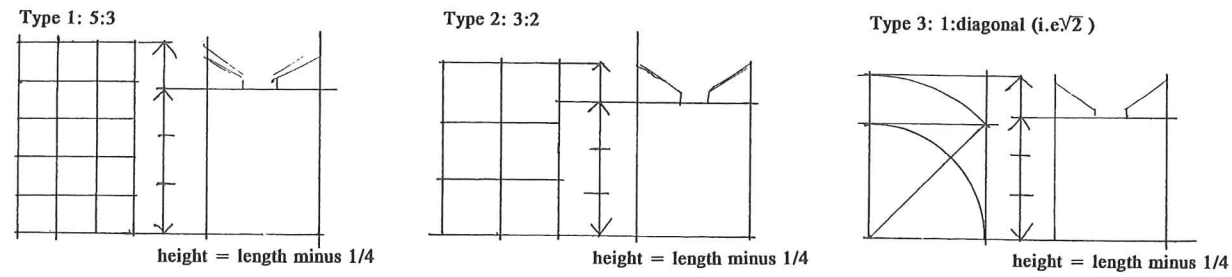


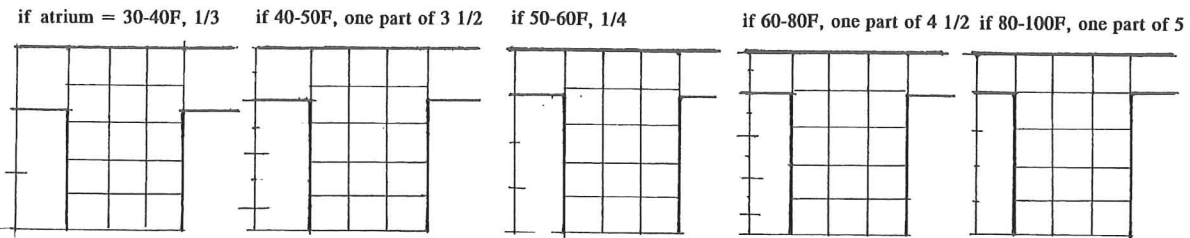
Figure 91. Types (Genera) of Interiors (*Cavaedia*) (6.3.1–2).

PROPORTIONS OF ATRIA (6.3.3-6)

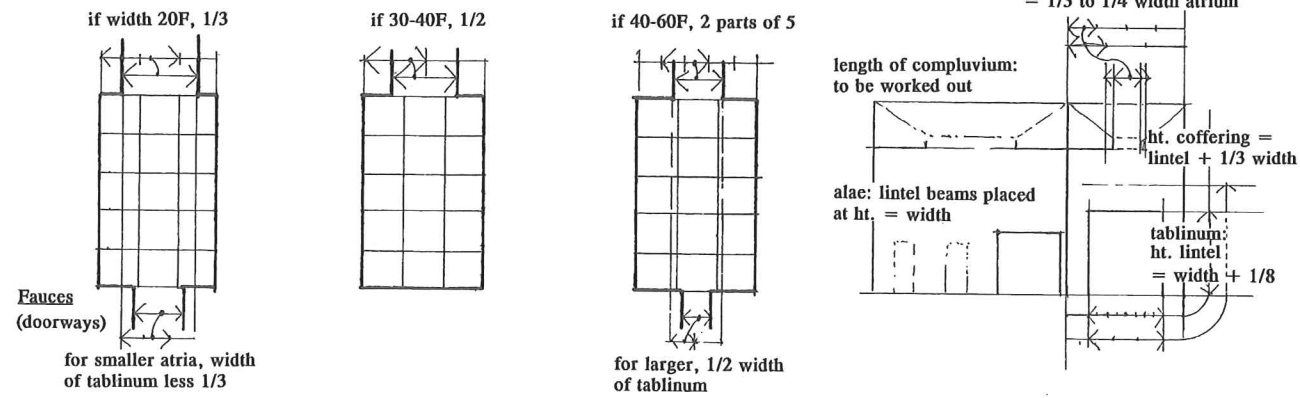
Types of atria:



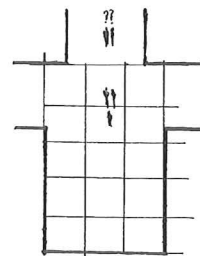
Alae: width based on length of atrium (drawn with Type 1 atrium)



Tablinum: width based on width of atrium



"If we use the proportions of smaller atria to design the larger ones, the dependent rooms will seem vacant and oversized."



"If we use the proportions of larger atria in the design of smaller ones, the tablinum and alae will seem too small..."

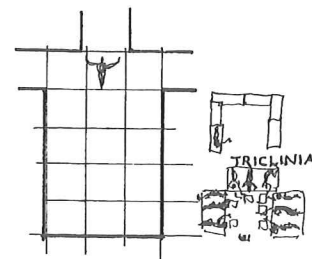
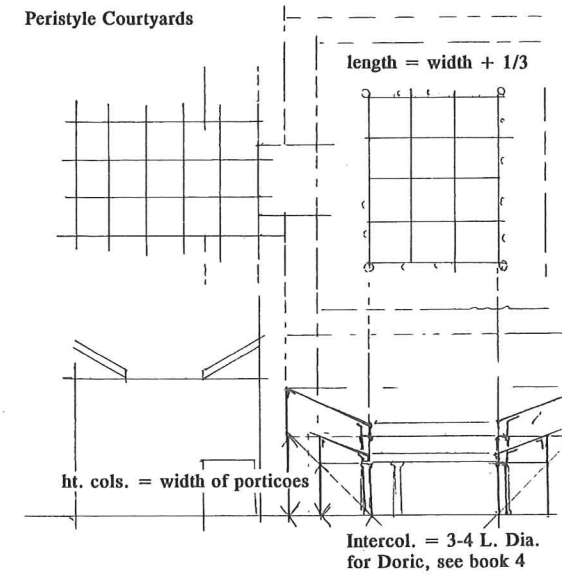
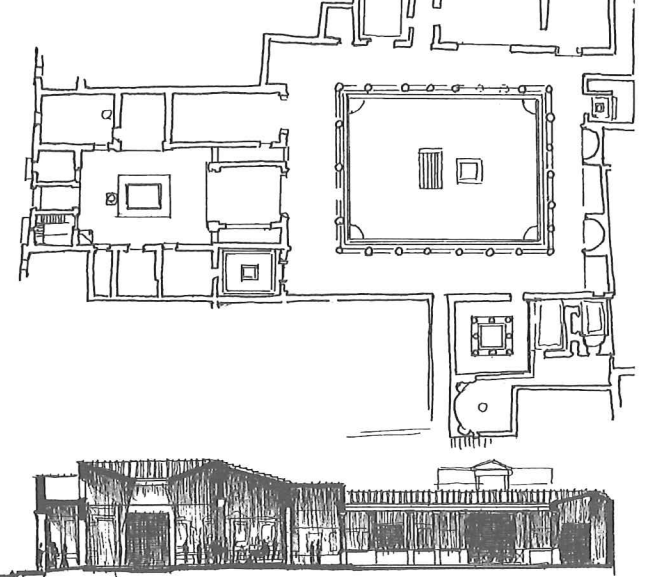


Figure 92. Proportions of Atria (6.3.3-6).

PERISTYLE COURTYARDS AND DEPENDENT CHAMBERS (6.3.7-11)

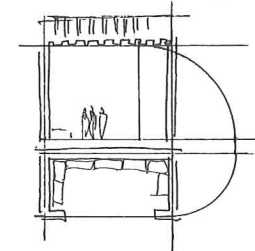


Pompeii, House of the Menander

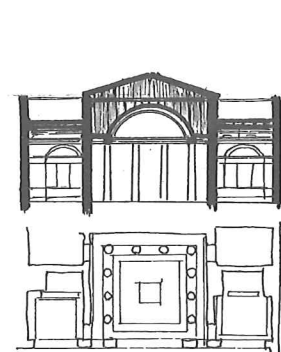


Triclinia:

- length = twice width
- hts. all enclosed rooms = half the sum of width and length

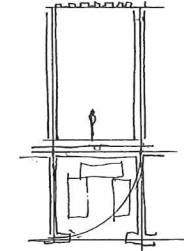


Corinthian Oecus (Pompeii, House of the Labyrinth)

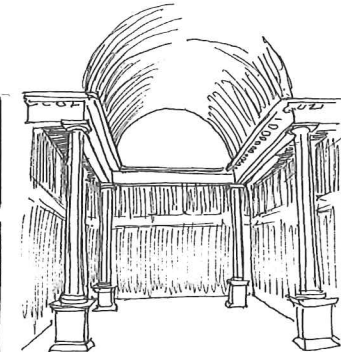


Exedrae/Oeci:

- hts. of exedrae or square oeci = one and a half times width

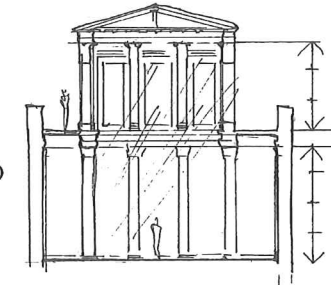


Tetrastyle Oecus (Pompeii, House of the Silver Wedding)



Pinacothecae (Picture Galleries): -like exedrae

Egyptian Oecus (above: Vitr. 6.3.9) (below: Herculaneum, House of the Mosaic Atrium, after Maiuri)



Cyzicene Oecus -north aspect, garden view -folding doors & windows -right and left windows with view of garden -broad/long enough for two triclinia -height = 1/2 width (below: oeci-summer dining rooms in the villa at Oplontis)

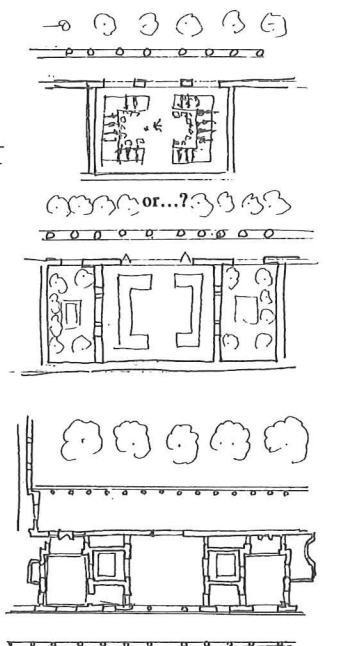
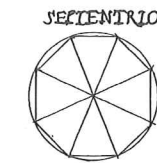


Figure 93. Peristyle Courtyards and Dependent Chambers (6.3.7-11).

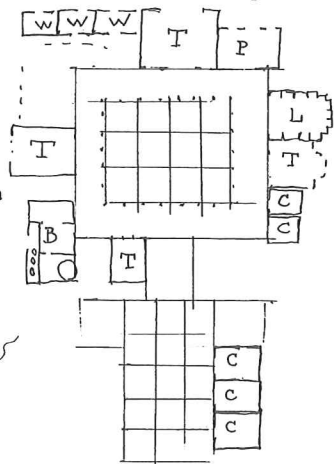
ORIENTATION OF ROOMS (6.4.1-2)



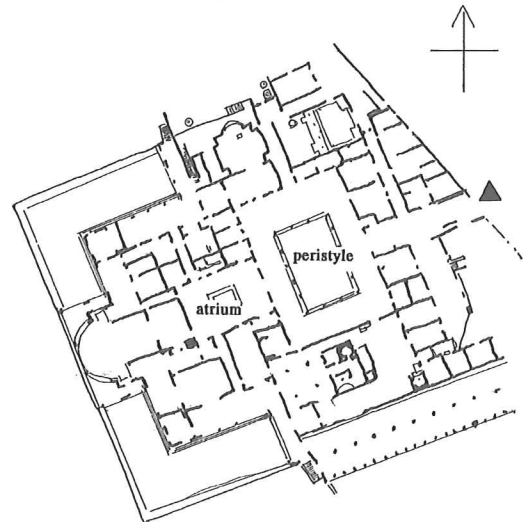
facing north:
-summer dining triclinia
also...
-pinacothecae
-workshops of
brocaders
embroiderers
painters

"...in the city atria customarily come next to the entrance,
whereas in the country and the pseudo-urban buildings, the
peristyle comes first..." (6.5.3)
(Pompeii, Villa of the Mysteries)

facing west:
-baths
-winter dining triclinia



facing east:
-libraries
-cubacula
-spring/autumn
dining triclinia



moisture and heat
from S or W will
discolor or corrupt
books in libraries

DIVISION OF PUBLIC vs. PRIVATE AREAS (6.5.1)

Private:
-cubacula
-triclinia
-baths
-etc. (service?)

Public...accessible even
to the uninvited (??)
-vestibules
-cavaecia
-peristyles...
-etc. ("basilicas?")

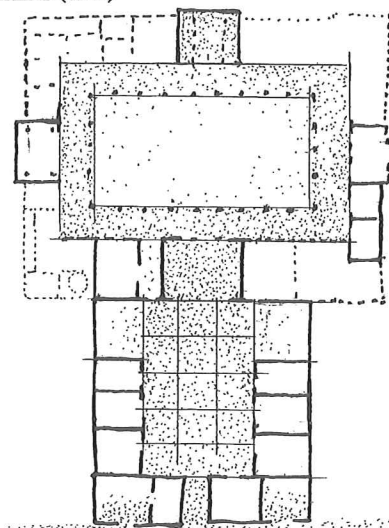
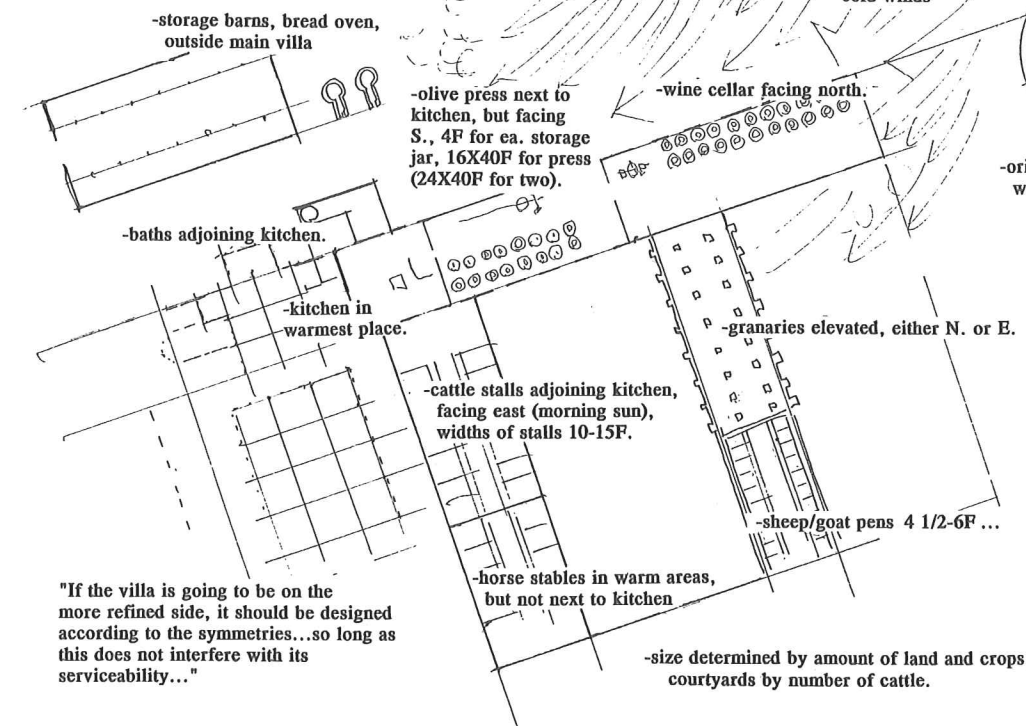


Figure 94. Orientation of Rooms (6.4.1-2).

RURAL BUILDINGS (6.6.1-6)

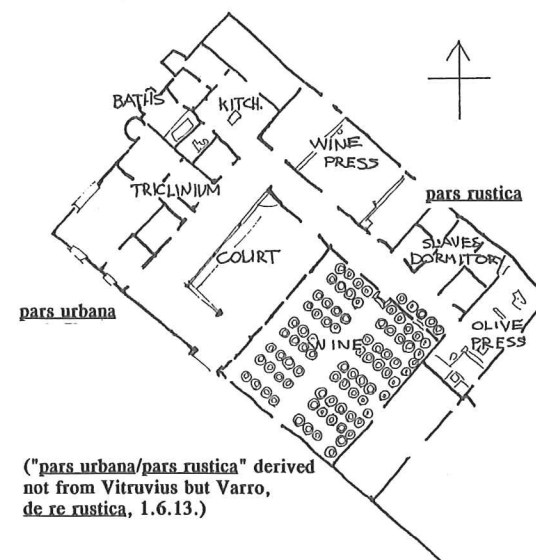


"If the villa is going to be on the
more refined side, it should be designed
according to the symmetries...so long as
this does not interfere with its
serviceability..."

-size determined by amount of land and crops,
courtyards by number of cattle.

-orient to site (i.e. winds?) as
with city defenses in book 1.

Boscoreale, Villa Rustica "alla Pisanelia"



("pars urbana/pars rustica" derived
not from Vitruvius but Varro,
de re rustica, 1.6.13.)

The villa of Settefinestre
(reconstruction after Carandini)

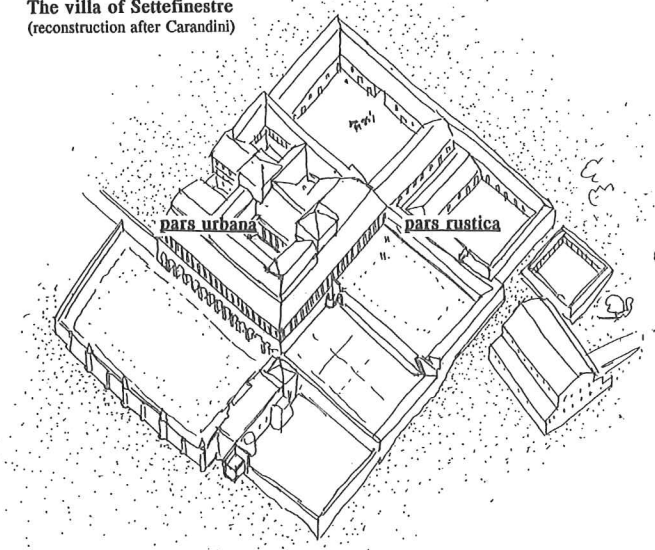
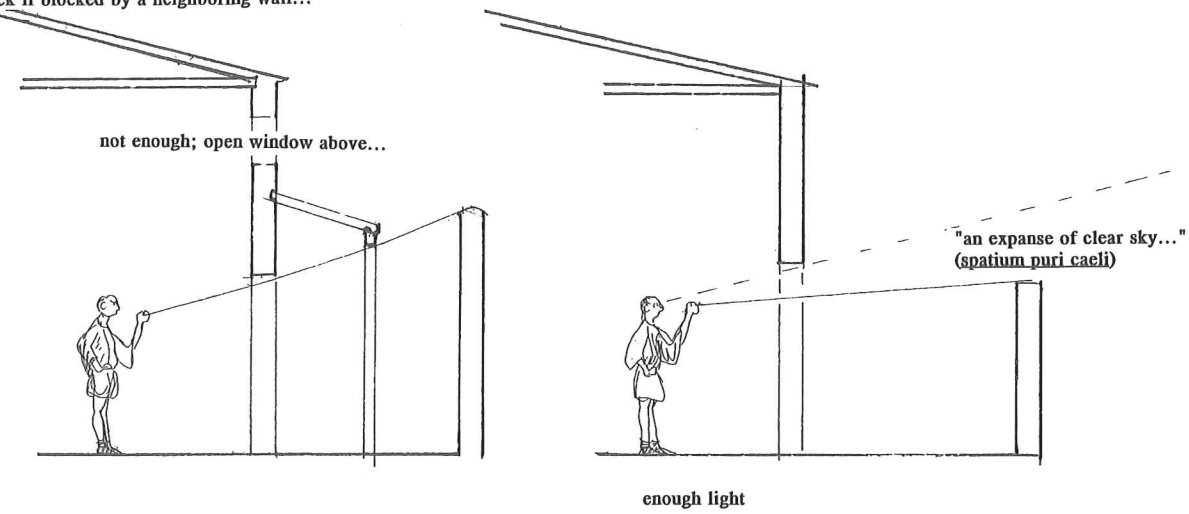


Figure 95. Rural Buildings (Rusticorum Aedificiorum Expeditiones) (6.6.1-6).

NATURAL LIGHTING (6.6.6-7)

to check if blocked by a neighboring wall...



Seasonal sunlight in the courtyard of a typical house in Priene
 (after W. Hoepfner, W.D. Heilmeyer, Haus und Stadt im klassischen Griechenland (Munich, 1994), fig. 303.)

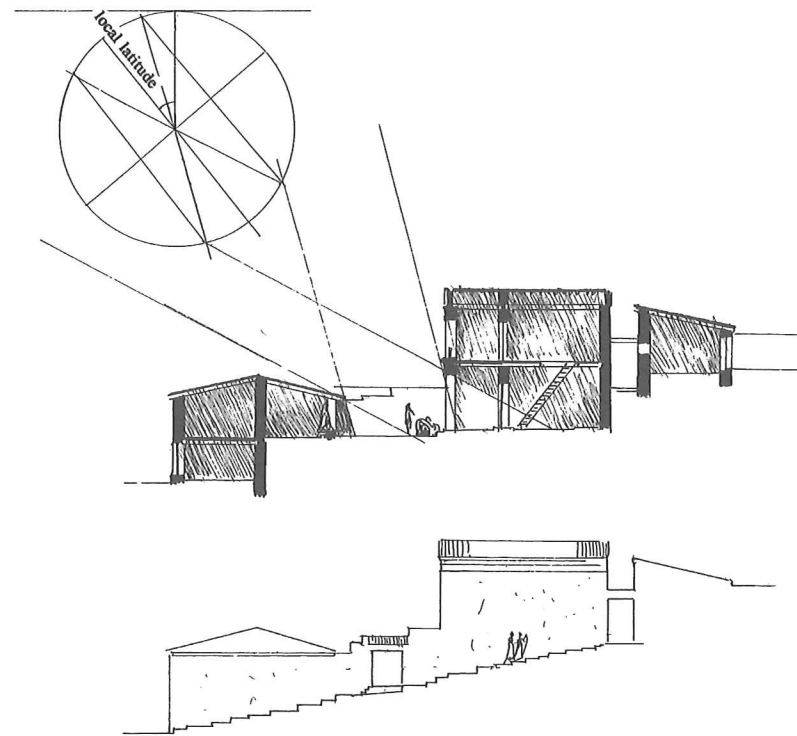


Figure 96. Natural Lighting (6.6.6-7).

GREEK HOUSES (AEDIFICIA GRAECORUM) (6.7.1-7)

Disposed as one city block, to three different orientations

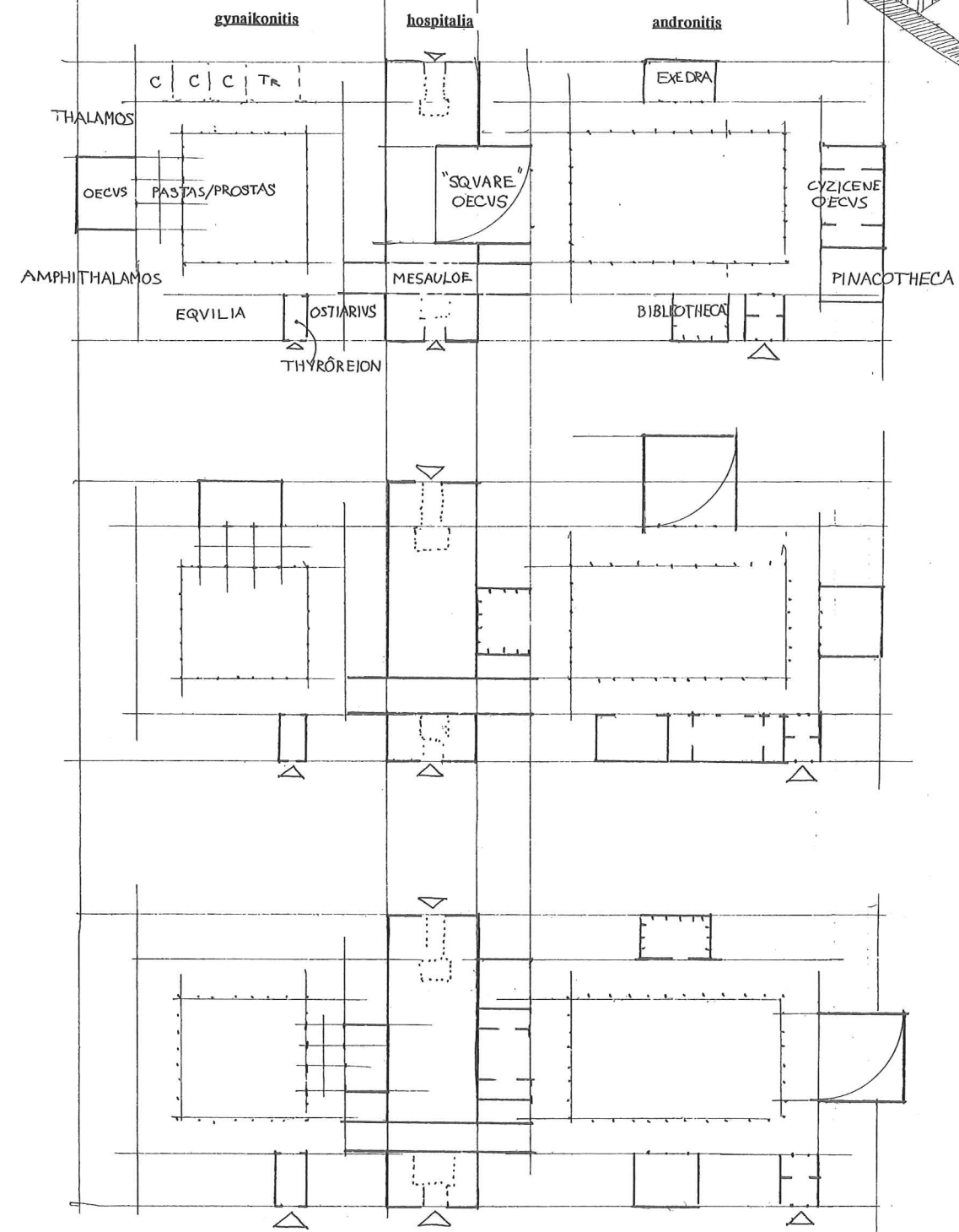
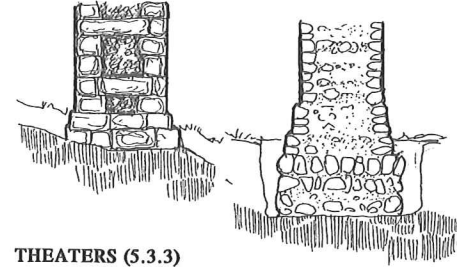


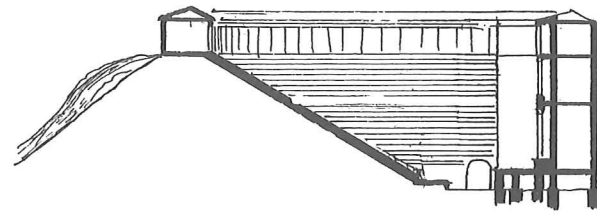
Figure 97. Greek Houses (Aedificia Graecorum) (6.7.1-7).

MORE ON FOUNDATIONS (summary...)(6.8.1)

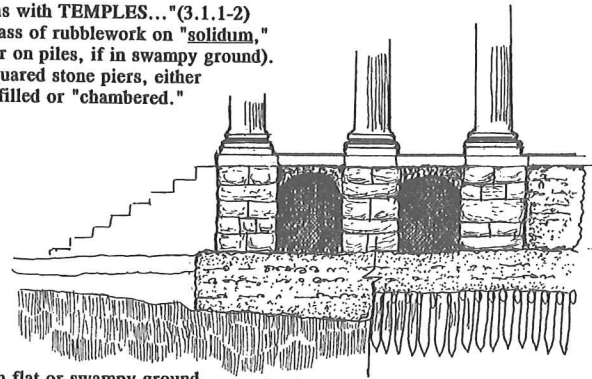
"...as for CITY DEFENSES..."(1.5.1)
-excavate "ad solidum."
-foundations wider than walls.



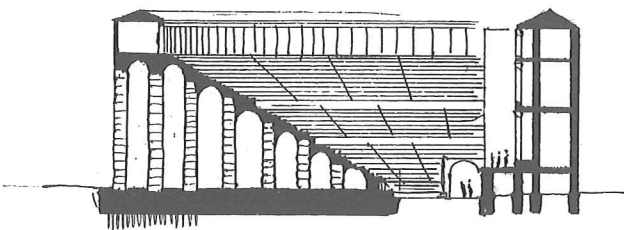
THEATERS (5.3.3)
-easier if hilly...



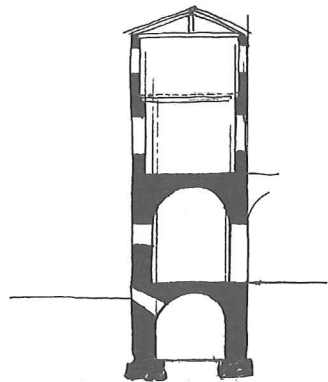
"...as with TEMPLES..."(3.1.1-2)
-mass of rubblework on "solidum,"
(or on piles, if in swampy ground).
-squared stone piers, either
infilled or "chambered."



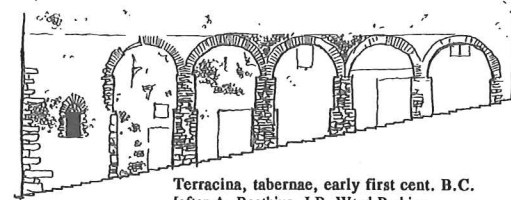
-if on flat or swampy ground,
build as for temples...



UNDERGROUND ROOMS (hypogea) (6.8.1)
-foundations thicker than upper parts.
-upper walls centered over lower.

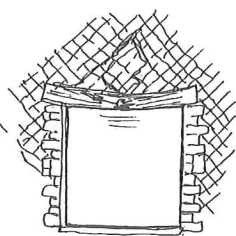
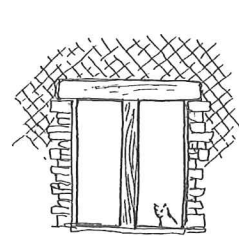


-for buildings built on PIERS AND VAULTS (6.8.4)
the outermost piers should be made wider than the rest

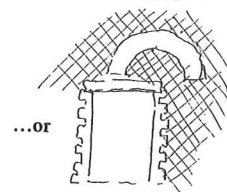
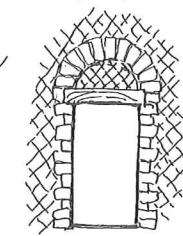
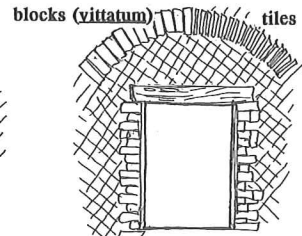


Terracina, tabernae, early first cent. B.C.
[after A. Boethius, J.B. Ward Perkins,
Etruscan and Roman Architecture (Harmondsworth,
1970) fig. 67.]

WINDOW/DOOR OPENINGS (6.8.2-4)
-posts between piers or antae...



-relieving arches, centered over openings...

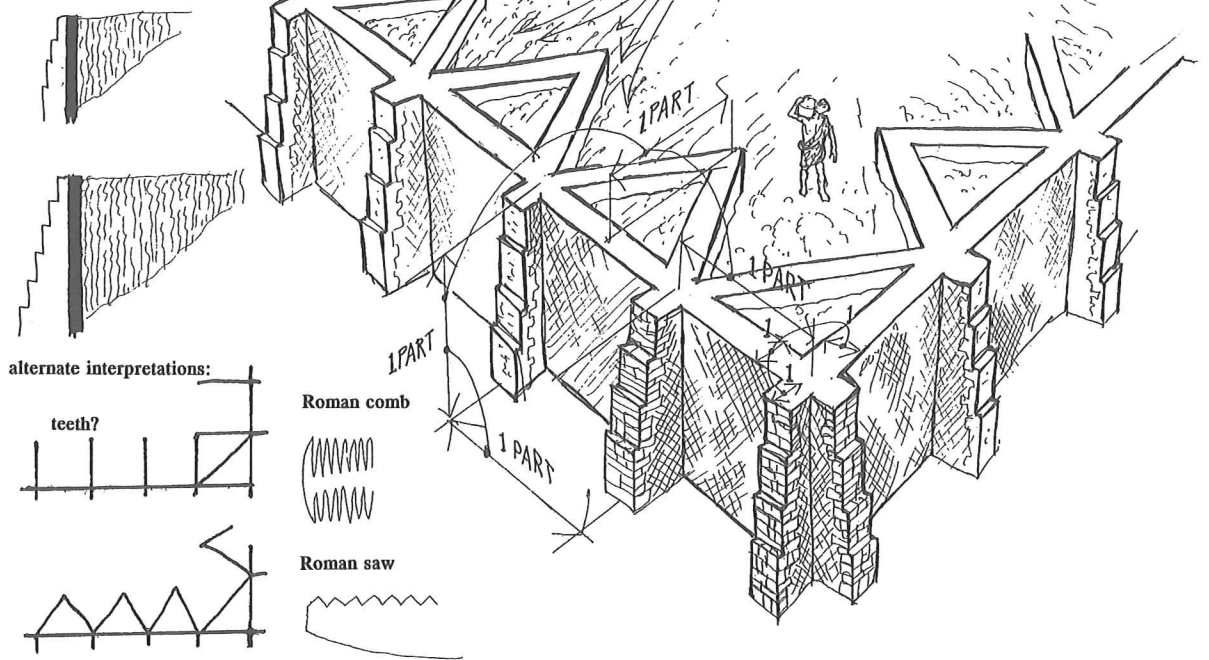


Ostia, window in
republican horrea
tile.
tile

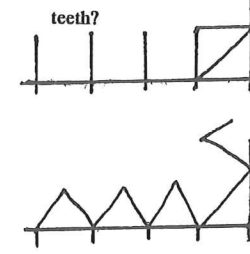
Figure 98. More on Foundations (Summary: 6.8.1; 1.5.1; 3.1.1-2; 5.3.3; 6.8.1; 6.8.2-4; 6.8.4).

RETAINING WALLS AND BUTTRESSES (anterides/erismae) (6.8.6-7)

buttresses jut out in relation to
thickness of substructure...



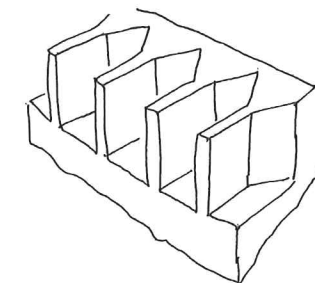
alternate interpretations:



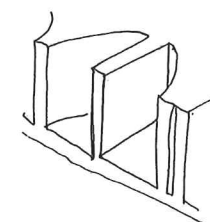
Palatine, Domus Flavia



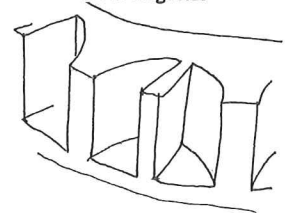
Tivoli, Villa "of Horace"



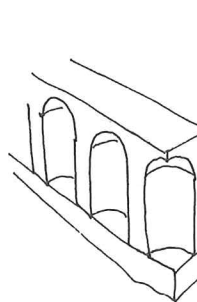
Tivoli, Villa of Quintilius
Varus



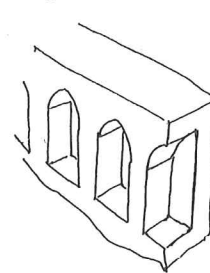
Mausoleum of Augustus



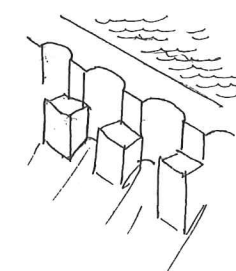
Todi



Tivoli, Villa "of Cassius"



Merida (Spain), dam



Basilea, theater

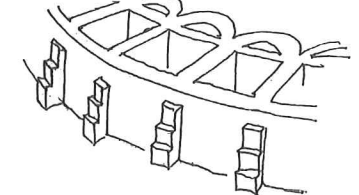


Figure 99. Retaining Walls and Buttresses (Anterides sive Erismae) (6.8.6-7).

an appropriate term either in Greek or in Latin (6.7.5)

This passage addresses the technical problems of many Latin writers of the first century B.C.: how to develop Latin equivalents for essential Greek terms.

underground rooms or chambers (6.8.1) (Figure 98)

hypogea concamerationesque. *Concameratio*, at least in this instance, presumably means vault, but the literal meaning is "chamber." Discussions of foundations are scattered in several places in the *Ten Books*: 1.1.5, fortifications sunk to solid; 3.4.1–2, on temple foundations, presumably the main section; 5.3.3 on theaters, built as recommended for temples; 5.12.1–7, harbor moles; 8.16.14, *opus signinum* in trenches.

vousoirs (6.8.3)

Vitruvius's use of the word *cuneus*, wedge, makes it clear that he means a real keystone arch with wedge-shaped *vousoirs*, both here and in 6.8.4.

and the quality of the design (6.8.9)

Dispositione (disposition).

BOOK 7

Thales, Democritus, Anaxagoras, Xenophanes (7.praef.2)

This is a partial, and not strictly chronological, list of "classic" natural philosophers: Thales of Miletus (fl. c. 580 B.C.), the first of the Ionian philosophers; Democritus of Abdera (c. 460–c. 365 B.C.), founder of atomism; Anaxagoras of Clazomenae (c. 500–428 B.C.), master of Euripides, an astronomer, formulator of theories of perspective; Xenophanes of Colophon (fl. c. 540 B.C.).

Socrates, Plato, Aristotle, Zeno, Epicurus (7.praef.2)

These two lists follow the distinction between physical and moral philosophy, the first being moral, the second being physical, although most members of this second group would also classify as natural philosophers.

Croesus, Alexander (7.praef.2)

Croesus of Lydia (560–546 B.C.), Alexander the Great (336–323 B.C.).

the great library of Pergamum (7.praef.4); Aristophanes (7.praef.5)

The library at Alexandria was traditionally founded in 307 by Ptolemy I Sotêr, supposedly with the help of Demetrius of Phalerum. The library at Pergamum was founded afterward by Eumenes II (197–159). Pliny the Elder reports that the political rivalry between the Ptolemies of Egypt and the Attalids of Pergamum had an impact on the libraries because Ptolemy V Epiphanes (205–182), jealous of Pergamum's success, placed an embargo on the export of papyrus, leading the Pergamenes to invent parchment for writing (the word for

parchment in German is still *Pergament* and *pergamena* in Italian). Pliny the Elder, *Natural History* 13.17. The tale of Aristophanes of Byzantium (257–180 B.C.), who succeeded Eratosthenes as Librarian, dates from the second century as well.

Zoilus (7.praef.8)

Apparently Vitruvius is referring to Zoilus of Amphipolis (later fourth century B.C., not contemporary with the period of this story), Cynic philosopher, pupil of Anaximenes, noted for his bitter attacks on Isocrates, Plato, and especially Homer.

For no one (7.praef.9)

The translation, for reasons of clarity, departs more than usual from Vitruvius's own syntax.

Agatharchus [in Athens] (7.praef.11)

Agatharchus of Samos (c. 490–c. 415), collaborator with Aeschylus (c. 468–456), has been credited with the invention of something very like linear perspective. The nature of his invention is still debatable, but his generation was contemporary with developments in pictorial rendering of space, such as shadows and modeling, and a sort of deep landscape space rendered in vertical perspective that has been attributed primarily to Pythagoras of Samos. Agatharchus is presumably the same painter who was kidnapped by the wealthy, disolute Athenian Alcibiades c. 420 to decorate his house.¹

Silenus, Theodorus . . . et al. (7.praef.12)

The following is a highly significant list of architects, most of them well attested by other ancient authors. Silenus (writing on Doric symmetries) is otherwise unknown, as is his date. Theodorus is usually associated with Rhoecus, who was possibly his father, as one of the architects of the great Heraion of Samos (c. 560 B.C.).² Rhoecus is one of the great hero-inventors of early Greek history, credited with bronze casting (i.e., lost wax), the set square, lever, lathe, lock and key.³ The reason that Vitruvius calls the temple Doric is that in its incomplete state, completed to the cushions of the capitals but without the volutes, it may have looked like a Doric type with an egg-and-dart echinus. The works of the following architects are well attested by remains: Pytheos and the temple of Athena at Priene (c. 340) and, with Satyrus, the Mausoleum at Halicarnassus; Ictinus and Carpius of the Parthenon ("Minerva") at Athens; Theodorus of Phocaea and the Tholos at Delphi (c. 380–370 B.C.), Philo, architect of the porch of the Telesterion at Eleusis (7.praef.17) and the Arsenal in Piraeus;⁴

1 Plutarch, *Alcibiades* 17.

2 Herodotus 60; Pausanias 8.14.8; Diodorus Siculus 1.98.5–9; Diogenes Laertius 2.103.

3 Pliny the Elder, *Natural History* 7.198.

4 The Arsenal is known through a meticulous inscribed building contract or description, *Inscriptiones Graecae* 22, as is also the porch of the Telesterion, *IG* 22 1666, referred to in 7.praef.17. See J. J. Coulton, *Greek Architects at Work* (London and Ithaca, 1977), 55.

Hermogenes and the temples of Artemis (Diana) at Magnesia and Dionysos (Father Liber) at Teos.⁵ Arcesius (possibly fourth century B.C. is known only through Vitruvius (also 4.1.1 as a detractor of Doric).

The nature of these publications on "symmetries" is debatable. Many must have been essentially technical descriptions, perhaps very similar to the Proston inscription of Eleusis and the Arsenal inscription,⁶ although others must have expressed broader opinions (such as Pytheos's assertions that the architect should master all of his constituent disciplines).

Leochares, Bryaxis, Scopas, Praxiteles, Timotheus (7.praef.13)

Vitruvius lists acknowledged major sculptors of the mid- or later fourth century B.C. Leochares (fl. c. 372–320 B.C.); Bryaxis (second half of the fourth century); Scopas of Paros (mid-fourth century, also architect of the temple of Athena Alea at Tegea); Praxiteles (c. 400–330/325 B.C.); Timotheus, also sculptor of the temple of Asclepius at Epidaurus (c. 375 B.C.). On the collaboration of these on the Mausoleum, see Pliny the Elder, *Natural History* 36.30.

Nexaris, Theocydes . . . (7.praef.14)

This is a list of artists who, like Polycleitus, wrote on symmetries. Surviving manuscripts of Vitruvius are inconsistent in spelling Greek names, sometimes using Greek -os, sometimes Latin -us. The translation follows the manuscript. Nexaris, Theocydes, and Sarnacus are otherwise unknown. Demophilus, possibly Demophilus of Himera (first half of the fifth century B.C.); Pollis, probably a sixth-century bronzeworker; Leonidas, painter (fourth century B.C.); Silanion, Athenian bronze sculptor (fourth century B.C.); Melampus, unknown, unless identified as Melanthios, painter of the school of Sicyon and author of a treatise;⁷ Euphranor of Corinth (c. 395–330/325), painter, sculptor, and author of a treatise on symmetries.⁸

Diades, Archytas, Archimedes, Ctesibios, Nymphodorus, Philo of Byzantium, Diphilos, Democles, Charias, Polyidos, Pyrrhos, and Agesistratos (7.praef.14)

Again, Vitruvius spells Greek names inconsistently, sometimes with the Greek ending -os and sometimes with the Latin ending -us. The translation follows manuscript tradition in observing the inconsistency. Polyidos, engineer of Philip II, and his students, Diades and Charias, engineers of Alexander, laid the foundations of advanced siegecraft in the later fourth century B.C.; Diades's treatises were probably the core of the material

5 Pater Liber is an ancient Italic god of vegetation, and hence was assimilated to Dionysos/Bacchus. The temple is not a monopteros but a peripteros.

6 *IG* 22, 1666, 1668; J. Bundgaard, *Mnesicles, A Greek Architect at Work* (Copenhagen, 1957), 97–98, 117–132; K. Jeppesen, *Paradeigmata* (Aarhus, 1958), 69–101, 109–131; discussion in J. J. Coulton, *Greek Architects at Work* (Ithaca and New York, 1977), 54–55.

7 Pliny the Elder, *Natural History* 35.50; Diogenes Laertius 4.18.

8 Pliny the Elder, *Natural History* 35.129.

later developed by Philo of Byzantium and Vitruvius's contemporary Athenaeus. Agesistratos may be the joint source for both Vitruvius (10.13–15) and Athenaeus. Archytas of Tarentum (c. 460–365), Archimedes, and Ctesibios are among the best known mathematicians/engineers. Nymphodorus, Diphilos, and Democles are otherwise unknown. Pyrrhos, king of Epirus (319–273 B.C.), was one of the boldest military campaigners of Greek antiquity and an author of a treatise on siegecraft.

Fufi[ci]us, Terentius Varro, Publius Septimius (7.praef.14)

Fufius, or Fuficius, is otherwise unknown. M. Terentius Varro (116–27), was an encyclopedic polymath, author of *De lingua latina* and an encyclopedia of the liberal arts, *De novem disciplinæ*, which included architecture and medicine. P. Septimius is otherwise unknown, but may be Vitruvius's source for the teachings of Hermodorus of Salamis and hence possibly also for the symmetries of Hermogenes, who is not included in this list.⁹

Antistates, Callaeschros, Antimachides, Pormos (Porinos), Cossutius (7.praef.15)

The first four personages on Vitruvius's list are otherwise unknown, but apparently the original architects of the colossal Olympieion of Athens, begun but left unfinished by Pisistratus, tyrant of Athens (566–528 B.C.), and continued as a Corinthian dipteros by Antiochus IV (175–164) with the Roman architect Cossutius. This Cossutius is very likely a member of a large family of architect-entrepreneurs from Campania.¹⁰

Ephesian Diana . . . Milesian Apollo (7.praef.16)

The Cretans Chersiphron and his son Metagenes were presumably the architects of the first Artemision of Ephesus, which, according to Pliny the Elder (*Natural History* 16.213; 36.95), took 120 years to complete (c. 560–440?). The "completion," by the temple slave Demetrius and by Paeonius of Ephesus, must be the reconstruction after the temple was burnt in 356 B.C. (supposedly on the night on which Alexander the Great was born, by an arsonist who wanted his name to be immortal). Alexander contributed funds to the rebuilding after his victory on the Granicus in 334. The colossal Ionic dipteral temple of Apollo at Didyma outside Miletus was, along with the great dipteroi of Samos and Ephesus, built in the first half of the sixth century B.C.; it was burnt in the Ionian revolt of 494, and rebuilt presumably after Granicus, with Paeonius and Daphnis of Miletus as architects, the latter of whom is otherwise unknown.

Demetrius of Phaleron (7.praef.17)

An intellectual, the Macedonian puppet ruler of Athens (317–307), he supposedly assisted in the foundation of the Library of Alexandria.

9 P. Gros, "Hermodoros et Vitruve," *Mélanges de l'École Française de Rome. Antiquité* 85 (1973), 137–161.

10 E. Rawson, "Architecture and Sculpture: The Activities of the Cossutii," *Papers of the British School at Rome* 43 (1975), 36–37.

the enormous cella of Ceres and Proserpina at Eleusis (7.praef.16)

The Telesterion of Demeter and Korê (Proserpina) at Eleusis.

G. Mucius; Marius's Temple to Honor and Battle-courage (7.praef.17; also 3.5.2)

G. Marius's temple of Honos et Virtus was built in 101 B.C. from the *manubiae* (spoils) of G. Marius's victories over the Cimbri and the Teutones; the site is unknown but possibly near the Capitol or the Velia. Vitruvius mentions it earlier (3.5.2) along with the temple of Jupiter Stator in the Porticus Metelli, designed by Hermodorus of Salamis, as an example of a temple *sine postico*. G. Mucius may have been a client/freedman of the "anti-Hellene" Q. Mucius Scaevola Augur (speculating from the name alone) and a student of Hermodorus; his significance may be that he tried to adapt Greek symmetries to traditional Italic plans.¹¹

nails (7.1.2)

Hand-wrought iron nails were cheap and plentiful by the first century B.C.

dodrans (7.1.3)

Three-quarters foot = three palms = one span.

hexagons (7.1.4)

Literally, "honeycombs."

Tiburine herringbone tile work (7.1.4)

Testacea spicata tiburtina, Tiburine herringbone terracotta, called *opus spicatum* by modern archaeologists. The term derives from Latin *spica*, an ear of grain, whose interlocking seed husks also show a herringbone pattern.

slope of two digits for every ten feet (7.1.6)

1:80; cf. 8.7.1, for slope of aqueducts 1:250.

herringbone terracotta [blocks] (7.1.7)

Spica testacea.

plasterwork (7.2.1)

The translation follows the sequence: *trullissatio* = rough plastering; *tectorium* = plaster (suitable for painting); *albarium* = stucco, with the connotation that stucco can be molded.

the machines (7.2.2)

Presumably scaffolding (cf. 10.1.1).

plastered as roughly as possible (7.3.5)

This means leaving a rough surface to assist in the adhesion of the next layer.

plaster floats (7.3.7)

Reading with the MSS as *liaculorum*. Tertullian uses the word *lio*, to level.

moist plaster (7.3.7)

The fresco layer.

horsetails (7.3.11)

The bryophyte *equisetum*, which is strong enough to go into mud.

footed tiles (7.4.2) (Figure 103)

Reading the MSS either as *mammatae* (nipped) or *hamatae* (hooked).

beginnings of painting

[polished] plaster (7.5.1) (Figures 104, 105)

Vitruvius's description gave rise to modern scholars' distinction of four styles in Pompeiian wall painting.¹²

Tralles . . . Apaturius of Alabanda (7.5.5)

Tralles and Alabanda are both in western Asia Minor. Apaturius and Licymnius (or Lykinos) are otherwise unknown, but the story probably dates from the second century B.C. or later because it is probable that this is when this kind of fantasy architecture (i.e., the basis of the second and third Pompeiian styles) was developed in real and painted architecture in Alexandria.¹³ An *ekklēsiasterion* is a council house that supposedly can hold the entire citizen body of a town.

four sextarii (7.8.2)

One sextarius = c. 0.5461 l.; 6 sextarii = 1 congius; 16 sextarii = 1 modius.

shining (*ganōsis*) (7.9.3–4)

This is apparently a final polishing, not to be confused with encaustic, painting in hot wax.

the temples of Flora and Quirinus (7.9.4)

The temple of Quirinus (Doric dipteral, according to 3.2.7; restored by Augustus in 16 B.C.) was near or on the Alta Semita on the west edge of the Quirinal hill. The temple of Flora was also on the hill or in the valley below, outside the Servian walls. The cinnabar workshops may have been in an industrial quarter just outside the walls.

Vestorius (7.11.1)

A wealthy banker and innovative entrepreneur of Puteoli, known to Cicero and Atticus.¹⁴ Puteoli was and remained the principal port for the Egyptian grain fleet in Italy until the

12 Especially see A. Mau, *Geschichte der dekorativen Wandmalerei in Pompeii* (Berlin, 1882).

13 J. R. Clarke, *The Houses of Roman Italy* (Berkeley, 1991), 45; J. McKenzie, *The Architecture of Petra* (Oxford, 1990), 85–100.

14 Cicero, *Ad Atticum* 14.9.1; 14.12.3.

FLOORING (7.1.1–7)

FOR JOIST FLOORS (in *contignationibus*...)

"...make careful note that there is no wall that... has been built up right underneath the pavement..."

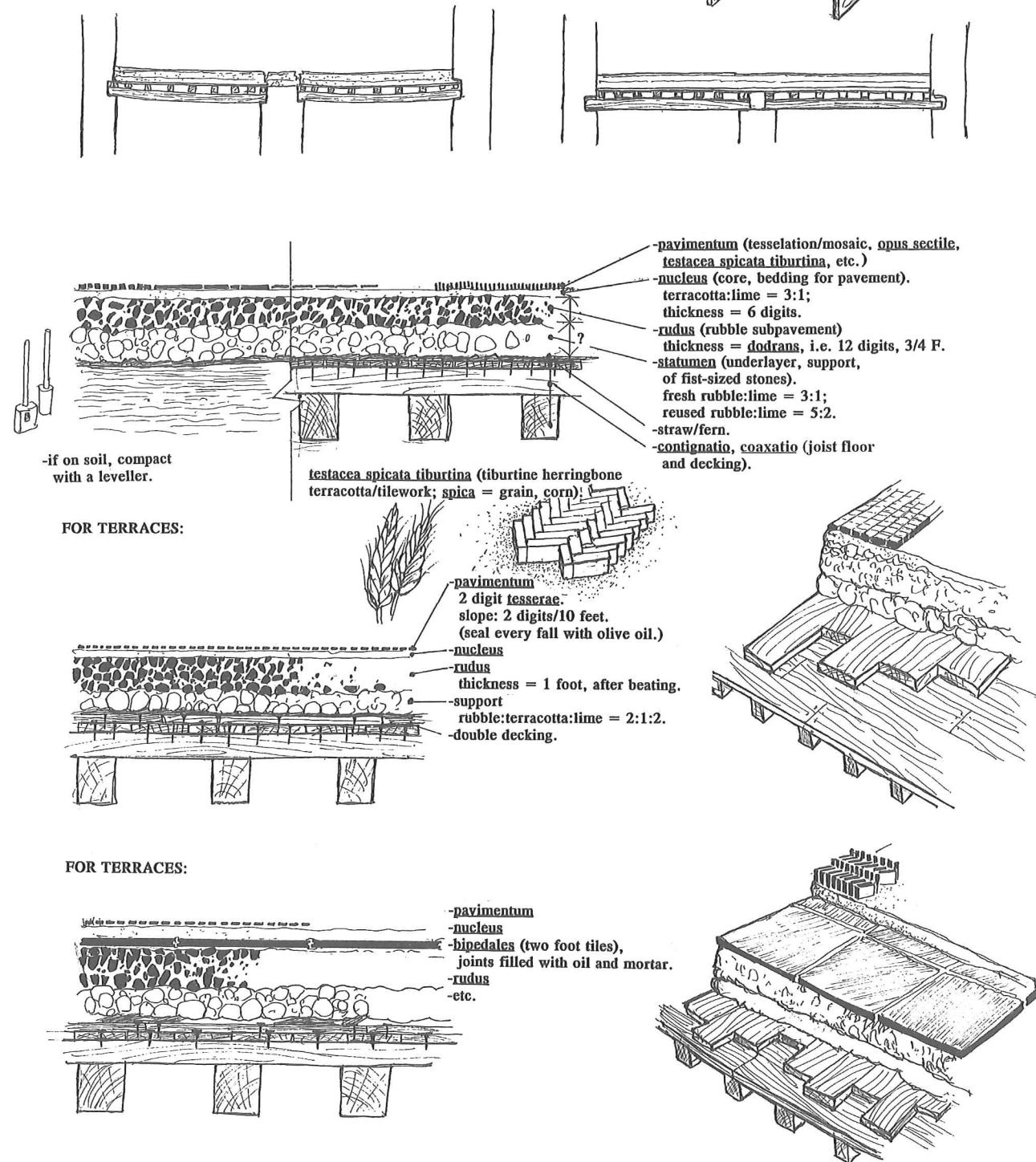
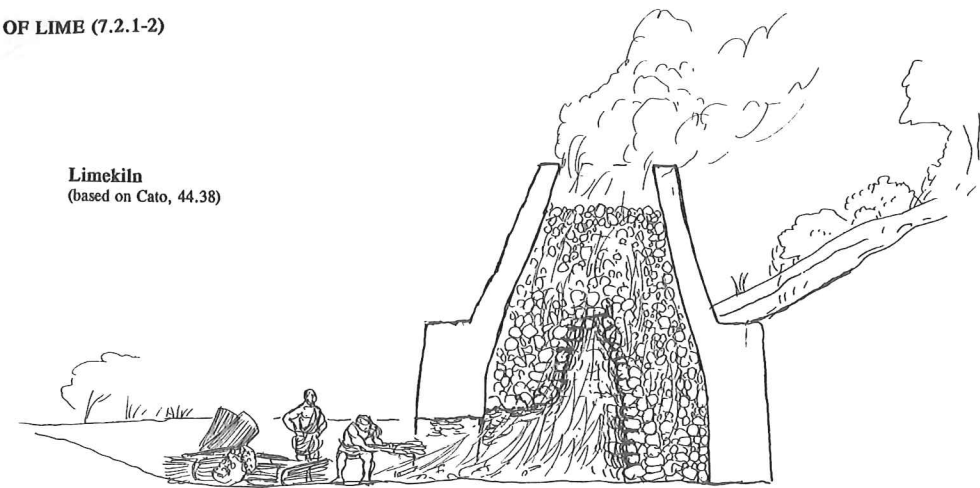


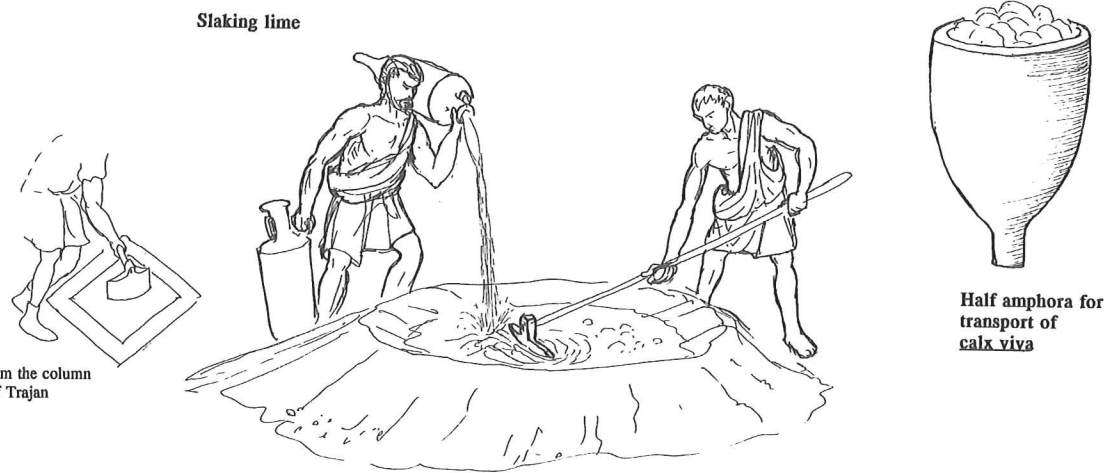
Figure 100. Flooring (7.1.1–7).

11 P. Gros, "Les premières générations d'architectes hellénistiques à Rome," *L'Italie préromaine et la Rome républicaine, Mélanges J. Heurgon* (Rome, 1976), 407.

PREPARATION OF LIME (7.2.1-2)



Limekiln
(based on Cato, 44.38)



Slaking lime

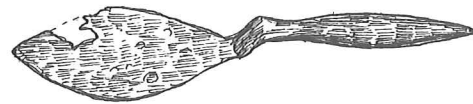
From the column
of Trajan

Half amphora for
transport of
calx viva

ascia (hoe)
(based on object found in
the House of the Skeleton,
Pompeii)



trowel (based on object
in the Saalburg Museum)



liaculum (plaster float)
(based on object in the
Saalburg Museum)

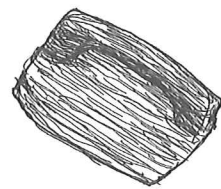
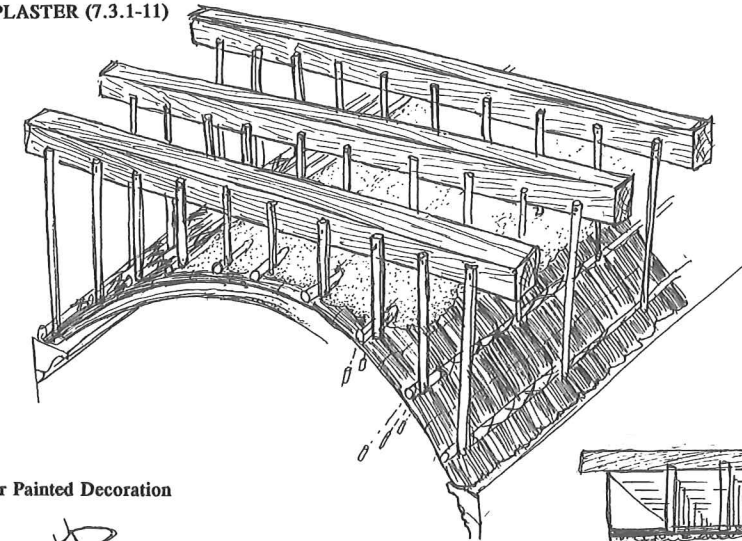


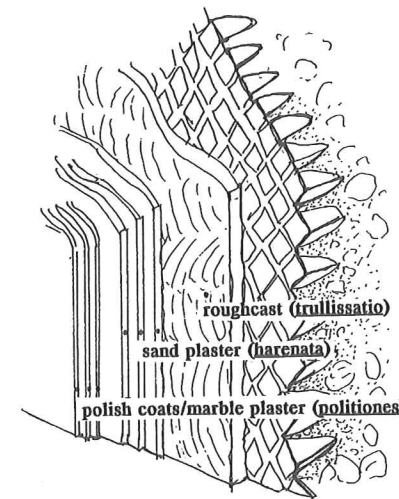
Figure 101. Preparation of Lime (7.2.1-2).

CEILINGS AND WALL PLASTER (7.3.1-11)

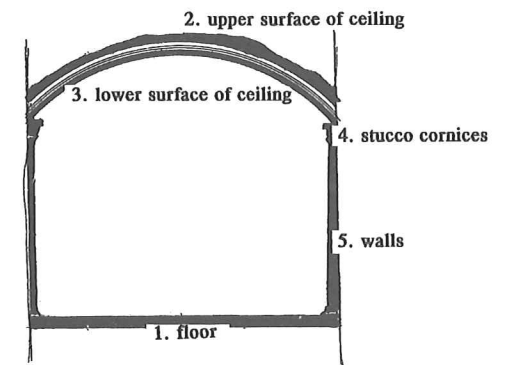
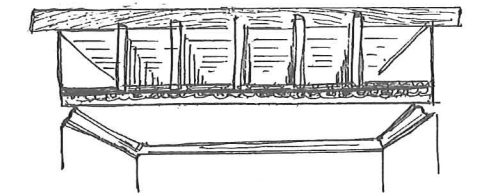
Suspended Ceilings



Plaster (tectorium) for Painted Decoration



Finishing Sequence



Plaster on opus craticium

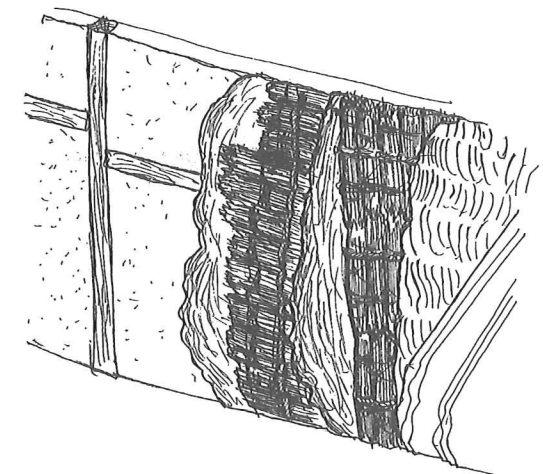
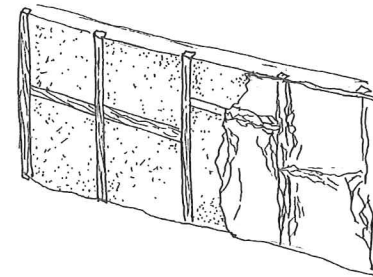


Figure 102. Ceilings and Wall Plaster (7.3.1-11).

PLASTERWORK IN DAMP LOCATIONS (7.4.1-3)

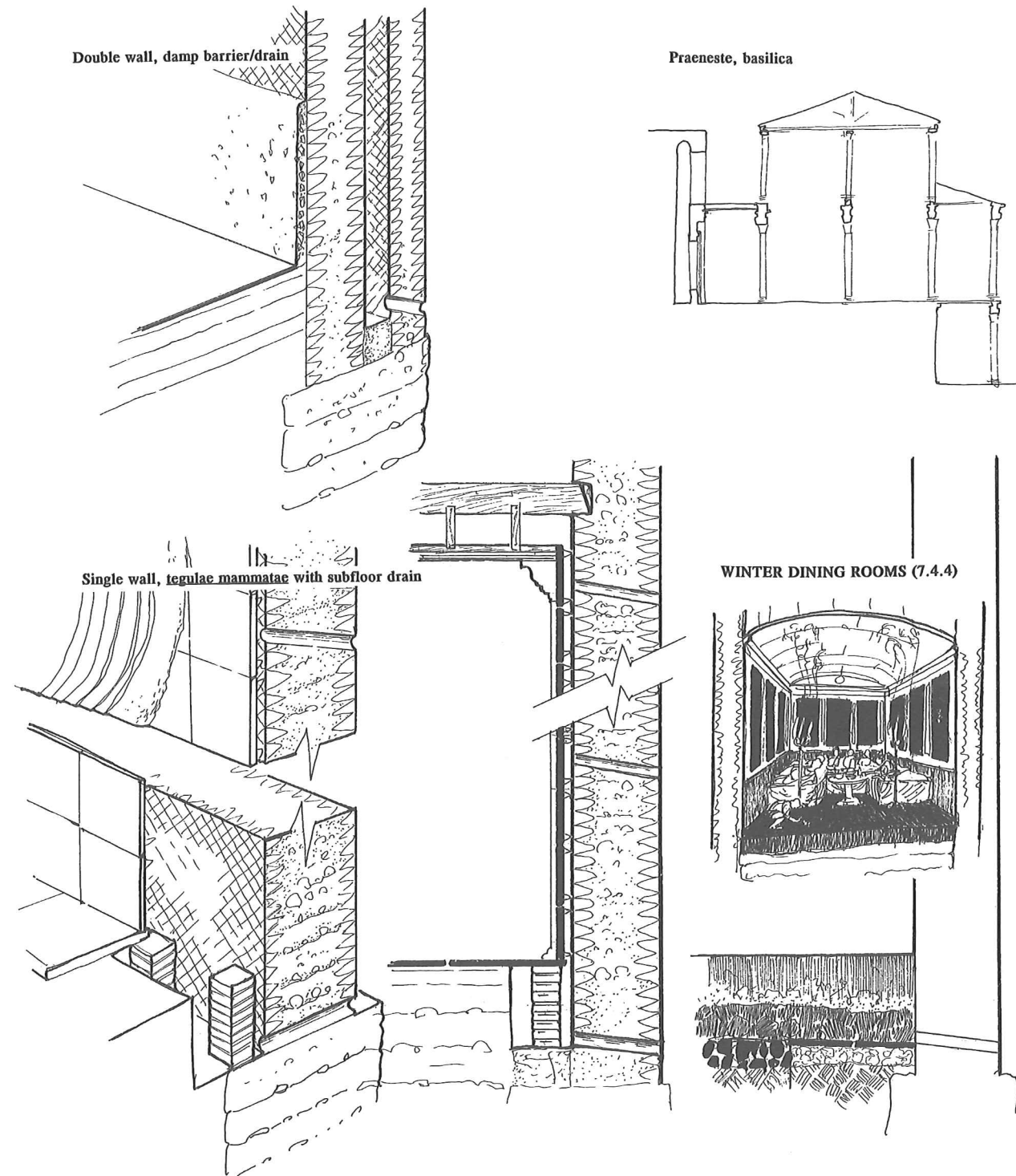


Figure 103. Plasterwork in Damp Locations (7.4.1-3).

STYLES OF WALL PAINTING (7.5.1-3)

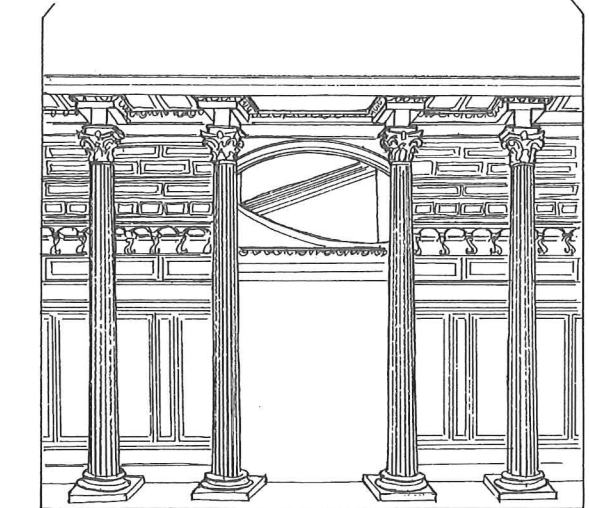
Pompeian First Style: "...imitated the varieties and placement of marble veneers..."

Pompeian Second Style: "...later...also imitated the shapes of buildings and the projection into space of columns and pediments..." (c. 100 B.C.)

Pompeii, House of Sallust, c. 100 B.C.
[after Mau, *Geschichte der dekorativen Wandmalerei in Pompeii* (Berlin, 1882), pl. 2A.]



Pompeii, House of the Stag (early Second Style)



Pompeii, House of the Cryptoporticus (later Second Style)

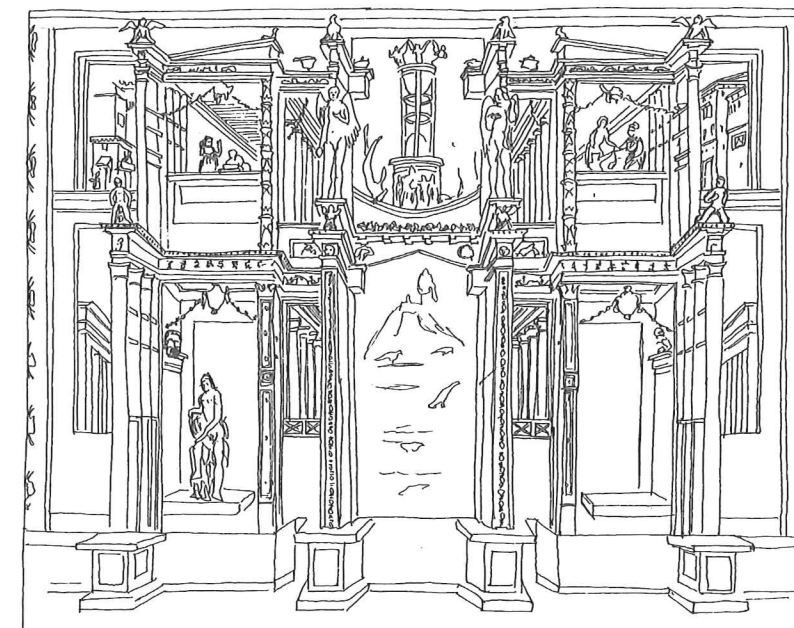
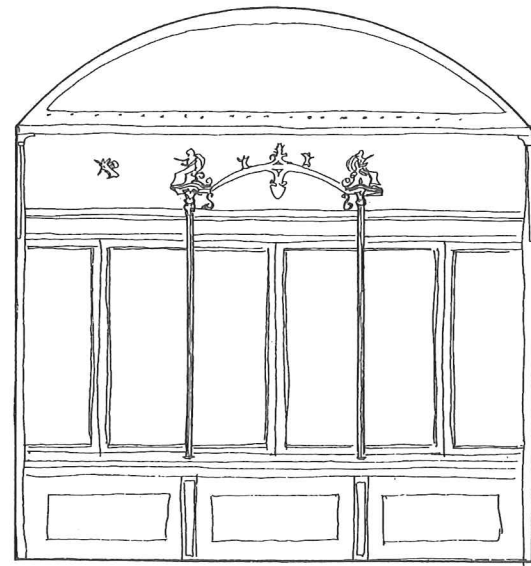


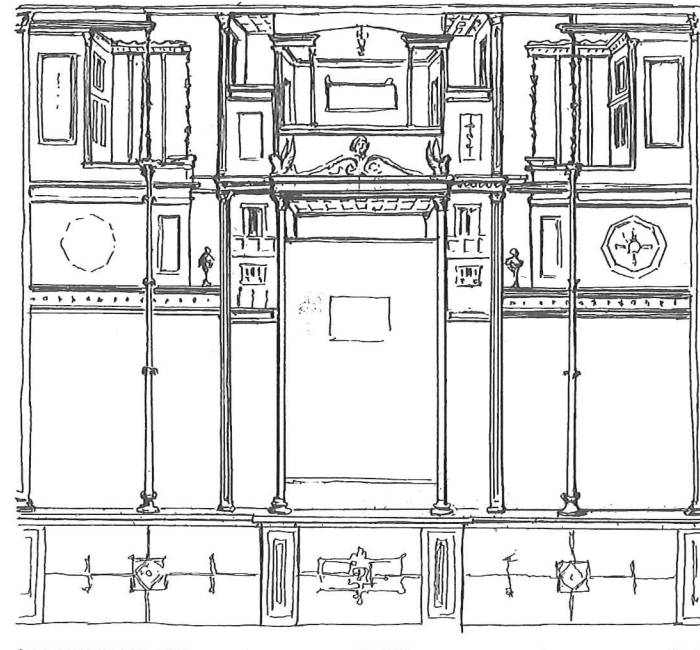
Figure 104. Styles of Wall Painting: Pompeian First and Second Style (7.5.1-3).

STYLES OF WALL PAINTING (7.5.1-3)

Pompeian Third Style: "...monsters are now painted in frescoes..."



Pompeii, House I.11.12, early Third Style



Pompeii, House V.1.14, late first century B.C.
[after Mau, *Geschichte der dekorativen Wandmalerei in Pompeii* (Berlin, 1882), pl. 2A.]

Figure 105. Styles of Wall Painting: Pompeian Third Style (7.5.1-3).

early second century A.D., when it was displaced by the Trajanic harbor at Ostia.

kermes (7.14.1)

Quercus coccifera, a shrub oak whose fruit produces a crimson dye.

weld (7.14.2)

Reseda luteola, a swamp plant used to make yellow dye, also known as dyer's rocket, yellowweed, or dyer's mignonette. Pliny the Elder, *Natural History* 33.87, 91.

woad (7.14.2)

Isatis tinctoria, also called dyer's weed (as are several other plants), a blue dye superseded by indigo.

BOOK 8

Heraclitus, Euripides, Anaxagoras . . .

Pythagoras, Empedocles, Epicharmos (8.praef.1)

This is another list of the formulators of the fundamental theories of natural philosophy. Euripides is the playwright of the later fifth century, Empedocles (fl. c. 444 B.C.) is the figure normally credited with formulating the definitive form of earth-air-fire-water chemistry. Again Vitruvius is inconsistent in his spelling of Greek names.

definite limits in the direction of those regions (8.1.1)

The vocabulary here is much the same as that for laying out a *templum* in augury.

underground channels (8.1.6)

This method of collecting water from several weak wells sounds very much like a Persian qanat, although there are some systems in Rome that consist of mazes, *cuniculi*, which appear to function as seepage collectors.¹

the earthly globe (8.2.6)

Vitruvius's discussion is contemporary with M. Vipsania Agrippa's world map in the Porticus Vipsania and may be informed by it.

the Nile (8.2.6-7)

This idea that the Nile rises in the West (Mauretania) and flows underground, reemerging in the Sudd, goes back at least to Herodotus (2.28-34), who presents a slightly different theory about how it may flow from the West.

Camena, Aqua Marcia (8.3.1)

The spring of the Camena is located on the south side of the Caelian Hill. The Aqua Marcia was completed in 144 B.C. and thought to be the best of the aqueducts.

sweet-water springs (8.3.1)

Taking *dulcis* to mean good-tasting water, although it may simply mean fresh water as opposed to salt or brackish.

the river Albula (8.3.2)

The source of the Albula outside Tivoli is at the travertine deposits, and the functioning baths there still emit a strong sulphurous smell.

push the force of their gusts; sources of springs at the same height as these hillocks (8.3.2-3)

This discussion of the force of springs depends on Empedoclean chemistry (wind as the result of a collision of heat and water) rather than a concept of a pressure head.

This water has an appearance (8.3.6)

Aquae here is not a genitive but a dative of possession; *species* in this case can not be a term of classification.

type of water (8.3.6)

Vitruvius here uses *genus aquae*, not *species*.

wine . . . of Lesbos, and so on (8.3.12)

This is a list of the best known ancient wines. Maeonia is in the upper Hermos valley in western Asia Minor, Lydia in north-central western Asia Minor. Falernian of Campania had the reputation as being among the best of ancient wines.

the inclination of the firmament (8.3.13)

This is another reference to the scientific theory that all terrestrial diversity is generated by the oblique rotation of the celestial spheres, particularly the sun.

Juba (8.3.24)

Presumably Juba II, son of Juba I, who as a child was led in Caesar's triumph of 46 B.C. Given Roman citizenship by Octavian, he was reinstated as a client king in Numidia and, in 25 B.C., in Mauretania. He was a man of considerable learning and wrote many books on geography, history, language, and natural philosophy.

Africa is the mother and nursemaid of wild beasts (8.3.24)

This phrase is similar to Horace *Odes* 1.22.15-16, published in 23 B.C., but it also may be lifted from the *Libyca* of Juba, published in 26/25 B.C.

Gaius Julius, the son of Masinissa (8.3.25)

The identification of this person is uncertain, but presumably he was a scion of the royal house and descendant of Masinissa, king of Numidia and client of Rome until his death in 148 B.C. The name and the information Vitruvius gives indicates he may have been awarded Roman citizenship as a reward for service with Caesar.

Theophrastos, Timaeus, Posidonios, Hegesias, Herodotus, Aristides, and Metrodorus (8.3.27)

Again, Vitruvius's spelling of Greek names is inconsistent. Theophrastus, pupil and successor of Aristotle at the Lyceum,

¹ In the Horti Aciliani and the Forte Antenne (ancient Antemnae). I. Riera, in I. Riera ed., *Utilitas Necessaria: Sistemi idraulici nell'Italia romana* (Milan, 1994), 330.

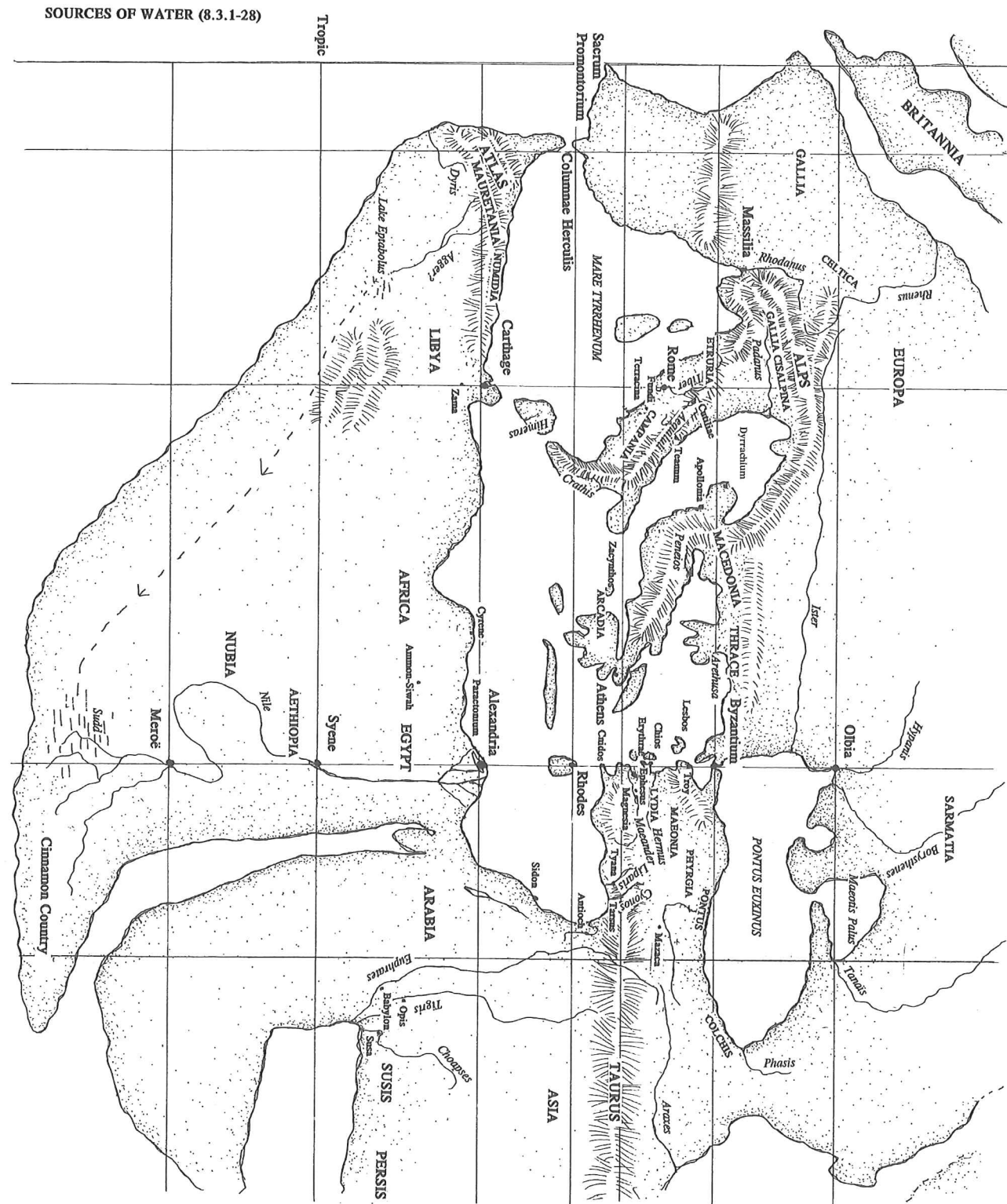


Figure 106. Sources of Water (Map of the Mediterranean World) (8.3.1-28).

Timaeus of Tauromenium (c. 346-250 B.C.), author of a history of Sicily; Posidonius of Apamea (c. 140/130-59/40 B.C.), philosopher, historian, geographer, and naturalist; Hegesias could be Hegesias of Maroneia or Hegesias of Magnesia; Herodotus (d. c. 425 B.C.), the great historian of the mid-fifth century; Metrodorus of Skepsis and Aristides are uncertain.

Corinthian vase (8.4.1)

An alloy of bronze, gold, and silver (Pliny the Elder, *Natural History* 9.13.9; 34.6-9; 37.49).

diopters, or water levels, or a chorobate (8.5.1) (Figure 107)

The diopter was an instrument apparently like a modern transit or theodolite and must have had some capacity for measuring angles, probably both vertical and horizontal. As such, it also would have been serviceable as a level (although like a modern transit, it may have been less accurate as such than a dedicated level). The diopter was known to Archimedes, Hipparchus, and Ptolemy, and the most detailed description is in Hero of Alexandria.² (True triangulation surveying with trigonometric functions seems not to have been used in antiquity; it generally dates to the end of the sixteenth and early seventeenth centuries.) The water level is unattested in representations, but its general principle can be guessed fairly easily (see figure). The chorobate is known only through Vitruvius (it is not mentioned in the *Corpus agrimensorum*), and therefore it may have been an unusual instrument and a personal recommendation of Vitruvius.

fit together by hinges (8.5.1)

This implies that, like any surveying instrument, the chorobate could be dismantled and transported.

Archimedes' books will say that there cannot be a true leveling by means of water (8.5.3)

Although in a way Archimedes is right (the course of the water in a water channel follows the curvature of the earth), Vitruvius is also right to note that in functional circumstances the curvature is insignificant, and what counts is the relationship between the two ends of the water vessel, which when level are tangent to the earth's curvature.

slope . . . no less than half a foot every hundred feet (8.6.1)

There are two possible readings of the MSS here: *sicilicos* or a quarter of an inch per 100 F, or a slope of 1:4,800; or *semipede*, a half foot, or a slope of 1:200. The range of the slope in Roman aqueducts varies greatly, normally from 1:150 to 1:2,900 (with an extreme in the aqueduct of Nîmes at 1:14,000), and sometimes within a single aqueduct (the aqueduct of Gier varies from 1:151 to c. 1,000, that at Basse-Fontaine from 1:59 to 1:2,500).³

2 C. Germain de Montauzan, *Essai sur la science et l'art de l'ingénieur aux premiers siècles de l'empire romain* (Paris, 1908), 46 seq.; A. G. Drachmann, *The Mechanical Technology of Greek and Roman Antiquity* (Munksgaard, 1963), 197-198.

3 C. Germain de Montauzon, *Les Aqueducs de Lyon* (Paris, 1909), 170; L. Callebaut, ed., *Vitruve, de l'architecture*, viii (Paris, 1973), 146-148.

1:200 seems steep, but immediately above (8.5.3) Vitruvius says that "If a slope is great, the current of the water will be easier to manage," and in 7.1.6 Vitruvius recommends a slope of two digits (one-eighth foot) for every ten feet for open-air floors (slope of 1:80).

castellum aquae (8.6.1) (Figure 108)

A reservoir for water distribution is usually just inside the city gates at the highest point of the circuit of the walls.

those who bring water into their own homes (8.6.2)

An *actus* is 120 feet, the standard unit for measuring centuriated plots.

there is one *actus* (120 feet) between every two (8.6.3)

The illegal tapping of public mains for private homes was a major problem for Agrippa's and Frontinus's administrations.⁴

the diameter of the pipes (8.6.4)

Roman lead water pipes were made as lead sheets rolled around a form with either a folded or a soldered joint. The ten standard calibers that Vitruvius recommends are measured in terms of the width of the sheet, which is in effect the circumference of the pipe plus the overlap for the joint. Frontinus gives a somewhat more complicated system and attributes to Agrippa or Vitruvius the introduction of a different measure, the *quinaria*, which refers either to a five-digit sheet rolled into a pipe, or a pipe five *quadrantes* (quarter-digits) in section.⁵ Vitruvius also gives the weight of each sheet, which implies that the standard wall thickness for a pipe is one-quarter inch (9.0627 m.), regardless of diameter.⁶

but if there is a very broad valley . . . the "belly" (8.6.5) (Figure 109)

Although Vitruvius mentions inverted siphons in conjunction with a closed pipe system, they can be combined with open-channel masonry aqueducts with the siphon running from one open castellum on one side of the valley to another on the other. The economic break-even point between building a lead-pipe siphon, which required high craftsmanship and maintenance, seems to have been c. 150 feet; in valleys of less depth, aqueducts were normally carried across on masonry arches, from c. 155/160 feet to c. 375 feet, normally lead pipes with an inverted siphon.⁷ The upper limit for lead siphons is the amount of pressure head that the lead pipe can sustain. The siphon at Pergamum has a pressure head at one point of c. 500 feet (250 lb./sq. in. or 18.5 kg/cm²), although it was later replaced by an open-channel aqueduct.⁸

4 Frontinus, *De Aquis*, 112-114.

5 The system is measured in *quinarii* up to the *fistula vicenaria* (five-digit pipe), then in *digiti quadrati*, which implies a more advanced system of adjusting to accurate cross section than Vitruvius's system. Frontinus *De Aquis* 25, 26-34.

6 J. G. Landels, *Engineering in the Ancient World* (Berkeley, 1978), 42-45.

7 A. F. Norman, "Attitudes to Roman Engineering and the Question of the Inverted Siphon," *History of Technology* 1 (1976), 45-71, esp. 61.

8 Landels, *op. cit.*, 47-49.

LEVELLING AND THE CHOROBATES (8.6.1-3)

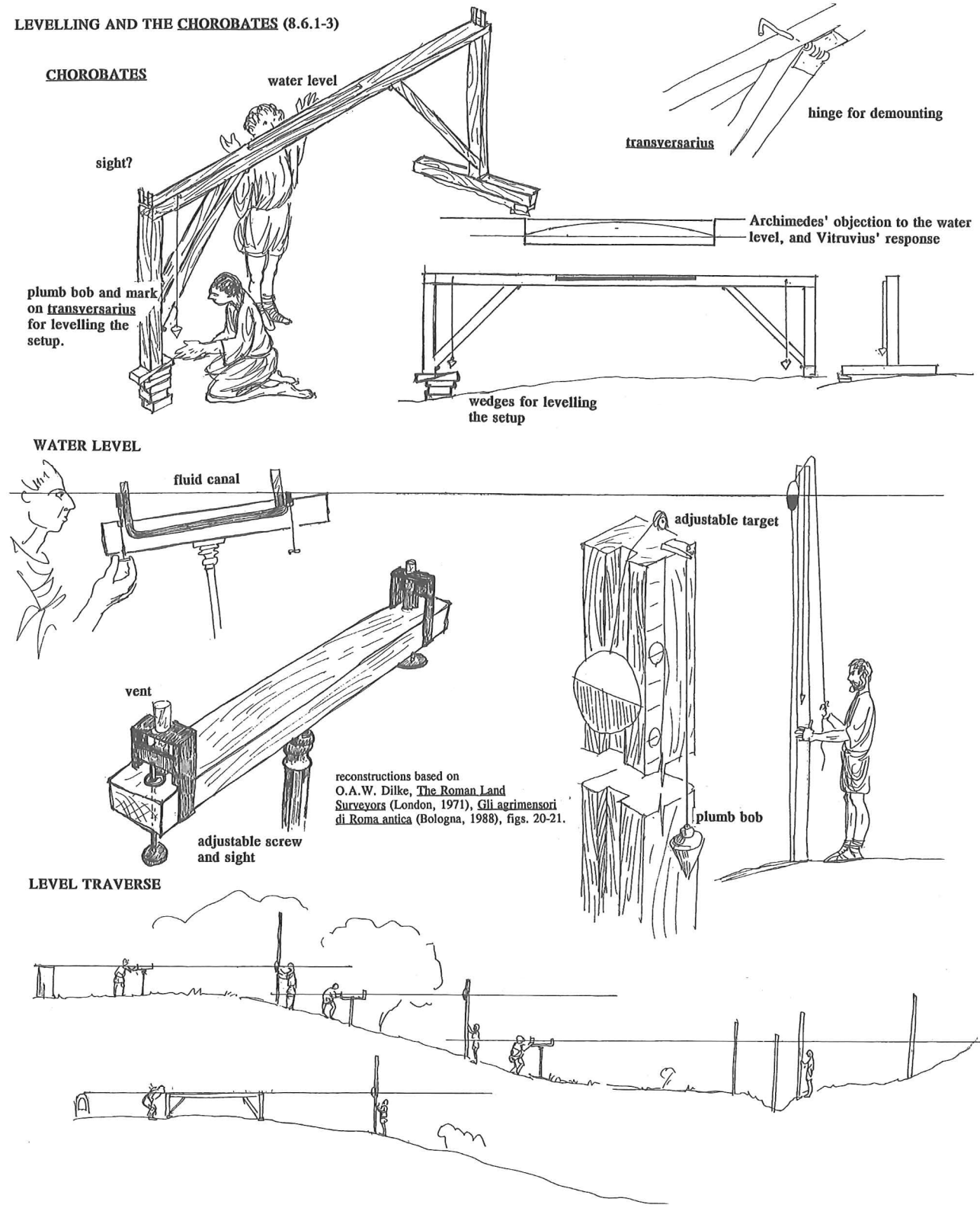


Figure 107. Levelling and the Chorobates (8.6.1-3).

DISTRIBUTION OF WATER (8.6.1-2)

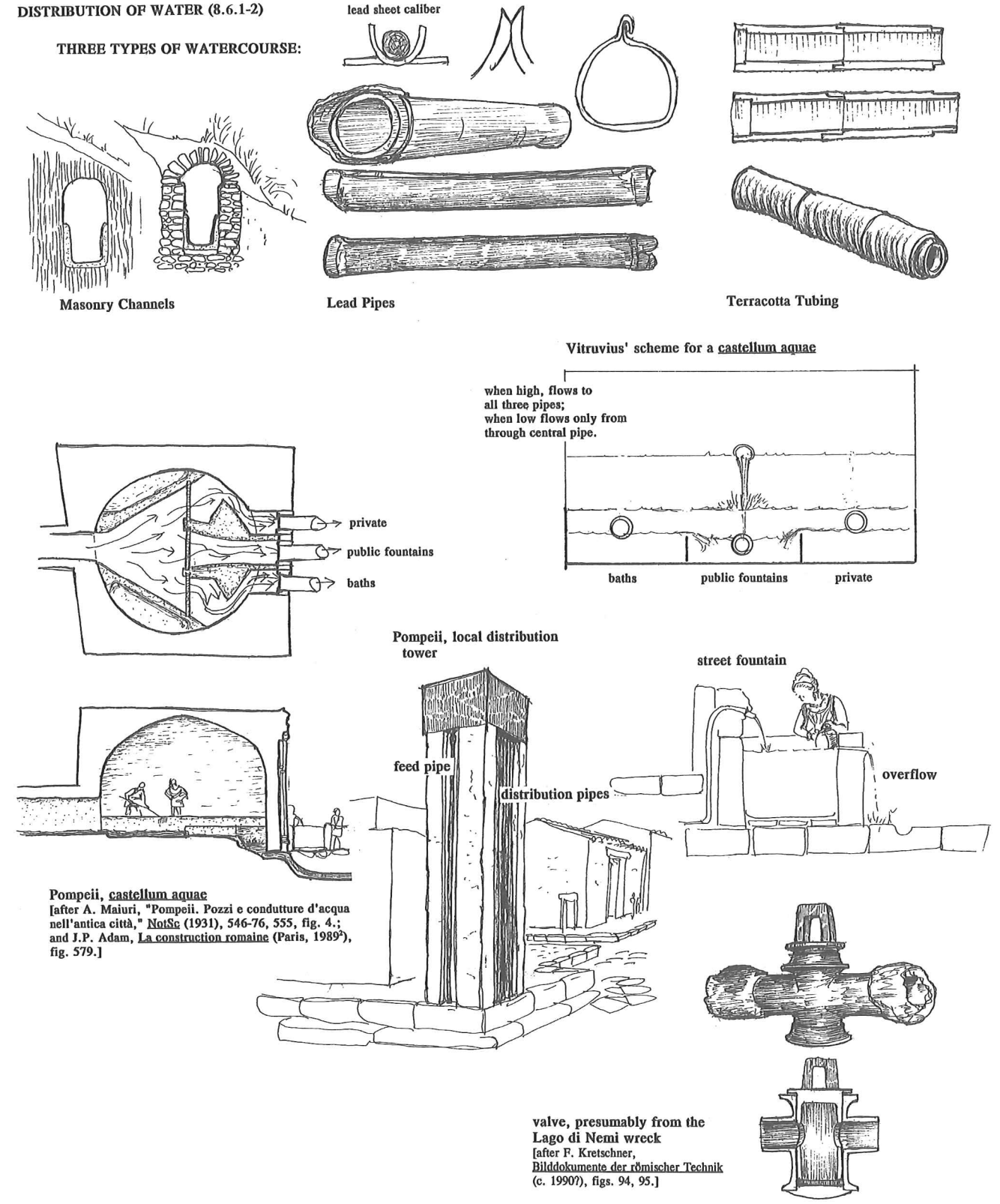
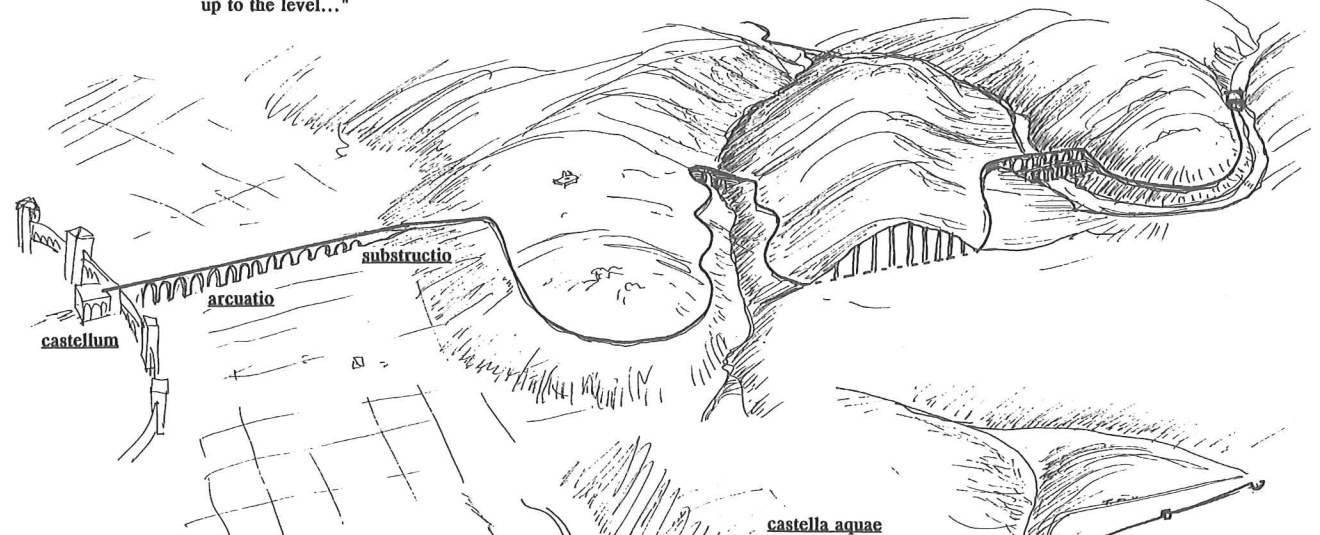
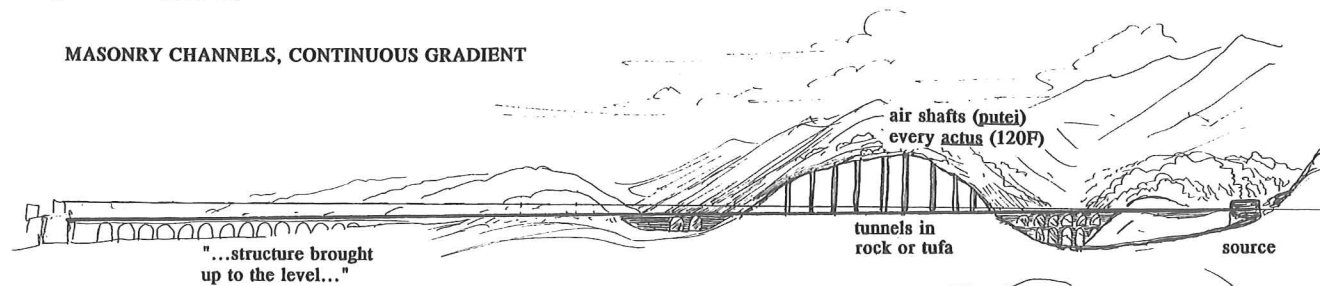


Figure 108. Distribution of Water (8.6.1-2).

AQUEDUCTS (8.6.3-11)

MASONRY CHANNELS, CONTINUOUS GRADIENT



LEAD PIPES, WITH SIPHON (VENTER, "BELLY")

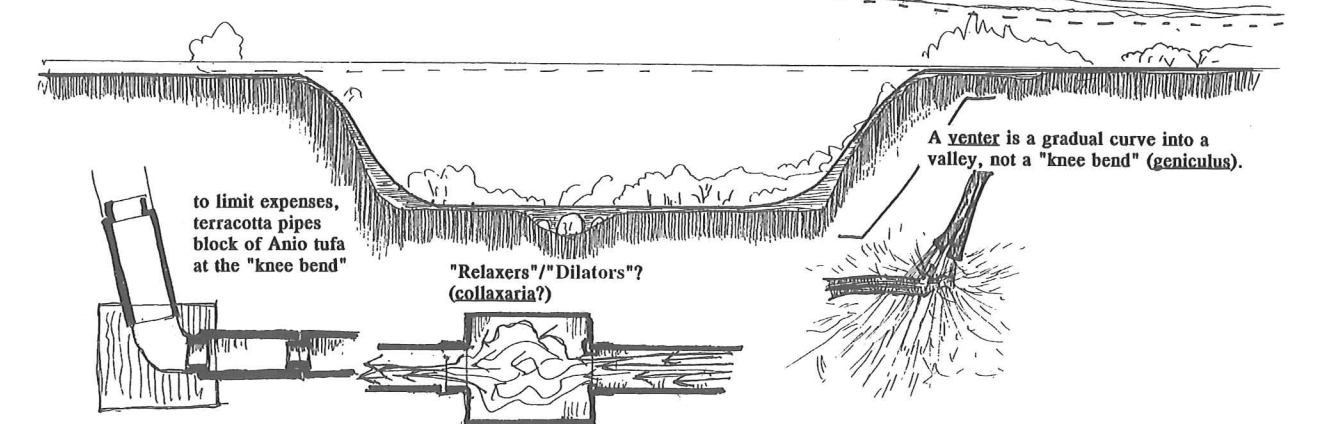
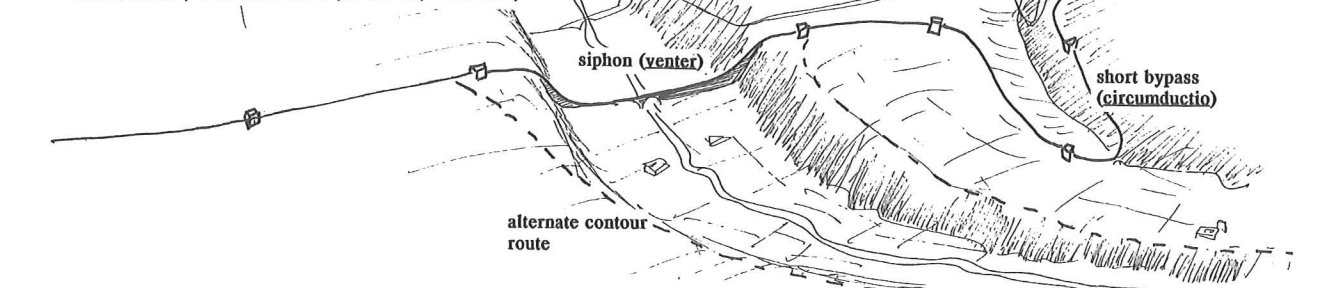


Figure 109. Aqueducts (8.6.3-11).

dilations (8.6.6)

The MSS reading *colliviaria* is much disputed. The reading proposed here, *collaxaria*,⁹ implies that at the rise of the pipe some sort of expanded pipe was inserted with the belief (right or wrong) that it relaxed the pressure on the bottom of the upslope. Technically, such a device should cause the speed of the current to decrease but not necessarily the pressure.

reservoirs [*castella aquae*] at an interval of two hundred *actus* (8.6.7)

Equivalent to 24,000 feet. Note that one does not put *castella aquae* in masonry open-channel aqueducts because this type of aqueduct cannot be shut down except at the source, and then one has to wait for the entire system to drain before one can do repair work. Frontinus points out that one can build temporary bypasses around sections of open-channel aqueducts in order to do repair work (*De Aquis*, 2.124).

lead is toxic (8.6.10)

Vitruvius is the first writer to mention lead poisoning. White lead oxide forms in water pipes. Probably most lead water pipes did not pose a serious health problem because almost all Roman water mains worked by continuous flow, and therefore the water was not in the pipe long enough to absorb much lead. The problem would be greater in off-flow pipes with spigots, where the water was static between times when the tap was opened.

opus signinum (8.6.14)

This is supposedly waterproof cement, but it is not what is commonly called *opus signinum* by modern archaeologists; this now refers to any mortar with admixture of crushed terracotta, usually intended for waterproof situations.

limed (8.6.15)

Here and in the next sentence, context demands that *calctur* derive from *calx* "lime," and not *calx* "heel" = "trample." This usage is again a *hapax*, but not a surprising one; liming cisterns does not occur in Latin literature. For the formation of the word, compare *statuminetur* at 7.1.3.

BOOK 9

illustrious athletes . . . same honors . . . are not bestowed on writers (9.praef.1)

In several of the Greek games, prizes were awarded to authors as well as athletes. Augustus created the *Ludi Actiaci* after Greek fashion, and there were six *ludi* for which the aediles and praetors commissioned plays. Poets received prizes by the later first century A.D.

9 *Collaxo* appears in Lucretius, 6.233.

Milo of Croton (9.praef.2)

Recognized as one of the greatest athletes of antiquity, six-time victor at the Olympic Games (later sixth century B.C.).

useful findings of Plato (9.praef.4) (Figure 110)

Vitruvius recasts an anecdote in Plato, *Meno* 82b-85b, where Socrates coaxes an ignorant slave to deduce the principle of doubling the square. This kind of exercise is similar to land calculation exercises in the agrimensorial treatises (e.g., Columella, *De Agricultura* 2.8-9).

the type of number that cannot be found by means of calculation (9.praef.4)

All "numeri" are rational in the Vitruvian lexicon, that is, a ratio of positive integers (1/2, 15/17, etc.). Functions like pi and the diagonal of a square ($\sqrt{2}$) are irrational, and hence not "numbers."

bottom of the page (9.praef.5)

Vitruvius refers here to one of the eleven drawings originally included in his text; manuscripts preserve none of them.

Pythagoras . . . demonstrated a set square (9.praef.6) (Figure 110)

The Pythagorean theorem is represented by the discovery of the 3-4-5 right triangle.

Archimedes, Hieron (9.praef.9)

Cf. 7.8.3 on specific gravity. Hieron II was tyrant of Syracuse (270-215 B.C.).

one sextarius (9.praef.11)

Equivalent to c. 0.546 liter.

Archytas of Tarentum and Eratosthenes of Cyrene, what Apollo had ordered . . . at Delos; the mesolabe (9.praef.13-14)

Archytas (first half of fourth century), and Eratosthenes (284-204), librarian of Alexandria and correspondent of Archimedes, were both mentioned earlier (1.1.18; 7.praef.14; 1.6.9). For the calculation of the mesolabe based on the solution of two mean proportionals, see figures.

Democritus . . . in which he uses a signet ring to mark (9.praef.15)

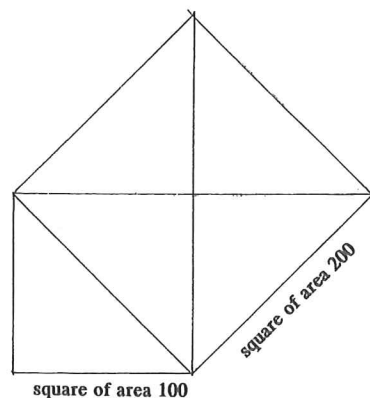
The text here may be corrupt, but Soubiran's interpretation at least corresponds to Vitruvius's respect, in the tradition of Lucretius, for crediting direct observation.

Accius (9.praef.16-17); Lucretius; Cicero; Varro (9.praef.17)

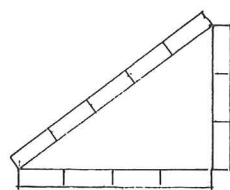
Reference to L. Accius (c. 140 B.C.-c. 90 B.C.). T. Lucretius Carus (c. 94-c. 55 B.C.), M. Tullius Cicero (106-42 B.C.), and M. Terentius Varro (166-27) are older contemporaries of Vitruvius and probably his strongest intellectual influences; directly or indirectly he cites the *De rerum natura* of Lucretius, *De oratore* of Cicero, and *De lingua latina* and the *Disciplinarum libri ix* of Varro.

USEFUL INNOVATIONS OF MATHEMATICS (9.Praef.1-14)

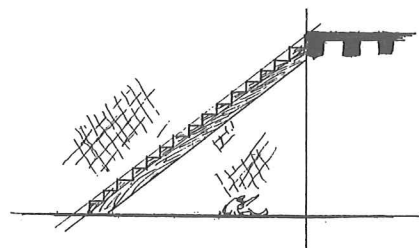
Doubling the square by geometric means, attributed to Plato



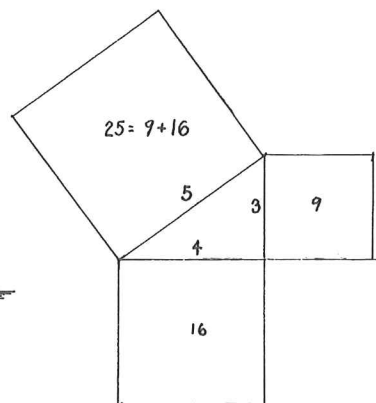
The Pythagorean Theorem: creating a 3-4-5 right triangle



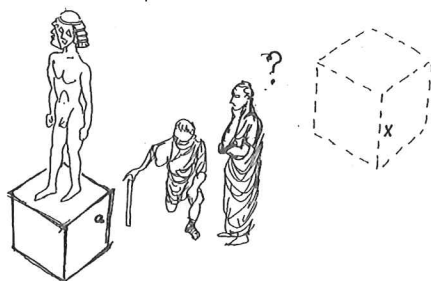
Using the 3-4-5 right triangle to dimension the components of a stair



the square of the hypotenuse equals the sum of the squares of the sides

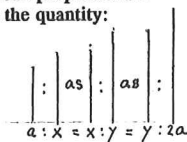


The Delian Problem: Doubling the Cube
 a = side of original cube, a^3 = its volume.
 x = side of cube of twice the volume, x^3 = its volume
 what is the relation of x to a so that $2a^3 = x^3$?



Problem as formulated by Hippocrates of Chios in terms of finding the two mean proportionals between a quantity and twice the quantity:

$$\begin{aligned} a/x &= x/y = y/2a \\ x^2 &= ay, y^2 = 2ax \\ x^4 &= a^2y^2 = 2a^3x \\ x^3 &= 2a^3 \end{aligned}$$



The Mesolabe of Eratosthenes of Cyrene
 Frame holding three identical sliding frames, each with a diagonal string. Right end of diagonal of large frame is probably moveable.

- find $a:x$ as $x:y$ as $y:2a$.
- fix left frame.
- by experimental adjustment, slide middle and right frames, and long diagonal, so that long diagonal bisects JK (at M), and so that the diagonal of each sliding frame intersects the intersections of the long diagonal and the vertical right edge of the preceding frames (at N and O).
- by similar triangles (i.e. MNK, NOG, OAC):
 $MK/NG = NG/OC = OC/AD$;
- Hence NG and OC are the mean proportionals between MK (= a) and AD (= $2a$).
- (The Mesolabe can produce mean proportionals between any two quantities; $a/2a$ is only one case.)

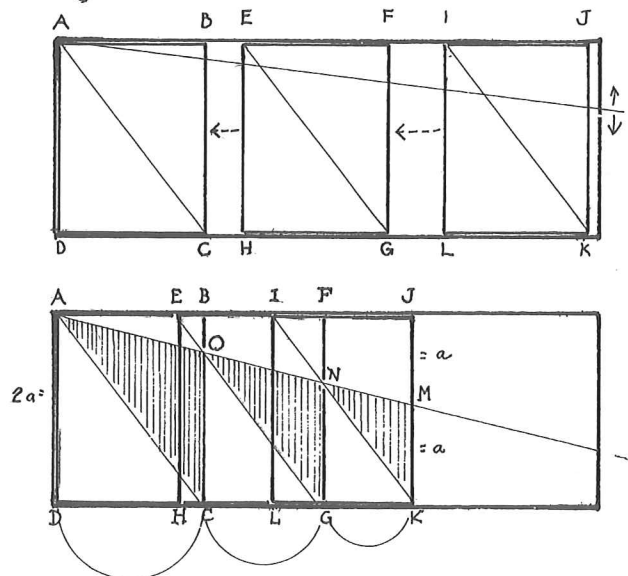


Figure 110. Useful Innovations of Mathematics (9.praef.1-4).

shadow cast by a gnomon at the equinox (9.1.1)

The normal method after Eratosthenes of measuring and recording latitude was the equinoctial shadow, not the solstitial, on that day the angle cast by the gnomon is equivalent to the latitude (angle = \tan^{-1} shadow of gnomon/height of gnomon). Once one knows the size of the earth (or the length of a degree) one can use this kind of measure to calculate any N-S location where one has measured the equinoctial shadow. Eratosthenes also created a table of equinoctial shadows relative to latitude. Vitruvius may be quoting Eratosthenes' table in 9.1.1, or at least its format. This was in effect the first step toward the establishment of mathematical trigonometry because it recorded the ratio of length of shadow to height of gnomon (i.e., the tangent) for each latitude.¹ Placentia (Piacenza) is in this list because its latitude is a few minutes off 45° (45° 03'), and hence its ratio is expressed as 1:1.

in the southern half the axis is set low and obscured by the earth (9.1.3) (Figure 4)

This is a reference to the "never-visible circle" of celestial astronomy, the amount of the celestial sphere that is obscured by the earth and dependent on the viewer's latitude (i.e., at the poles one sees 90° of the firmament, at the equator, with the rotation of the earth, all of it, at 45° N one sees everything down to 45°S. See figures for Book 1).

broad circular belt . . . with twelve signs (9.1.3)

Reading *lata* rather than *delata*. Because Vitruvius never uses the term *zodiac*, it has been avoided here. Hyginus (second century A.D., not the *gromaticus* or Augustus's librarian) and Ptolemy (second century A.D.) use *zodiac*, a term of Greek derivation (*zōōn* = animal).

each sign shows an image taken from nature (9.1.3)

Vitruvius makes the constellations obey his precepts for good art (7.5.3-4). Manilius (*Astronomica* 1.456, slightly later than Vitruvius) tells his readers that the images of the constellations are not completely outlined with stars because the heavens could not withstand so intense a conflagration.

above the earth (9.1.4) (Figure 111)

That is, above the equator. Only in the night sky do the signs of the Zodiac appear to climb and fall with the seasons.

stars of Mars and Jupiter (9.1.5)

The phrase "star of" expresses the idea that the names of the planets refer to gods but are not identical with them.

Just as the stars of Mercury and Venus are completing . . . their journeys . . . they regress; [t]he sun's rays stretch out into the universe . . . form of a triangle (9.1.6-13) (Figure 112)

Vitruvius provides two explanations for retrograde motion. The first is conventional, that Mars and Venus orbit around the sun's rays, but the other is unusual because it relies on an application of Empedoclean chemistry (i.e., the attractive power of heat), and a very peculiar image: that the sun emanates rays not like sound or ripples, in circles,² but in rays, like a focused searchlight. Hence he is led to the odd (but in its way, scientifically logical) speculation that the sun's rays stretch out only to the fifth sign of the zodiac, because otherwise the planets would be incinerated if they orbited closer to the sun. See Figure 112.

in the same triangle (9.1.11)

Trigon is the normal astrological term but because it simply means *triangle* in Greek, the latter translation is used to relate the present passage to Vitruvius's description of theater design (6.5) and other triangles in 9.praef.5-6 and 9.4.6.

Berosus (9.2.1)

Priest of Bel (fl. c. 290 B.C.) and author of a history of Babylon. This book was one of the main vehicles for the later transmission of Babylonian astronomy to Hellenistic Greece.

Aristarchus of Samos (9.2.3)

Astronomer (first half of third century B.C.), best known as the author of a heliocentric theory of the universe.

the sun . . . diminishes the space of the days and hours (9.3.1)

One of the major problems in the design of timepieces was that in antiquity the day and the night were divided into twelve equal hours each, but because the day and the night were never equal (except at the equinoxes) the length of the hours of each changed throughout the seasons; daylight hours were long in summer, short in winter, and so on. Any clock had to account for that.

the eighth degree (9.3.1) (Figure 111)

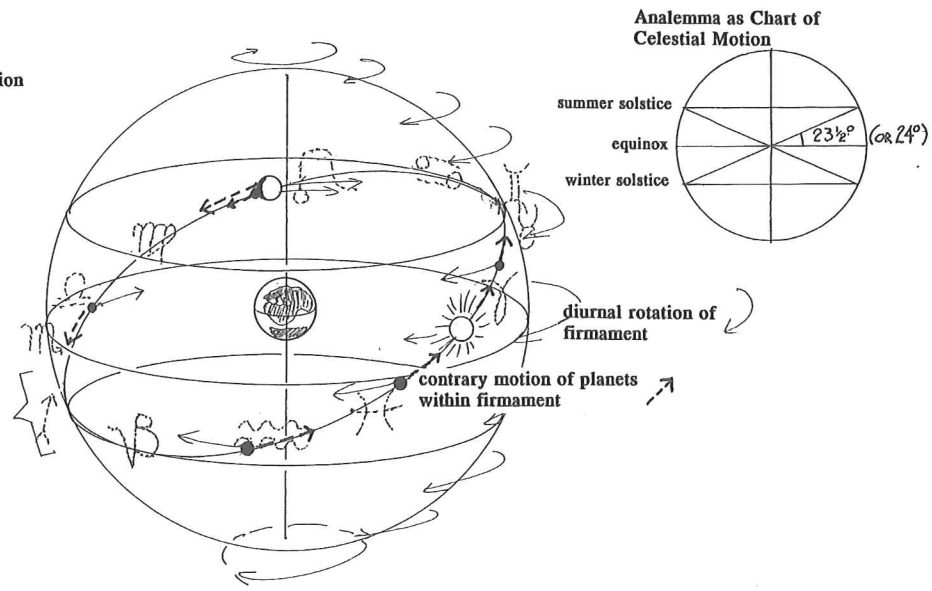
The signs are begun differently in different traditions: Hipparchus, on the entry of the sun into a sign (the first degree); Meton on the eighth degree of the sign. Also note that the precession of the equinoxes (caused by the gradual wobble of the earth's axis, discovered by Hipparchus in the second century B.C.) has displaced the entire zodiacal calendar by about a month. Vitruvius works from the state of the stars c. 200 B.C., as do modern newspaper horoscopes.

¹ Pliny the Elder, *Natural History* 2.182; 6.211-220. The next major step was taken by Hipparchus in the next century with his calculation of the tables of chords.

² Cf. 5.3.6, on the acoustics of theaters: "The voice is a flowing breath of air. . . . It moves by the endless formation of circles."

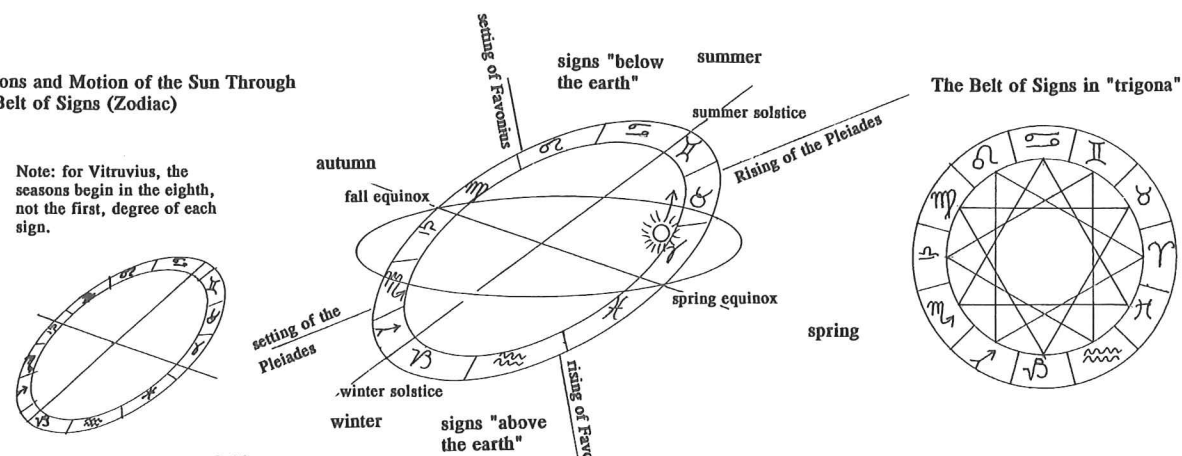
PLANETARY MOTION (9.1.1-6)

Apparent "Ptolemaic" Celestial Motion



"Belt of Signs" (i.e. those signs/constellations within the firmament crossed by paths of sun and planets)

Seasons and Motion of the Sun Through the Belt of Signs (Zodiac)



Note: for Vitruvius, the seasons begin in the eighth, not the first, degree of each sign.

Planetary Orbits (Mercury and Venus orbiting "the rays of the sun")

System of Herakleides of Pontus: Mercury and Venus orbiting the sun. (Macrobius, Somn. Scip. 1.19.5)

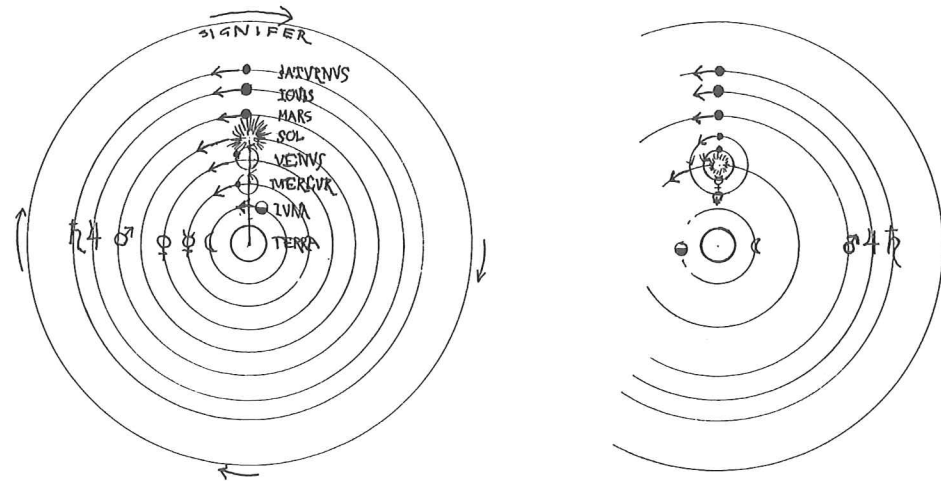
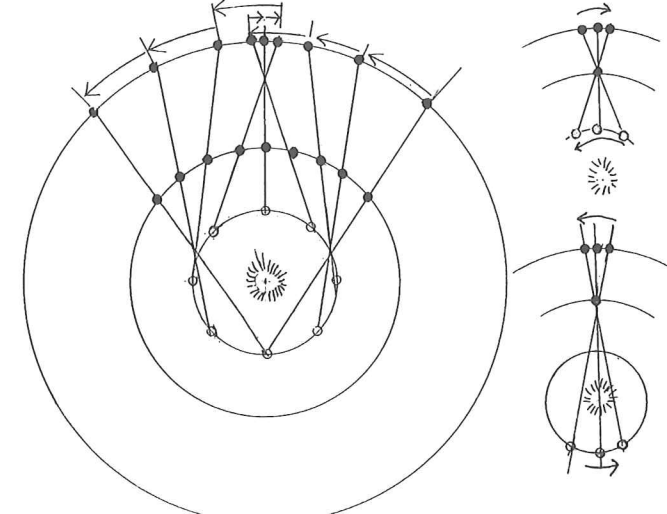


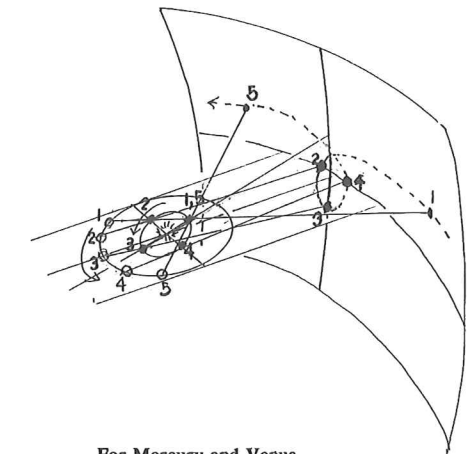
Figure 111. Planetary Motion (9.1.1-6).

RETROGRADE MOTION FOR PLANETS ("STARS") ABOVE THE SUN (9.1.11-15)

Retrograde Motion in Modern/Copernican terms

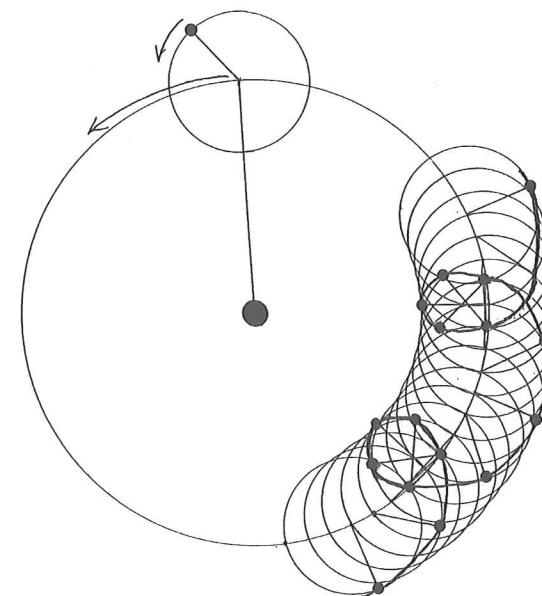


For Mars, Jupiter and Saturn, retrograde motion generally occurs when earth is between sun and planet.



For Mercury and Venus...

Retrograde Motion in Ancient/Ptolemaic terms as the result of epicycles and deferents...



Vitruvius: retrograde motion as escape and capture by the sun's rays (cf. diffusion of sound by expanding circular ripples, 5.1.7).

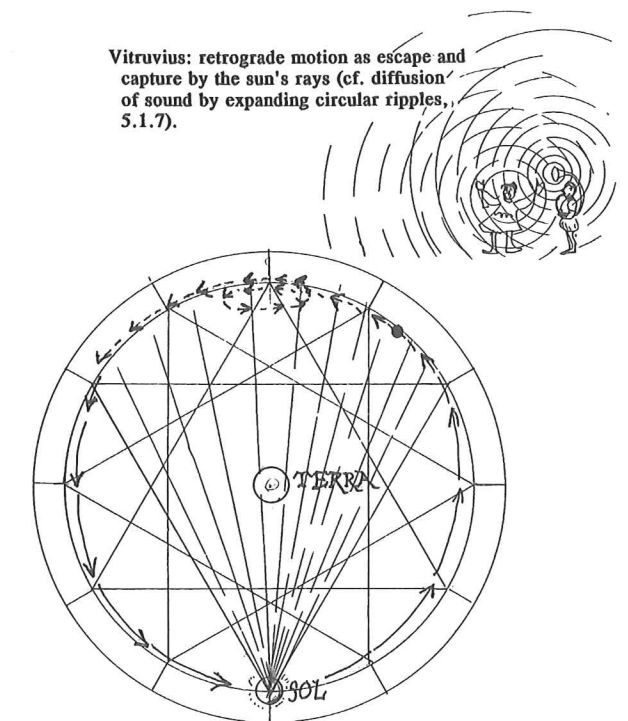


Figure 112. Retrograde Motion for the Planets ("Stars") "Above" the Sun (9.1.11-15).

same course as it had entering Gemini (9.3.2)

This is an attempt to emphasize the symmetry of the seasons.

the ear of Grain (9.4.1)

The star Spica, now Spiga.

colored star in the middle of the knees (9.4.1)

Arcturus. The word *genuorum* is very plebeian Latin.

Pole Star (9.4.6)

There was no real pole star at the time. The Pole was between the tail of the Little Bear and Draco. Vitruvius uses an approximate pole star in Draco, which he distinguishes from the real, unmarked pole.

isosceles triangle (9.4.6)

An isosceles triangle is also equilateral (two sides) in Vitruvius.

right (9.4.6)

Right and left are confused in Vitruvius or the MSS, or both. The ancient travel writer Pausanias has the same problem in distinguishing between the viewer's right and the object's right in his guidebook to Greece.

the star of Canopus (9.5.4)

This implies reports of the firmament as far south as 60° S, which, of course, would be visible from Syene at c. 23 1/2° N.

learned reasoning of the Chaldeans . . . future events by reasoning from the stars (9.6.2)

The border between scientific astronomy and astrology was recognized in antiquity, but it was rather difficult to place. There was a certain revival of traditional augural/astrological practices in the Augustan period, including technical works on astrology by Varro, Nigidius Figulus (praetor 58, died 5 B.C.), and Manilius.

Anaxagoras of Clazomenae,
Pythagoras of Samos, Xenophanes of Colophon,
Democritus of Abdera . . . Eudoxus, Euclemon,
Callippus, Meton, Philippus, Hipparchus, Aratus (9.6.3)

Many of these natural philosophers/astronomers have been mentioned already several times. Xenophanes of Colophon (later sixth century B.C.); Eudoxus of Cnidos (390–337 B.C.), student of Plato, who took up the latter's challenge to devise a rational explanation for the movement of the planets, and the originator of the mathematically sophisticated and influential theory of homocentric rotating invisible ethereal spheres to explain the motions of the planets (including retrograde motions) by means of combinations of "perfect" uniform circular motions; Euclemon (or Euctemon), a collaborator of Meton; Callippus of Cyzicus (c. 370–334), who modified the system of Eudoxus; Meton (fl. 432 B.C.), the originator of the nineteen-year "Metonic cycle" to synchronize the cycle of the moon with the motions of the sun; Hip-

parchus of Nicaea (mid-second century B.C.), probably the greatest astronomer of antiquity and the basis of much of the work of Ptolemy; Aratus of Soli (315–240/39 B.C.), author of the very popular *Phaenomena*, a versification of the prose essays of Eudoxus undertaken at the behest of Antigonus Gonatas, king of Macedon, which led to several Latin translations, including one by Cicero.

astronomical tables [*parapectmata*] (9.6.3)

Written tables/calendars of star positions, such as survive in Ptolemy's *Almagest*.

Rome . . . 9:8 (9.7.1) (Figures 114, 115)

Rome is at 41° 54', 9:8 = 41° 38'. 9:8 is also the value given by Pliny for Rome (*Natural History* 2.182, 6.217).

one-fifteenth part of the entire circle (9.7.4)

This counts as Vitruvius's approximation of the inclination of the ecliptic, $360^\circ/15 = 24^\circ$. It was actually about 23° 51' 19" at the time of Vitruvius.³

the letter A (9.7.4) (Figure 114)

The text for the next few sentences is corrupt; our text follows the logic of the illustration.

the kinds that have been handed down to us (9.7.7)

The most common type of sundial now, in which the gnomon is made more accurate by making it parallel to the earth's axis, seems to have been invented about fifty years after Vitruvius.⁴ See sundial of Berosus, 9.8.1: "undercut to follow the earth's tilt."

water jets and automata (9.8.4)

This is a reference to the complex field of entertainment automata used mainly in the theater.⁵

removal of wedges (9.8.6) (Figure 116)

Wedges were a very basic method for controlling, tightening, and leveling all sorts of machines or structures in antiquity, including, presumably, leveling the chorobate.

winter clocks . . . "pickup" (9.8.8) (Figure 117)

For use when it is dark. "Anaphoric" = pickup.

sphere indicates (9.8.9) (Figure 117)

This is the pointer that indicates the current time in the outer grill.

As for regulating the water supply (9.8.11–12) (Figure 117)

This is a different clock from the above, and it functions by differential water pressure.

3 J. Soubiran, ed., *Vitruve, de l'architecture*, ix (Paris, 1969), 223.

4 R. Newton Mayall, M. W. Mayall, *Sundials* (Boston, 1938), 15.

5 See R. S. Brumbaugh, *Ancient Greek Gadgets and Machines* (New York, 1966).

THE CONSTELLATIONS (9.3-5)

(Drawn in ancient projection, which represents the constellations in the reverse, as seen from outside the firmament. Zodiac aligned with solstices and equinoxes as in Vitruvius, i.e., at the eighth degree of each sign. Figures based mainly on the Farnese Atlas.)

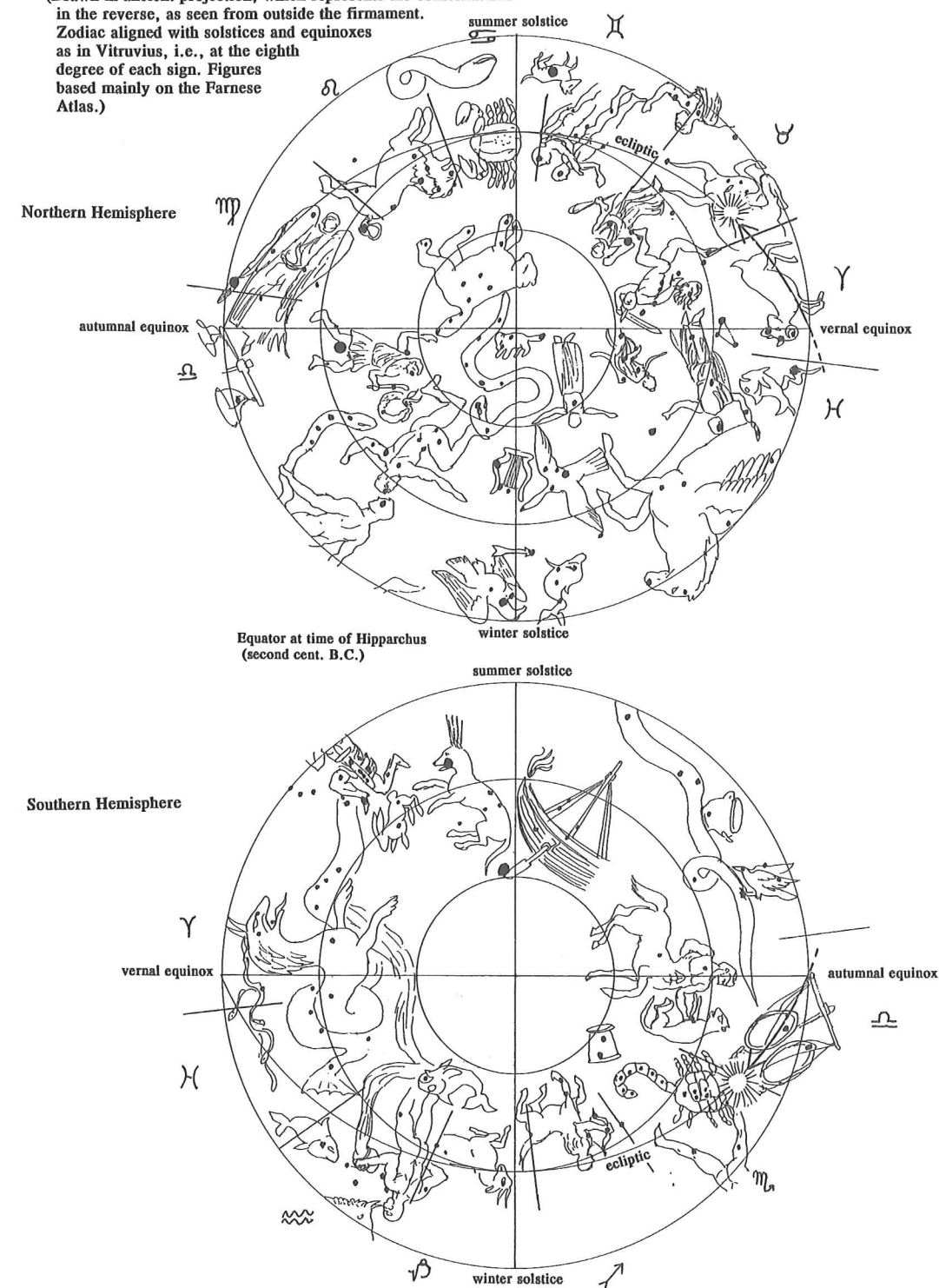
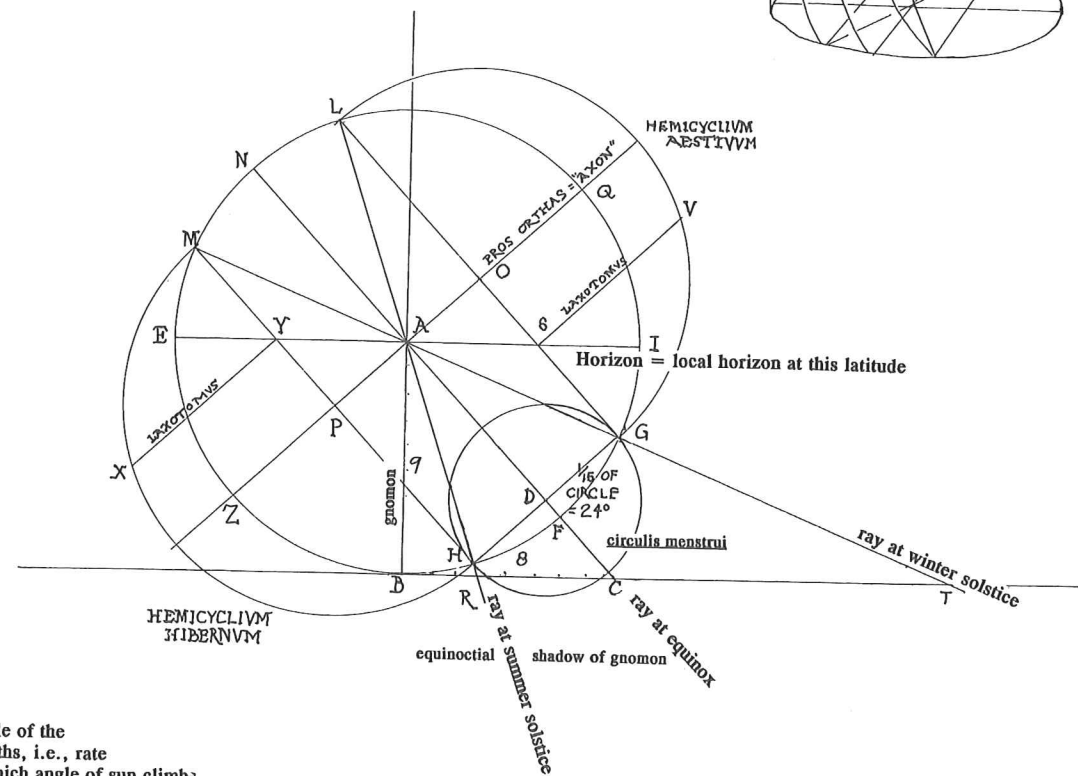
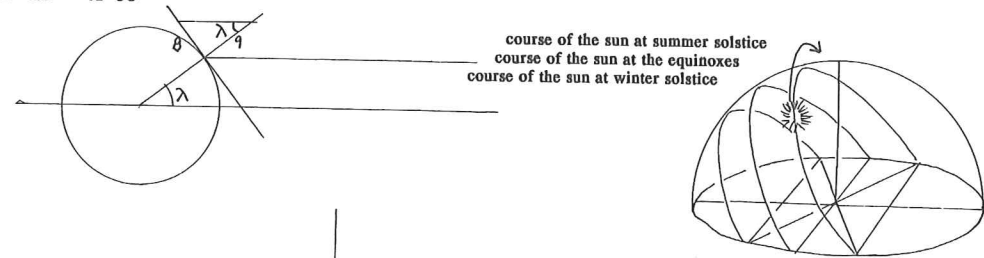


Figure 113. The Constellations (9.3.5).

THE ANALEMMA (9.7.1-7)

Latitude as a rational number
for Rome 8:9, which is tan of angle of latitude.
Latitude = $\tan^{-1} 8/9 = 41^\circ 38'$



Circle of the Months, i.e., rate at which angle of sun climbs through the Belt of Signs (Zodiac)

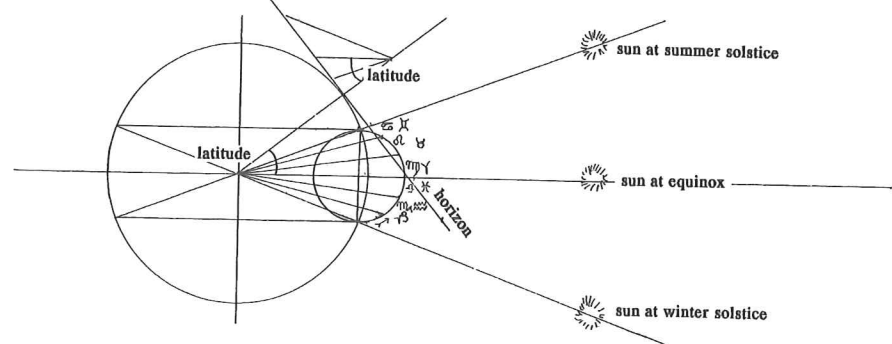
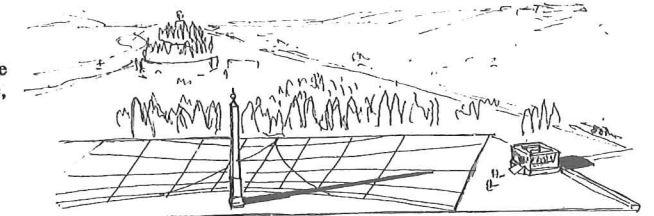


Figure 114. The Analemma (9.7.1-7).

THE ANALEMMA (9.7.1-7)

Partial demonstration of the derivation of a "pelecinum" sundial for the latitude of Rome from the analemma. This drawing shows the projection of the lines of the signs (months) on to the equinoctial line, with the rest of the sundial added. All of the features of the sundial are derived from the analemma.



The Solarium of Augustus and the Ara Pacis
[after E. Büchner, *Die Sonnenuhr des Augustus* (Mainz, 1982), fig. 13.]

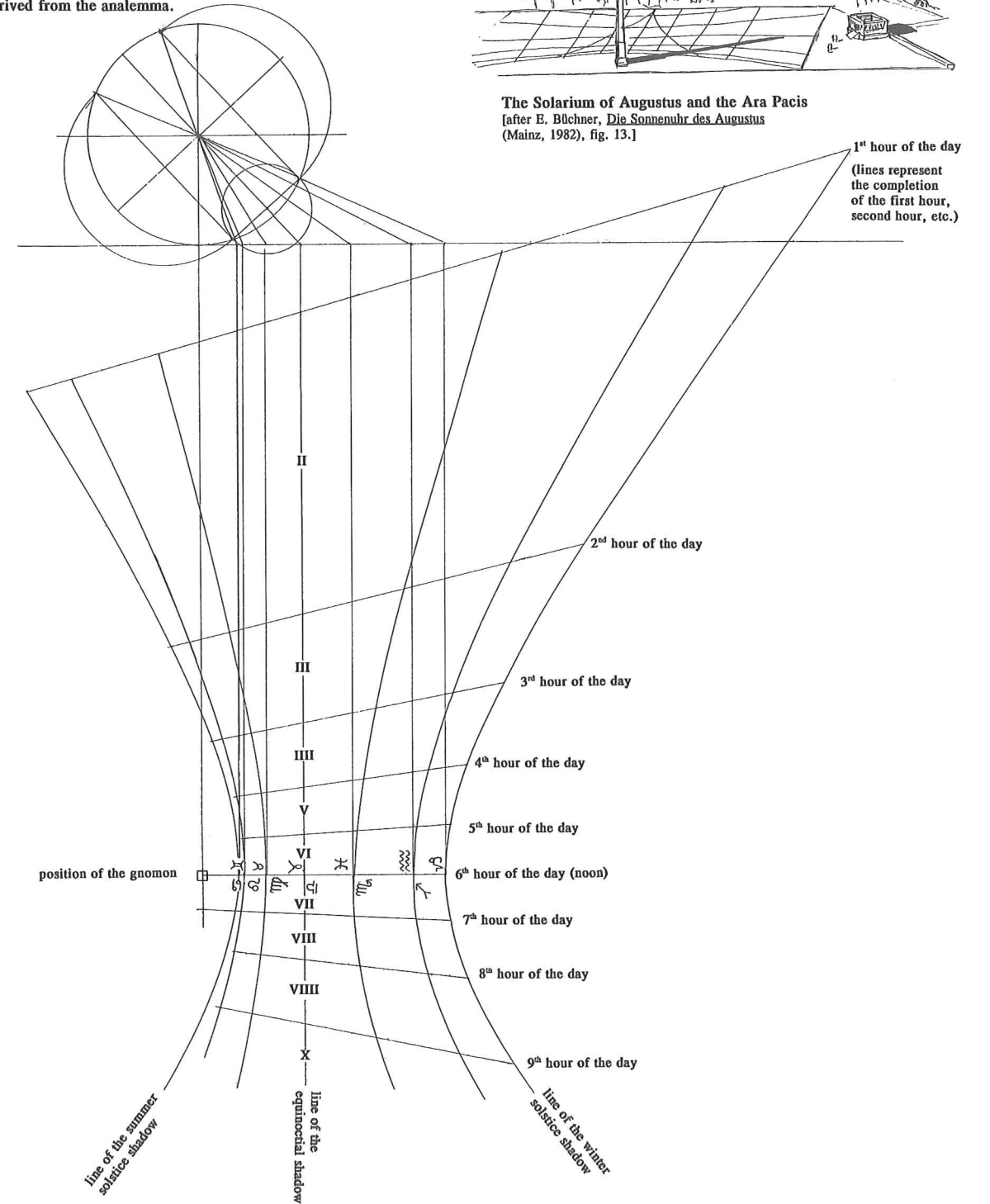
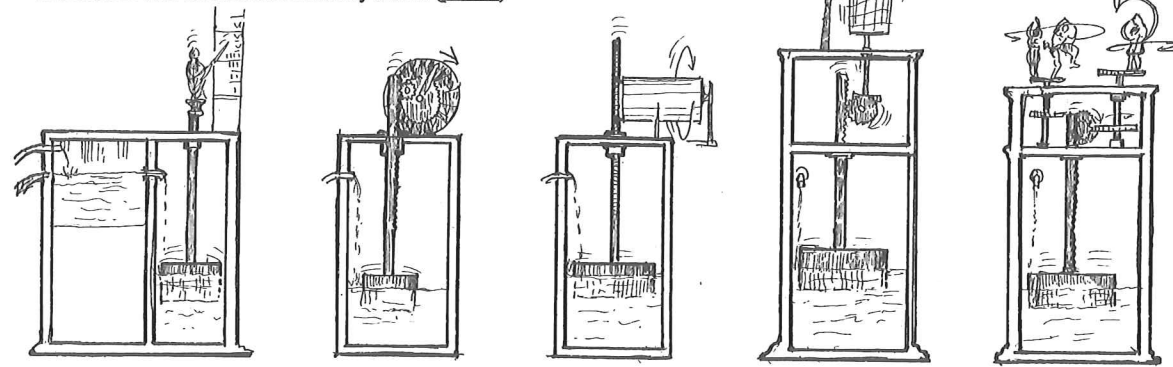


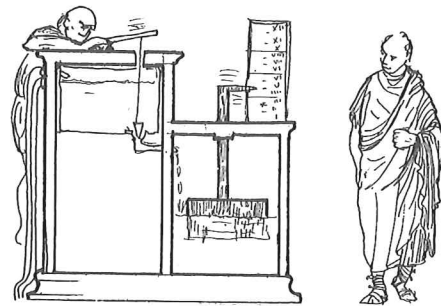
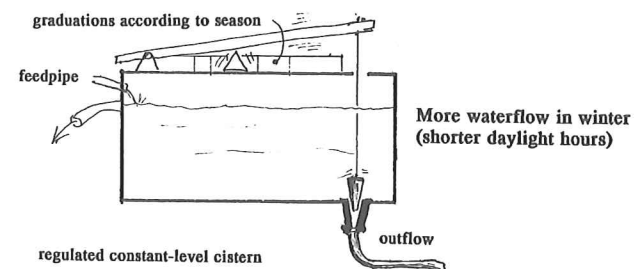
Figure 115. The Analemma (9.7.1-7).

WATER CLOCKS (9.8.4-7)

Waterclocks with mechanisms driven by a float (phellus)



Adjusting the flow of water and the length of the hours to the season by use of wedges and conical plugs.



Adjusting the length of the hours to the season by a graduated colonnette, rotated 1/365th each day.

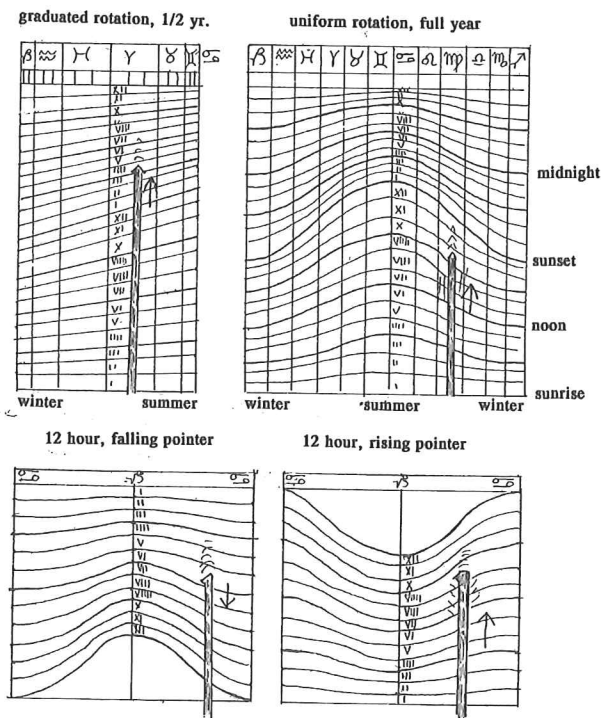
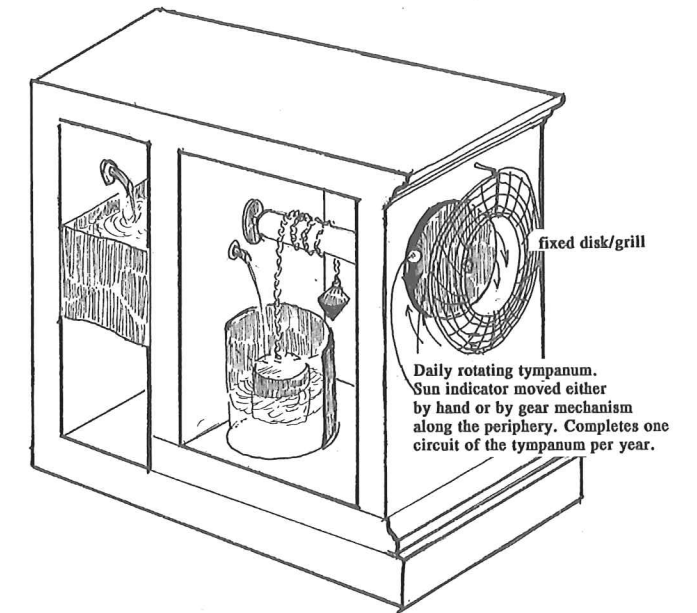
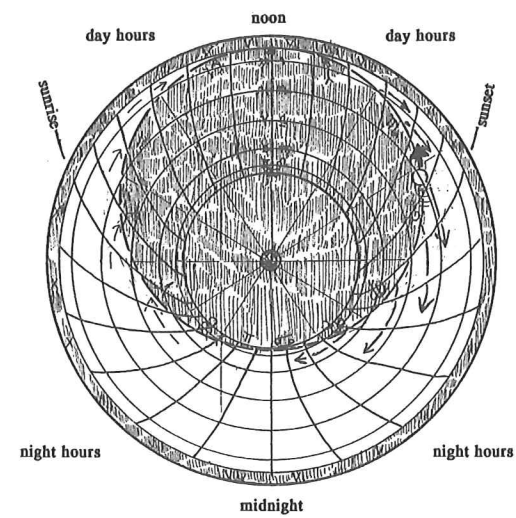


Figure 116. Water Clocks (9.8.4-7).

WATER CLOCKS (9.8.8)

Winter Clocks ("Anaphoric") (9.8.8-10)



Adjustment to Season by Regulation of Waterflow (9.8.11-15)

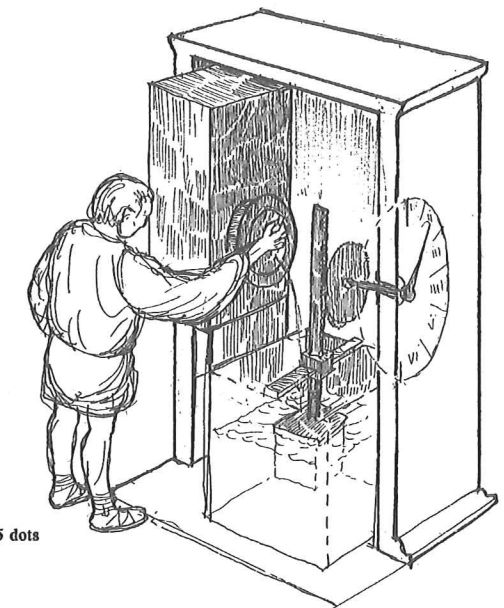
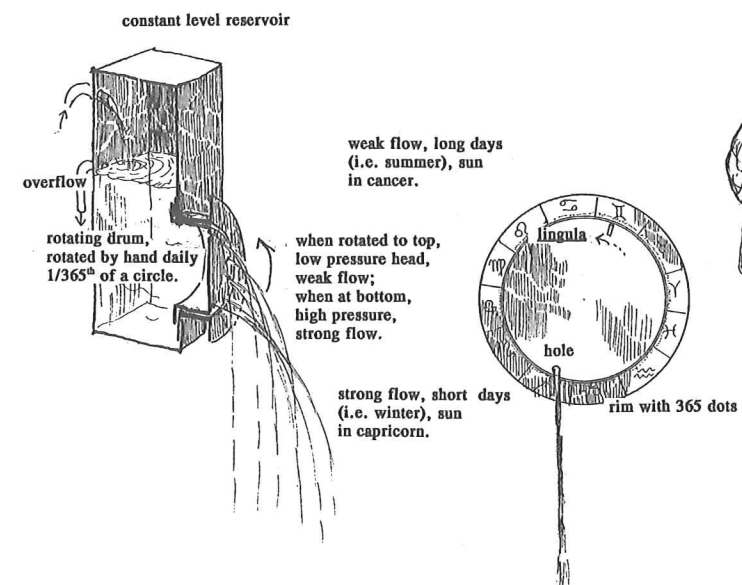


Figure 117. Water Clocks: Winter Clocks (9.8.8).

BOOK 10

people who can assemble
four hundred thousand sesterces (10.praef.2)

Four hundred thousand sesterces were the minimum property qualification for senatorial rank in Vitruvius's day, 100,000 for equestrian rank. The daily wage of a workman would be about one to three denarii. Large sums were usually tallied in 1000s of sestertii, or talents. The property qualification of a senator was 400,000 sestertii in the first century B.C. One of the largest fortunes was that of M. Licinius Crassus, which rose from 300 to 7,000 talents (42 million denarii).¹ L. Licinius Lucullus threw dinner parties costing as much as 50,000 denarii.² Top prices for luxurious *domus* (townhouses/mansions) in prime locations in Rome would be a couple of million sestertii; in 62 B.C. Cicero paid 3.5 million sestertii for his house in the Velia (in the upper Forum), and he complained about the high cost and heavy debts caused by this political necessity.³ The highest known price paid for a house in Rome in the Republic was 14.8 million sestertii.⁴

endowments made by magistrates
for the festival games: the gladiators
the Forum . . . the awnings (10.praef.3)

Temporary, and apparently quite elaborate, wooden theaters were erected every year, usually under the supervision of the aediles, for certain festivals, and gladiatorial combats continued in the Forum until the end of the Republic. The theaters were usually built in the Campus Martius or on the site of the Augustan Theater of Marcellus. In 52 B.C. C. Curio built two rotating wooden theaters, M. Aemilius Scaurus, aedile in 58, built a theater with 360 marble columns for the scaenae frons, and later removed several of them to his house. In 46 Caesar built a "hunting" theater, stadium, and artificial lake for sea fights (*naumachiae*).⁵ M. Claudius Marcellus, aedile in 25, built an awning over the entire Forum for gladiatorial combats.⁶ At the time Vitruvius wrote the only stone theater in Rome was that of Pompey (60–55 B.C.); that of Marcellus may have been visible (begun c. 45 or 23, dedicated 17 B.C.); that of L. Cornelius Balbus (19–13 B.C.) was probably not yet begun. The first stone amphitheater in the City (of T. Statilius Taurus) was dedicated in 29 B.C.

1 Plutarch, Crassus, 2.1. seq.

2 Plutarch, Lucullus, 41.7.

3 Cicero, *Epistulae ad familiares* 5.6.2. Velleius, 2.14.2.

4 This was the notoriously luxurious house of M. Aemilius Scaurus, praetor in 67, who had to sell his house quickly when he went into exile in 54 B.C. The atrium featured four 38-foot columns of lucullan marble. It was located in the same area as Cicero's. Pliny the Elder, *Natural History* 36 113–114. F. Coarelli, "La casa dell'aristocrazia romana secondo Vitruvio," in *Munus non Ingratum*, 178–187.

5 Suetonius, *Caesar* 37.

6 Dio Cassius, 53.3.1. See D. Favro, *The Urban Image of Augustan Rome* (Cambridge, 1996), 39–40, 62.

grounding in mechanics (10.praef.3)

Perhaps one further reason that architects were supposed to know mechanics is that, in some circumstances, they (or the contractor) were responsible for furnishing the equipment of a building as well as its construction. This is implied in an example of a contract for building a villa given by Cato the Elder that specifies benches, stools, mortars, and so on, as well as window fittings, doors, cabinetry.⁷

praetors and aediles (10.praef.4)

Normally throughout the Republic aediles administered the festival entertainments, but in 22 Augustus transferred responsibilities to the much more senior officials of the praetors.

circular motion (10.1.1) (Figure 118)

This appears to be an original piece of analysis, but it is based on scientific attempts to see circular motion behind all mechanical action, such as Hero's (unsuccessful) attempt to demonstrate the relation of circular motion and the mechanical advantage of the inclined plane. See figure.

type used for mounting (10.1.1) (Figure 118)

This ambiguous definition probably relates to any kind of scaffolding or ladder; cf. 7.2.2 where "the machines" seems to be scaffolding for plasterers.

baruoison (10.1.1)

Reading *baruoison* for MSS *baruison*, to mean "weight-bearing."

mechanically . . . instrumentally (10.1.3) (Figure 118)

This analytical device seems to derive from Greek writers on mechanics, but the sense is changed by Vitruvius to a functional point of view.

scorpion or anisocycles (10.1.3) (Figure 118)

The scorpion is the term for a small arrow-shooting catapult. The interesting implication here is that it is handled by one person. If the reading "anisocycles" means "unequal circles," then this may refer to *baruoilikon*, a reduction gear lifting device, described by Hero.⁸ See figure.

This type of machine (10.2.3)

Ratio is a term of classification for machines, presumably translating the infinitely flexible Greek word *logos*. We see this peculiar Hellenizing use of *ratio* throughout Book 10. There are three *genera* (mounting, pneumatic, and tractor), and then each example within the *genus* seems to be a *ratio*. Within each *ratio* there can be further *genera*.

supporting ropes . . . shoulders (10.2.3) (Figure 120)

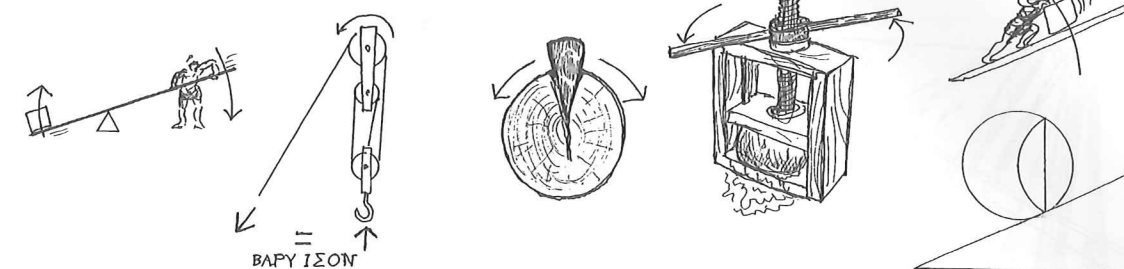
Supporting ropes = stays. Shoulders (*scapulae*) are presumably some upper part of the crane, perhaps where the two beams join.

7 *De Agri cultura*, 14.1–5.

8 *Mechanica* 1.1; 2.21; *Dioptra* 37, postdating Vitruvius (c. A.D. 65).

FIRST PRINCIPLES OF MACHINES (10.1.1–3)

CIRCULAR MOTION as the basis of all machines:

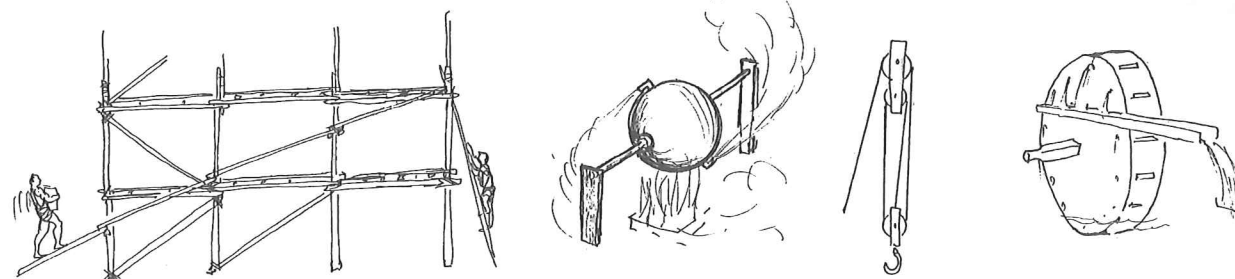


Heron's attempt to analyze the inclined plane as circular motion (after Heron, Mech. 1.23)

TYPES:
Mounting Machines (*scansoria*)

Pneumatic

Tractors



TYPES OF USE:
mechanicos
many (unskilled?) workers

organicos
one skilled operator

"anisocycle" = *Βερανοκος*
(Heron, Mech. 1.1)

(*βαρῶν ἐς κέρωνας βαρῶν ἐστίν*)

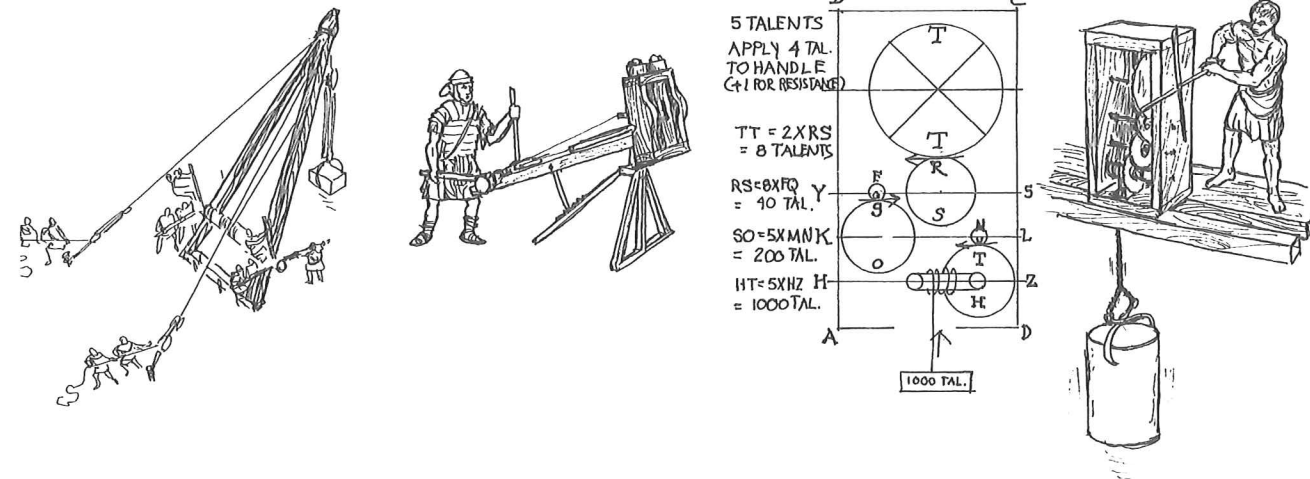


Figure 118. First Principles of Machines (10.1.1–3).

CRANES: TRISPASTOS/PENTASPASTOS (10.2.1-4)

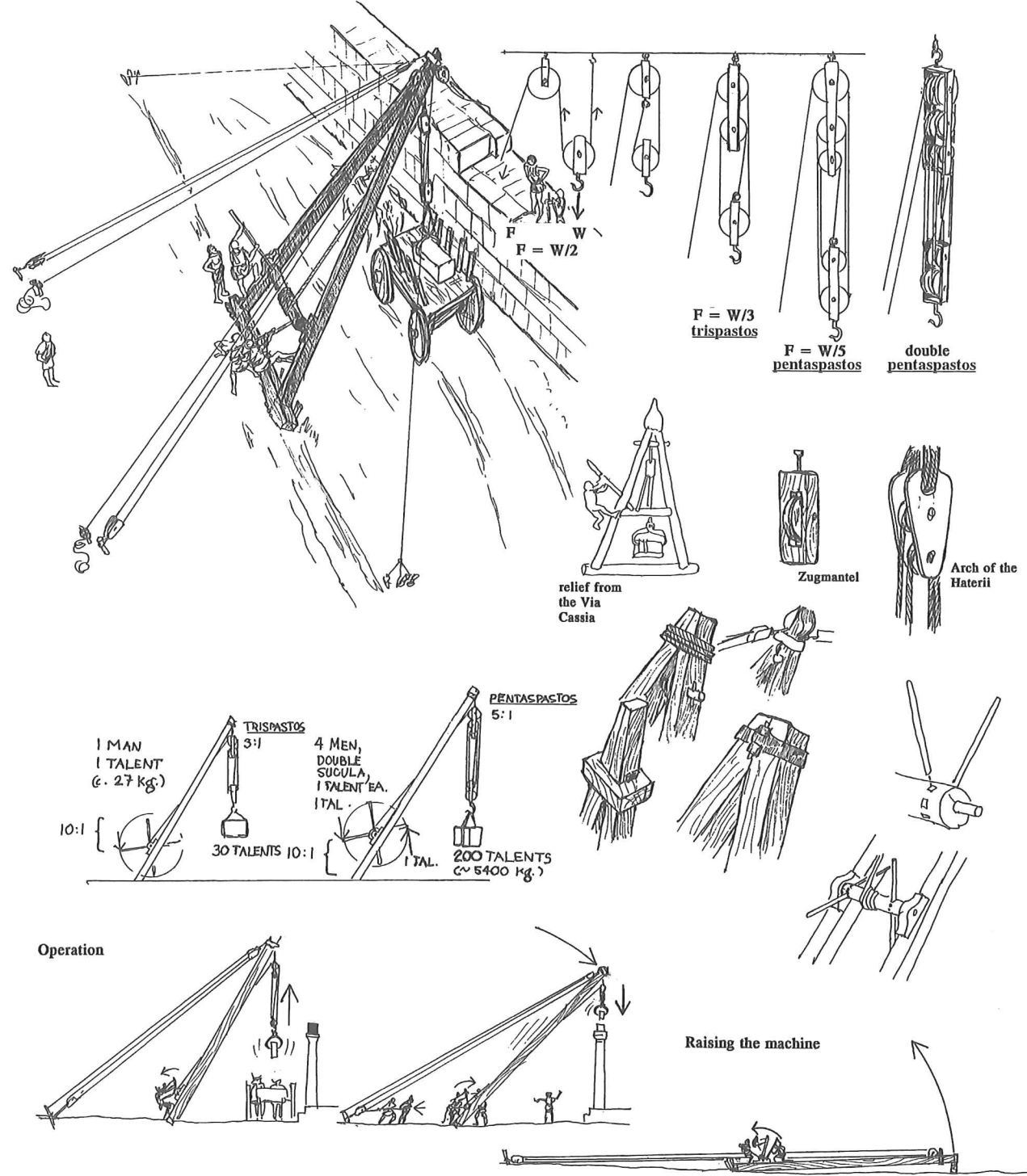


Figure 119. Cranes: *Trispastos/Pentaspastos* (10.2.1-4).

CRANES FOR HEAVIER LOADS (10.2.5-7)

WITH REDUCTION GEAR (amphiesis, perithékion)

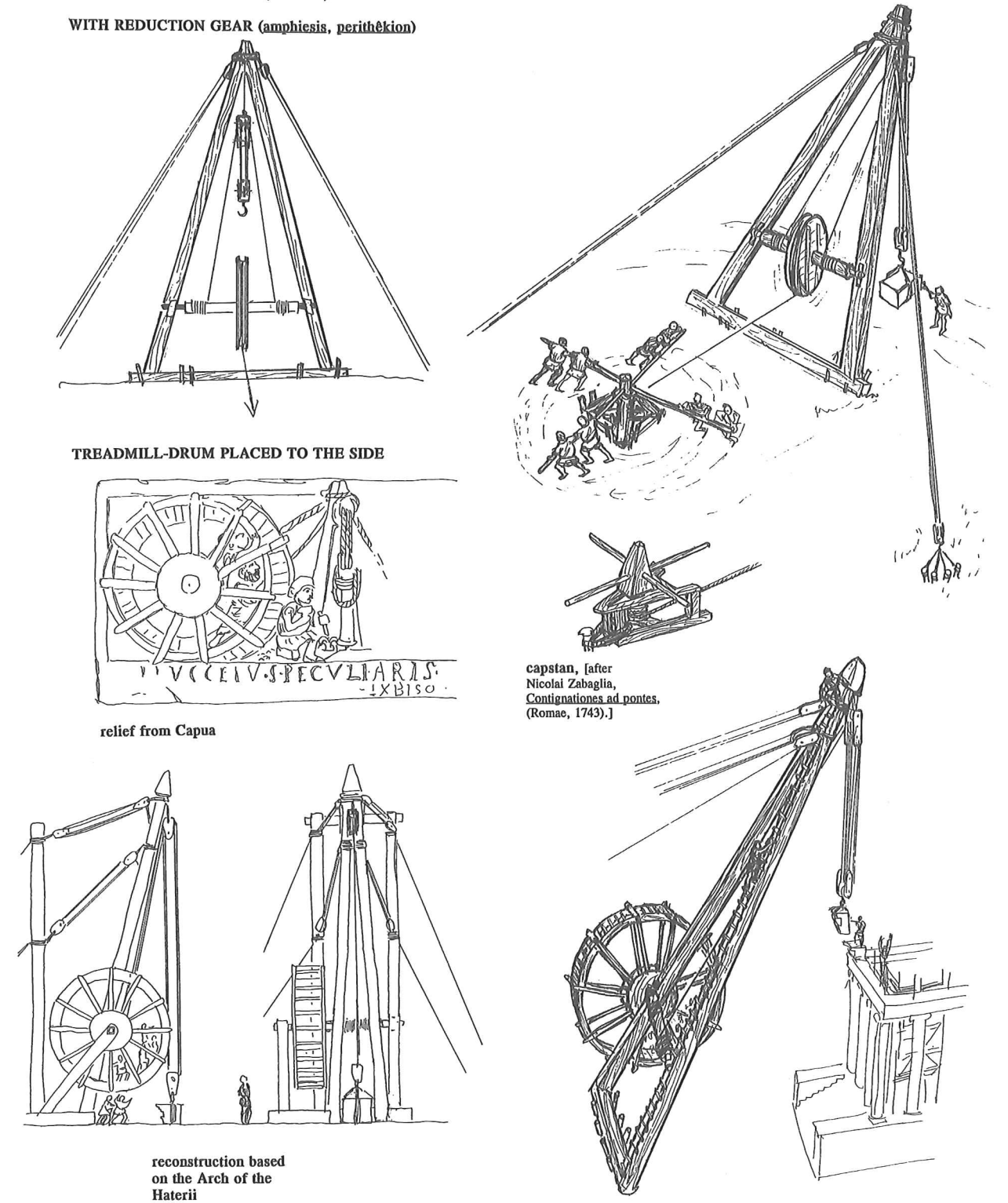


Figure 120. Cranes for Heavier Loads (10.2.5-7).

maneuvered by control ropes (10.2.8) (Figure 121)

Maneuvered (*distendo*) = "made to reach." This type of motion is indeed very difficult to coordinate between four rigging gangs.

the colossal statue of Apollo (10.2.13)

From the context this must be an Apollo at Ephesus, but the exact identification is debatable; possibly it is to be identified with a work of Myron, stolen by Marc Antony and returned by Augustus.⁹

Paconius (10.2.13) (Figure 122)

Unknown by any other source, Paconius may be a Roman working in Asia Minor, or if read as Paeonius, he may be identified with Paeonius of Ephesus mentioned in 7.praef.16. The latter, however, is a fourth-century B.C. architect, and this Paconius is a contemporary of Vitruvius.

Paros, Proconnesus, Heraclea, Thasos (10.2.15)

Parian is the basic statuary marble of Greek antiquity; Proconnesian, a blue-white marble from quarries on the isle of Proconnesus in the Sea of Marmara; and Thasian a bright white coarse-grained marble from Thasos in the northern Aegean. The latter two were exported in large quantities throughout the Empire. Heraclea may be Heraclea ad Latmos.

linear motion . . . circular motion (10.3.1–8)

This analytical section is partly original, and partly derives from the tradition continued (later) by Heron of Alexandria in trying to see circular motion underlying all levers, inclined planes, and so on.¹⁰ The notion that sailboats go faster when their sails are raised higher up the mast because the sail has a longer lever arm is, of course, wrong; speed is proportional to sail area, torque (heeling) is proportional to height of mast (and weight of ballast). See figure.

the pilot of the largest cargo ship (10.3.5) (Figure 123)

Lucian gives a vivid picture of a precarious passage from Alexandria to Rome on a 180-foot ship in which "all depended for its safety on one little old man who turns those great steering oars with a tiller that's no more than a stick!"¹¹

double iron chain (10.4.4) (Figure 125)

Presumably attached at each side of each bucket. *Congius* = 6 *sextarii* = c. 3.275 liters.

Water mills (10.5.2) (Figure 126)

Water mills were apparently a fairly recent invention, probably appearing only in the late first century B.C. Vitruvius does not mention the overshot wheel or the horizontal wheel, but both were certainly used by later antiquity. Vitruvius's mill is geared down, that is, with the grindstone rotating more slowly than

⁹ Pliny the Elder, *Natural History* 34.58.

¹⁰ Heron, *Mechanica* 1.9, 2.7, 2.9.

¹¹ Lucian, *Navigium* 5; cited in L. Casson, *Travel in the Ancient World* (Toronto, 1974), 158–159.

the waterwheel; later, larger European overshot wheels were geared up.¹²

water screw (10.6.1) (Figure 127)

Literally, "water snail."

Ctesibius . . . many others (10.7.4) (Figure 128)

This is another reference to the ingenious automata used mainly as scientific playthings and theater entertainments. There were even plays, like the *Nauplius*, which were performed solely by automata.¹³

water organs (10.8.1–6) (Figure 129)

Water organs were very loud instruments, and they commonly appeared as part of the entertainment for large crowds, such as in circuses.¹⁴ The bronze dolphins are presumably counterweights for the air intake valves. See figure.

a device that is not idle (10.9.1) (Figure 130)

Vitruvius's wording implies strongly that this odd gadget was an actual part of the repertoire of land surveyors. A similar device is also described by Heron, *Dioptra* 34.

four feet . . . twelve and one-half feet (10.9.1)

Vitruvius gives no actual value for pi. MSS read 4 1/6 feet for the diameter of the wheel, 12 1/2 for its presumed circumference, giving a value of pi of 3.00. Reading MSS as 4 feet gives a value of 3.125. Archimedes demonstrates a range of approximations from 3 1/8 (= 3.125) to 3 1/7 (= 3.1429).¹⁵ The number 22/7 is a fairly common approximation in antiquity.

scorpions and ballistae (10.10.1) (Figures 118, 131, 132)

Vitruvius seems to use *scorpio* to distinguish an arrow- or bolt-launching catapult from a *ballist(r)a* or stone-launching catapult, but in 10.1.3 *scorpio* also seems to imply a smaller, one-man weapon. The catapult was invented c. 399 B.C. in Syracuse as a bow-shooter¹⁶ and in the course of the fourth century B.C. developed into the sophisticated twin-arm, twin-spring

¹² One of the first references is from an epigram from the *Palatine Anthology* (9.418), which celebrates the release from drudgery brought to women servants who previously had to grind by hand. The verse presumably dates from the late first century B.C. Also Lucretius, *De rerum natura* 5.509–33. An overshot wheel is represented in a mosaic from the Palace of the Emperors in Constantinople; *Antiquity* 13 (1939), 354–356, pl. vii. See J. G. Landels, *Engineering in the Ancient World* (Berkeley, 1978), 16–26.

¹³ The principal source for such information are Heron's *Pneumatica* and *Automata*. See R. S. Brumbaugh, *Ancient Greek Gadgets and Machines* (New York, 1966), 113–129.

¹⁴ Pliny the Elder, *Natural History* 7.125; Suetonius, *Nero* 41.4; Tertullian *Animadversiones* 14.

¹⁵ J. Pottage, "The Vitruvian Value of pi," *Isis* 59 (1968), 190–197.

¹⁶ A large group of expert craftsmen was lured to Syracuse by Dionysius I with the hope of developing weaponry that would give him the advantage over Carthaginian forces. Diodorus Siculus 14.41.4, 42.1. E. W. Marsden, *Greek and Roman Artillery: Historical Development* (Oxford, 1969), 48–49.

machine described in Vitruvius. In more general terms, the Latin *catapultula* meant the arrow- or bolt-shooter, *ballista* the stone-shooter, and a *scorpio* was a smaller *catapultula*. Between c. A.D. 100 and 300 the nomenclature changed, and *catapultula* became the one-armed stone-throwing machine (onager), and *ballista* became the bolt-shooter.¹⁷

Hellenistic town fortifications were heavily influenced by the development of sophisticated siegecraft and artillery in the fourth century B.C. Because of artillery, crenellations were abandoned on the curtain and replaced with a continuous screen with firing apertures. Towers appeared in order to hold artillery, and to raise it higher, to provide greater range over besieging artillery, and to offer flanking fire to clear the walls; they were roofed and most fighting moved inside, with large ports in the upper stories for artillery (catapults) and smaller loopholes in the lower stories for archers. Small artillery was sometimes placed on the curtain as well. Greek walls continued to be of drystone masonry, but became higher and thicker, commonly developing into header and stretcher or "compartment" walls with mud and rubble infill, to resist stone-throwing catapults. Stone-throwing catapults (*petroboloi*) could often shatter crenellations or cave in chambers of towers, but never an earth-backed wall. From the later fourth century, fortifications developed ditches and outworks (*proteichismata*) whose purpose was to keep siege machinery at a distance from the walls¹⁸ (Figures 15–19).

proposed length of the arrow (10.10.2)

Usually measured in "spans," 1 span = 3 palms.

five-digit (10.11.3)

The principal texts on catapults are Ctesibius of Alexandria (mid-third century), Biton (third century), Philo of Byzantium (c. 200 B.C.), Vitruvius, and Hero of Alexandria (first century A.D.). Vitruvius follows Philo on the dimensions of the *ballista* in all but a few details.¹⁹ Marsden emends Vitruvius's dimensions in digits to unctiae, on the grounds that otherwise his machines have springs three-quarters the diameter of Philo's.²⁰

their tension is tempered by ropes (10.11.9; 10.12.1–2) (Figure 133)

A similar device is also described in Hero's *Belopoeica*, 107–113.²¹ The material of springs was either sinew or nerve,

¹⁷ *Ibid.*, 1.

¹⁸ F. E. Winter, op. cit., 311–333. Other general studies of importance: J. P. Adam, *L'Architecture militaire grecque* (Paris, 1982); F. Krischen, *Die Stadtmauer von Pompeii und die griechische Festungsbaukunst in Unteritalien und Sizilien* (Die Hellenistische Kunst in Pompeii 7) (Berlin, 1941).

¹⁹ E. W. Marsden, *Greek and Roman Artillery: Technical Treatises* (Oxford, 1971), 1–14.

²⁰ *Ibid.*, 198–199.

²¹ *Ibid.*, 37–41.

presumably woven to a rope, although women's hair also could be used.²²

First of all, the ram . . .

is said to have been invented . . . (10.13.1)

Chapters 13, 14, and 15 of Book 10 are almost identical to chapters on siegecraft from Athenaeus Mechanicus's *Peri Mechanêmatôn*,²³ so much that either could be a translation of the other. The common source is probably the late second-century B.C. engineer Agesistratus, whom Vitruvius credits in 7.praef.14; Athenaeus was likely a contemporary of Vitruvius.²⁴

Gades (10.13.1)

Cadiz, possibly c. 500 B.C. Most siegecraft up to c. 400 B.C. was developed by Carthaginians; to conquer Selinus in 409, Carthaginian attackers used six siege towers, six rams, archers, and slingers. At Himera, (407) they used mines and pit props, at Akragas (406), siege mounds.²⁵

Philip . . . siege to Byzantium (10.13.3)

The first sieges at which Philip II made extensive use of artillery were Perinthos and Byzantium, both in 340 B.C., and afterward technical leadership in siegecraft passed to the Macedonians. The torsion catapult (as opposed to the bow-shooter) was probably a Macedonian development.²⁶

Hegetor of Byzantium (10.15.2) (Figure 137)

Possibly a siege engineer of Demetrius Poliorcetes.

Diognetus . . . Callias . . . Demetrius (10.16.3–4) (Figure 138)

These events are part of the siege of Rhodes in 304 by Demetrius, son of Antigonos of Macedon. It was one of the most spectacular and famous sieges in antiquity and caught the attention of the world on account of the sophistication of the siege machinery.

on Chios . . . *sambucac* (10.16.9) (Figure 138)

It is not known which siege this refers to, but presumably some event in the third or second century B.C. The *sambuca* is a type of ship-borne scaling ladder suspended from a mast, and it is given this name because it resembles the type of stringed harp of the same name.

in Apollonia (10.16.9–10) (Figure 138)

Again uncertain, but possibly the siege of Apollonia in Illyria by Philip V of Macedon in 214. Octavian was in Apollonia in 44 when he learned of Julius Caesar's death.

²² Heron, *Belopoeica* 110–113.

²³ ed. Wescher, 9–26.

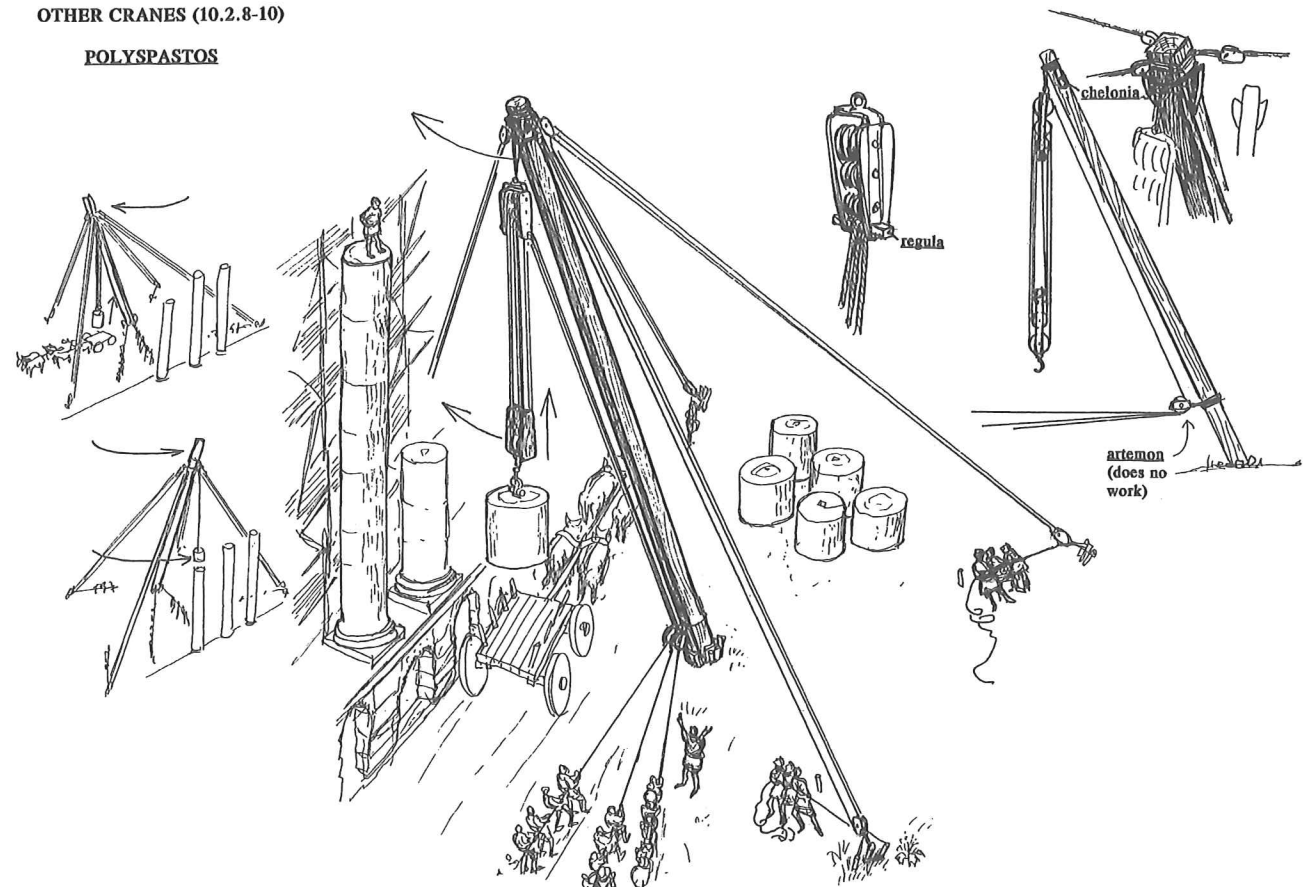
²⁴ See Marsden, *Greek and Roman Artillery: Technical Treatises*, 4–5, with earlier references.

²⁵ Diodorus Siculus 13.54.7, 13.59.8, 13.86.1–3.

²⁶ Marsden, *Greek and Roman Artillery: Technical Treatises*, 58.

OTHER CRANES (10.2.8-10)

POLYSPASTOS



CRANES FOR SHIPS AND HARBORS

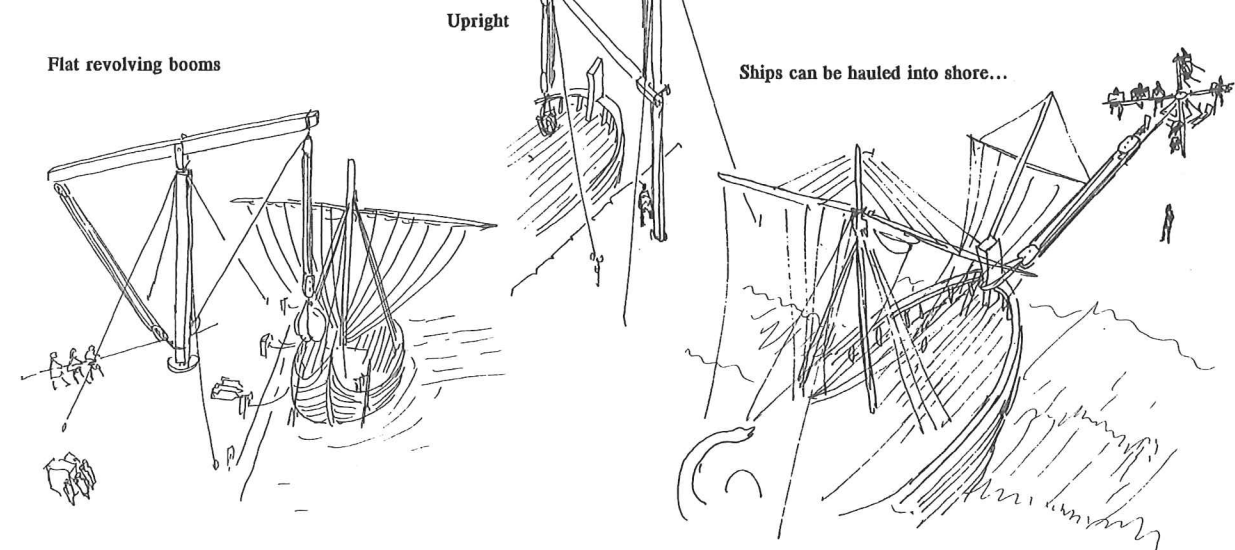
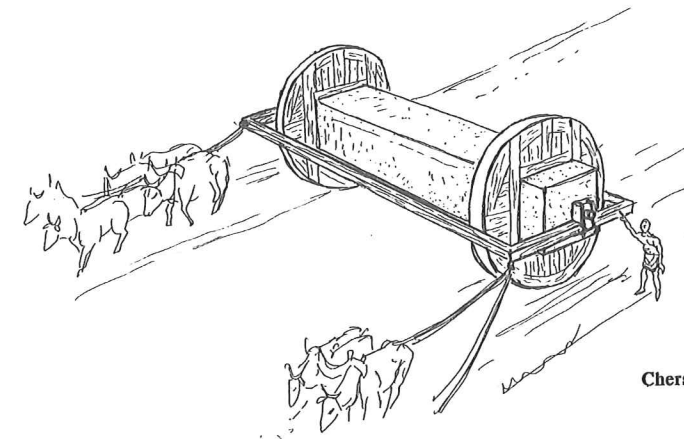


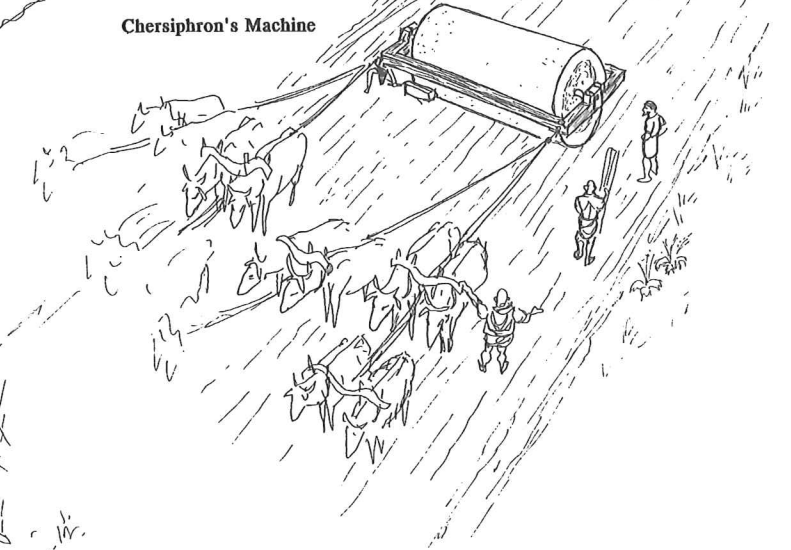
Figure 121. Other Cranes (10.2.8-10).

SPECIAL METHODS OF HAULING LARGE BLOCKS (10.2.11-15)

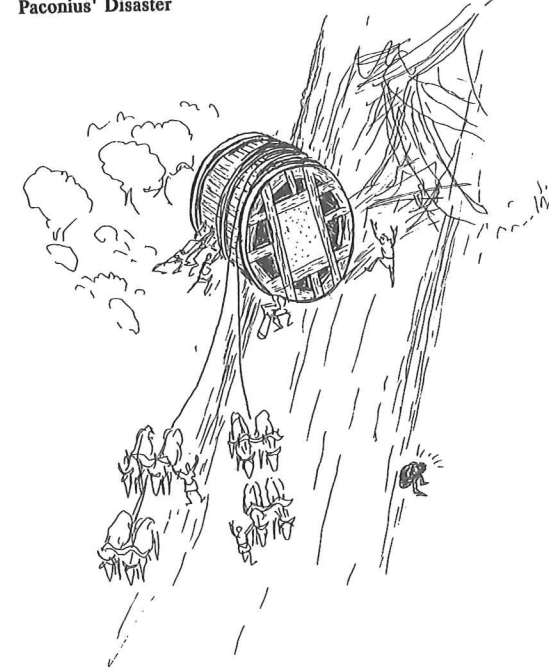
Metagenes' Machine



Chersiphron's Machine



Paconius' Disaster



Cylindri for levelling ambulaciones of palaestrae

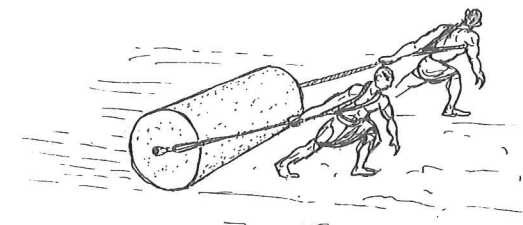
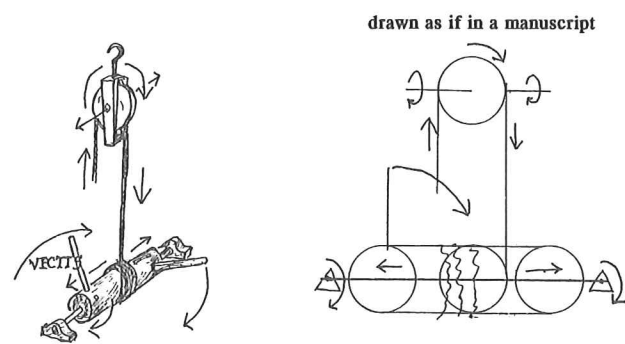


Figure 122. Special Methods of Hauling Large Blocks (10.2.11-15).

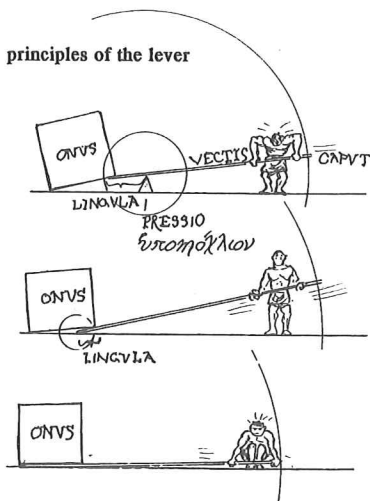
ALL MACHINES USE TWO TYPES OF MOTION (10.3.1-8)

Winch and pulley as combination of straight and circular motion.

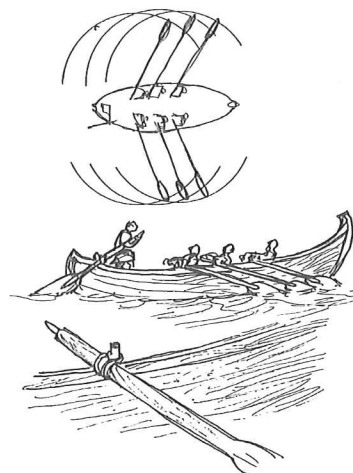


drawn as if in a manuscript

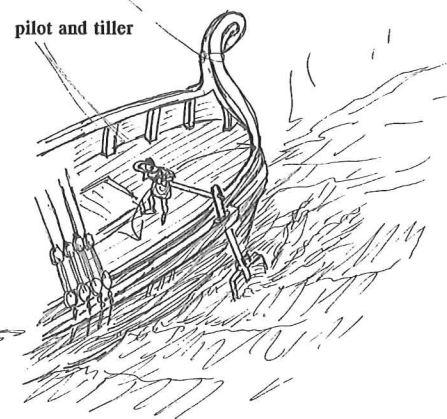
principles of the lever



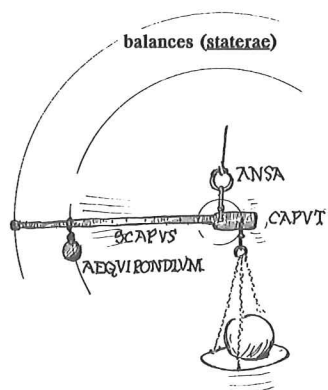
oars



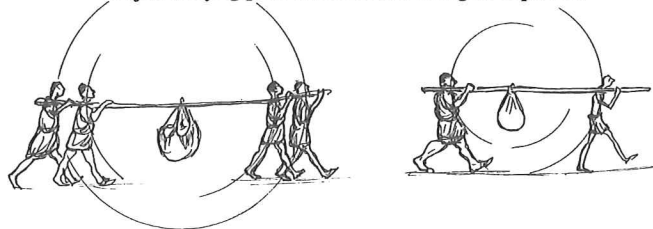
pilot and tiller



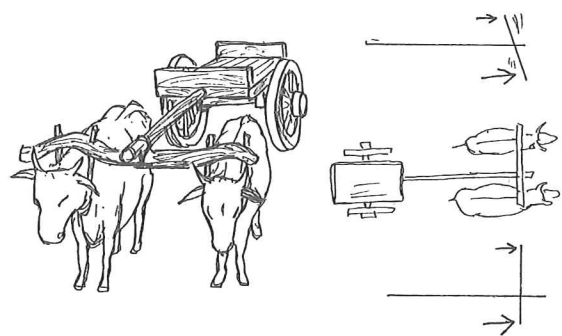
balances (staterae)



Adjust carrying poles to the relative strengths of porters.



Adjust the arms of the yoke for unequal draught animals.



Ships sail faster when yards are drawn to the summit of the mast because of longer lever arm.

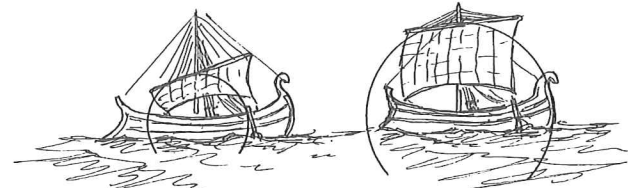
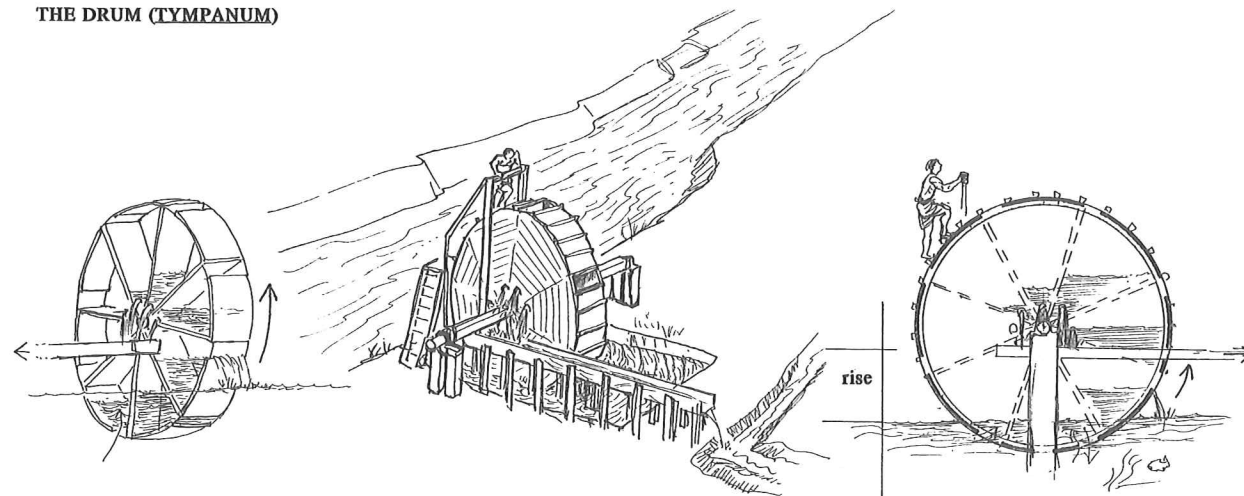


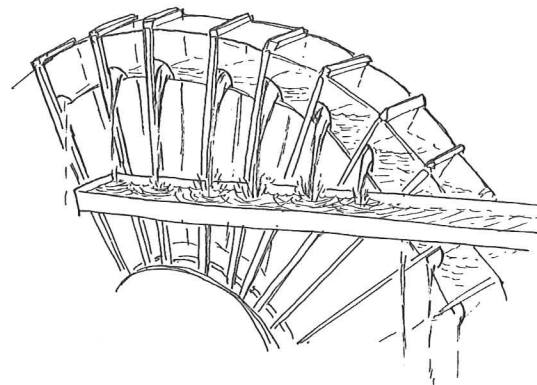
Figure 123. All Machines Use Two Types of Motion (10.3.1-8).

WATER RAISING MACHINES (10.4.1-4)

THE DRUM (TYMPANUM)



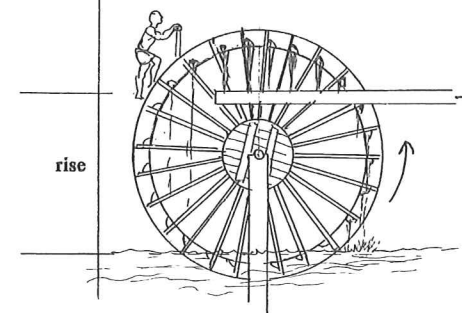
WHEEL WITH "SQUARE BUCKETS" (modioli quadrati)



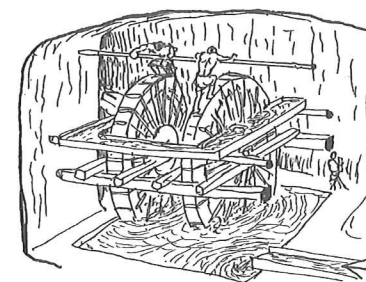
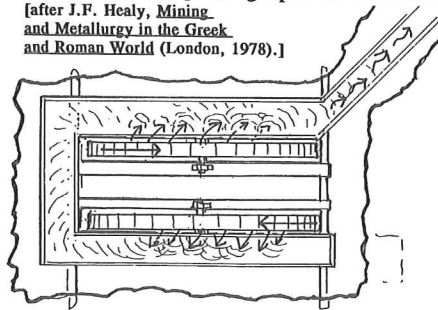
modius



modiolus quadratus?



Rio Tinto Mines, Spain; eight pairs of wheels with total rise of 97 ft. [after J.F. Healy, Mining and Metallurgy in the Greek and Roman World (London, 1978).]

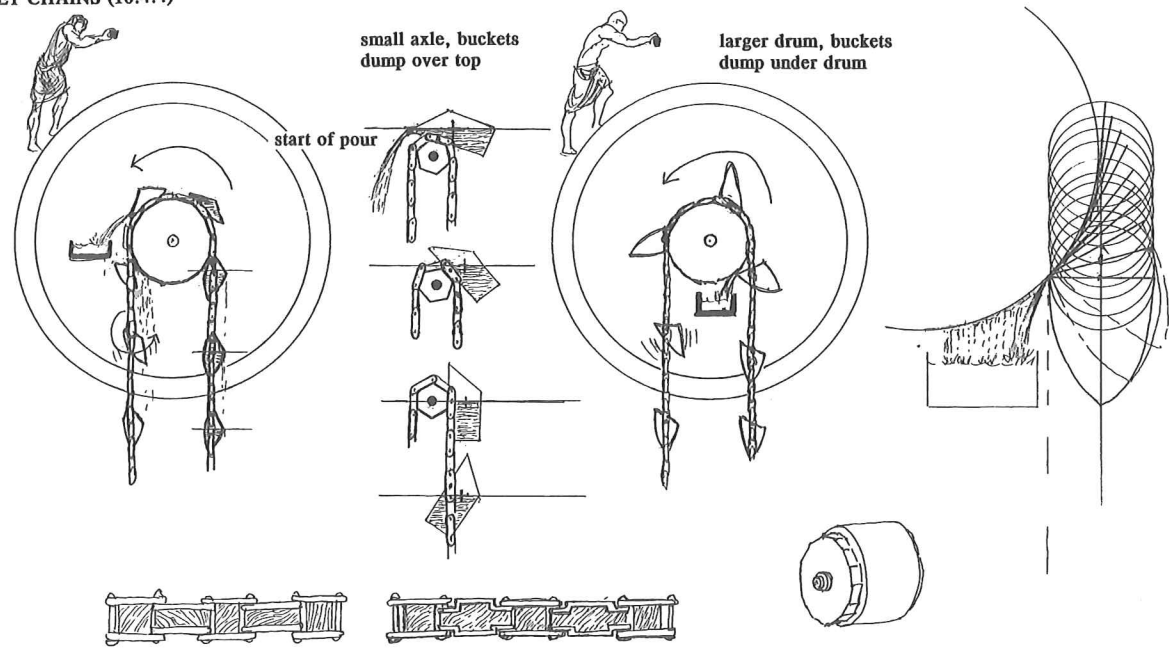


bucket wheel in Louisiana rice paddies, 19/20C.



Figure 124. Water Raising Machines (1.4.1-4).

BUCKET CHAINS (10.4.4)



Wood and link chain
 [after E.W. Marsden, *Greek and Roman Artillery Manuals: Technical Treatises* (Oxford, 1970), 182, fig. 20, from a discussion of the repeater catapult in Philon's *Belopoeica*.]

Bilge pump from the Lago di Nemi wreck (form of bucket hypothetical)
 [after Ucelli, *Le Navi di Nemi* (Rome, 1950).]

Pompeii, Stabian Baths, bucket chain for raising water from well to roof reservoir [after H. Eschebach, *Die Stabianerthermen in Pompeii* (Berlin, 1979).]

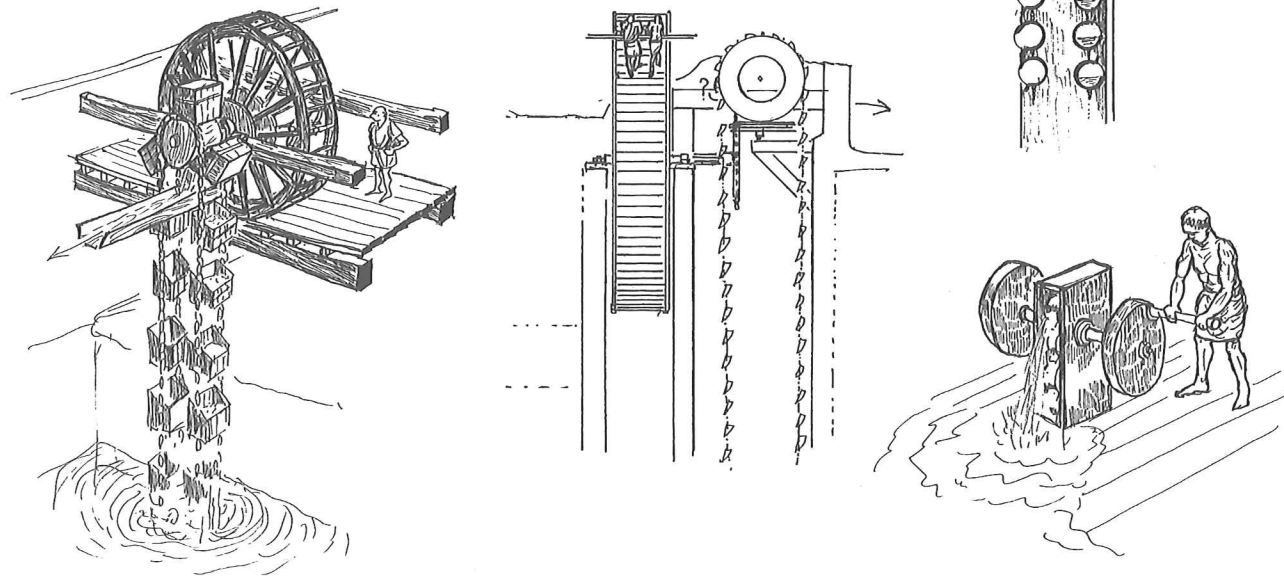
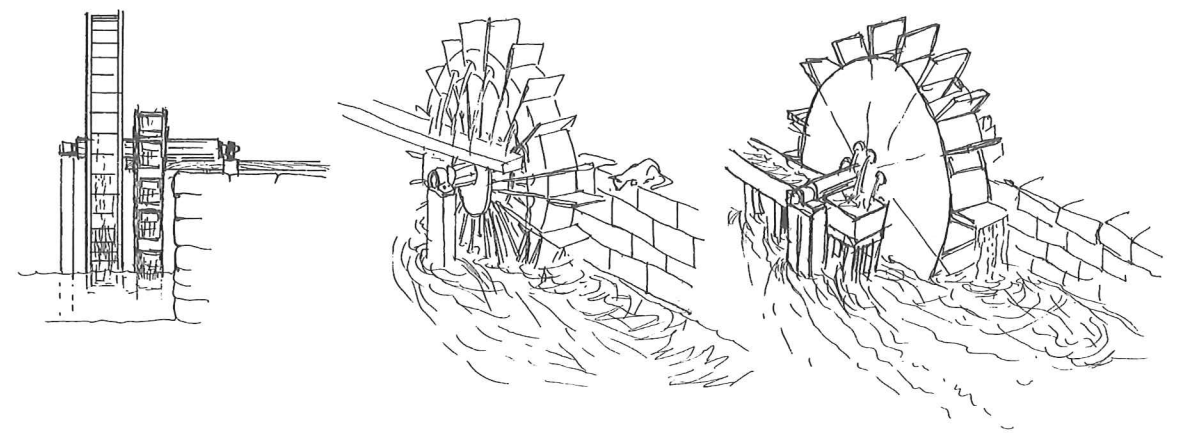


Figure 125. Bucket Chains (10.4.4).

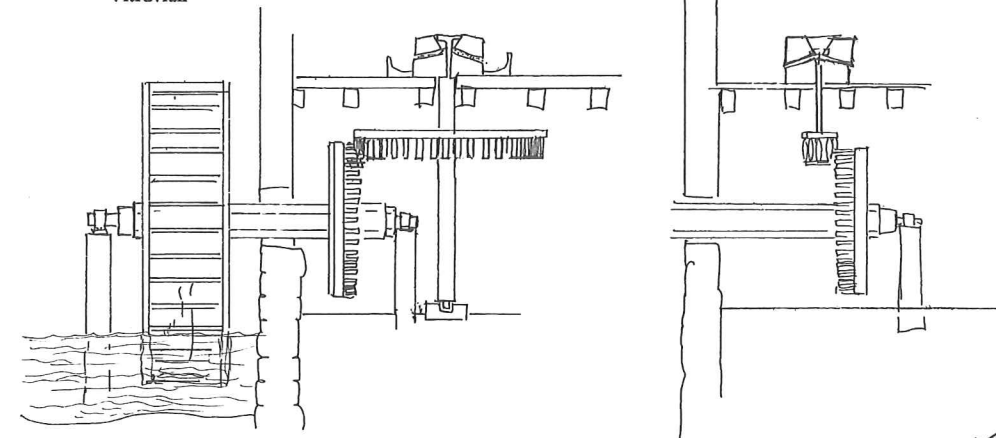
WATERWHEELS (10.5.1-2)

"...wheels are made in rivers by the same principles as those above..."



Water mills:
Vitruvian

more common practice



Mosaic representation of a waterwheel, from Byzantium
 [after H. Hodges, *Technology in the Ancient World* (London, 1970), fig. 226.]

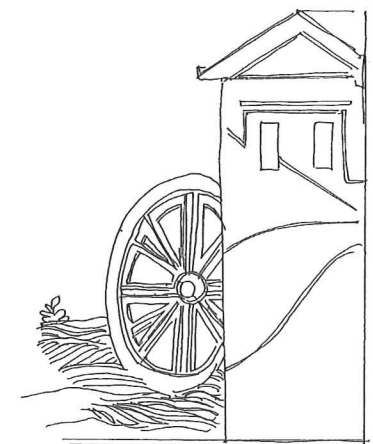
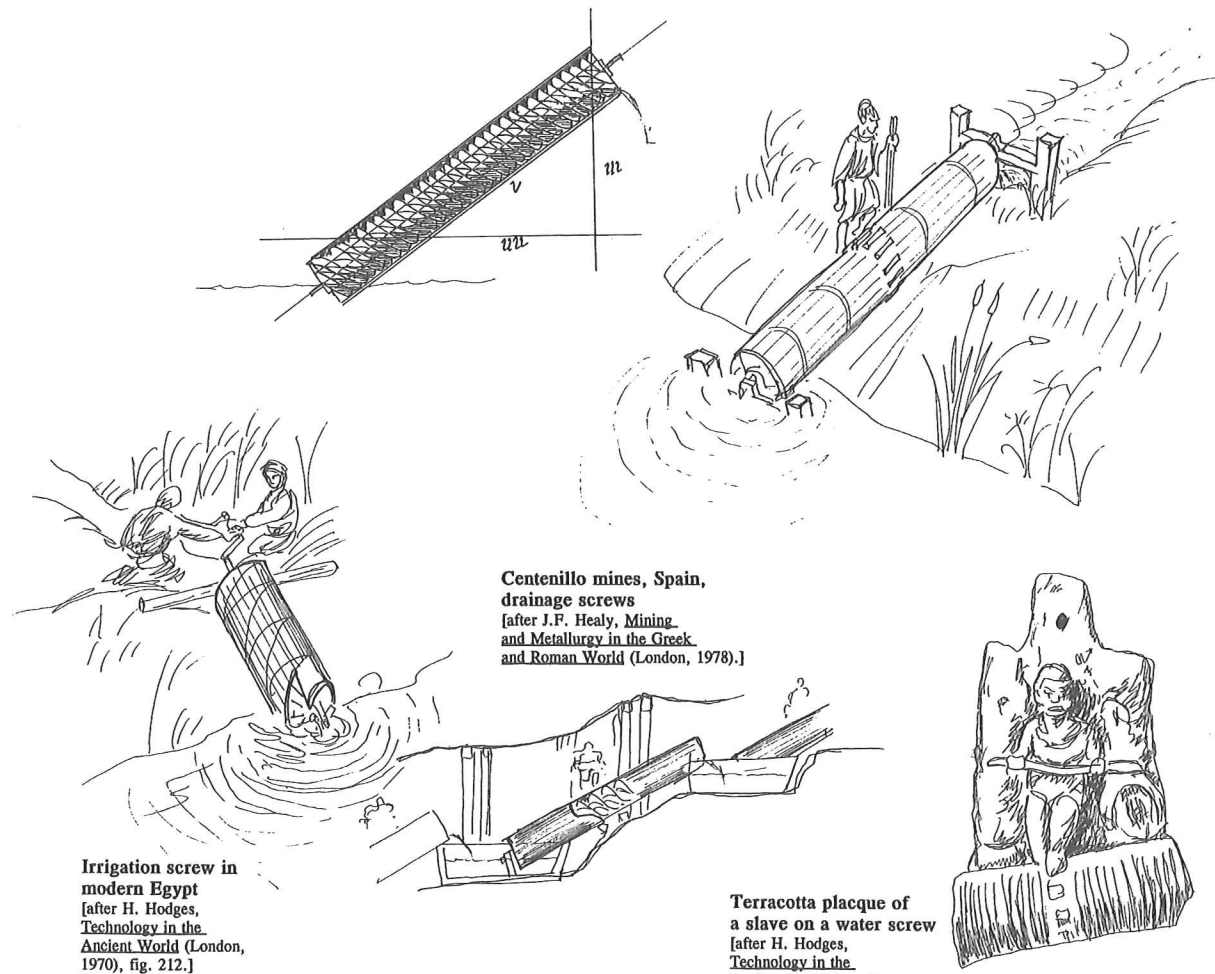
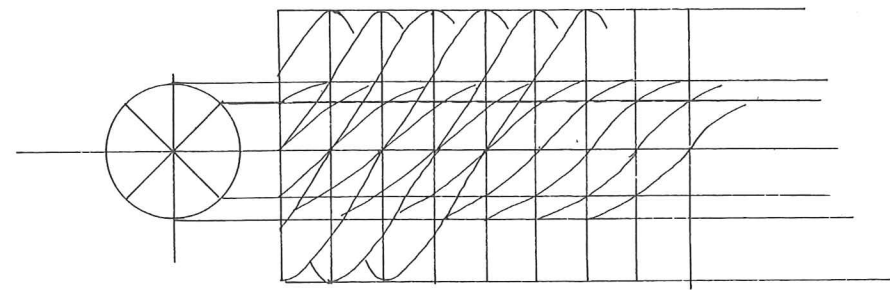


Figure 126. Waterwheels (10.5.1-2).

THE WATER SCREW ("Water Snail," *Coclea*)(10.6.1-4)



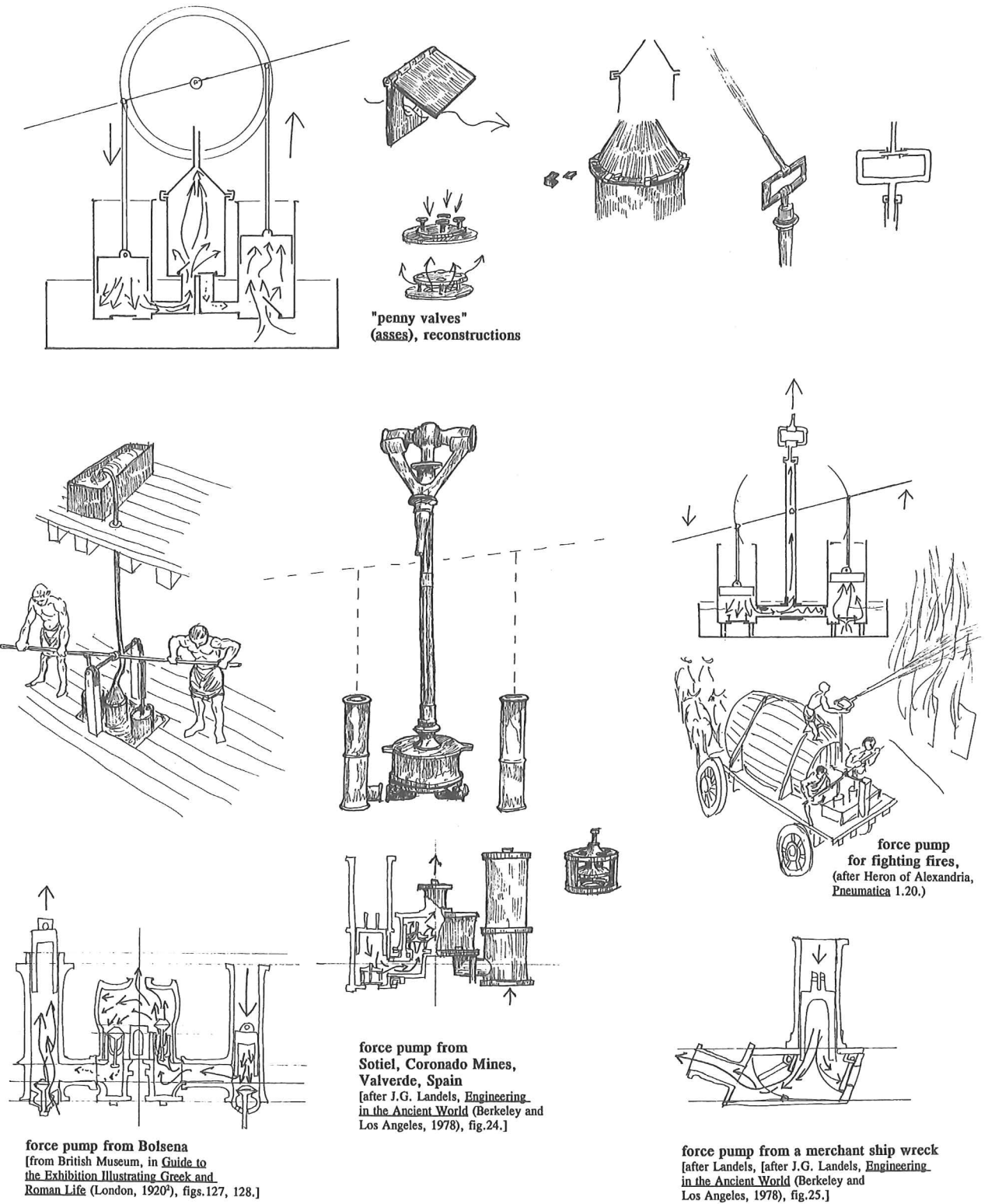
Centenillo mines, Spain, drainage screws [after J.F. Healy, *Mining and Metallurgy in the Greek and Roman World* (London, 1978).]

Irrigation screw in modern Egypt [after H. Hodges, *Technology in the Ancient World* (London, 1970), fig. 212.]

Terracotta plaque of a slave on a water screw [after H. Hodges, *Technology in the Ancient World* (London, 1970), fig. 226.]

Figure 127. The Water Screw ("Water Snail," *Coclea*) (10.6.1-4).

CTESIBIUS'S WATER PUMP (10.7.1-3)



"penny valves" (asses), reconstructions

force pump for fighting fires, (after Heron of Alexandria, *Pneumatica* 1.20.)

force pump from Sotiel, Coronado Mines, Valverde, Spain [after J.G. Landels, *Engineering in the Ancient World* (Berkeley and Los Angeles, 1978), fig.24.]

force pump from Bolsena [from British Museum, in *Guide to the Exhibition Illustrating Greek and Roman Life* (London, 1920), figs.127, 128.]

force pump from a merchant ship wreck [after Landels, [after J.G. Landels, *Engineering in the Ancient World* (Berkeley and Los Angeles, 1978), fig.25.]

Figure 128. Ctesibius's Water Pump (10.7.1-3).

WATER ORGANS (10.8.1-6)

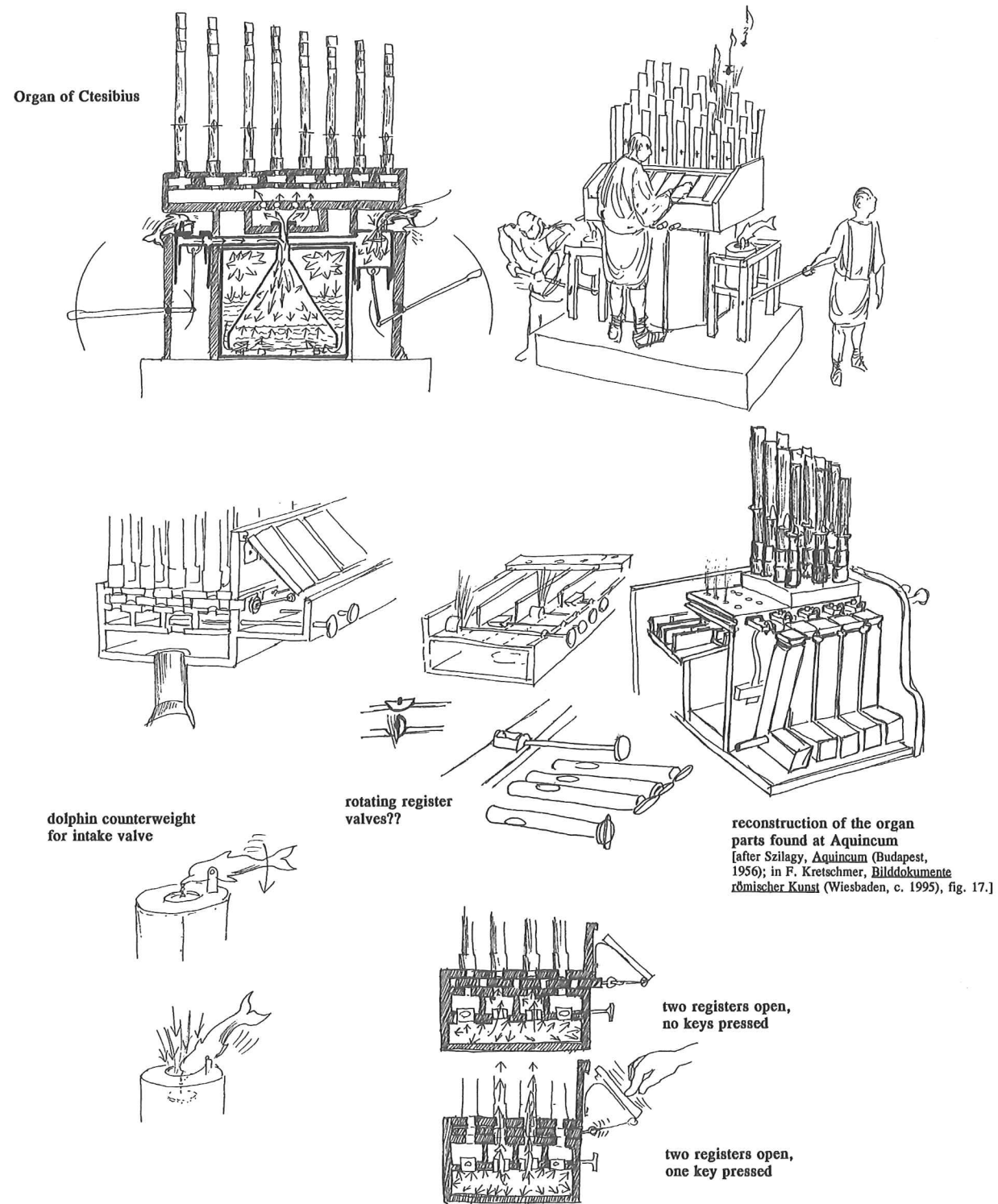


Figure 129. Water Organs (10.8.1-6).

THE HODOMETER (10.9.1-7)

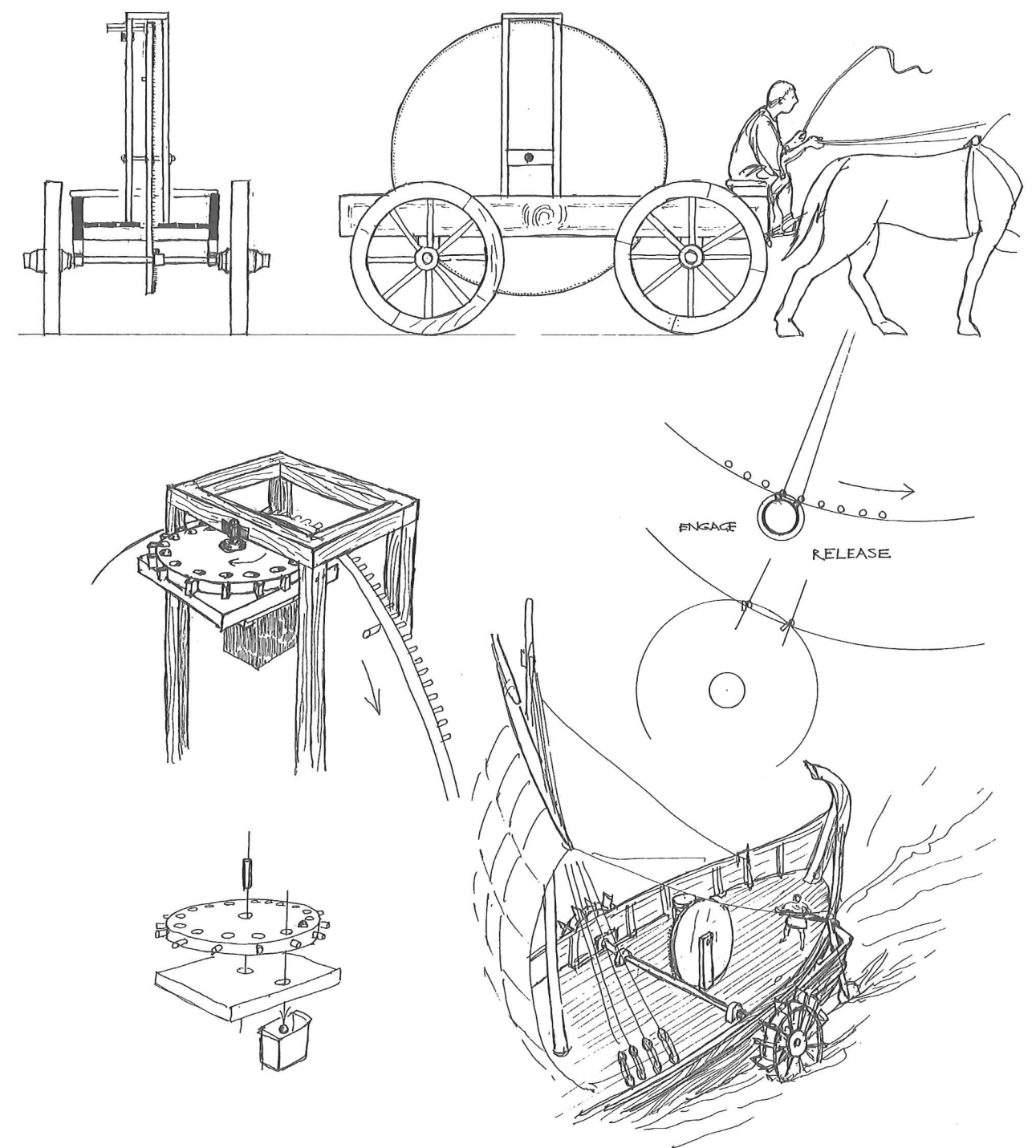
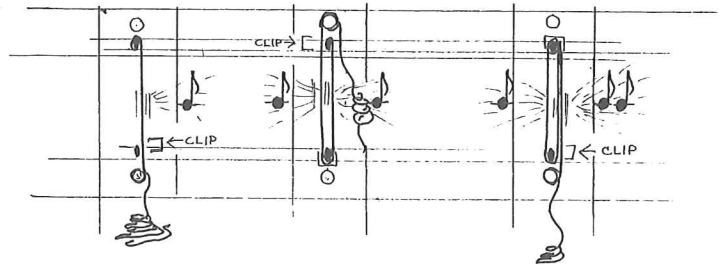
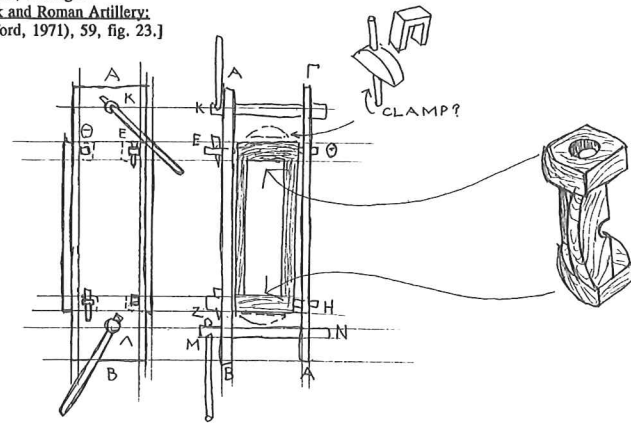


Figure 130. The Hodometer (10.9.1-7).

THE TENSIONING OF WAR MACHINES (10.12.1-2)

stretching frame for a catapult spring
[after Heron, Rel. 107-110, and figure
in E.W. Marsden, Greek and Roman Artillery:
Technical Treatises (Oxford, 1971), 59, fig. 23.]



hypothetical reconstruction of stretcher
for entire headpiece (two springs)

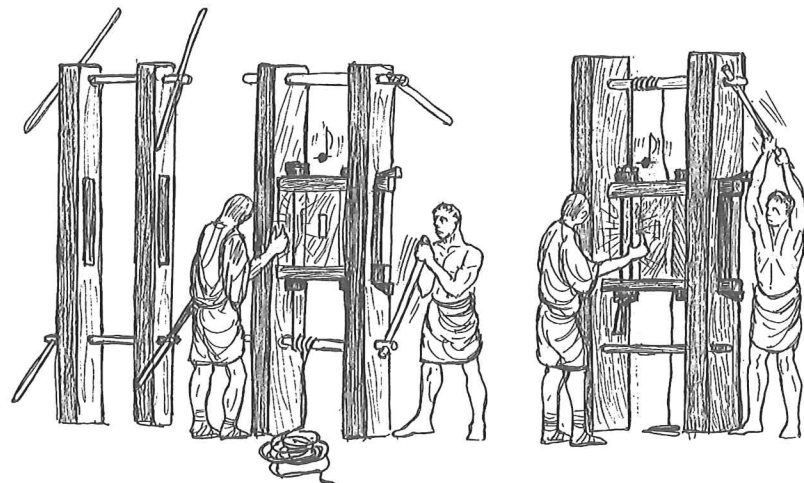
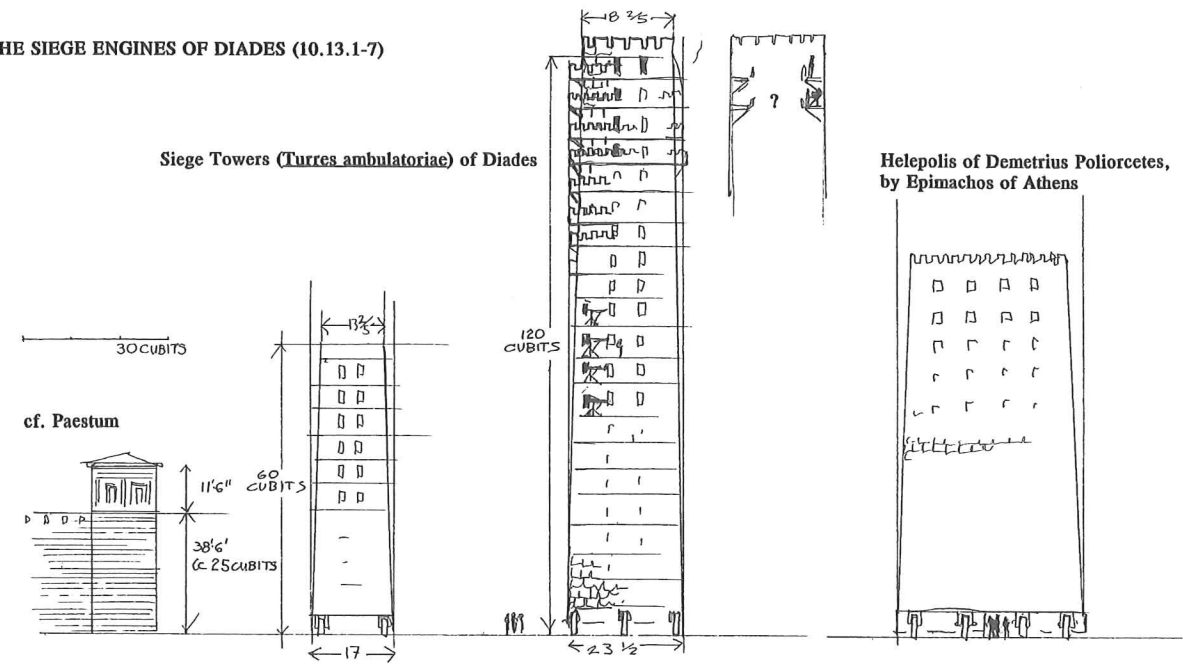


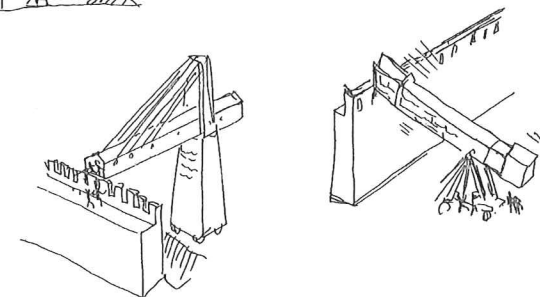
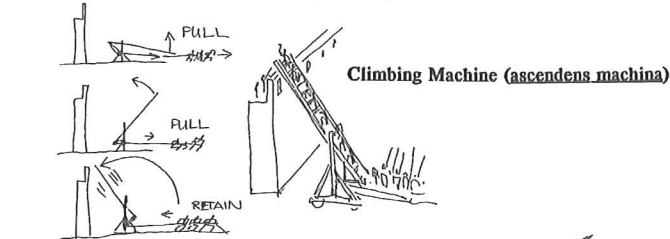
Figure 133. The Tensioning of War Machines (10.12.1-2).

THE SIEGE ENGINES OF DIADES (10.13.1-7)

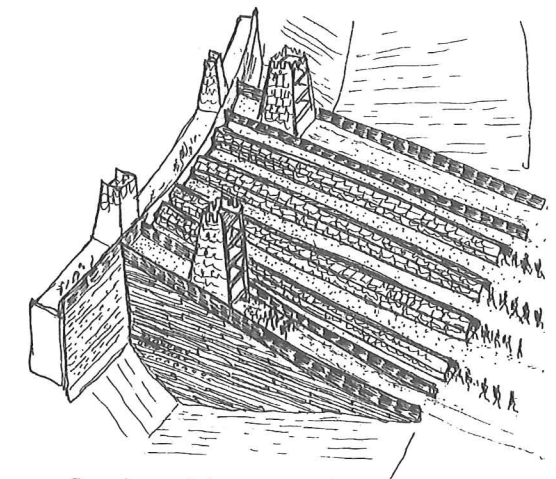
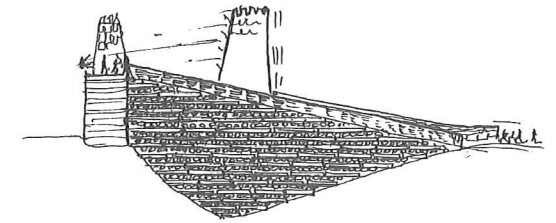
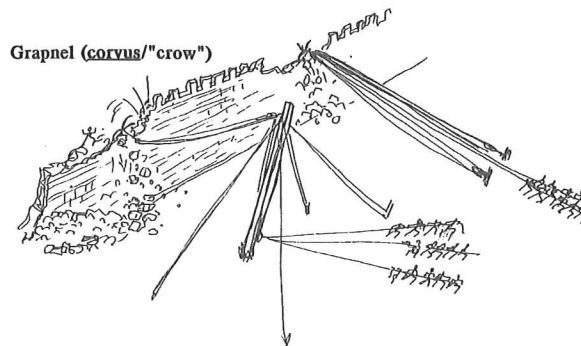
Siege Towers (*Turres ambulatores*) of Diades



Helepolis of Demetrius Poliorcetes,
by Epimachos of Athens



Grapple (*corvus*/'crow')

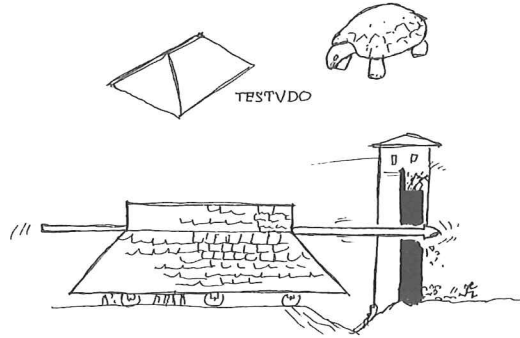


Caesar's use of siege towers and
vineae at Alesia

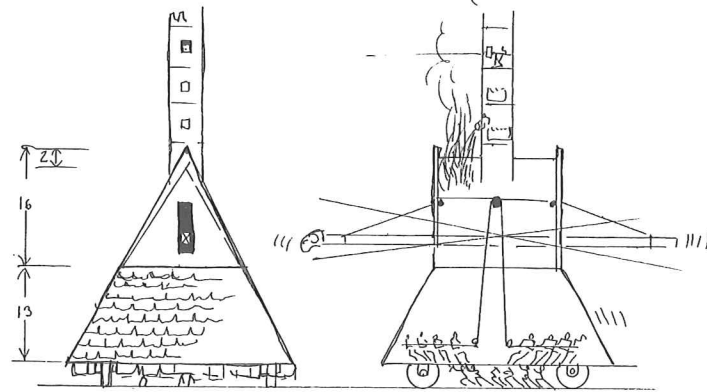
Figure 134. The Siege Engines of Diades (10.13.1-7).

SIEGE ENGINES OF DIADES (10.13.6-7)

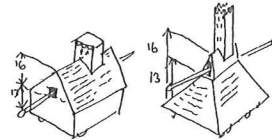
"TORTOISE FOR A RAM" (*testudo arietaria*)



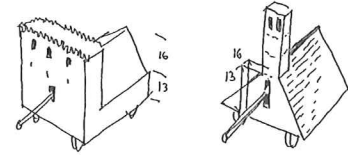
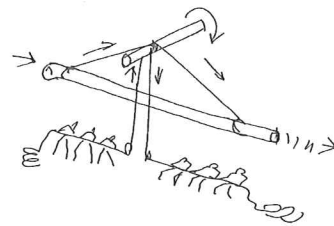
Purpose of the *terebra* as to punch through the wall at one spot, by hitting repeatedly and precisely.



Alternatives (in part after P. Fleury, *La mécanique de Vitruve* (Caen, 1993), fig. 72).



lorus



Purpose of a ram was to knock off the top courses of the walls, course by course.

BORER (*gouge, penetrator, punch*)(*terebra*)

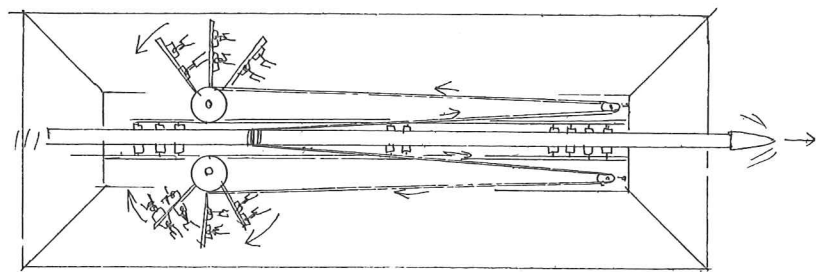
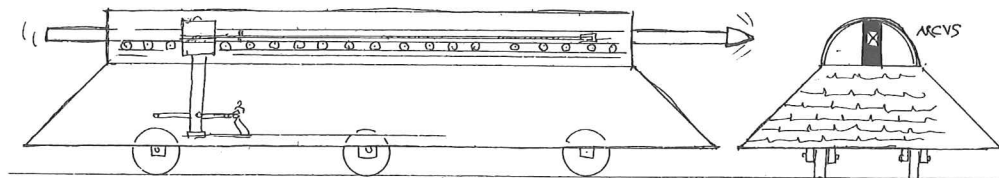
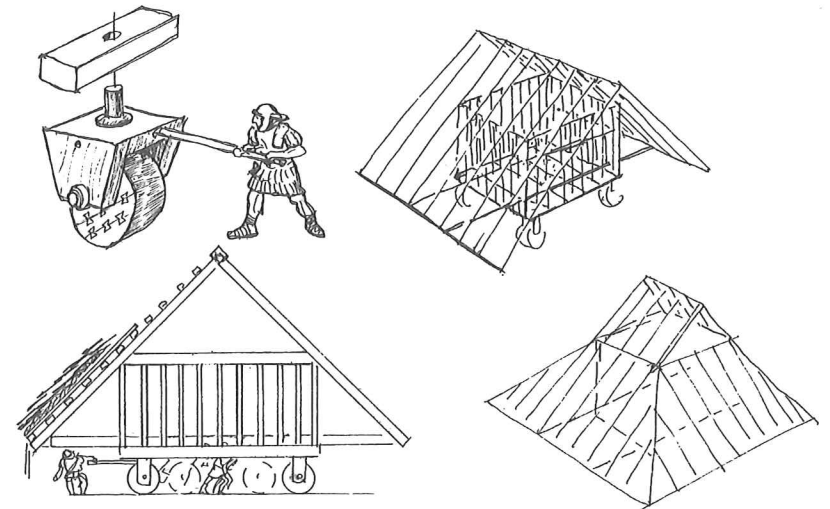
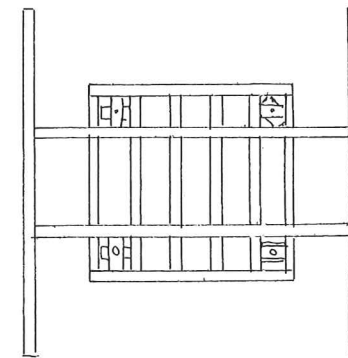
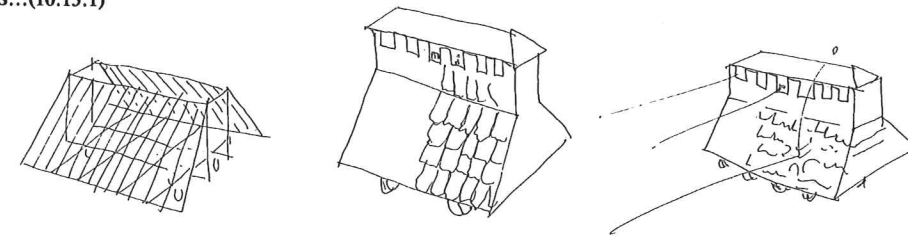


Figure 135. The Siege Engines of Diades (10.13.6-7).

THE TORTOISE FOR FILLING MOATS (*testudo ad congestionem fossarum*) (10.14.1-3)



OTHER TYPES...(10.15.1)



DIGGERS (*oryges*)(10.15.1)

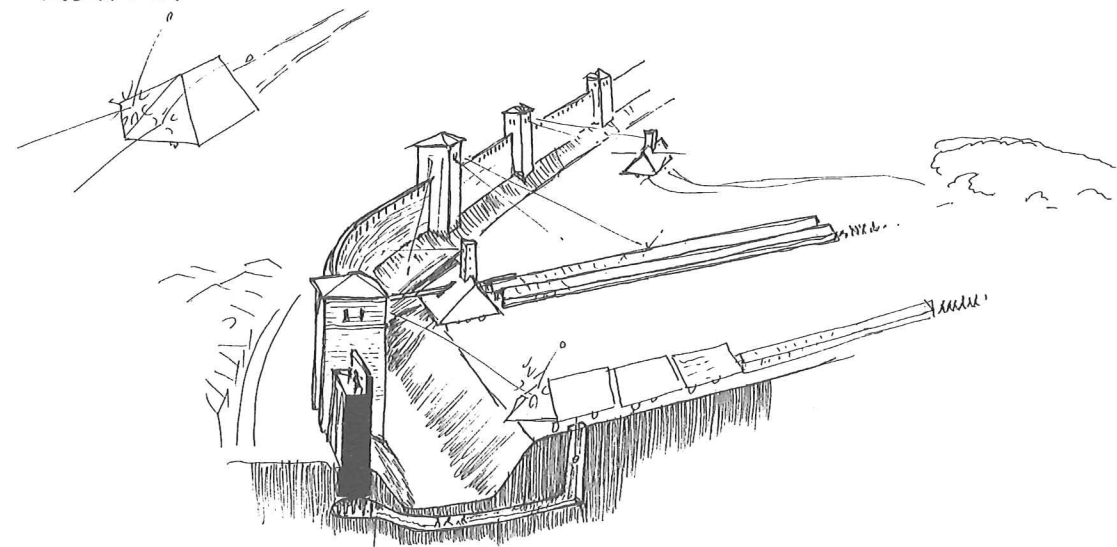


Figure 136. The Tortoise for Filling Moats (10.14.1-3).

DEFENSIVE STRATAGEMS: THE SIEGE OF MASSILIA (10.16.11-12)

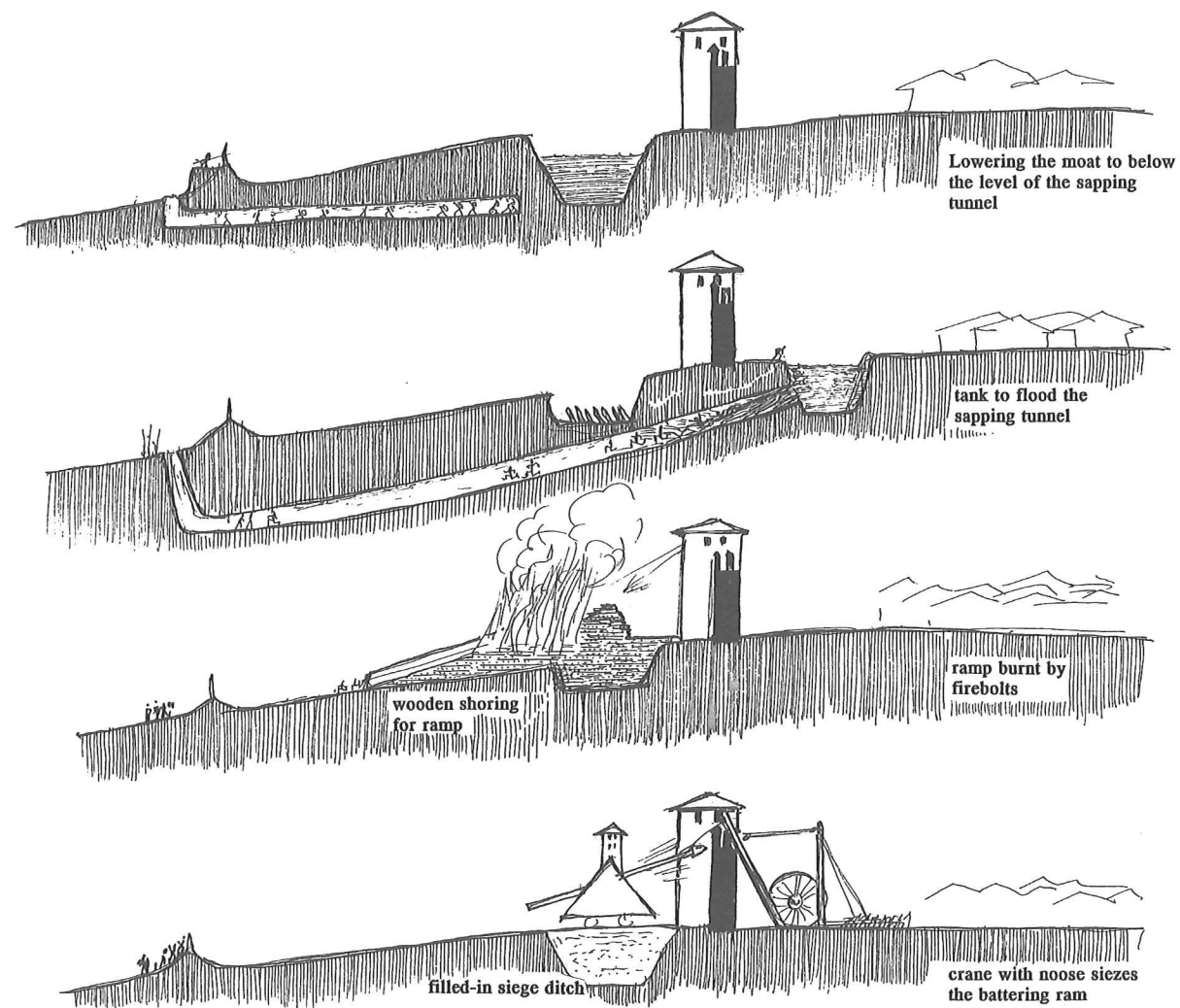


Figure 139. Defensive Stratagems: The Siege of Massilia (10.16.11-12).

Massilia (10.16.11-12) (Figure 139)

This is presumably the siege of Massilia in 49 B.C. The city had been induced by Pompey to make an isolated stand, and the siege, conducted largely by D. Brutus and C. Trebonius in Caesar's absence, was intended to secure Caesar's rear before going on to face Pompey at Pharsalus. Massilia was one of the leading cities in siegecraft and one of those which possessed staffs of trained engineer/architects; others included Alexandria, Byzantium, Rhodes, Syracuse, and Athens. Vitruvius terminates the *Ten Books* with this historical anecdote in order to drive home the point that the ingenuity and "cleverness of architects" (*architectorum sollertia*) triumph over mechanical methods. Oddly,

his closing anecdote features a siege in which the Caesarians, and Vitruvius, if he was present, were (temporarily) among the losers. Caesar's account of the siege focuses mainly on the sea battles, although later²⁷ he does describe the failure of the siege machines and of various stratagems, but makes no mention of problems with the mines and the moat. Caesar was present to accept the capitulation of Massilia before moving on to cross the Rubicon.²⁸

²⁷ *Bellum Civile* 2.2.

²⁸ Caesar, *Bellum Civile* 1.34-36; 1.56-58; 2.1-16; 2.22.

INDEX

Page numbers in *italics* refer to illustrations.

- Abdera 92, 115
 Academy, of Plato 136
 Accius, Lucius 109, 281
 Achaea 38, 54
 Achinapolis 115
 Acid 101–102
 Acoustics 229n., 283n.
 Acroteria 53
 Actium 1, 3
 Actors 8, 63, 69, 71, 119, 245
 scenic 70, 245
 thymelic 70, 245
 Actus 167, 277
 Adjustments 69, 76, 80, 128
 optical 16, 50, 52–53, 59, 78, 221, 228
 Adriatic 2, 6, 38, 44, 45
 Aedile 4, 6n., 10, 13n., 119, 142, 281, 292
 Aedis sacra 152n.
 Aemilia, Via 172, 173
 Aeolipiles 17, 29, 163n., 164
 Aeolus 29
 Aequicoli 102
 Aeschylus 86, 173n., 266
 Aesthetics xiii, 14, 143, 149
 Aether 177
 Aetiology 135
 Aetna, Mount 38
 Africa 6, 44, 99, 102, 275
 Agatharchus 86, 266
 Agennius Urbicus 172
 Agesistratus 7n., 86, 267, 297
 Agger and fossa 162
 Agger, river 98
 Agnus castus 43, 97, 125
 Agora 166
 Agricultural land 151
 Agricultural villa 152
 Agrigento 157, 297
 Agrimensores xvi n., 151, 152, 156n., 163,
 167, 172, 173, 277, 281, 296
 Agrippa, Marcus Vipsanius 3, 6, 8, 10,
 136, 275, 277
 Akragas 157, 297
 Akrobatikon 119
 Alabanda 48, 49, 92, 192, 268
 Alae 79, 256, 258
 Alba 38
 Alban hills 39
 Albarium 249
 Alberti, Leone Battista xiii
 Albula, river 99, 275
 Alcibiades 266
 Alder 43, 97, 178
 Alexander of Aphrodisias 143n.
 Alexander the Great 12, 33, 85, 101,
 130, 173, 174, 213, 266, 267
 Alexandria 3, 15n., 17, 33, 85, 86, 94,
 109, 115, 116, 139, 142, 143,
 163n., 167, 169, 173, 174, 188n.,
 256, 266, 268, 277, 281, 296, 317
 Library 85, 142, 143, 266, 267, 281
 Alexis 75, 249
 Allocation 25–26, 31–32, 151, 153
 Alps 6, 44, 101, 102
 Altars 59, 152n.
 Ara Maxima Herculis 156n.
 of Consus 156n.
 of the Lares 156n.
 Altinum 27
 Alum 99, 105
 Amaltheum 14n.
 Amateurs 76
 Ambitio 75, 80, 249
 Amiternae 38
 Amphithalamos 82
 Amphitheater 2, 10, 292
 of Statilius Taurus 12n., 292
 Amusium 167, 168, 170
 Analëmma 109, 114, 115–116, 117, 165,
 284, 288, 289
 Analogia 47
 Analogists 15n.
 Analysis 25, 149, 151
 Anaxagoras of Clazomenae 85, 86, 96,
 115, 266, 275, 286
 Anaximenes 266
 Ancestors; see also *Maiores* 14, 17n., 63,
 76, 79, 85, 89, 107, 119, 127
 Ancients 91
 Ancona 44
 Andrias 116
 Androcydes of Cyzicus 46
 Andron of Ephesus 46
 Andrones 83, 126n.
 Andronicus Cyrrestes 29, 166, 218n.
 Andronitis 82, 256, 263
 Anecdotes xiii
 Anemoscope 165
 Anician quarries 39
 Anisocycles 120, 292, 293
 Anterides 17, 83–84, 265
 Anthropology xv, 173
 Antigonus Gonatas, king of Macedon 286
 Antimachides 87
 Antiochus, King 87, 267
 Antipater 101, 115
 Antiperistasis 163n., 165, 235
 Antiquarians 221n.
 Antistates 87
 Antony, Marc 1, 3, 8, 93, 135, 296
 Aosta 157, 225
 Apartment houses 30, 41; see also *Insulae*
 Apaturius of Alabanda 92, 268
 Apelles of Colophon or Cos 23, 142
 Apennines 38, 44
 Apollo 46, 54, 108, 122
 Apollodorus of Damascus 5
 Apollonia 100, 134, 297, 315
 Apollonius of Perge 24, 116, 143
 Apparitores 14
 Appian Way 156
 Approval 92, 151
 Apse 16
 Apulia 28
 Aqua Marcia 99, 275
 Aqueducts xiii, 5, 6n., 10, 13, 22, 275,
 277, 280, 281
 Aquileia 27
 Aquitania 4, 5, 34
 Ara Maxima Herculis 156n.
 Arabia 100, 101
 Araeostyle 49, 50, 51, 196, 197

- Aratus of Soli 115, 140, 286
 Arausio (Orange) 151, 163, 171
 Arcadia 101, 102, 136
 Arcesius 57, 86, 221, 267
 Arches
 keystone 12, 83, 266
 relieving 83
 triumphal 12
 Archimedes of Syracuse 16, 17, 23, 24,
 86, 104, 108, 138, 143, 144, 267,
 277, 281, 296
 Architects 5, 13, 66, 68, 69, 75, 76, 84,
 87, 119, 134, 142, 151, 249, 267
 city 14, 68
 cleverness of 134, 317
 education 5, 13, 21–24, 75, 76
 Greek 5
 Roman 87
Architectura 13
 Architecture 7, 13, 18, 75, 87, 109, 134,
 138, 151, 229, 267
 Augustan 18
 body of 35, 134
 Campanian 11
 elements of, 145, 146
 Hellenistic 5, 10
 invention of 34
 Ionian 5, 6
 Republican 11
 Archytas of Tarentum 24, 86, 108, 143,
 267, 281
 Ardea 99
 Arevanias 41
 Argos 41, 54, 102
 Ariobarzanes, King 71
 Aristarchus of Samos, astronomer 23,
 24, 112, 116, 143, 283
 Aristarchus of Samothrace, grammarian
 and librarian 23, 142
 Aristides, author 103, 275, 277
 Aristippus of Cyrene 75, 249
 Aristomenes of Thasos 46
 Aristophanes of Athens, comic poet 75,
 249
 Aristophanes of Byzantium, librarian of
 Alexandria 85–86, 266
 Aristotle 7, 85, 107, 136, 140, 142, 163,
 165, 167, 173, 177, 178, 189, 229,
 244n., 249, 266, 275
 Aristoxenus of Taras 15n., 23, 66, 68,
 142, 144, 235, 244n.
 Arithmetic xvi n., 7, 8, 22
 Armenia 94
 Army 5, 6
 Arretium 40

- Arsenic 93, 101
 Arsinoë 54
 Art 10, 46, 120, 283
 Artemisia 41, 184
 Artemision; see Temples, Diana at Ephesus
Artes liberales; see Arts, liberal
Artifices 245
 Artillery 6, 156, 159, 297, 308, 309; see
 also Catapults
 Artisans xvi, 84
 Artists 70, 86, 188
 Arts 18, 34, 35, 75, 91, 151n., 173, 175
 Arts, liberal xv, 7, 13, 14, 18, 75, 142, 267
 As 189, 192
 Asclepiades of Bithynia 142
 Ash (timber) 43
 Ashlar masonry 11, 39, 180, 180, 184
 Asia 36, 38, 49, 54, 98, 111
 asphalt marsh 100
 Assessment, property 40
 Astansoba, river 98
 Astoboa, river 98
 Astrologers 69, 115
 Astrology 114–115, 256, 283, 286
 Astronomical tables 115, 286
 Astronomy xv, 7, 22, 23, 24, 114–115,
 143, 177, 283, 286
Astynomoi 142
 Aswan; see Syene
 Atellan farce 245
 Athenaeus Mechanicus 7n., 267, 297
 Athenians 54, 55, 75, 93, 213
 Athens 5, 7, 29, 35, 40, 49, 61, 71, 86,
 87, 93, 100, 109, 115, 136, 163,
 166, 175, 266, 267, 317
 Acropolis 61, 86, 100
 Agora 166, 239
 Areopagus 35, 175
 Erechtheion 61, 136
 Lysicrates Monument 213n., 215
 Odeum of Themistocles 71, 250
 Portico of Eumenes 71, 250
 silver mines 92
 Temple of Olympian Jupiter 49, 87
 Theater of Dionysus 71, 250
 Tower of the Winds 29–30, 163, 166,
 218
 Athletes 85, 107, 109, 281
 Athos, Mount 33, 173, 174
Atlantes 83, 135
 Atlantids 83
 Atlas 83
 Atlas, Mount 98, 99
 Atomism 16, 135, 138, 142, 177, 221, 266
 Atoms 17, 35, 90

- Atria 79, 80, 81, 82, 91, 256, 258, 260
 Atrium Libertatis 2, 151
 Attalids, kings of Pergamum 40, 85, 266
 Attalus 54
 Attica 61
 Atticus, Titus Pomponius 1, 14n., 268
 Attractiveness 26, 49, 79, 120; see also
 Venustas
 Augur 4, 31, 152, 156n.
 Auguraculum 152n.
 Augury 18n., 152, 154, 275, 286
 Augusta Praetoria (Aosta) 157, 225
 Augustus 1, 2, 3, 4, 5, 6, 10, 12, 21, 24,
 46, 54, 63, 75, 86, 109, 119, 135,
 142, 157, 188, 235, 268, 281, 286,
 296
 Auspices 152
 Authority 24, 46, 49, 50, 63, 65, 66, 87,
 91, 109, 151, 245
 Authors 85, 86, 103, 107
 Greek xiii, 103
 Automata 116, 126–127, 286, 296
 Aventine 3, 93, 152n.
 Awnings (*velaria*) 119, 292
 Axis 109, 156n.
Axon 116
 Babylon 12n., 100, 283
 Babylonians 29, 283
 Baiae 37
 Balances 123, 300
 Balbus, Lucius Cornelius 4
 Balearic Islands 93, 103
 Ballistae 23, 25, 120, 124, 128, 129–130,
 131, 132, 133, 134, 138, 148, 296,
 297, 309
 tuning 130, 138, 310
 Banquets 82, 83
 Barbarians 77
 Barns 81, 82
Baruison 120
 Bases, column
 Attic 51, 203
 Ionic xvi n., 51–52, 203
 Tuscan 61
 Basilica xvi, 10, 12, 16, 64, 80, 81, 240,
 256
 Aemilia 221, 225
 Aquiliana 64
 Fano 4, 5, 11, 13, 16, 17, 64–65, 235,
 241, 242
 Julia 3, 64
 Bassae 213, 215
 Baths 11, 12, 16, 17, 25, 72, 80, 81, 104,
 108, 249, 251, 252, 256, 260

- Battering ram 13, 28, 130, 131, 132,
 134, 297, 312
 Beauty 18, 83, 84, 87; see also Attrac-
 tiveness; *Venustas*
 Bedrooms 25, 82, 256
 "Belly" (inverted siphon) 105, 277, 280
 Belt of Signs; see Zodiac
 Benchmark 30, 163, 167
 Bernini, Gianlorenzo 150
 Berosus the Chaldaean 111–112, 115,
 116, 283, 286
 Biton 297
 Bitumen 29, 99, 100, 105
 Black 94
 "Blackbirds" 125
 Blocks, city 167, 173
 Blue 94
 Boarding bridges (*sambucae*) 131, 134,
 297, 315
 Body 23, 25, 42, 47, 48, 55, 71, 76, 77,
 78, 101–102, 103, 105, 107, 109,
 150, 188, 189, 213n.
 of architecture 134
 of text 63, 86
 Boedas of Byzantium 46, 188
 Boeotia 101, 136
 Boethius 7n.
 Books 1, 80, 85, 86, 103; see also Scroll
 copying 1
 trade 1
 Borysthene, river 98
 Boundaries 142, 163, 167, 170
 Bow 156
 portable 156
 Brick 12n., 41–42
 fired 11, 12
 inlaid 40
 mud; see Mud brick
 Britannia 6n.
 Brown, Frank xv
Bruma 113
 Brutus, Decimus 317
 Bryaxis 86, 267
 Bucket chains 302
 "Bucket-climbers" (*angobatai*) 125
 Bug, river (Hypanis) 98, 100
 Building types xvi, 16
 Businessmen 16n., 63, 64, 235, 256
 Buttresses 84, 265
 Byzantium 130, 167, 297, 317
 Caelian Hill 152n.
 Caementicium; see Opus caementicium
 Caesar, Gaius Julius 1, 2, 3, 4, 5, 6, 7, 10,
 11, 15n., 21, 44, 86n., 93, 103,
 135, 156, 163, 188, 249, 275, 292,
 297, 311, 317
 assassination 3, 135
 De Bello Gallico 156n., 163
 Bellum Civile 6
 Epistulae 4
 Calculation xvi n., 129
 Calendar 283
 Calibration 118
 Caligula 12
 Callaeschros 87
 Callebat, Louis 125n., 132n.
 Callet 36
 Callias of Arados 133, 314
 Callimachus, sculptor 55, 213
 Callippus of Cyzicus 115, 177, 286
 Calpurnius Piso, Lucius 136
 Calvinus, Gaius Domitius 3
 Camenae 99, 275
 Campania 2, 5, 6, 11, 12n., 14, 37, 38,
 45, 101, 173, 213, 267, 275
 Campus Cornetus 101
 Campus Martius 3, 8, 10, 136, 213n., 292
Canon of Polycleitus 142, 148, 188, 189,
 190, 213n.
 Canopus 114, 286
 Cantilevering 10
 Capitals, column 16, 52, 54, 56, 217,
 218, 235
 composite 218
 Corinthian 54, 55, 213, 215, 216, 217
 Doric 57, 218
 Ionic 52, 202, 205, 206
 Mycenaean 218
 new types 15, 56, 217, 235
 Tuscan 61
 Capitolium (Capitoline) 10, 11n., 35,
 175, 193
 Cappadocia 100
Cardo 109n., 152, 156
 Caria 40, 41, 54, 184
 Carians 41, 55, 184
 Carpion 86, 266
 Carrying poles 123–124, 300
 Carthage 100, 130, 173, 297
 Carving 56
 Caryae 22, 136
 Caryatids 22, 136, 137
 Casius 100
Castellum aquae 17, 104, 105, 277, 279,
 280, 281
 Castra Praetoria 12
 Catapults xvi n., 5, 14, 15, 21, 23, 28,
 128–129, 130, 131, 132, 133, 138,
 296, 297, 310
 tuning 130, 138, 297, 310
Catbetoe 52, 205
 Cato, Marcus Porcius the Elder 17–18,
 138, 152, 292
 Catoptrics 229
 Caucasus 98
 Cavaedia 78–80, 257, 260
 Corinthian 78, 257
 covered 78, 79, 257
 displuviate 78–79, 257
 testudinate 78, 79, 257
 tetrastyle 78, 257
 Tuscan 78, 257
 Cavea 13n., 247, 248
 Cea 102
 Cedar 44
 Ceilings 36, 72, 89–90, 271
 suspended 11, 13, 72, 271
 Cella, temple 13, 48, 49, 50, 58, 59, 60,
 61, 92, 194, 195, 227, 235, 236
 Cellars 13n.
 Celsus 142
 Celts 98
 Cement, hydraulic; see also Opus sig-
 ninum 106, 281
Centuriae 154, 170
 Centuriation 163, 167, 170, 171, 172,
 173, 277
 Cephisos, river 101
 Chalcidian porches 64, 240
 Chaldaeans 111, 115, 143n., 286
 Chalk 93
 Charias 86, 130, 267
Cheiroknêton 109
 Chemistry xv, 138, 163, 173, 176, 177,
 178, 180, 235, 256, 275, 283
 Chersiphron of Cnossus 16, 86, 87, 122,
 267, 299
 Chion of Corinth 46, 188
 Chionides 75, 249
 Chios 54, 86, 297, 315
 Chorobate (*Chorobates*) 17, 103–104,
 277, 278
 Chrobs 101
 Chronometer 167
 Chrysippus 188
 Cicero xiii, 1, 7, 8, 13n., 14, 15n., 136,
 151, 152n., 268, 281, 286, 292
 De Natura Deorum 14
 De Officiis 13n., 136, 143, 151n.
 De Oratore 15n., 143n.
 Epistulae ad Atticum 14n.
 Cilbian fields 93
 Cilicia 100
 Cinnabar 91, 92, 93–94, 268

Circus 31
 Circus Flaminius 10, 61, 237
 Circus Maximus 49, 156n.
 Cistern 106
 Citadel (Arx) 35
 Citizens, Roman 151, 249
 Citizenship, Roman 5, 275
 City, the 2, 11, 38, 235, 292
Civitates 38n.
 Classicism 11, 14, 15, 17
 Claudius Marcellus, Marcus 292
 Clazomenae 54, 101
 Cleopatra 1, 3
 Cleverness 126, 127, 134, 317
 Clients 2, 135, 249, 256
 Climates 23, 76–78, 138, 139, 140, 141, 177n., 249
 Clitor, spring 102
 Clocks 106, 116–118, 143, 283
 calibration 118
 water 116–118
 winter 117–118
 Cnossus 27
 Codes, building 10
 Coffers 82
 Colchis 34, 98, 175
Collaxaria 105, 280, 281
 Colocci, Angelo x, 15n., 19, 150n.
 Colonnade, temple 13, 192, 218
 Colonists 163
 Colony 5, 11, 12n., 54, 151, 156, 163, 173, 213, 235
 Colophon 54
 Color 90, 92–95
 Colosseum 12n.
 Columella 138, 142, 281
 Columns 14, 25, 192
 contraction 50, 61, 193, 198, 199, 221
 corner 50, 52, 229n.
 Corinthian xv, 10, 16, 54–56, 211, 212, 213, 215, 218
 Doric 213, 214, 218
 engaged 11, 12, 14
 Ionic 208, 212, 214, 218
 inclination 53, 204
 interior 16n., 58–59
 spacing 49, 197
 superposed 16
 wooden 12n., 218
 Column types xiii, 11, 56, 211, 218
 Comedies 63, 75
 Comedy 245, 249
 Comic poets 63, 75, 249
 Comitium 40, 152n.

Commensurability 150, 186
 Compasses 22, 24, 30, 52, 58, 109, 116, 125
 Compluvia 79
Concameratio 13, 266
 Concrete 2, 11, 12, 13n., 36–40, 179–180, 184
 brick-faced 11, 14, 17, 184
 Conduct 109
 "Cone of vision" 229
 Conic sections 143
 Conjectures, textual xiii, 82, 235, 281
 Conjunction 77
Consuetudo 15n., 151
 Constellations 109, 110, 113–114, 117, 287
 Consuls 10
 Contractors 14, 92, 104, 108
 Contracts 18n., 142
 Convention 25, 57
 Cooking 72, 105
 Copernicus 285
 Copper 94, 102
 Copying 1
 Cori 225
 Corinth 68, 213, 215, 245
 Corinthian bronze 213, 277
 Corinthian column type xv, 10, 16, 54–56, 211, 212, 213, 215, 218
 invention of 55, 211, 213, 215
 Cornices 12, 215, 219
 Modillion 215, 219
 Cornificius, Lucius 3
 Correctness 24, 25, 78, 80–81, 84, 91–92, 150–151, 153; see also *Decor*
 Corridors 82, 83
 Cos 115
 Cosa 11, 156, 157, 173
 Cosmology 143, 177, 283, 286
 Cosmos 77, 83, 109–111, 103, 112, 120, 138, 143, 177, 256, 283, 286
 Cossutii, family of contractors 14, 267
 Cossutius, Roman architect 87, 267
 Cottius 101
 Courses of the stars 109, 110, 111, 112
 Courtyards; see Peristyle
 Craftsmanship 84, 120
 Craftsmen 76, 84
 Cranes and hoists 120–122, 294, 295, 298
 Crassus, Marcus Licinius 292
 Crates of Mallos 15n., 140
 Crathis, river 101

Crete 27, 44
 Creusa 54
 Criticism, art 149, 189
 Crocodiles 99
 Croesus, king of Lydia 40, 85, 266
 "Crow" (demolition grapnel) 130, 131, 311
 Ctesibius of Alexandria 23, 86, 116–117, 138, 267, 297
 Cube 63
 doubling 143, 282
 Cubicula 80, 82, 256, 260
 Cult, Imperial 4
 Cult statues 58, 59, 213, 230
 Culture xv
 Cumae 37, 73
Cuniculi 275
Cura aquarum 6, 17
 Curia 3; see also Senate House
 Curiae Veteres 156n.
 Curio, Gaius 292
Cursus honorum 6n., 18n.
 Curvature 51, 52, 193
 column 199, 221
 stylobate 16n., 51, 52, 193, 201, 202, 204, 221, 229n.
 Custom 83, 107, 151
 Cutiliae 99
 Cydnos, river 100
Cymatium xvi n., 202, 221
 Cypress 43, 44, 89
 Cyrene 101, 249

Danube 5
 Daphnis of Miletus 87, 267
 Daring 120
 Darius 173
 Darkness 110, 111, 120
 Days 112, 113, 115, 116, 141, 283
Decempeda 167, 170
 Decimals xvi
 Declamation 8
Decor 14, 150–151
Decumanus 152, 156, 173
Decussis 152, 170
 Defense 26, 28–29, 133–134, 151, 153, 156, 173
 Deferents xv
 Delivery (*pronuntiatio*) 8
 Delos 108
 Delphi 46, 54
 Tholos 86, 266
 Demetrius, architect and temple slave at Ephesus 87, 267

Demetrius of Phaleron 87, 266, 267
 Demetrius Poliorcetes 133–134, 297, 311, 315
 Democles 86, 267
 Democritus of Abdera 17, 35, 85, 86, 107, 109, 114, 115, 173, 177, 221, 266, 281, 286
 Demophilus 86, 267
 Denarius 189, 192
 Dentils 56, 57
 Design xv, xvi, 6n., 14, 16, 24, 62, 84, 143, 149, 150, 244
 Dewar, Michael xiv, 1n., 76n.
 Diades 86, 130–131, 267, 311, 312
 Diagram 31, 50, 66, 68, 107, 108, 143
 Dialectic 7
Diathyra 83
 Dicaearchus of Messana 139, 165
 Dice 63
 Didyma 136, 193, 199
Dies brumales 113
 Diesis 67
 Dimensions xiii, xvi, 72, 76, 78, 150
 Dining rooms 80, 91, 256, 272; see also *Oecus*, *Triclinia*
 Dinocrates 33, 173, 174
 Diodorus Siculus 173
 Diognetus of Rhodes 14n., 133–134, 315
 Diomedes 28
 Dionysodorus 116
 Diopter 103, 277
 Diphilos 86, 267
Disciplina Etrusca 152, 154
Disciplinae 7, 142
 Disciplines 35, 46, 87, 142
 Discoveries 107–109
Discus Thrower 142
Dispositio 14, 24, 143, 145, 149, 150, 235
Distributio 14, 151
 Divination 152
 Dnieper, river 98
 Doctors 5, 138, 142
Dominus 256
 Domus 11, 249, 256, 292
 of Marcus Aemilius Scaurus 11n., 292n.
 Don, river 98
 Doors, 59–60, 79, 80, 83, 233
 Doorways 59–60, 79, 82, 83, 231, 232, 258
 Dorians 55
 Doric column type 16, 54, 55, 57–58, 225, 226
 angle conflict 221, 222

Augustan 225
 Egyptian origin 218, 220
 flutes 224
 invention 54–55
 Republican 225
 symmetries 223, 226
 wooden origin 218, 219, 220
 Dorus 54
 Doubling the cube 143, 282
 Doubling the square 107, 282
 Draftsmanship 7, 8, 22, 23
 Drainage 71
 Drama 70, 245
 Drawings xvi, 149, 193
 Dura Europos 157
 Durability; see *Firmitas*, *Soundness*
 Dyrrachium 100

Earth 109, 114, 156n.
 circumference 16, 30, 31, 167, 169, 283
 creation of 14
 curvature of 104
Echea 13n., 17, 23, 67–68, 138, 245, 246
 Eclecticism 18
 Ecliptic 138, 256
 Ecole des Beaux-Arts 149
 Editions, printed xiii, xiv, 19
 1511 xiii, xiv, 19, 150n.
 1522 xiv, 19
 Education 7–8, 13, 21–24, 75, 76, 119, 135, 249
 Egypt 3, 33, 59, 76, 93, 100, 114, 167n., 173, 230, 268
 Egyptians 96, 167
Ekklesiasterion 268
Ekbhora 51, 52
 Elements xv, 27, 33, 35, 37, 39, 43, 96, 105, 138, 163, 173, 176, 177, 178, 256
 Elephantis 98
 Eleusis
 Telesterion 87, 266, 268
 Elevation 24, 25, 149
 Elm 43
 Elpias the Rhodian 28
Embatêr 57, 150, 221
 Emendation 235; see also *Conjectures*
 Empedocles xv, 96, 138, 173, 275, 283
Emplekton 12, 40, 161
 Encaustic 268
Encyclios disciplina; see *Arts*, *liberal*
 Engineer 14, 15
Enkyklios paideia 7

Ennius 2, 109, 156n.
 Entasis 16n., 50, 53, 58, 193, 199, 211, 221, 229n.
 Entertainment 82
 Environment xv, 178, 179
 Ephesus 44, 54, 92, 93, 94, 119, 122, 136, 157, 213
 statue of Diana 44
 temple of Diana 44, 86, 87, 122, 173
 Epicharmos 96, 275
 Epicurean philosophy 135, 136
 Epicurus 35, 75, 85, 177, 266
 Epicycles xv
 Epidauros 213
 Tholos 213, 215
 Epidemics 29
 Epigrams 102
 Epimachus of Athens 14n., 133, 311
 Epistyles, Ionic xvi n., 207, 208
 Eptabolos, Lake 98
 Equestrian class 5
 Equilibrium 27
 Equinoxes 23, 109, 112, 114, 115, 283
 precession of 283
 Eratosthenes of Cyrene 16, 24, 30, 31, 108, 139, 143, 166, 167, 169, 266, 281, 282, 283
 Erechtheion 61, 136, 137
Erismae 266
 Erythrae 54, 101
 Ether 111
 Ethiopia 100
 Ethiopians 98
 Etruria 38, 44, 45, 100
 Etruscan 167n., 229
 Etruscans 12, 151, 152
 Euclemon 115, 286
 Euclid 143, 189, 229
 Eucrates 75, 249
 Eudoxus of Cnidus 115, 116, 140, 177, 286
 Eumenes, king of Pergamum 71, 266
 Eumenes II 266
 Euphranor 86
 Euphrates, river 98
 Eureka! 108
 Euripides, tragedian 96, 101, 111, 266, 275
 Phaethon 111
Eurythmia 14, 25, 143, 147, 149, 150, 189, 213n., 244
 Exedrae 73, 79, 82, 91, 93, 259
 Expense 22, 65, 84, 119, 151
 Extravagance 92

Faberius 93
 Failure 16
 Faliscan 101
 Fame 75
 Fano 4, 5, 6, 11, 13, 16, 17, 44, 64, 235
 forum 64
 Temple of Jupiter 64
 Faventinus, Marcus Cetius 2, 7
 Favonius 188
 Favor 46, 75, 76
 Fensterbusch, Kurt xiv
 Ferentum 39
 Festus 65n., 156n.
Finitores 151
 Fir 43
 Fire 11, 38, 42, 74
 discovery 34
 Fire brigades 6n., 10, 18n.
 Firmament 83, 109, 110, 111, 112, 114
 inclination 77, 78, 101, 103
 rotation 111, 114
Firmitas 14
 Fleury, Philippe 125n., 132n.
 Floors 87–88, 269
 suspended 72
 Flutes, column 16n., 53, 58, 209, 211,
 221, 224, 228
 Foot 213n., 214
 Greek 167n.
 Roman 167n., 189, 190, 192
 Formia 2
Fornix 12, 13
 Fortification 17, 27, 29, 156, 158, 159,
 160, 161, 162, 297
 Hellenistic xvi, 156, 158, 297
 Roman xvi
 Forum 63–64, 119, 153, 235, 239, 256
 Augustum 136, 137
 Boarium 156n.
 of Caesar 3, 49
 Greek 64, 239
 Holitorium 4
 Italic 64, 239
 Romanum 3, 4, 8, 10, 11, 119, 152n.,
 193, 215, 292
 Foundation of cities 151
 Foundations 13n., 50–51, 65, 74, 83,
 156, 161, 193, 200, 264, 266
 Etruscan 193
 Greek 193
 Imperial 193
 Republican 193
 Fountains 104, 125, 279
 Fractions, unitary xvi
 France xiv

Fresco 82, 89–90, 91–92, 95, 249, 268
 Frieze xvi n.
 Doric 56, 57, 58, 212, 220, 221, 223,
 224, 225
 Ionic 52–53, 56–57, 202, 207
 Frontinus, Sextus Julius 6, 7, 10, 17n.,
 179, 229, 277, 281
 Fufius 86, 267
 Fulvius Nobilior, Marcus 10
 Function 25, 79, 84, 151; see also
 Thematismos
 Fundi 2, 101

 Gades 130, 297
 Gaeta 2
 Galen 143, 167, 178, 188
 Galleries, picture 25, 79, 80, 81, 82, 256,
 259
 Gallia 4, 5
 Belgica 4, 5
 Celtica 4, 5
 Cisalpina 6, 27, 98
 Lugdunensis 5
 Narbonensis 5; also see Gaul
 Games 4, 64, 107, 119, 235, 249, 281,
 292
Ganôsis 94, 268
 Gardens 10, 11, 71, 80, 81, 124
 Gates xv, 17, 156, 158, 160
 Gaul 4, 5, 6, 34, 86n., 95, 98
 Genres xiii
Genus xiii, 11, 15, 16, 138, 214, 235,
 244, 245, 257, 292
 Geography xv, 138, 167, 275, 277
 Geology 177
 Geometry xvi n., 7, 8, 22, 24, 129, 143,
 229
 Geras of Carthage 130
 Gerasimus 7n.
 Giocondo, Fra Giovanni x, xiii, xiv, 19,
 38n., 51n., 63n., 64n., 66n., 76n.,
 90n., 97n., 99n., 109n., 126n.,
 131n., 132n., 150n., 235
 Gladiators 64, 119, 235, 239, 249, 292
 Globe 109
 Gnomon 30, 109, 114, 115, 167n., 168,
 170, 286
 Gnomonics 26, 109
 Goiter 102
 Golden Mean 249n.
 Gortyna 27
 Gracchi 1, 192n.
 Grammar 7, 8
Grammaticus 8, 135, 142, 143
 Granaries 26, 80, 81

Granger, Frank xiv, 19, 64n., 74n., 76n.,
 81n., 100n.
Gravitas xiii
 Greece 6, 7, 12, 22, 54, 68, 77, 142, 283
 Greek xiii, 17, 20, 66, 75, 82, 83, 86,
 86n., 94, 100n., 102, 103, 108,
 109, 167n., 266, 283, 292
 Greeks 12, 17, 47, 50, 63, 64, 69, 73, 75,
 77, 80, 82, 83, 91, 109, 138, 183,
 256, 281
 Green, malachite 92, 94
 Grid 14, 167, 170, 173
Groma 152, 167, 170
 Gymnasium 249, 253
Gynaecoonitis 82, 256, 263

 Half-timbering (*opus craticium*) 10, 11,
 12, 42, 90, 186, 271
 Halicarnassus 6, 40–41, 184, 185, 266
 Handbook 1
 Hannibal 192
 Harbors 73
 Harmony 15n., 24, 66, 67, 69, 77, 84,
 143, 151, 188, 244, 255
 Harp xv, 255
Haruspices 155
 Haterii, family of contractors 14, 295
 Hauling 16, 299
 Heads of Households; see *Paterfamilias*
 Health 25, 29, 42, 71, 101, 102, 103,
 105, 143, 151, 152, 153, 167, 178,
 188, 281
 Heat, attractive power xv, 179, 283
 Hegesias, of Magnesia or Maroneia 103,
 277
 Hegetor of Byzantium 132, 297, 314
 Hegias of Athens 46, 188
 Height, of buildings 142
 Heliocentrism 283
 Helios 111
 Hellen 54
 Hellenistic culture xv, 7
 Heraclea 122
 Heracleides of Pontus 284
 Heraclitus "The Obscure" of Ephesus 35,
 96, 179, 275
 Herculaneum 1, 253
Heredium 167, 170
 Hermodorus of Salamis 5, 14, 17, 48,
 192, 267, 268
 Hermogenes 5, 6n., 13, 14, 17, 48, 49,
 57, 86, 146, 149, 192, 195, 221, 267
 Herodotus of Halicarnassus 103, 275, 277
 Hero (Heron) of Alexandria 163n., 166,
 277, 292, 296, 297

Herringbone tilework 88; see also *Opus*
 spicatum
 Hierapolis 100
 Hieron of Syracuse 108, 281
 "High Style" xiii, 15
 Himeras 297
 Himeras, river 100
 Hipparchus of Nicaea xvi n., 115, 141,
 277, 283n., 286
 Hippocrates of Chios 282
 Hippocrates of Cos 23, 136, 142, 165,
 167, 173, 178n.
 Hippopotami 99
 Hispania 34, 36, 76, 93, 94
Historia 135, 173, 175
 History 8, 17n., 22, 63, 135, 175, 275,
 277, 283
 early Roman 17n.
 H odometer 127–128, 307
 Homer 2, 86, 266
 Horace 4, 5, 6n., 7, 188, 275
 Horizon 77, 115, 116, 152, 163
 Hornbeam 43
 Horoscopes 115, 283
 Horti; see also Gardens 11
 Hortulorum, Collis 10
Hospitalia 69, 263
 Hostilius, Marcus 28
 Hours 109, 112, 113, 116, 117, 283
 Houses xvi, 12, 25, 26, 35, 75–84, 256,
 262, 292
 of Augustus 2, 3
 Country xvi, 16, 26, 81–82
 Greek xvi, 82–83, 256, 263
 Pompeian 256
 Pseudourban 81
 Roman xvi, 75–82
 of Romulus 35, 175
 Humors 167
 Huts 4, 34–35, 175
 Hybrid temples 61–62
 Hydraulic devices 23, 117–118
 Hydraulics 16
 Hygiene 151
 Hyginus, astronomer 283
 Hyginus Gromaticus 154, 163, 167, 170,
 172, 229
 Hymettus, Mount 40
 Hypanis, river (Bug) 93, 98, 100

 Ichneumons 99
 Ichnography 24–25, 145, 149, 150n.
 Ictinus 86, 87, 213, 266
 Illustrations xiii, xv, 15, 22, 31, 50, 66,
 68, 70, 125, 245, 281
 Illyricum 3
 Imagery 3
Imagines 79
 Imitation 56, 57, 64, 91, 109, 114, 120
Imperator 10, 21, 33, 44, 46, 54, 119, 135
Imperium 151
 Inclination
 of columns 204
 of the cosmos 77, 78, 101, 103, 114,
 138, 177n., 256, 275, 286
 Inclined plane 292, 294
 India 94, 98, 100
 Indigo 94, 275
 Indus, river 98
 Inertia 163
 Influence 21, 46
 Inlay 91
 fresco 90
 stone; see also *Opus sectile* 88
 Innovation xv, 5, 16, 18
 Inscriptions 267
 Instruments 120
Insulae 10, 14, 30, 41–42, 186, 188
 Integers 47
 Intelligence, divine 21, 77, 109, 114, 115
 Interest, readers' xii, 63
 Interiors 25, 78–79
 domestic 78–79, 257
 temple 58–59
 Interpolation 16
 Intervals, musical 15n., 24, 66, 67, 138,
 143, 144, 189, 244, 245, 255
 Invention (*inventio*) 15n., 16, 17, 25, 77,
 107–109, 116, 117, 119, 126–127,
 143, 149, 175
 Iollas 101
 Ion 54, 55
 Ionia 55
 Ionian League 54
 Ionic column type 16, 51–53, 54, 55
 invention of 55
 wooden origins 219
 Ismuc 102
 Isocrates 266
 Italy xiv
Iugerum 167, 170

 Jail 65
 Jetties 74
 Joppa 100
 Juba of Numidia 6, 102, 275
 Julius, Gaius, son of Masinissa 6n., 103,
 275
 Juniper 44
 Jupiter (planet) 77, 110, 111

Justice 107

 K 156n.
 Kermes 95, 275
 Kitchen 81
 Knowledge xv, 143
 scientific xv
 technical xv
 unity of xv
 Krohn, Friedrich xiv
 Kydna 158

Laconicum ("Spartan sauna") 72, 94, 249,
 251, 253
 Lacus Iuturnae 156n.
 Lakes 100
 Landscape 91
 Language xiii, 15n., 34, 83, 275
 Laodicea 101
 Larch 17, 44
 Larignum 6, 44, 188
 Latin xiii, xiv, 13n., 15, 83, 109, 126n.,
 156n., 266
 plebeian 286
 Latium 2
 Latitude 138, 140, 141, 167, 177, 255,
 283
 Laurentum 11
 Lavinium 11
 Law 7, 22, 23, 41, 85, 107, 119, 142
 Law courts xiii, 16n., 85
 Lawyers 80
 Lead 94, 102, 104, 105, 275
 poisoning 105, 281
 white 94, 102, 105
 Leleges 41, 55
 Lemnos 93
 Leochares 40, 86, 267
 Leonidas 86
 Lepidus, Marcus Aemilius 3, 10
 Lesbos 29, 101
 Leuctra 136
 Level 103–104, 277, 278
 Liberal education xv, 5, 7, 75, 249
 Libraries 5, 25, 80, 81, 82, 235, 256,
 260, 266
 of Alexandria 85, 142, 266
 in Atrium Libertatis 151
 of Pergamum 85, 266
 in Porticus Octavia 135
 private 1, 2, 5, 256
 public 2, 151
 Licymnius 92, 268
 Lighting 25, 82, 262
 Lime 37, 39, 88, 89, 90, 179–180, 270

- Liming 106
Limitatio 163, 170, 172
Limites 170; see also Boundaries
 Limestone 37
 Linden 43
 Liparis, river 100
 Literature 22
 Lituus 154
 Liver divination 18, 27, 152, 155
 Livia 10
 Livy 152n., 186
 Logic 7
Logos 292
 Longitude 167
 "Low Style" xiii
Loxotomus 116
 Lucania 101
 Lucian 296
Lucifer 110
 Lucretius (Titus Lucretius Carus) 16, 17, 50n., 109, 135, 138, 173, 177, 235, 281
 Lucullus, Lucius Licinius 11, 292
Ludi Actiaci 281
Ludi Saeculares 4
 Lusitania 34
 Lyceum 249, 275
 Lydia 101
 Lyncestus 101
 Lysimachus of Thrace 213
 Lysippus 46, 186, 189, 213n.
- Macedon 10, 33, 86, 94, 101, 297
 Machines 73, 89, 108, 116, 118, 119–134, 138
 classification 119–120
 hydraulic 116
 mounting 119, 120
 pneumatic 119, 120, 138
 tractor 119, 120
 Madder 95
 Magi 96
Magister ludi 8
 Magistrates 14, 63, 64, 81, 119, 256
 Magnesia 48, 86, 92, 102
 Magnificence 120
 Maintenance
 of temples 10
 of water pipes 277
Maiores 17n., 18
 Maison Carrée 238
 Malachite 94
 Mamurra 2
 Management 25–26
 Manilius 235, 283, 286
- Mantinea 157
 Mantua 151, 163, 172
 Manuscripts xiii, xiv, 4, 19, 20, 38n., 39n., 51n., 55n., 60n., 63n., 64n., 66n., 73n., 74n., 76n., 86n., 90n., 95n., 97n., 99n., 100n., 105n., 106n., 113n., 114n., 118n., 126n., 131n., 134n., 150n., 235, 245, 267, 268, 277, 281, 286, 292, 296
 G (Gudianus 69) 19, 66n., 81n., 83n., 86n., 90n., 104n., 108n., 109n.
 H (Harleianus 2767) 19, 66n., 76n., 81n., 83n., 86n., 90n., 100n., 104n., 108n., 109n., 113n.
 Maps 138, 139, 151–152, 167, 275, 276
 Marble 2, 10, 40, 55, 87, 92, 122, 296
 Marcellus, Marcus Claudius 2
 Mariana 48
 Marius, Gaius 1, 13n., 48, 87, 268
 Marketplaces 73
 Mars (planet) 77, 110, 111
 Martial 1, 14
 Martianus Capella 152
 Masinissa 6n., 193, 275
 Masonry 11n., 12, 13n., 17n., 36–40, 41–42, 72, 84, 100, 104, 161, 179, 182, 183, 184
 brick 40–41
 emphlékton 40, 161, 182, 184
 Greek 39–40, 182, 184
 isodomic 40, 182, 184
 pseudoisodomic 40, 182, 184
 styles 39–40, 181, 182
 Massilia (Marseilles) 6, 8, 34, 134, 316, 317
 Materials, building 2, 10, 29, 33–45, 84, 142
 Mathematics 7, 24, 66, 67, 108, 112, 115, 116, 143, 150, 189, 229, 244n., 282, 283
 Matter 26, 179
 Mauretania 98, 99, 275
 Mausoleum
 of Augustus 3, 10, 265
 of Halicarnassus 5, 40, 86, 142, 184, 185, 188, 266, 267
 Mausolus 40, 184
 Mazaca 100
 Maeonia 101
 Measure, units of 148, 150, 167, 189, 190, 192
 Measurement 22, 25, 47, 48, 167, 189
 Mechanics 119, 292
 Medicine 7, 8n., 16, 22, 23, 136, 138, 142, 177, 178, 179, 267
- rational 16, 138, 142, 152
 Mediterranean 163, 164, 276
 Medulli 102
 Melampus, author 86
 Melampus, hero 102
 Melas, colonist 41
 Melas, river 101
 Melinum 93
 Melite 54
 Melos 93
 Memory 22, 23, 24, 63, 85, 87, 95, 109, 135, 143, 235
Menaëus 116
 Menesthenes 49, 192
 Mercury (element) 93
 Mercury (planet) 110
 Meroë 98, 167
Mesauloe 83
 Mesolabe 108, 281, 282
 Metagenes, son of Chersiphron 16, 86, 87, 122, 267, 299
 Metapontum 163
 Metellus Macedonicus, Quintus Caecilius 5, 10
 Meton 115, 283, 286
 Metope 53, 56–57, 58, 221
 split 221
 Metrodorus of Skepsis 103, 275
 "Middle Style" xiii
 Mile 167n.
 Miletus 54, 173, 213, 239, 267
 Milo of Croton 107, 281
 Mime 245
 Mining 28, 132, 134, 297
 Mint 193
 Minucius Rufus, Marcus 10
 Mithridatic War 71
 "Mixed Orders" 211, 213
 Mixture of elements; see Temperament
 Moats 131, 134
 Models 133
 Modes, musical 67
 Modillion cornice 215, 218, 219
 Modular design 14, 87, 149, 150
 Modulation, musical 66–67
 chromatic 66–67, 68, 244, 245
 diatonic 66–67, 68, 244, 245
 enharmonic 66–67, 68, 244, 245
 Module 49, 57, 129, 149, 150, 187, 189, 221
 Moldings xvi n.
 Moles 73–74, 254
Monades 47
 Moneychangers 64
 Moneylenders 26, 80

- Monopteroe 61
 Monsters 91
 Month, lunar 110, 112
 Moon 83, 110, 111–112, 115, 120, 138
 Morgan, Morris Hicky xiv
 Mortar 12, 39, 40
Mos maiorum 18n.
 Mosaic 88
 Motion 163n., 177, 235
 celestial 284, 286
 circular 119, 122–124, 292, 293, 296, 300
 instrumental (organic) 120, 292
 linear 122–124, 296, 300
 mechanical 120, 292
 planetary 284, 286
 Mucius, Quintus, Roman architect for Gaius Marius 48, 87, 192, 268
 Mucius Scaevola, Gaius 13n., 268
 Mucius Scaevola, Quintus 13n.
 Mud brick 10, 11, 12, 29, 36, 40, 100, 180, 181, 187
 Müller-Strübing, Hermann xiv
 Mummius, Lucius 68, 245
 Munatius Plancus 3
Mundus 109, 177
Murus gallicus 17, 156, 161
 Muses 108
 Music xiii, 7, 8, 15n., 22, 23, 24, 66–67, 69, 130, 143, 244, 245
 of the spheres 143, 255
 theory 7, 66–67, 143, 235, 244
 Myagrus 188
 Mycale, Mount 213
 Myron of Athens 23, 46, 142, 188, 296
 Mylasa 40, 184
 Myrrh 101
 Mysia 38
 Myth 17
 Mytilene 29
 Myus 54
- Naples 2, 168
 Bay of 11
 Narrative xiii
 Nature 25, 39, 47, 57, 66, 67, 76, 77, 78, 85, 109, 114, 115, 120, 151, 283
 as architect 109
 Naulochoi 3
 Near East 12
 Neologisms 13n., 15n.
 Nero 12, 188
 Nexaris 86, 267
 Nicomachus 189
 Nigidius Figulus 286
- Nile 33, 59, 98–99, 173, 230, 275
 Nîmes 277
 Nitrous springs 99–100
 Nonacris 101
 North, true 167, 168
 Notes, musical 66, 67, 77, 244–245, 255
 Numbers xiii, 107, 281
 irrational xvi n., 107, 150, 281
 perfect 16, 47–48, 189
 Numerals, Hindu-Arabic xvi
 Numidia 6n., 100, 275
 Nymphodorus 86
 Nymphs 102
- Oak 43, 87
 Ocean 99
 Ochre 91, 92–93, 94
 burnt 38, 94
 Octavia 2, 6, 21, 135
 Octavian (Gaius Julius Caesar Octavianus; see also Augustus) 2, 3, 4, 6, 8, 135, 275, 297
 Octavius, Gaius 3
 Octavius, Gnaeus 10
 Oecus 79–80, 82, 83, 256, 259
 Corinthian 79–80, 259
 Cyzicene 80, 82, 259
 Egyptian 11, 79–80, 259
 tetrastyle 79–80, 259
 Oil room 81
 Olbia 167
 Olive press 81
 Olympia 253
 Olympic Games 281
 Olynthus 12n.
 Opimius, Lucius 10
Oppida 38n.
 Optics 16, 22, 24, 52–53, 78, 202, 221, 229
 Opus africanum 186
 Opus caementicium 11, 12, 182, 186
 Opus craticium 10, 11, 12, 13n., 42, 90, 186, 271
 Opus incertum 12, 39, 180, 182
 Opus reticulatum 11, 39, 180n., 182, 184
 Opus sectile 88
 Opus signinum 37, 73, 106, 184, 266, 281
 Opus spicatum tiburtinum 88, 268
 Opus testaceum 11n., 17, 268
 Opus vittatum 12n., 182
 Oracles 46, 54, 108
 Orators 73, 81, 143
 Oratory 8
- Orbits 110, 111, 112, 113, 177n., 255, 284
 Orchestra 69, 70
 Order 18, 45, 54, 56, 57, 145, 149n.
 of the *Ten Books* 35, 45, 54, 63, 87, 127, 143
 Ordering 24
 "Orders" xiii, 12n., 14, 15, 16, 150; see also Types
Ordinatio 14, 15, 24, 145, 146, 149, 150
 Organ, water 23
 Oribasius 167
 Orientation xvi, 29–31, 59, 76, 80, 152n., 163, 165, 166, 167, 168, 229, 230, 251, 260, 261
 Ornament 22, 54, 55, 56–57, 70, 87, 143, 211, 218
 origin 218
 Orpiment 93
 Orthography 24, 25, 149
 Ostia 12, 156, 275
 Oven 82
 Ovid 4, 245
- Paconius 16, 122, 296, 299
 Padus, river 98; see also Po
 Paconius of Ephesus 87, 267, 296
 Paestum 157, 173, 213
 Painters 80, 83, 267
 Painting 7, 23, 83, 89–90, 95, 213n.
 correctness in 91–92
 Paints 89–90; see also Pigments
 Palaestra xvi, 16, 73, 122, 249, 253, 299
 Palatine 10, 11, 152n., 156n., 175, 217, 265
 Palla 38, 39
 Palladio, Andrea xvi, 15
 Palladius 7n.
 Panaetius 136
 Pantheon 147, 150, 237
 of Agrippa 136, 237
 Pantry 82
 Paphlagonia 102
 Papyrus 1n., 44, 266
 Paraetonium 93, 100
 Parchment 266
 Parma 172
 Parmenides 140
 Parmenion 116
 Paros 122
 Parthenon 86, 221n.
Parti 146, 149
 Party walls 40, 41, 82
Pastas 82, 263
Paterfamilias 8, 13n., 76, 80, 83, 84, 138

- Patrae 40
 Patrician 13
 Patrocles 116
 Patrons 92
 Pausanias, Spartan general 22, 136
 Pausanias, travel writer 136
 Pavement 88
 Pax Augusta 1, 3, 235
 Pedagogue 8
 Pella 256
 Peloponnese 54
Pentaspastos 121
 Pentele, Mount 40
 Peoples 76–77, 78
 Pephrasmenos of Tyre 130
 Pepper 101
 Pergamum 85, 142, 218, 256, 266, 277
 library 85, 266
Periaktoi 69, 245
 Peripteroe 61
 Peristyle (*peristylion*) 73, 79, 80, 81, 82,
 83, 91, 93, 256, 259, 260
 Rhodian 82, 263
 Perrault, Claude 73n.
 Persia 22, 102
 Persian Wars 22, 71, 136
 Perspective 149, 229, 266
 Pesaro (Pisaurum) 44, 165
 Petrarch xiii
 Pharsalus 317
 Phidias 46, 188
 Philadelphus, Ptolemy 86
 Philander (edition of 1540) 81n., 97n.,
 108n., 113n.
 Philip II of Macedon, son of Amyntas
 130, 267, 297
 Philip V of Macedon 297
 Philippi 151
 Philippus 115
 Philo of Athens 86, 87, 266
 Philo of Byzantium (Philo Mechanicus)
 17n., 86, 156, 163n., 267, 297
 Philodemus of Gadara 136
 Philolaos of Tarentum 24, 143, 189
 Philosophers 73, 85, 96, 143, 268, 277
 Philosophy 7, 8, 22–23, 75, 135, 136,
 142, 143, 177, 188, 249, 255, 277
 moral 136, 266
 natural or physical xv, 22–23, 24, 35,
 85, 96, 135, 136, 138, 142, 173,
 177, 178, 249, 266, 275
 Phocaea 54
 Phrygia 100, 175
 Phrygians 34
 Phthia 54
 Physicists 78, 85
 Physics 163
 Physiology 22, 138, 167
 Pi 296
 Piacenza liver 152, 155
 Picenum 38
 Piers 13n., 41, 74, 83
 Pigments 7, 92–95
 substitute 95
 Pile drivers 193n., 254
 Pilings 43, 51, 74, 193, 254
 Pinacothecae; see Galleries
 Pincio 10
 Pine 43–44
 Pinna Vestina 99
 Pipes, water 6n., 10, 17, 79, 104–105,
 280, 281
 ceramic 105, 279
 lead 104–105, 277, 279, 281
 Piraeus 86, 100
 Arsenal of Philo 86, 266
 Pisistratus 87, 267
 Piso, Lucius Calpurnius 1
 Pit sand 13n., 25, 36–37
 Pitane 36
 Pixodarus 122
 Placentia 109, 283
 Plagiarism 85
 Plan 22, 24, 149, 235, 268
 Planning 173
 Greek 173
 Hellenistic 173
 Roman 173
 Planets; see Stars
 Plaster 36, 37, 40, 42, 88–91, 93, 249,
 268, 271
 in damp locations 90–91, 272
 Greek 90
 Plataea 22, 136
 Plato 47, 85, 107, 189, 221, 229, 266,
 281, 282, 286
 Plautus 14
 Miles Gloriosus 14
 Pleiades 83
 Pliny the Elder 6, 7, 55n., 138, 167,
 184n., 188, 266, 267
 Plumbers 6, 17n.
Pluteus 235
Pneuma 178
 Pneumatics 116–117, 120, 138
Pneumatikon 119, 120
 Po, river 44, 98, 156, 163, 173
 Podium 51, 69, 193, 200
 Poetry 63, 109, 135, 235
 Poets 75, 281
 Points, cardinal 163
 Pole Star 114, 286
 Poles (*poloi*) 109, 140
 Police 6, 10
 Polishing 88, 89, 268
 Pollarding 43
 Pollio, Gaius Asinius 2
 Pollis 86
 Polycleitus of Argos 23, 46, 142, 188,
 189, 190, 213, 267
 Polyclus of Cyzicus 46, 188
 Polyidos 267
Polyspastos 121
 Pompeii 2, 12, 38, 215, 217, 225, 239,
 250, 251, 253, 256, 273, 274, 279
 Pompey (Gnaeus Pompeius Magnus) 3,
 5, 8, 10, 11, 136, 317
 Pompey, Sextus 3
 Pomptine Marshes 28, 156
 Pontedera (Polenus edition of 1825–30)
 60n.
 Pontus 34, 76, 93, 98, 100
 Pools, public 104
 Poplar 43
 Population 64
 Pores 65
 Porinos 87
 Porta Collina 48
 Porticoes 64, 6, 71–72, 73, 82, 83,
 213n., 249, 250
 of Eumenes 71
 of Pompey 71, 249, 250
 Porticus Aemilia 12
 Liviae 10, 11
 Metelli 2, 4, 5, 10, 48, 213n., 268
 Minucia 10
 Octavia 2, 10, 135, 213n.
 Octavii 213n.
 Vipsania 275
 Ports 73–74, 156, 254
 Posidonius of Apamea 103, 136, 140,
 275, 277
Posotês 24, 145, 146
 Potassium nitrate 94
 Pound 189
 Pozzolana 12n., 37–38, 73–74, 180
 Practice 13, 21, 135
 Praeneste 12
 Praetor 4, 119, 281, 292
 Praxiteles of Athens 86, 136n., 188, 267
 Precepts 1
 Preface 3, 4, 5

- Prescriptions xvi
 Presses 124
 Pressure 119, 120
 water 22, 105, 277
 Prestige 26
 Priene 5, 23, 86, 142, 157, 173, 239,
 253, 262
 Priests 96, 152
 Principles xvi, 25, 26, 27, 33, 47, 68, 71,
 80, 81, 95, 105, 116
 of correctness 80–81, 91–92
 first 35, 96, 173, 177, 293
 of mechanics 119, 293
 of symmetry 35, 54, 55
 Privacy 83
 Proconnesus 122
 Proetus 102
 Professionalism 7n., 8, 13, 14, 76, 142
 Program xvi
 Progress 16, 17
 Projection 91
 Promenades; see Walkways
Pronuntiatio 143; see also Delivery
 Proportion xvi, 14, 17, 21, 25, 26, 27, 31,
 33, 45, 47, 49, 51, 53, 55, 57, 64, 69,
 71, 78, 79, 80, 87, 128, 142, 150,
 188, 189, 192, 213, 214, 229n., 258
Pros orthas 115, 116
Prostas 82, 263
 Protagoras 177
Prothyra 83
 Provinces 21, 68
 Ptolemy, astronomer 141, 144, 277, 283,
 285
 Ptolemy, king of Egypt 85, 86, 266
 Ptolemy I Sôtêr 266
 Ptolemy V Epiphanes 266
 Public spaces 31–32, 260
 Public works 120
 Publication 1, 4, 21, 85
 Pumice 36, 38
 Purple 92, 95
 Puteoli 12n., 94, 180n., 268
 Pyrrhus of Epirus 267
 Pythagoras of Rhegium, artist 188
 Pythagoras of Samos, philosopher 63,
 107–108, 115, 143, 189, 209, 235,
 255, 266, 275, 281, 286
 Pythagorean Theorem 108, 281, 282
 Pythagoreans 35, 63, 143, 173, 189
 Pytheas of Massilia 169
 Pytheos 5, 23, 23, 57, 86, 142, 146, 195,
 221, 266, 267
 Pythian priestess 46
 Quadrivium 7n.
 Quantity 24
 Quarries 38, 39, 100, 122
 Quartering 18n., 152, 154
 Quicksilver 93
 Quintilian 8n., 15n., 17n., 142
 Quirinal hill 268
 Raeder, J. 256
 Ramparts, 157
 Raphael 15
Ratio 16, 138, 292
 Ravenna 27, 43, 44
 Rays 235, 283
 equinoctial 116
 solar 109, 110, 115, 284, 285
 visual 14n., 16, 78, 86, 228, 229
 Reading 63, 76, 235
 Reasoning 21, 24, 61, 78, 135
 Reconstructions xvi
 Records 163
 Refinements, architectural 221n., 229
 Reggio Emilia 172
 Regia 3, 215
 Regions 76
 of heaven 22, 27, 76, 80, 81, 103,
 152, 155, 165, 230, 275
 Religion xv, 18, 26, 151
 Etruscan 18n., 152
 Remus 152n.
 Renaissance xiv
 Republic, Roman 1, 3, 8, 14, 18, 26, 292
 Reputation 22, 75
 Reservoir; see *Castellum aquae*
 Resources 25–26
 Retrograde motion xv, 110, 111, 114,
 283, 285, 286
 Revolution, of the stars 83, 110, 114
 Rhenus, river 98
Rhetor 8
 Rhetoric xiii, 1, 3, 7, 8, 15, 17n., 46,
 109, 135, 143
Rhetorica ad Herennium 8n.
 Rhine, river 98
 Rhineland *limes* 156
 Rhodanus, river 98
 Rhodes 8, 14n., 41, 75, 94, 95, 115,
 133–134, 156, 165, 167, 184, 297,
 315, 317
 Rhoecus, architect 266
 Rhone, river 98
 Rhythm 143
Rhythmos 149
 Ritual 151, 152
 sacrificial 62, 152
 Rivers 98
 Roads 59, 156, 230
 Rode, A. von 95n.
 Rollers 122
 Roma Quadrata 154, 156n.
 Roman People 21, 28, 77, 104, 119
 Rome 109, 115
 reconstruction 9
 regions 11
 Romulus 35, 152n., 156n.
 Roof
 double-ridged 16, 64, 242
 Roof tiles 209
 Rooms
 private 260
 public 260
 Rose, Valentin xiv, 19, 50n., 60n., 106n.,
 118n., 150n.
 Rostra xiii
 Rotation
 of the firmament 120, 256, 275
 of the stars 110, 112, 120, 275
 Rubble 38, 39
 Rubblework 11, 39, 41, 180
 Rubicon, river 317
 Rubrics 21n.
 Rules 11
 Rutilius Rufus, Publius 1
 Sacrifice 62, 102, 108, 152
 Saepta Julia 249
 Sages 107, 109, 115
 Seven 96
 Salmacis, fountain of 40–41
 Salpia 6n., 28, 156
Salutatio 249, 256
Sambucae (storming bridges) 131, 134,
 297, 315
Sambykê 77, 255, 256, 297
 Samos 86
 Sand 25, 36–37, 38, 39, 179
 excavated (=pit sand) 13n., 25, 36–37
 Sangallo, Giuliano da 225
 Sapping 156; see also Mining
 Sardis 40
 Sarnacus 86
 Saturn (planet) 77, 110, 111
 Satyrus 86, 266
 Saxa Rubra 38, 39
Scaenae frons 69
Scaenographia 145, 149
 Scale 24, 25, 65, 150
 Scales, musical 243, 244

Temples (*continued*)
 species 192, 196
 steps 16, 51
 systyle 49, 50, 51, 58, 196, 197
 Three Fortuna 48
 Tuscan 60–61, 229, 234
 types 192, 194
 Veiovis-between-two-Groves 61, 237
 Venus Genetrix 49
 Zeus at Magnesia 195, 225
Templum 152, 229, 275
 Ten, as perfect number 48, 189
 Tenements 10; see also *insulae*
 Teos 49, 86
 Terminology xiii, 14, 15, 20, 21, 24–26,
 33, 63, 66, 135, 143, 266
 Terracina 101, 172
 centuriation of 172
 fountain of Neptune 101
 Terracotta 10, 268
 Tertullian 268
 Testing water 103
 Tetrachords 66, 67, 244, 255
Tetraktys 189
Tetrans 202
Thalamos 82
 Thales of Miletus 35, 85, 96, 115, 209,
 266
 Thasos 122
 Theaters 2, 13, 17, 23, 65–70, 86, 119,
 246, 249, 264, 283, 292
 of Aemilius scaurus 292
 of Athens 71, 86
 of Balbus 292
 Greek 70, 245, 248
 of Marcellus 4, 11, 12n., 221, 225,
 235, 292
 of Pompey 4, 12n., 49, 249, 250, 292
 Roman 247
 siting of 31
 of Statilius Taurus 292
 stone 2, 4, 49, 68, 292
 temporary 245, 292
 of Tralles 71, 92
 wooden 68, 245, 292
 Thebes 136
Thematismos 25, 151
 Themistocles 71
 Theo of Magnesia 46, 188
 Theocydes 86
 Theodorus of Phocaea 86, 266
 Theodosius 116, 140
 Theophrastus 14n., 103, 275
 Theory 15, 18, 21, 24, 62, 66, 138, 143,
 188, 218, 235

Thessaly 101
 Tholus, in Delphi 86
Thymelê 245
Thyrôreion 82
 Thrace 10, 101
 Tiber, river 98
 Tiber Island 48
 Tiberius 4, 12
 Tibur 38
 Tiles 12, 42
 Tilework 11
 Timaeus of Tauromenium 103, 275, 277
 Timavus, river (Timavo) 98
 Timber 7, 10, 13n., 25–26, 42–45, 72,
 187, 249
 Timosthenes of Rhodes 165
 Timotheos 40, 86, 267
 Tivoli xv, 11, 265, 275
 Tobin, Richard 189
Toga virilis 8
 Tomb 10
 Tones, musical 67, 244
 "Tortoises" (*testudines*) 130–134, 312,
 313, 314
 Tower of the Winds 163, 166
 Towers xv, 17, 28–29, 73, 156, 158, 159,
 163, 297
 Trabeation 15
 Tractors 119, 120–122
 Tradition xv, 16, 18, 25, 75, 83, 120, 151
 Tragedy 245
 Trajan 5, 275
 Tralles 40, 71, 86, 92, 221
 Transliteration 20
 Transport 25, 44, 72, 104, 122
 Travertine 38, 275
 Treasury 65
 Treatises xiii, 24, 75, 85, 86, 87, 103,
 115, 126, 138, 142, 143, 149, 179,
 188, 221, 249, 266, 267, 283, 286
 Trebonius, Gaius 317
 Trees 42–43, 64, 73
 evergreen 10
 Trials 6n., 81, 256
 Triangles 68, 69, 77, 110, 111, 189, 256,
 281, 283, 286
 equilateral 286
 isosceles 286
 Pythagorean 16, 107–108, 125,
 167n., 281
 Tribunal 13, 16, 64, 69, 235
 Triclinia 79, 80, 82, 256, 260
 Trigarium 10
 Trigon 110, 283, 284
 Trigonometry xvi n., 141, 277, 283

Triglyphs 56, 57, 224
Trispastos 121
 Triumph 3, 107, 275
Triumphatores 10
 Triumvirate, Second 1, 3, 4
 Trivium 7n.
 Troezen 41, 100
 Troy 28, 85, 91, 101
 Trypho of Alexandria 134
 Tufa 11, 17n., 37, 38, 39
 Tuning, tempered 244n.
 Tuscan temple xiii, 16, 60–61, 229, 234;
 see also *Tuscanicae dispositiones*
Tuscanicae dispositiones 229, 234
 Tusculum 11
 Tyana 100
 Types xiii, 11, 15, 235
 Tyrrhenian Sea 44
 Ulysses 91
 Umbria 38
Unciae 189
 Underwater construction 38
 Universe 177
Urbs 38n.; see also *City*
 Usage xiii
 Ustrinum
 of Augustus 10
 Utica 36
Utilitas 14
 Utility 26, 49; see also *Utilitas*
 Vapors 27, 38, 65, 71, 98, 106
 Varro, Marcus Terentius, writer 8n.,
 13n., 14, 15n., 87, 109, 143n., 152,
 256, 261, 267, 281, 286
 Varro Murena, Aulus Terentius, aedile 40
 Vatican Library 163
 Vaulting 11, 12, 13, 14, 17, 72
 Vedius Pollio 11
 Vegoia 152n.
 Veins 27, 42, 45, 100, 105, 106, 179,
 235
 Veleia 12n.
 Velinus 101
 Velleius Paterculus 142
 Veneer, marble 91
 Venetia 38
 Venus (planet) 110
Venustas 14, 15
 Verdigris 94, 102
 Vergiliae 83
 Vergina 256
 Verona 2, 157, 239
 Arch of the Gavii 2

Vesperugo 110
 Vestibules 80, 81, 82, 83, 260
 Vestorius 6n., 268
 Vesuvius, Mount 38
 Vettius Cyrus, Roman architect 14n.
Vicomagistri 142
 Villa 10, 11, 81–82, 152, 256, 261
 of Lucullus 10
 "Vitruvian Man" 189, 191
 Vitruvius 96n.
 apprenticeship 5, 8
 career 5, 8
 education, liberal arts 5, 7, 8, 75, 135
 education, professional 5, 7, 8, 75
 erudition 5, 7, 14, 135
 family (gens) 2, 5
 as hydraulic engineer 15
 influence 6–7
 method of writing 16
 military campaigns 5, 6, 15
 name 2
 parents 5, 7, 75
 reading 143n.
 teachers 5, 7, 8, 57, 75, 129
Ten Books on Architecture
 date 4
 as theorist 15
 travel 6, 8
 Vittatum, see *Opus vittatum*
 Vocabulary xiii
 Voice xv, 23, 65, 66, 69, 70, 76, 77,
 103, 235, 283n.
 Void 177
 Volsiniensis, Lacus 39
 Vomitorium 13
 Voussoirs 12, 13n., 83, 266

Wages 292
 Walkways 10, 71–72, 73, 81, 83, 122

Wall painting, Roman 218, 245, 268,
 273, 274
 Walls, city xv, 7, 26–29, 33, 81, 83,
 130–134, 161, 162, 264, 297
 War 71, 72, 128–134
 War, Civil 1, 3, 5
 War machines xiii, 21, 23, 28, 128–134,
 138, 297
 calibration and tuning 23, 130, 138, 297
 Warehouses 73
 Water 5, 23, 25, 95, 96–106, 275
 distribution 279
 finding 96–98
 raising 124
 sources 17, 72, 276
 supply 6 n., 10, 23, 25, 72, 104–106
 testing 103, 106
 underground 97
 Water clock 166, 286, 290, 291
 Water jets 116, 125, 286
 Water mills 124, 296
 Water organ of Ctesibius 126–127, 296,
 306
 Water pump of Ctesibius 125–126, 305
 Water screw 16, 74, 124–125, 304
 Water spouts, lion-headed 53, 209, 211
 Water wheels 124, 301, 303
 Waves 66
 Wedges 286
 Weight, units of 189
 Weld 95, 275
 Wells 97, 105–106
 White chalk 93
 White lead 93, 94, 102, 105
 Willow 43, 125
 Wind rose 31, 165, 166, 168
 Windows 13n., 22, 56, 80, 82, 264
 Winds 16, 17, 29–31, 42, 80, 98–99,
 138, 163, 164, 165, 166, 167, 275

Wine 101, 275
 Wine cellars 26
 Wisdom 18, 75, 134
 Woad 95, 275
 Women
 Greek 82, 83, 256
 Women's quarters 82
 Words
 creation of new 13n., 15n.
 Workshops 80
 World 109, 177
 Writing 63
 on architecture 63
 of history 63
 of poetry 63
 Xanthus 101, 186
Xenia 83
 Xenocrates 186, 189
 Xenophanes of Colophon 85, 115, 266
 Xenophon of Athens 167
 Xerxes 173
 Xuthus 54
 Xysta 73, 83
 Xystos 73, 83, 126n., 253
 Year 110
 Yokes 123, 124
 Zacynthus 100
 Zama 102
 Zeno of Elea 85, 266
 Zodiac 69, 76, 109, 110, 111, 112–113,
 114, 115, 117, 144, 249, 283, 287,
 288; see also *Belt of Signs*,
Signbearing circle
 Zoilus of Amphipolis, scourge of Homer
 86, 266
 Zoning 142