

Preface to the Second Edition

To make dictionaries is dull work.

Samuel Johnson (1709–84): *A Dictionary of the English Language* (1755), definition no. 8 of 'dull'.

Dictionaries, unlike Athene, do not spring, fully accoutred, from the heads of their begetters. They draw on numerous sources. Although one would not go so far as Dr Johnson in identifying the labour involved as 'dull', his definition of a lexicographer in his own *Dictionary* as a 'writer of dictionaries, a harmless drudge' has struck the occasional chord.

Entries in a dictionary must be succinct, attempt to avoid distortion, and require discipline of a very different kind to the techniques involved in writing more extended narratives. Edmund Burke (1729–97), in his influential *On the Sublime and Beautiful* (1757), observed that he had no 'great opinion of a definition, the celebrated remedy for the cure of...uncertainty and confusion', and Desiderius Erasmus (c.1469–1536), in his *Adagia* (1500), went further, declaring that 'every definition is dangerous'. Thomas Hobbes (1588–1679), in *Leviathan* (1651), however, noted that in Geometry (a science closely connected to Architecture, after all) 'men begin at setting the significations of their words, ... which they call Definitions'¹. Samuel Butler (1835–1902), in *Notebooks* (1912), created more worries when he described a definition as 'the enclosing' of a 'wilderness of idea within a wall of words'². Some quotes concerning dictionaries and definitions, therefore, could easily frighten off the faint-hearted. However, in spite of the caveats, admonitions, and reservations, the present work attempts to define architectural terms and much else, bearing in mind the view of Dr Johnson that 'dictionaries are like watches; the worst is better than none, and the best cannot be expected to run quite true'. Ben Jonson (c.1573–1637), in *Volpone* (1606), raised another problem when he described a definition as 'a mere term ... invented to awe fools'³. One-upmanship, let it be said with firmness, has no place here.

The primary sources for the contents of this *Dictionary* have been personal experience and study of architecture for a working life over more than half a century. As a student, faced with a bewildering and daunting array of unfamiliar words necessary to describe buildings and architectural detail, the author haunted dusty second-hand and antiquarian bookshops (almost all of which have closed), and was fortunate to acquire certain volumes, including the very useful *Glossary of Terms used in Grecian, Roman, Italian, and Gothic Architecture* by John Henry Parker (1806–84) in the 1850 edition, *An Attempt to Discriminate the Styles of Architecture in England* by Thomas Rickman (1776–1841) in Parker's 1848 edition, and *The Principles of Gothic Ecclesiastical Architecture* by Matthew Holbeche Bloxam (1805–88) in the 1882 edition, which helped to establish a familiarity with terms, but, more especially, encouraged an understanding of and an admiration for English medieval ecclesiastical architecture that have never faded or palled. Later acquisitions added to an already vast cornucopia of architectural terminology. Among them may be mentioned *A Dictionary of Architecture* by 'Robert Stuart' (actually Robert Stuart Meikleham [1786–1871]), published in three volumes in London (1832); *Rudimentary Dictionary of Terms used in Architecture, etc.*, published in 1849–50 by John Weale (1791–1862), which went into further editions (that of 1860 was a great improvement on the first); *The Carpenter and Joiner's Assistant, etc.* (1880) by James Newlands (1813–71); *A Synopsis of Architecture, etc.* (1826) by Charles Edward Papendiek (1801–35); *An Encyclopædia of Architecture, Historical, Theoretical, and Practical*, by Joseph Gwilt (1784–1863), originally published in 1842, in the edition revised by the indefatigable Wyatt Angellius van Sandau Papworth (1822–94); *An Architectural and Engineering Dictionary, etc.* by Peter Nicholson (1765–1844), in the 1835 edition; *A Treatise on the Decorative Part of Civil Architecture* by Sir William Chambers (1723–96) in the Gwilt Edition of 1825; *A Dictionary of Architecture*, edited by Wyatt Papworth and issued by The Architectural Publication Society between 1852 and 1892; and that extraordinary mine of information, *An Encyclopædia of Cottage, Farm, and Villa Architecture and Furniture* by John Claudius Loudon (1783–1843) in the

¹ Pt. 1, Ch. 4.

² Ch. 14.

³ Act 3, Sc. 7.

1834 edition. These formed the beginnings of the sources on which this dictionary has drawn, but a lifetime spent working with historic buildings and architectural conservation has meant that, of necessity, a comprehensive specialist terminology has been acquired, for ancient fabric, as in churches, cannot be described without access to an appropriate vocabulary and language.

Terms are one thing, biographies another. Judgements have to be made concerning who is to be included on grounds of importance, contributions, quality, and so on. Many personalities (however unattractive) have entries because, by common consent, they are reckoned to be or to have been of significance for good or ill. Others are included because of publications, perhaps a very small but important output in terms of buildings (or unrealized designs), and others for reasons of quality, influence, or other matters. A biography's presence does not mean approval or disapproval by the compiler: it is there because in the author's judgement it has to be. Some may find fault with inclusions or omissions, length or brevity of entries, and, in some instances, failure to join in fashionable choruses of uncritical admiration. No compiler can please everyone, but this dictionary is an attempt to provide as informative a resource as is possible within the parameters set by the publishers. It is hoped that this second and expanded volume, which includes more material on landscape architecture, will prove to be useful. However, anybody familiar with historical research will know that such a work is only a staging-post on an endless journey: errors are inevitable, and the indulgence of those who find any is humbly asked, although it is hoped that intelligence of them will be passed on to the author.

Certain volumes have provided the foundations for the biographical entries. *The Dictionary of National Biography*, the various comparable dictionaries of other countries (e.g. the German *Allgemeines Künstler-Lexikon*, the Danish *Wellbachs Dansk Kunstnerleksikon*, and *Dictionary of American Architects*) have been used. For architects in the British Isles Sir Howard Colvin's definitive *A Biographical Dictionary of British Architects 1600-1840* (1995), John Harvey's *English Medieval Architects: A Biographical Dictionary down to 1550* (1987), Sarah Bendall's *Dictionary of Land Surveyors and Local Map-Makers of Great Britain and Ireland, 1530-1850* (1997), Rolf Loeber's *A Biographical Dictionary of Architects in Ireland 1600-1720* (1981), A. Stuart Gray's *Edwardian Architecture: A Biographical Dictionary* (1985), Brodie, Felstead, Franklin, Pinfield, and Oldfield's *Dictionary of British Architects 1834-1914* (2001), A.W. Skempton's *A Biographical Dictionary of Civil Engineers in Great Britain and Ireland 1500-1830* (2002), and the many monographs are essential, and these publications have been drawn upon (with acknowledgement) where appropriate. Among other useful volumes are Stanisław Loza's *Architekci i Budowniczości w Polsce* (1954), Ray Desmond's *Dictionary of British and Irish Botanists and Horticulturalists including Plant Collectors, Flower Painters, and Garden Designers* (1994), Hadfield, Harling, and Highton's *British Gardeners: A Biographical Dictionary* (1980), Chilvers, Osborne, and Farr's *The Oxford Dictionary of Art* (1988), and Maud Rosinski's *Architects of Nova Scotia: A Biographical Dictionary 1605-1950* (1994). Essential for the overlap between architecture and monuments is Rupert Gunnis's *Dictionary of British Sculptors 1660-1851* (1968). Many articles in the *Macmillan Encyclopedia of Architects*, edited by Adolf K. Placzek (1982), are almost short monographs with substantial bibliographies far more comprehensive than can be hoped for in a Concise Dictionary, so readers are referred to this work as Placzek (1982), where the article in question provides information (especially references) impossible to include at any length in the present edition. Other publications, including *Contemporary Architects*, edited by Muriel Emanuel (1980, 1994) and Ann Lee Morgan and Colin Naylor (1987), and *International Dictionary of Architects and Architecture*, edited by Randall I. van Vynckt (1993) contain lists of buildings, bibliographies, and other published matter (including some illustrations) that are more expansive than is possible in the present work. A major source of information on architecture, styles, architects, artists, and so on, came out in 1996 in the form of *The Dictionary of Art*, edited by Jane Shoaf Turner, reprinted with minor corrections in 1998.

Apart from the scholarly books devoted to single individual architects (and they increase in number each year, although it has to be said that some veer perilously close to what might be called 'vanity publishing'), more information has been extracted from many general books. For example, French architects of the eighteenth and nineteenth centuries are discussed in useful works such as Allan Braham's *The Architecture of the French Enlightenment* (1980) and Robin Middleton and David Watkin's *Neoclassical and 19th-Century Architecture* (1987); Italian architecture is well-served by Carroll L.V. Meeks's excellent volume (1996); and an enormous amount of information on German architecture is enshrined in David Watkin and Tilman Mellinghoff's *German Architecture and the Classical Ideal 1740-1840* (1987). However, in many instances entries are based on personal knowledge, or on information kindly provided by individuals. In all cases, sources for biographies are given at the end of each entry, although citations also contain recommendations for further reading intended to guide, rather than indicate the origins of the material.

There are many fine books which are important to any student of the subject. For example, William Bell Dinsmoor's *The Architecture of Greece* (1950) and D.S. Robertson's *Handbook of Greek and Roman*

Architecture (1945) remain useful sources for information on architectural matters from Classical Antiquity. R.W.Brunskill's work on *Vernacular Architecture* (1978) and *Brick Buildings in Britain* (1990) are extremely helpful, crammed with all sorts of fascinating information, although Nathaniel Lloyd's *A History of English Brickwork* (1925) is still a standard (and desirable) volume for any student to have on his or her shelves. Alcock, Barley, Dixon, and Meeson's *Practical Handbook in Archaeology No. 5, Recording Timber-Framed Buildings: An Illustrated Glossary*, published by the Council for British Archaeology (1996), is invaluable when trying to understand the arcane mysteries of timber-framed structures, and should be read with Brunskill's work to provide a suitable grounding in the topic.

For ornament, many admirable sources exist, but among the best are F.S.Meyer's *A Handbook of Ornament* (1896), A.Spelz's *The Styles of Ornament* (1910), R.Glazier's *A Manual of Historic Ornament* (1926), O.Jones's *The Grammar of Ornament* (1868), and an especially helpful volume, Lewis and Darley's *Dictionary of Ornament* (1986), which contains highly informative and scholarly entries graced with over 1,300 illustrations, and also includes useful biographies of those who influenced the development, use, or invention of ornament.

The Penguin Dictionary of Design and Designers by Simon Jervis (1984) contains biographical notes and essential information about designers. Twentieth century art-historical terms and movements have mushroomed, and it is difficult to determine what permanence, if any, can be assured. Those movements and terms that appear to have had some significance, however short, are included in this *Dictionary*, but entries dealing with them are necessarily brief: fuller accounts of the second half of the twentieth century may be consulted in John A.Walker's *Glossary of Art, Architecture, and Design since 1945* (1992), a thorough and scholarly tome with comprehensive bibliographies for all those who wish to further pursue things. The considerable oeuvre of Charles Jencks also attempts to classify various stylistic and other movements in twentieth-century architecture.

No lexicographer, 'harmless drudge' or otherwise, can afford not to consult the *Oxford English Dictionary*: here the 1933 edition has been used. Other standard foreign-language dictionaries have been involved, including P.G.W.Glare's *Oxford Latin Dictionary* (1985) and Cassell's various dictionaries of European languages. The *Oxford Companion* volumes dealing with *Art*, the *Decorative Arts*, *Christian Art and Architecture*, and *Classical Literature* have proved helpful. Several exhaustive American publications dealing with architectural terms deserve citations for thoroughness of scholarship and fullness of coverage: *Dictionary of Architecture and Construction* (1975), *Illustrated Dictionary of Historic Architecture* (1987), and *American Architecture: An Illustrated Encyclopedia* (1998), all by or edited by Cyril M.Harris, are essential reference books. Ernest Burden's *Illustrated Dictionary of Architecture* (2002) is very useful for its illustrations, although the definitions are perhaps rather excessively condensed. A.L.Osborne's *Dictionary of English Domestic Architecture* (1954) is worth consulting, not least for its handsome illustrations. Glen L.Pride's *Glossary of Scottish Building* (1975), revised and expanded as *Dictionary of Scottish Building* (1996), is essential for terms used in the North.

This *Dictionary* is intended to help the subject of architecture to become more accessible to the general public, but it is also hoped that students and even professionals will turn to it for helpful information. It does not have pretensions to completeness, for that is not possible in a Concise *Dictionary*, but it does provide a wide range of entries, including biographies of architects and others who have made contributions to architecture, architectural terms, architectural styles, building types, and certain regional and national movements. There are no essays on the architecture of individual countries, for such entries are more suited to an encyclopedia than to a dictionary, and to include such material would have been impossible within the requirements of the publishers. Whilst the scope of the *Dictionary* has been restricted to Europe, the British Isles, the United States of America, Canada, Australia, and Latin America, aspects of the subject associated with the Indian subcontinent, the Near and Far East, and former Colonial architecture are included when deemed necessary. In particular, those influences on exoticism (Buddhism, China, India, Islam, and Japan) in Western architecture are mentioned, although no attempt has been made to include the vast terminology of Chinese and Japanese architecture that would itself fill volumes. The inclusion of some architects from Japan and elsewhere needs explanation: those who are listed have made an acknowledged contribution to the increasingly international nature of architecture, and their work has been perceived as influential. Essential information on Islamic architecture is included, for obvious reasons. Illustrations are provided where appropriate, for pictures can do so much more than words to clarify meaning.

During the preparation of the first edition, patient and good humoured guidance was provided by Mr Angus Phillips, Senior Commissioning Editor, Trade Books, of Oxford University Press. Similar help was forthcoming from Miss Ruth Langley, Commissioning Editor, when the second edition was on the stocks, and thanks are also due to Miss Carol Alexander, Mr Ben Denne, Mr Richard Lawrence, and Mr John Mackrell for all their sterling work, much of which must have been exceedingly tedious.

When the project was first mooted in 1992, it was intended that the author's former colleague, collaborator, and friend, Mr John Sambrook (1933–2001), should prepare the line-drawings, but, in the event, he was only able to produce a portion of what was required. So, in order to give greater homogeneity to the appearance of the edition, all Mr Sambrook's drawings have been superseded by new ones by the author, several of whose original drawings have also been replaced, and many additional images have also been prepared. Where drawings are based on the work of others, this is acknowledged in the captions: *after Parker*, for example, means that drawings are by the author, based on J.H. Parker's *Glossary* in the 1850 edition, *after JJS* acknowledges that the illustration is based on a drawing by the late Mr Sambrook, and *after Normand* indicates that the author's drawing is based on Charles Normand's *Parallèle* of 1852. In a few instances, Mr Sambrook's drawings in the first edition have been used as the basis for new illustrations (and the fact acknowledged), but in very many cases the illustrations are based on the author's own observations and sketches. Mr Sambrook also made several useful suggestions relating to items included in the *Dictionary*, and that help is gratefully remembered: his early death is deeply regretted.

For the first edition, Mr Ashley Barker, Professor Charles MacCallum, the late Professor Newton Watson, and Professor Michael Welbank gave welcome support. Financial assistance towards the costs of research and preparation was given by a Royal Institute of British Architects Research Award made in 1993 which continued until the end of 1996: the author expresses his gratitude to the RIBA Historical Research Trust for helping to fund the project. Further financial assistance came in the form of a Small Personal Research Grant from The British Academy, and grants from The Worshipful Company of Tyllers and Bricklayers and The Worshipful Company of Chartered Architects: to The British Academy and to those two Livery Companies of the City of London warmest thanks is extended. Mr Mark Le Fanu and Mr Gareth Shannon of The Society of Authors courteously assisted in many ways, as did Miss Ingrid Curl, District Judge Ronald Dudley, Fru Lisbeth Ehlers, Lady Freeman, Dr Timothy Mowl, Mr John Simpson, Mrs Jane Thorniley-Walker of The Council for British Archaeology, and Professor David Watkin. For the second edition, The Authors' Foundation, Society of Authors, provided a welcome and timely grant, which is gratefully acknowledged. More financial help was given by The Worshipful Company of Chartered Architects.

The compiler of a dictionary such as this incurs many other obligations, not least to his sources. However, he is also indebted to fellow-scholars (who helped with suggestions, information, and in other ways), archivists, librarians, and many other people. Use has been made of various libraries, including The Bodleian Library of the University of Oxford, The British Library, The RIBA Library, and The Perne Library of Peterhouse, University of Cambridge. A considerable debt is owed to the staffs of all those great collections, and especial thanks are due to Mrs Karen Latimer and Mr Dan Holden, of the Library of The Queen's University of Belfast, who were immensely helpful in tracking down elusive bibliographical information. Mrs Ann Perry and Mrs Mary Weston, formerly of the Kimberlin Library, De Montfort University, Leicester, also rendered valuable assistance, and Mr Lucas Elkin of Cambridge University Library patiently put up with, and answered, many queries, as did Miss Rose Marney and Mrs Carol Morgan of the Institution of Civil Engineers Library, London. Mr Simon Edwards, Mrs Anna Gagliano, Mr Malcolm Green, Miss Dawn Humm, Miss Claudia Mernick, Mr Paul Nash, Miss Jane Oldfield, Mr Richard Reed, Mr Trevor Todd, Miss Helen Wade, and Miss Karen Wilman, all of whom work or worked at the RIBA, obtained much valuable material. Professor Gavin Stamp most generously lent his notes on various architects, and granted permission to use them, an act of a true friend and colleague. Professors Peter Swallow, David Walker, and Richard Weston made many thoughtful and immensely helpful suggestions, as did Dr R.W. Brunskill, Lady Freeman, and Mevr Petra Maclot (who very kindly and generously provided comprehensive notes which were of great assistance), so have the author's gratitude: Lady Freeman, Mevr Maclot, Professor Stamp, and Professor Weston even generously drafted some outlines for entries. Among many others who assisted in various ways, Dr N.W. Alcock, Mr Victor Belcher, Mr Peter Bezodis, Mr Eric Cartwright, Sir Howard Colvin, the Reverend James Douglas, Frau Eva Eissmann, Mr John Fisher, Mr John Greenacombe, Mr Paul Grinke, Mr Ralph Hyde, Mr Ian Johnson, Herr Dr Georg Friedrich Kempster, Mr Joseph Kilner, Dr Karin Kryger, Professor Stanislaw Mossakowski, Mr Stephen Oliver, Mr Warwick Pethers, Mr Richard Sidwell, Professor Georg Graf zu Solms, the late Sir John Summerson, and Mr Henry Vivian-Neal, deserve mention and are thanked for individual acts of kindness. Mrs Margaret Reed, of Starword, heroically prepared the typescripts and disks, and her sterling work is hereby acknowledged.

In the *Dictionary* there are references by author and date at the end of most entries: some of these references are given to guide those wishing to delve further, while others refer to sources, or to material connected with the entry in some other way. All items are listed alphabetically by journal name or surname. As far as names are concerned, surnames including 'de', 'du', 'Le', 'van', 'von', etc., are given under the main name: de Soissons is placed under S, Le Corbusier under C, and von Klenze under K,

for the same reason that no reasonable person would ever expect to see the Duke of Buckingham under O. Further information on using these references is provided in the following notes on abbreviations.

Work on the second edition began during residence at Peterhouse, University of Cambridge, where the author was Visiting Fellow from January to June 2002. Thanks are due to the Master, Fellows, and Governing Body of that College, and an appreciation of the many kindnesses of the Fellows who became friends and of the College staff who made the period of residence so agreeable is here recorded.

Finally, the *Dictionary* is dedicated to the memory of Stephen Dykes Bower and Edmund Esdaille, who corresponded with the author for more than a quarter of a century, and who loved architecture, words, and the English language. The many happy hours spent in their company are remembered with a mixture of pleasure in their recollection and sadness that they cannot be repeated.

J. S. C.

Burley-on-the-Hill, Rutland; Peterhouse, Cambridge; and Holywood, Co. Down
1993–2005

Preface to the Third Edition

*And let a scholar all Earth's volumes carry,
He will be but a walking Dictionary.*

George Chapman (1559/60–1634): *The Tears of Peace* (1609), l. 530.

New editions (and this *Dictionary* is far more than that) require new Prefaces, although the Preface to the previous edition still stands and is also presented here. Six decades studying real architecture (rather than what is too often miscalled by that term) and working with old buildings have driven home the fact that modern architectural education does not equip students for any interventions concerning existing fabric, be it of individual historic structures or established urban patterns: the *tabula rasa* is assumed or made, and designs pay no heed whatsoever to context. Architecture is probably one of the most politicized of professions, and, regrettably, one not strong in terms of intellectual content. Too often bullying and shouting have replaced rational argument (though the bullies and shouters ludicrously claim affinities with 'objectivity' and 'rationalism'): the rot seems to have set in during the C19 when 'moral' arguments were used to enforce the adoption of architectural styles, and similar techniques were employed by devotees of International Modernism to insist that a limited set of *clichés* was universally embraced, but those *clichés* never added up to a *vocabulary*, let alone a coherent *language* of architecture.

The first edition of this *Dictionary* (1999) was centred on architecture, and the second (2006) included material on landscape architecture, although the emphasis on architecture remained. This third edition differs from the previous two. First of all, a decision was taken not to include individual biographies of living persons (though some are mentioned in relation to movements/style/building-types where appropriate) because many modern practices are huge, and any attempted entry is obsolete as soon as it is written (let alone published), and, furthermore, it is impossible to form rounded judgements about somebody's life's work before it is complete. Second, it was recognized that the imbalance between architecture and landscape architecture (highlighted when a thematic key was constructed) had to be addressed; there are now many more entries on landscape than in earlier editions.

Oxford University Press's requirements to electronically track revisions and account for words (added, deleted, or revised) exposed the need for a collaborator. Following a constructive meeting in convivial surroundings with Ms Judith Wilson, Commissioning Editor at OUP, in January 2012, when the author was attending a conference at St Hugh's College, Oxford, it was agreed to omit specific entries on living persons and strengthen the historical content (not just with terms, but biographies of architects and landscape architects). Later, over dinner at St Hugh's, the author was fortunate to meet Dr Susan Wilson, landscape-historian, and possibilities of some sort of collaboration were discussed, followed up by several months of correspondence, then a meeting in the summer, and a fortnight of preliminary work together to test the waters, as it were. Collaboration began in earnest in October 2012, with many months of intensive work lasting as much as twelve hours a day, six days a week (and sometimes seven): the bulk of the task was completed by the end of March 2014. The complicated business of the Excel sheets (including categories, word-counts, etc.), was handled by Dr Wilson, but Mr Richard Golding also rendered generous help, sorting out problems with his accountant's skills: he is gratefully thanked for all his efforts.

The new edition, therefore, has been greatly expanded to include almost 1,000 new entries, 50% of which are related to landscape, and for this transformation a mighty debt is owed to Dr Wilson, who not only researched and prepared many articles on landscape architects, architecture, and gardens, but organized a vast amount of material relating to the Excel sheets, thematic keys (applied to the primary activity or discipline of the topic/subject), and word-counts: the author could not have had a more dedicated collaborator and friend, whose devotion to what has proved to be a daunting task has been exemplary. She has the compiler's gratitude for her many contributions, reliability, many suggestions, and support, unstintingly given. Her name, deservedly, now graces the title-page. Thus this volume contains much more information on landscape (ideas, people, styles, and terms), and many more entries on historical architecture are included, replacing biographies of living practitioners. This should prove useful for those involved in assessment, study, practice, conservation, and preservation in both

disciplines, and for others interested in architecture and landscape in general. Illustrations are provided when appropriate, for pictures can do so much more than words to clarify matters. All drawings are by the author, and some new drawings, also by him, have been added.

A word of warning is necessary about sections on 'architects': in the Middle Ages many master-masons were actually architects, and until the C19 architects were skilled in surveying, and several were structurally inventive, so were also engineers. Compartmentalization of expertise is therefore comparatively recent, for many 'engineers' and 'surveyors' also had architectural knowledge and ability: even the official positions of 'Surveyor' to London Livery Companies or the City of London were filled by persons skilled in architecture. Similarly, the term 'landscape architect' includes garden-designers, gardeners, horticulturalists, etc., given that it is of relatively recent general acceptance.

In addition to the sources mentioned in the earlier Preface, Colvin's *Biographical Dictionary* in its 2008 manifestation has been invaluable, and other works consulted include *A Dictionary of Architecture and Building: Biographical Historical, and Descriptive* by Russell Sturgis (1836–1909) published by Macmillan (1901–2); Brendan O Donoghue's *The Irish County Surveyors 1834–1944* (2007); the companion-volume to Skempton's *Biographical Dictionary of Civil Engineers* for the period 1830–90, edited by P.S.M. Cross-Ruddkin et al. (2008); the excellent online *Dictionary of Scottish Architects and Irish Architects 1720–1840*; *A Biographical Dictionary of Sculptors in Britain 1660–1851* edited by Ingrid Roscoe et al. (2009), based on Rupert Gunnis's *Dictionary of British Sculptors 1660–1851* (1968); *The Oxford Companion to the Garden*, edited by Patrick Taylor (2006); *Pioneers of American Landscape Design*, edited by Charles A. Birnbaum and Robin Karson (2000); *Shaping the American Landscape*, edited by Charles A. Birnbaum and Stephanie S. Foell (2009); *Chicago Botanic Garden Encyclopedia of Gardens: History and Design*, edited by Candice A. Shoemaker (2001); *Encyclopedia of 20th-Century Architecture*, edited by R. Stephen Sennott (2004); *Bouwkundige Termen: Verklarend woordenboek van de westerse architectuur—en bouwhistorie*, edited by E.J. Haslinghuis and H. Janse (2005—which gives Dutch, English, and German equivalents); Edward Cresy's enormous and staggeringly full *An Encyclopaedia of Civil Engineering, Historical, Theoretical, and Practical* (1861); the *Oxford Dictionary of National Biography* (2004—with later online updates); *Dictionary of Irish Biography* (2009); Jane Loudon's updated versions of J.C. Loudon's *Encyclopaedia of Cottage, Farm, and Villa Architecture* (from 1846); and last, but not least, Loudon's massive *Encyclopaedia of Gardening* (1835). Other sources consulted are listed in the Bibliography. However, the compiler and his collaborator are aware that the amount of material available on architecture and architects is enormous compared with that for landscape architecture and landscape architects (a trawl through the bibliography of the present work shows this very clearly), and suggest that a comprehensive dictionary of landscape architects/architecture is something that is sorely needed.

From April 2013 the author was appointed Professor at the Department of Architecture and Design, University of Ulster. Thanks are due to Professor Peter Walker, Head of the Department, for his understanding of the time needed to carry out the work on the new edition: the appointment enabled Dr Wilson to be retained as research assistant, without whose input the Dictionary could not have taken its present form, so the author records here his gratitude to Professor Walker for helping to ease the creative processes.

For the third edition Ms Judith Wilson, Mr Jamie Crowther (Assistant Commissioning Editor), and Ms Abigail Humphries Robertson of Oxford University Press have provided speedy, courteous help and encouragement, and are warmly thanked for their patience, help, and understanding. The Worshipful Company of Chartered Architects made a small personal grant available, and this is acknowledged with thanks. In addition to individuals mentioned in this and the previous Preface, the following have given generously of their time, advice, and general support, all much appreciated: Dr Tatiana Abramzon helped with matters Russian; Dr Timothy Brittain-Catlin was of assistance over several points; Mr Lucas Elkin of Cambridge University Library helped to find elusive bibliographical information; the author's wife, Professor Dorota Iwaniec, tolerated late meals (which she kindly provided), and, realizing that time was limited and long periods of concentrated work were necessary, created conditions that hugely eased pressures; Professor Gavin Stamp suggested additions and generously provided notes; the Reverend Anthony Symondson SJ kindly made suggestions concerning Dykes Bower; Mr Trevor Todd took the trouble to supply lists of omissions which he felt should be made good, and these were all taken on board and implemented; and Professor David Walker once again came up with very helpful comments in writing.

Some words are necessary concerning the arrangement of the *Dictionary*. When an entry incorporates a term defined in its own right, this is indicated by an asterisk before the term at its first mention (e.g. *spandrel in the entry for *apron*). However, a rigorous adherence to this system would involve too many asterisks in an entry and thus make it difficult (and irritating) to read. The commonest terms (e.g. *arch*, *architect*, *architecture*, *brick*, *cathedral*, *chapel*, *church*, *column*, *door*, *garden*, *hall*, *house*,

landscape, monument, park, roof, theatre, tomb, tower, walk, wall, and window) are only cross-referenced where it is considered helpful for the reader to turn to those specific entries. *Italics* are used to draw attention to alternative names or otherwise employed for clarity. In instances where a term has more than one meaning each has been prefixed by a number in **bold type** (**1.**, **2.**, **3.**, etc.), with the most usual meaning given first, and the least usual given last: in some cases, however, the numbering has no particular significance, as where two or more meanings carry equal weight.

The compiler and his collaborator embrace the idea that the intellectual content of the *Dictionary* might be made available through other contemporary means, in addition to the online version currently offered in parallel to the printed book itself.

Finally, the *Dictionary's* Dedication to two remarkable men remains unchanged: memories of them both are undimmed.

J. S. C.

Hollywood, Co. Down
2012-14