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Antonello Fino

Lexicon and Syntax. About the typological approach to the study of Ancient Architecture

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Lexicon and Syntax

About the typological approach to the study of Ancient Architecture

Antonello Fino

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Starting from the definition of what is meant today by ancient architectural order, the paper delves into the typological approach to ancient architecture study, focusing on the lexicon and syntax that govern architectural orders and profiles. The core idea is that understanding the elements of ancient architecture, their aggregation, and relative articulation requires an in-depth exploration of architectural order, highlighting the risks of constraining architectural forms within a predefined system. The research credits Lucy Shoe for her pivotal role in establishing a chronological framework for architectural profiles, emphasizing the profile modifications and their proportional relationships. Shoe's work enabled the recognition of evolutionary trajectories in Greek architecture, offering insights into the language of architectural forms. The study also explores recent discussions on the relevance of the typological approach in ancient architecture studies, distinguishing between historical-artistic and historical-architectural perspectives. It underscores the need to balance typological analysis with a holistic understanding of architectural context. In conclusion, this study highlights the importance of recognizing the lexicon and syntax of ancient architecture, acknowledging the contributions of scholars like Lucy Shoe, and promoting a nuanced approach that considers both typological analysis and contextual comprehension in the study of ancient architectural forms.

Partendo dalla definizione di cosa si deve intendere oggi per ordine architettonico, si riflette circa l'attualità dell'approccio tipologico allo studio dell'antico, concentrandosi sull'individuazione di un lessico e una sintassi come elementi regolatori. La comprensione degli elementi dell'architettura antica, della loro aggregazione e relativa articolazione, richiede un'approfondita conoscenza dell'ordine architettonico, che rifugge dall'idea di un canone precostituito. Si attribuisce in questo senso a Lucy Shoe un ruolo cruciale nell'istituzione di una seriazione cronologica per l'evoluzione delle modanature antiche. Le ricerche della studiosa americana hanno permesso di riconoscere le traiettorie evolutive dell'architettura greca, offrendo spunti sulla lettura delle forme architettoniche come espressione di un linguaggio. Alla luce di recenti discussioni sulla rilevanza dell'approccio tipologico negli studi di settore, si distinguono due modalità analitiche provenienti da due distinti percorsi formativi, uno di natura storico-artistica e l'altro storico-architettonico, sottolineando la necessità di bilanciare l'analisi tipologica con un approccio più olistico al contesto architettonico.

Keywords: *lexicon, syntax, architectural decoration, ancient architecture, Greek mouldings*
Parole chiave: *lessico, sintassi, decorazione architettonica, architettura antica, modanature greche*

At the core of everything lies order. The isolation and identification of the elements composing ancient architecture, as well as the logic underlying their aggregation and relative articulation, cannot be understood without delving into the specifics of what architectural order implies.

Among all the definitions provided to clarify what actually constitutes an architectural order, it is considered useful at the outset of this discussion the reference put forth by Giorgio Rocco. His pragmatic succinctness leaves no room for speculation on the subject and helps establish the contemporary approach to historical architectural studies, particularly concerning antiquity. According to Rocco, order represents «the intent to cover a statically-structural problem with an aesthetically defined form»[1], clarifying what should be interpreted as such today, bearing in mind that the languages of ancient architecture are the expressions of social structures operating within a cultural context much broader than mere construction. Orders, indeed, originate within two distinct civilizations, the Doric and the Ionic, which, at the same historical moment in which architecture was endowed with a new materiality, moving from wood to stone, began to migrate to other territories, both in the East and the West, giving rise to new *poleis* that soon became prosperous centers, economically and culturally.

In the 7th century BC, Greek architecture indeed transitioned to stone, and simultaneously those migratory flows, already started in the preceding century, carried with them cultural baggage in the form of shapes that had developed in various 'homelands' of origin. Since during colonization the architecture experienced a period of robust experimentation, assessing the remnants we admire today as testimonies of a distinguished past will require different evaluation parameters compared to various models and types that, although derived from the same formal matrix, are nonetheless the result of independent development. In both homeland and colonies, distinct architectural languages developed, each characterized by its own lexicon and syntax.

However, analyzing architecture as if one were attempting to decipher a language, complete with all its formal categories, can yield contradictory outcomes. While still considering this approach valuable for understanding the complexity of certain distinctive aspects of the subject, we will immediately strive to highlight the risk that this mindset can generate and has indeed generated, especially among scholars who have focused on antiquity. This has the effect of providing a static and inflexible view through the paradigm of order as a catalog of forms to draw upon for constructing a building[2]. The peril lies in constraining it within a framework in which, once a recurrence in the principles governing the aggregation of individual elements is glimpsed through a pre-defined system of proportions, one may be unable to discern its evolutionary path over an extensive chronological period and within distant territorial contexts, each with distinct socio-political and cultural histories.

This particular view of the ancient world is the product of a dogmatic acceptance of the concept of *ordo* derived from Renaissance treatises and subse-

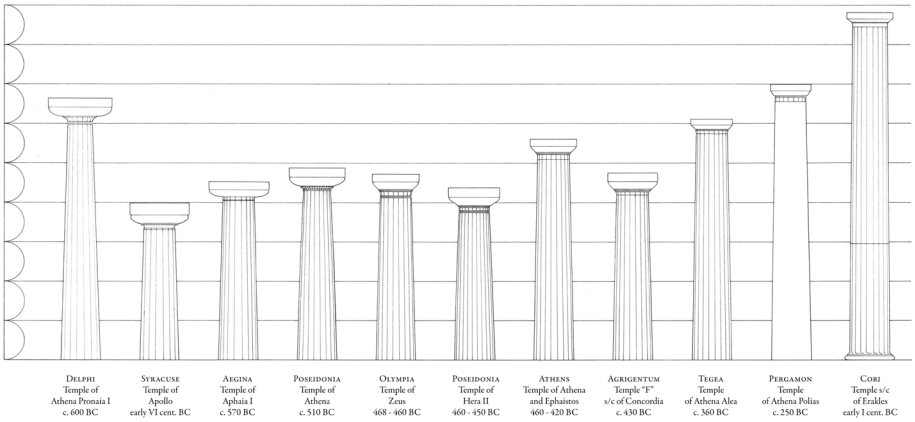

Fig. 1. Proportional variations of the Doric column from the early Archaic era through the late Hellenistic period, presented at the same diameters (from Rocco 1994, Tab. XIV).

quent neoclassical theorizations, themselves stemming from a Vitruvian-centered perspective. The most significant misconception arising from the reading of *De Architectura*, indeed, is that of not realizing that the work of the Augustan architect reproduces a collection of concepts drawn from older sources, hailing from the Hellenistic era, presented in a non-diachronic and non-homogeneous manner. Often, these descriptions pertain to construction traditions and monuments, some of which may not have been personally observed, serving as a testament to a body of knowledge that, even during his time, belonged to a somewhat distant past[3].

It is also true that, while we must strongly dismiss the existence of an universal canon in Greek architecture, it should be noted that the architectural order, as understood in modern times, represents a system of formal reiteration characterized by a strong conservatory nature, aimed at preserving certain distinctive elements. These elements, essentially considered as constants, are arranged according to patterns destined to evolve over time. The recognition and analysis of these variations, taking into account the geographical and cultural contexts in which they manifest, result in the virtuous possibility of creating a chronological sequence of architectural elements (*fig. 1*). In this context, we present two excerpts that can provide a better understanding of the potential scope for flexibility when adhering to an established construction tradition of the architect's role in dealing with ancient formal languages. The first passage, taken from John James Coulton's book *Ancient Greek Architect at Work*, emphasises that:

> Although Greek temples are strongly conventional in design, no two of them are quite the same, not even those which are believed to be works of the same architect; and although their design is basically simple, it is developed to extreme refinement and sophistication. Even in this restrictive field, therefore, design work was necessary, and the architect was the only man to do it. In those buildings which do not conform closely to an established type, the architect's responsibility for design must have been correspondingly greater[4].

In the second excerpt, taken from Giorgio Rocco's book on the Doric order, the focus is placed on another crucial aspect that facilitates a deeper exploration of the analysis of ancient architecture as a language:

> The architect's contribution therefore consisted in a careful proportioning of the order, in its different parts, and in a subtle work of defining those profiles that contribute largely to the final image. In the flow of time, the proportions of the parts and profiles tended to change, and although the changes were always minor, they were clearly perceived by the ancients, whose formal sensitivity was undoubtedly superior to today's[5].

The ability described here, wherein the ancient observer could perceive and comprehend the subtle changes in architectural details and the elevation of architectural profiles to elements that absorb and express change, allows us to posit that the Doric and Ionic orders, as idioms of ancient architecture, are based on linguistic rules that typically undergo the passage of time. They follow evolutionary trajectories that progress unevenly based on the socio-economic, political, and cultural factors of each historical era. With this awareness, we speak of chronological serialization, both syntactic – in the recognition and classification of changes in proportions, construction techniques, and the planimetric schemes that govern the whole –, and lexical, by delving into the specifics of individual elements that occupy precise positions within the phraseological context of construction. To study ancient architecture, it is therefore necessary to understand and define its grammar. In this perspective, it is worth noting, however, that the need to draw analogies with methods of verbal communication and linguistics has always been present in architectural discussions. The interplay between architecture and language was the focus of extensive debate in Italy among scholars in the 1960s and 1970s[6]. However, since the analysis was primarily semantic, it did not lead to universally agreed-upon outcomes and eventually came to a halt.

In our present ability to recognize evolutionary patterns in the language of Greek, Western Greek, and Etruscan-Italic architecture, Lucy Shoe's research has played a central role. This recognition stems from the methodological rigor applied by the American archaeologist in her analysis of architectural profiles. She graduated in Classical Archaeology in 1928 at the Bryn Mawr College under the guidance of Rhys Carpenter[7]. She reported that Carpenter – as she herself had the opportunity to mention – introduced her and other students to the study of moldings[8]. She has effectively created repositories of forms, which can be likened to those commonly found in ceramic studies. Although nearly ninety years have elapsed since the publication of her first work, *Profiles of Greek Moulding*[9], followed by *Profiles of Western Greek Moulding*[10] and *Etruscan and Republican Roman Mouldings*[11], the conclusions she reached, undoubtedly influenced by her earlier research, have undeniably resulted in a diachronic serialization that continues to be highly relevant within its framework to this

day[12]. The wealth of data and insights stemming from her exploratory missions and subsequent publications alone can serve as the foundation of an entire research field. Although it may appear self-evident – within the context of our current knowledge about antiquity – the capacity to establish an evolutionary trajectory of architectural profiles in Greek architecture, and consequently its lexicon, can primarily be credited to the research endeavors of this American scholar, who devoted her entire career to this subject.

Lucy Shoe immediately grasped the fact that to identify and outline the evolutionary principles in the profiles she intended to analyze it would be necessary to examine the fragments directly. What's even more important was to acquire their morphological information through accurate full-scale surveys. Until that time, the only known Full-Scale Detail[13] drawings were those conducted during the research in Assos of Troas by the American architect Francis Henry Bacon[14] (*fig. 2*). Shoes' research, aimed at exploring all known excavations in Greece, including the islands, and the Greek cities of Asia Minor, began at the site of Delphi, a place recognized as the ideal starting point due to the abundance of available data and buildings with confirmed dates. Moreover, in Delphi, the scholar had developed the initial ideas on this topic during a visit as a student at the ASCSA (American School of Classical Studies at Athens). To trace the genesis of this research strand, it is interesting to revisit the impressions that motivated the reasons behind her investigations:

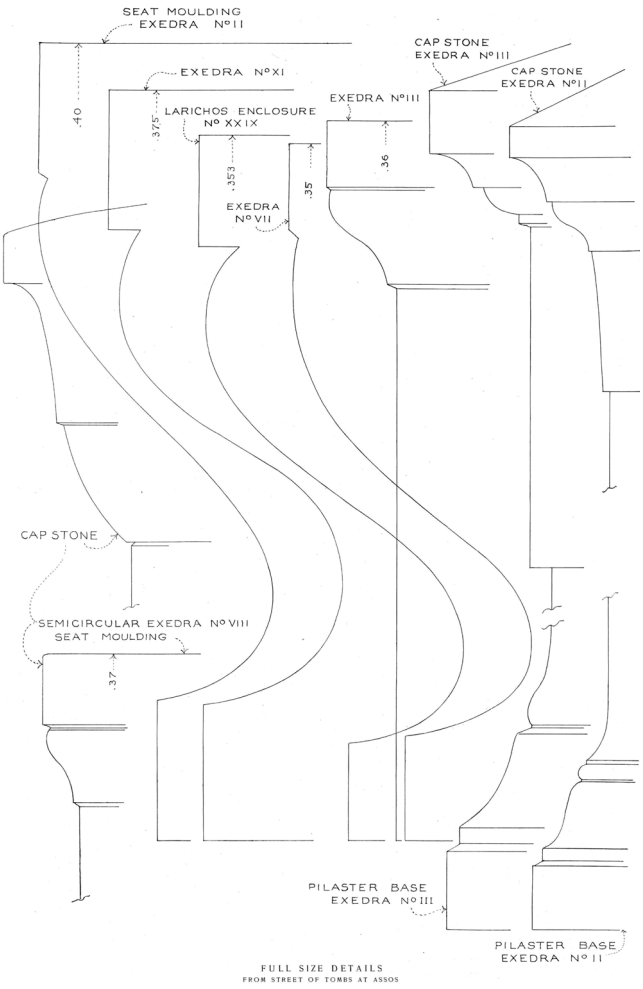

Fig. 2. Assos. Life-sized profile surveys from the Road of Tombs, conducted by Francis H. Bacon (from Clarck, Bacon, Koldewey *1921, p. 247).*

> The whole first morning we had barely gone up to the first turn in the road [at Delphi] because we had stopped to look at every single block with every cutting, every weathering, every indication that could possibly suggest any meaning on the block. No wonder then, with that magnificent training, as we moved along, first there at Delphi, and then over the rest of Greece, through the rest of the year, I looked at these blocks, at these blocks which were behind those drawings in the

> books that I had previously been taught to learn so carefully. Well, they weren't all the same. This was the same kind of shock that I'd had in Pompeii at the stereopticon views in the beginning. The books had said this is this profile, at this point in the-order. This is the Doric order, this is the Ionic order, this is what you put here, and this is what you put there. But then I looked at the blocks and although the general forms were what I had been caught, the variation was obvious. Well now, I had been so well taught, again by both these people [Rhys Carpenter and Mary Swindler] that in these shapes, in the two dimensional drawings in vases, in sculpture, there was always a logical development throughout the three or four centuries. I naturally said to myself, is there a logical development then in these details of the architecture. But I said it only to myself[15].

By the end of the work at Delphi, useful data emerged to support the idea that «it was already immediately obvious that there was indeed a logical development in the profiles of Greek mouldings chronologically»[16]. The impact of Shoe's research was immediately significant because, up to that point, there had been no systematic studies of detailed elements of Greek architecture that could provide an almost entirely incontrovertible chronological basis or recognizable developmental logics. Carpenter's invitation, in response to a letter from Shoe in 1929 where she began to realize the non-random but substantial nuances differentiating the profiles she was examining, materialized as he replied with the phrase «See what you look at»[17]. This should be understood as both guidance and encouragement to further pursue what would become a new field of study in the language Greek architecture.

If we can establish that the rules governing the assembly of various components of an architectural order constitute the syntax of ancient architecture, it's evident that a significant portion of the lexicon comprises the profiles that define its appearance. Moldings fall into the category of what can be referred to as 'architectural decoration'. Within the architectural structure, they primarily serve an ornamental function, characterized by specific profiles, each often corresponding to a distinct decorative sequence.

In the study of Greek architecture, it is widely acknowledged that Greek moldings have their origins in Egyptian architecture[18]. Specifically, they evolved from two fundamental profiles: the *cavetto*, also known as the Egyptian gorge, and the half round. These profiles were used as crowning and base elements in architectural components. The Greeks, from an early period, expanded upon these basic profiles to create a variety of typologies, which found extensive use in both Doric and Ionic architectural styles. Notably, the *cavetto* gave rise to the *cyma recta*, which in turn led to the *cyma reversa*. While the *cyma recta* is predominantly associated with Doric architecture, the *cyma reversa* is also utilized in the Ionic context. In addition, the *cavetto* contributed to the development of the *scotia* in Ionic architecture. The half round, on the other hand, directly influenced the design of the astragal and the *torus*, with profiles often character-

ized by a second-degree curve. In Ionia, the half round evolved into the *ovulus*, which further developed into the *cyma reversa*. Completing the comprehensive range of Greek architectural decoration is the *fascia*, characterized by a simple flat profile; there is also a smaller variant known as the fillet.

Together, these moldings encompass the full spectrum of Greek architectural lexicon. Each of these profiles, as mentioned earlier, is accompanied by ornamental motifs that are integral to their design. It's worth noting that the terminology used in Greek and Latin sources doesn't focus on the shape but rather on the decorative pattern. For instance, the *ἀνθέμιον* representing the palmette and lotus leaf motif found on the *cyma recta*, is generally denoted by the generic term *κυμάτιον* or *cymatium*, meaning "wave"[19].

The primary contribution of the American archaeologist's study was to delineate the geometric patterns of profile modifications. These transformations, supported by the chronology of certain securely dated buildings, can be categorized into formal and proportional evolutionary lines. In general, what appears to govern these transformations, the fundamental principle guiding the variations, is the gradual outward projection of the profiles, that occurs at the upper portion for cornices and at the lower part for base moldings. According to Shoe, the initial motivations for changes to the primary profiles are driven by the need to manipulate light, creating chiaroscuro effects that enhance the architectural forms[20]. For this reason, the development of the *ovulus*, as mentioned earlier, can be attributed to the gradual extrusion of the upper half of a semicircle, giving it an elliptical profile. The primary characteristic of the *ovulus* is that it results in a distinct acceleration towards the base of the profile. This effect is accentuated by its decoration, featuring elements like *ovuli* and dart and feather motifs, which contribute to its emphasis. The *ovulus* occupies various positions within ancient architecture, except as a base molding. Furthermore, from the further extrusion of the upper part of the *ovulus*, coupled with a reverse curve at the base, the *echinus* emerged during the 6th century BC. Over time, it continued to evolve, always with the goal of projecting outward, absorbing this elongation from the concave portion at the base. Eventually, the base would assume a greater proportion of the profile's total height, whether it was found as a base molding or a cornice.

In the Doric architectural order, the *cavetto* transformed into what is known as the "hawksbeak" primarily serving as a cornice molding. This evolution involved an outward projection of the upper section of the profile, which took on the shape of an *ovulus*, while the lower part exhibited a reverse curve. Over time, during the 4th century BC, the protruding oval part of the "beak" underwent further modifications, extending the upper portion outward, ultimately forming a reverse curve. This development gave rise to the distinctive "double-curved hawksbeak". The second variation stemming from the *cavetto*, known as the *cyma recta*, found its predominant use in crowning the highest architectural element: the cornice. This profile was created by introducing a con-

vex reverse curve at its base. In the Ionian architectural tradition, the *cavetto* was emphasized in the concave segment to create the *scotia*, which would serve as the base for the *torus*. Initially, it presented as a simple curved depression within the cylinder supporting the semicircular shape. Over time, this element gained distinctive features, highlighted by the addition of two base and crown fillets.

Another significant aspect of Shoe's research concerns the identification of proportional relationships among the various components of these moldings. These proportional relationships provide a means for categorizing them over different time periods using numerical values, allowing for a more geometric analysis of the documented profiles (*fig. 3*).

Certainly, improved understanding of the variables influencing profile modifications, their decorative elements, and their integration within architectural structures continues to enable us to establish chronological frameworks for ancient architecture, irrespective of its state of preservation. This capability remains effective, all things considered, beyond factors stemming from stratigraphic excavation.

However, recent discussions have raised questions about the ongoing relevance of the typological approach within the field of ancient architecture studies. In this context, it is crucial to differentiate between two distinct lines of inquiry characterized by different methodological approaches: one rooted in the historical-artistic perspective and the other more explicitly aligned with the historical-architectural viewpoint. This distinction is significant, as it reflects varying methodological backgrounds guiding the investigation of architectural form from different starting points.

In very recent years, during a conference focusing on the architectural decoration of Domitianic Rome, Patrizio Pensabene, in his opening contribution titled *Per un superamento dell'approccio tipologico alla decorazione architettonica*, has pointed out:

> Typological classification has been the most frequently employed methodology for the study of architectural decoration: in most cases it has been carried out not on the basis of contexts, but - let us say to ourselves - "a posteriori" in the sense that the elements have been tackled when they had already lost their relationship with the contexts, thus in their identity as individual fragments, not in dialectic with the overall architecture of the building and the perception of it in ancient times. This methodological approach, although necessary, resulted in a reading focused on individual mouldings, on individual decorative motifs, seen in their specificity of type and style. But such a reading – orthodox for its intended purpose – created the paradox of distancing the scholar from the overall view enjoyed by the ancient user. A sort of contradiction was thus created between the typological analysis we put into effect on certain architectural elements and the perception of them in antiquity. The viewer therefore did not perceive typological/iconographic sequences, but a general impression based on introjected models[21].

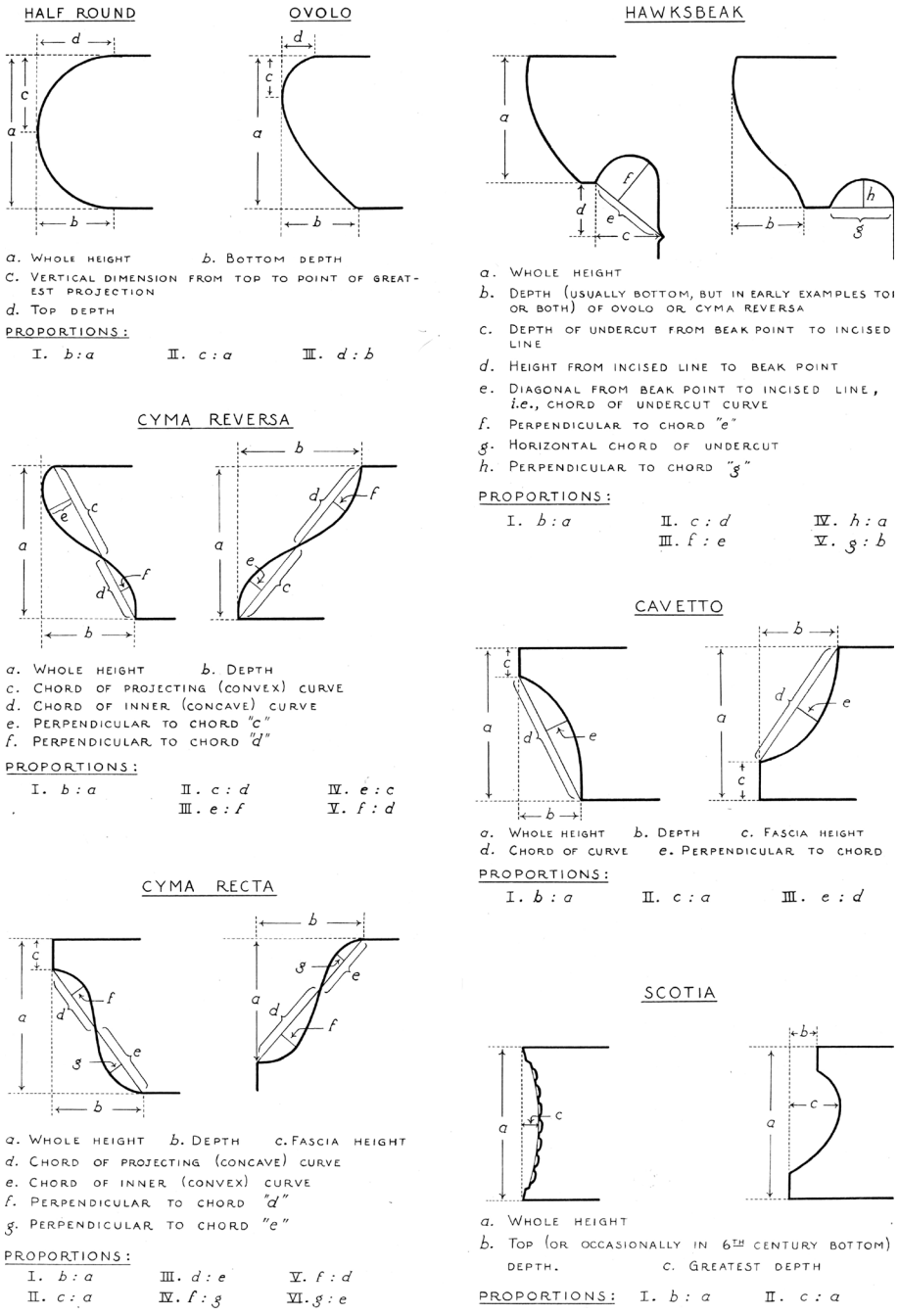

Fig. 3. Explanatory table of proportional relationships of mouldings (from Shoe 1936, Tab. LXXIX).

The basis of the proposed observations and the criticisms regarding the current relevance of typological analysis, especially when taken in a more markedly catalogic sense, fundamentally lies in the extreme consequences to which this type of approach has sometimes led, particularly in the field of studies on Roman architectural decoration. What is contested concerns the alienation and

abstraction of the decorative component from the architectural element that encompasses it and from the monument as a whole. This practice stems from the early scientific studies on the subject, which operated typological serializations based on decontextualized and "vivisected" architectural elements[22]. Specific reference is made to the works of Weigand[23] and Delbrück[24], which are considered foundational in the field of Hellenistic and Roman architectural studies[25].

At the end of this brief examination regarding the origins of the typological approach within the context of recognizing a lexicon and syntax in ancient architecture, the intention is to refute an approach that can be traced back to what is often referred to as Winckelmannian archaeology. This approach, rooted in the history of Greek and Roman art with a strong philological foundation, primarily focuses on resolving issues related to artistic style, rather than extracting insights from architectural elements to understand a society's intent in expressing itself through the art of construction.

The highlighted issues are indeed quite real. The study of this specific area of architecture cannot ignore the need for a broader understanding of form within the context of the monument under analysis. The definition of this form depends on various factors, including the building materials and construction techniques used, the proportions that rule the relationship between the structure's plan and elevation, and, naturally, a thorough knowledge of the archaeological context, raised from an in-dept analysis of the excavation materials. However, it is essential to acknowledge that these repositories play a crucial role in enabling us to navigate the study of antiquity with greater confidence today.

Critical operations, such as the detailed survey of architectural fragments and the acquisition of life-sized profiles, are now considered indispensable. These operations are crucial for morphological comparisons of architectural elements with other relevant examples from the same cultural and chronological context.

An exemplary case in point is Giorgio Rocco's study of the Temple of *Hera Lacinia* at Capo Colonna. In this study, the analysis of architectural fragments from the entablature of the Doric temple allowed for a comparison of elements of the *geison* soffitt. Indeed, by comparing the profiles of the molding that connects the frieze and the *geison* soffitt, it has been possible to establish its direct connection with the building in Kroton, the Temple of the Alcmeonids at Delphi and the Temple of *Athena* at Syracuse, ultimately identifying their shared affiliation with the same Cycladic itinerant workshop. The data was then used by the same scholar to answer crucial questions such as, for example, what the routes of transmission of architectural models were in ancient times and, thus, attributing this important role to itinerant craftsmen[26].

▪ Note

[1] Rocco 1994, p. 11.

[2] Among these, we can recall the case of the book *The Classical Language of Architecture* (Summerson 1963), in which the author believes possible to define an universal canon of ancient architecture through the explicit articulation of a precise nomenclature for individual components.

[3] A significant portion of modern and contemporary bibliography on antiquity still relies on Vitruvian treatises. Such studies, in the field of historical architecture have now been reevaluated considering material evidence, are often conflicting compared to the information presented in the ten volumes of *De Architectura*. Consider, for instance, the perpetuation of the erroneous identification of four architectural orders, in contrast to the only two recognizable and established in the Greek world: the Doric and the Ionic. For an analysis of Vitruvius' contribution to our understanding of ancient architecture, refer to Barletta 2001, pp. 1-20.

[4] Coulton 1977, p. 16.

[5] Rocco 1994, p. 13: «L'apporto dell'architetto consisteva dunque in un attento proporzionamento dell'ordine, nelle sue diverse parti, e in un sottile lavoro di definizione di quei profili che contribuiscono per larga parte all'immagine finale. Nel corso del tempo le proporzioni tra le parti e i profili tendevano a modificarsi e, per quanto le mutazioni fossero sempre di minima entità, esse erano evidentemente percepite con chiarezza dagli antichi, la cui sensibilità formale era indubbiamente superiore a quella odierna» (above, Engl. translation by the A.).

[6] It is worth noting that during that period, at the Faculty of Architecture at the University of Florence the course on Architectural Decorations was replaced by a course on Semiotics of Visual Communications. This course was taught by a young Umberto Eco (Corsani, Bini 2007, pp. xx-xxi), who delved into the topic in his work *La struttura assente. La ricerca semiotica e il metodo strutturale* (Eco 1968).

[7] An American archaeologist (1889 - 1980), he served as the director of the American School of Classical Studies at Athens from 1927 to 1932 and again in 1946. He was a professor of Classical Archaeology at Bryn Mawr College and the American Academy in Rome. He made significant contributions to the field, including *The Architects of the Parthenon*, published in Harmondsworth in 1970. Biographical information can be found in Medwid 2000, pp. 48-51.

[8] In the 2002 reissue of the book *Etruscan and Republican Roman Mouldings*, originally published in 1965, Lucy Shoe devotes the first chapter to a description of her educational background and research journey (Meritt, Edlund-Berry 2002, pp. xi-xii).

[9] Shoe 1936.

[10] Shoe 1952.

[11] Shoe 1965.

[12] A review of the American scholar's analysis within the context of Sicily is in Fino 2021.

[13] Regarding the topic of Full-Scale Detail (FSD) architectural drawings, refer to Edlund-Berry 2005.

[14] Francis H. Bacon (1856-1940), an architect who graduated at the Massachusetts Institute of Technology in 1876, played a prominent role in the American excavations at Assos. These excavations marked the inaugural classical excavation conducted by the new American School of Classical Studies. He co-authored *Investigations at Assos* (Clarke, Bacon, Koldewey 1921), a publication that showcases his exceptional drawings and surveys. About him see: Allen 1999 and 2002, Bragdon 1940, and Dinsmoor 1940.

[15] Edlund-Berry 2005, p. 2, note 6.

[16] Meritt, Edlund-Berry 2002, p. xii.

[17] In response to Carpenter's invitation, Shoe replied, «Yes, but what is the significance?». In a lecture delivered at Bryn Mawr College in 2000, the scholar stated that these two sentences were the foundational motivation for her research. Lucy T. Shoe's private correspondence is preserved in the Bryn Mawr College Archive. Specifically, the correspondence referred to can be found in the following location: BMC Archive, Lucy T. Shoe Meritt papers, M50, Incoming Personal Correspondence, box 4, Carpenter, Rhys (and Eleanor), (c. 1932 Mar - 1971 Apr), spanning the years 1932-1971.

[18] Shoe 1936, pp. 5-6 provides an initial discussion of the topic. A more comprehensive dis-

cussion of this subject can be found in Rocco 1994, pp. 21-28.

[19] *Ibidem*, p. 24, with note 9.

[20] Meritt, Edlund-Berry 2002, p. xii.

[21] Pensabene 2017, p. 14: La classificazione tipologica ha costituito la metodologia più frequentemente impiegata per lo studio della decorazione architettonica: nella maggioranza dei casi essa si è svolta non in base a contesti, ma - diciamo a noi - "a posteriori" nel senso che gli elementi sono stati affrontati quando già avevano perduto il rapporto con i contesti dunque nella loro identità di singoli frammenti, non in dialettica con l'architettura complessiva dell'edificio e la percezione che se ne aveva in antico. Tale approccio metodologico, sebbene necessario, ha avuto come conseguenza una lettura focalizzata alle singole modanature, ai singoli motivi decorativi, visti nella loro specificità, di tipo e di stile. Ma tale lettura - ortodossa per lo scopo che si prefiggeva - ha creato il paradosso di allontanare lo studioso dalla visione d'insieme di cui godeva il fruitore antico. Si è creata dunque una sorta di contraddizione tra l'analisi tipologica da noi messa in atto su determinati elementi architettonici e la percezione che se ne aveva in antico. Lo spettatore dunque, non percepiva le sequenze tipologiche/iconografiche, ma un'impressione generale basata su modelli introiettati (above, Engl. trad. by the A.).

[22] *Ibidem.*

[23] The *Kunsthistoriker*, in particular, is remembered for his work on Corinthian capitals, as seen in Weigand 1920, an issue he previously addressed in a broader context in Weigand 1914. His studies introduced a new method for comparing the mutual influence between Eastern and Western architecture through the fundamental element of the capital.

[24] Reference is made to *Hellenistische Bauten in Latium* (Delbrück 1907), a text that remains fundamental for the study of Hellenistic architecture in the Italian context to this day.

[25] For a history of studies on Roman architectural decoration, refer to Caprioli 2007, pp. 23-31.

[26] Rocco 2008, Rocco 2009.

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