*Distyle-in-antis,* a cella or naos preceded by a portico of two columns placed between the prolongation of the cella wall. Fig. 8. The Temple of Themis Rhamnus.

*Amphidistyle-in-antis,* similar to the foregoing but with a second portico in the rear. Fig. 9. The Temple of Diana Propyloea, Eleusis.

*Tetrastyle prostyle,* with a portico of Jour columns in front. Fig. 10. The Temple B. Selinus, Sicily.

*Tetrastyle amphiprostyle,* with an additional portico of four columns in the rear. Fig. 11. The Temple of Nike Apteros, Athens.

*Hexastyle peripteral,* six columns in front and rear and a peristyle round the cella form­ing a covered passage round. Fig. 12. The Temple of Theseus, Athens.

*Octostyle peripteral,* eight col­umns in front and rear and a peristyle round. Fig. 13. The Parthenon, Athens.

*Octostyle dipteral,* eight columns in front and rear and a double row in the peristyle. Fig. 14. The Temple of Jupiter Olympius, Athens.

*Octostyle pseudo-dipteral,* similar to the last, except that the inner row of columns is omitted, thus giving a passage round of twice the ordinary width. Fig. 15. The Temple of Apollo (Smintheus), Troad.

*Decastyle dipteral,* ten columns in front and

rear and a double row in the peristyle. Fig. 16. The Temple of Apollo Didymaeus, at Branchidae, near Mil­etus.

To these there are a few exceptions:—

*Heptastyle pseudo-peripteral,* seven columns in front and rear with walls built in between the outer range of columns, so that they were only semi-detached, as in the temple of Jupiter Olympius at Girgenti.

*Enneastyle peripteral,* nine columns in front and rear and a peristyle round as in the so-called Basilica at Paestum. Of circular temples there were two varieties :—

*Monopteral,* a series of columns built in a circle, but without any cella in the centre; and

*Peripteral,* with a circular cella in the centre.

The above definitions apply to Greek temples, whether of the Doric, Ionic or Corinthian orders. The Romans in some of their temples adopted the same disposition, but with this important difference, that, instead of the temple resting on a stylobate of three steps, it was raised on a podium with a flight of steps in front. In some of their temples, requiring a larger cella wherein to store their works of art, it occupied in the rear the full width of the portico in front; they retained, however, the semblance of the peristyle, the columns of which became semi-attached to the cella wall. If the portico had four columns, the temple was known as *tetrastyle pseudo- peripteral, of* which the so-called temple of Fortuna Virilis at Rome is an example;

and if six columns, *hexastyle pseudo-peripteral,* as in the Maison Carrée at Nimes.

In front of the naos or cella of the Greek temple there was always a pronaos, viz. a vestibule with two or more columns *in antis,* and in the rear a similar feature known as the opisthodomus or treasury; in a few cases, as in the Parthenon, this formed a separate chamber, which was entered through a similar vestibule to that in front of the naos; this same vestibule in the absence of the separate chamber was sometimes enclosed with bronze grilles and used as the opisthodomus; the Latin term *posticum* is frequently given to this rear vestibule, for which the Germans and Americans have adopted the term *epinaos* when speaking of Greek temples. In Roman temples the posticum is rarely found; the portico, on the other hand, was increased in importance, being frequently the depth of three bays or columniations. In most of the early Greek temples the cellas were comparatively narrow, owing to the difficulty of roofing them over, as the Greeks do not seem to have been acquainted with the principle of the trussed beam. When therefore more than the usual width was required it became necessary to introduce columns on each side within the cella to carry the ceiling and roof, the earliest example of which existed in the Heraeum at Olympia. There are two other temples in which some of these internal columns still exist, as in the temples at Aegina and Paestum. At Aegina there were five columns on each side, carrying an archi­trave with five smaller columns superposed; in the temple of Neptune at Paestum there were seven on each side; and in the Parthenon nine columns and a square pier at the end with three columns in the rear, thus constituting an aisle on three sides, round which privileged visitors, like Pausanias, were allowed to pass, there being bronze rails between the columns. In the temple of Zeus at Olympia traces of the barriers have been found, as also of an upper gallery, access to which was given by a wooden staircase. The question of the lighting of these temples has never been definitely settled ; it is probable that as a rule the only direct light received was that through the open doorway (see Hypaethros).

In the earliest temples, those of the Heraeum at Olympia, of Apollo at Thermon, and the archaic temple at Argos, the columns of the peristyle were in wood and carried a wooden architrave; in the Heraeum the wooden columns were replaced by columns in stone when they showed signs of deterioration; the earliest stone columns which were introduced date from the 6th century, and Pausanias in the 2nd century saw one wood column still *in situ* in the opisthodomus. From about the middle of the 7th century