

Samples of Entries:

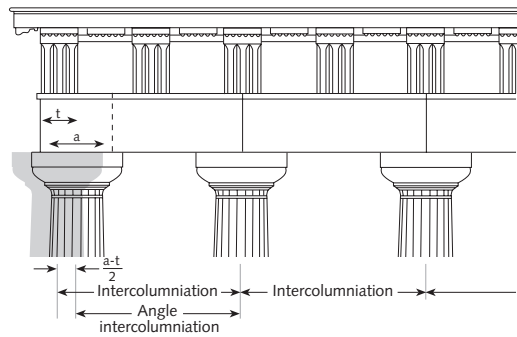
Selection of articles, illustrations and maps from the volumes on Antiquity (I-15)

Angle triglyph problem Modern term for the problem arising in Greek stone constructions of the Doric order in the attempt to effect a regular sequence, around a corner, of → triglyph and → metope in the → frieze above a row of columns. In the canonical Doric structure, every other triglyph rests over the centre of a column. At angles this becomes unfeasible where the depth of the architrave (→ Epistylon) exceeds the breadth of a triglyph, since in that case either the architrave is no longer centred on the abacus of the angle capital, or the centre of the angle triglyph shifts outwards from the axis of the column. In the older timber constructions, in which the Doric order first developed (cf. Vitr. 4,2,4; 5,1,11 and *passim*), the problem did not necessarily arise, given their greater static flexibility.

The angle triglyph problem (ATP) was an architectural problem known and discussed in antiquity, witness the critique of the Doric order described in Vitruvius (4,3) and in particular the anecdote (*ibid.*) according to which the architect → Hermogenes [4], on account of it, transformed a temple drafted in the Doric order into one in Ionic order (in which the only comparable complication lies in the shape of the volute of the angle capital). The story is presumably apocryphal; it coincides with the abandonment, to a large extent, of the Doric order in ancient architecture around 300 BC, but this can hardly be the sole explanation for it.

Handling the ATP is a key point in the way in which ancient architects dealt with the Doric order, from the viewpoint of theory and planning as well as in practice: from the first, tentative steps it led to an ever progressing systematization of structure, with complete commensurability of all structural parts and distances (e.g. the temple of Zeus at Olympia, built by → Libon; → Proportions). In archaic buildings, the ATP was ignored at first, giving rise to a visually evident disruption of the continuity of the frieze through a broadening of the angle metopes (e.g. the temple of Apollo at Corinth). Along with a compensation of the 'surplus' in the frieze (by means of the broadening of several metopes – less conspicuous than enlarging the angle metope – and at times also of the triglyphs), the contraction of the angle intercolumniation (earliest examples: Aegina, temple of Aphaea; Delphi, temple of Athena Pronaia) was developed in the late 6th cent. as a solution to the ATP. Beside the strong angle contraction, which completely compensates for the 'surplus' (e.g. the temple of Zeus at Olympia; temple of Hephaestus on the Athenian Agora), the various possible combinations of intercolumniation contraction and manipulation of the elements of the frieze offer a large spectrum of possible designs. On the one hand, these made the ATP almost imperceptible as an optical problem, on the other they evolved to become a showcase for the builders' technological competence (→ *Könnensbewußtsein*; → Optical refinements) through the labour-intensive engagement with a mathematical aporia which can be only concealed but not solved. Architectural

concepts with display elements of this kind can be found on some western Greek temples with ingenious double angle contractions (Agrigento, temple of Concordia; great temple of Segesta), but also on the → Parthenon on the Athenian Acropolis with its simple angle contraction that exceeds the necessary measure. The residual or angle metope recommended as a 'way out' by Vitruvius became an architectonic topos in the course of the reception of Vitruvius in the Renaissance and in the subsequent Palladianism, but in antiquity it was to a large extent unknown.



Angle triglyph problem (schematic representation)

Towards the end of the 19th cent., the archaeologist and architectural historian R. KOLDEWEY established a method for the exact calculation of the 'ideal' angle contraction: in order to guarantee undisturbed continuity of the frieze, the value for the contraction of the angle intercolumniation corresponds to half of the difference between the width of the triglyphs and the thickness of the architrave ($a-t/2$; cf. ill.). It is uncertain whether this calculation was known in antiquity, as there is practically no ancient building on which one can detect, with sufficient precision, the 'surplus' that would be established in this way. It remains unclear, therefore, whether the ATP was the object of theoretical calculations in antiquity (and, if so, on what parameters the calculation was based), or whether it was rather a roughly estimated system that was applied practically. On modern problems in understanding ancient building projects → Civil engineering.

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(excerpt)

C. H.

Artemis (Ἄρτεμις, Artemis) I. RELIGION

II. ICONOGRAPHY

I. RELIGION

A. ETYMOLOGY AND EARLY HISTORY B. HOMER

C. FUNCTIONS 1. THE HUNT 2. INITIATION

3. RITES 4. CULT IDOLS 5. CITY GODDESS

6. PRIVATE WORSHIP D. POST-CLASSICAL

DEVELOPMENT

A. ETYMOLOGY AND EARLY HISTORY

Greek goddess; daughter of Zeus and Leto, twin sister of → Apollo. Goddess of transitions – birth and coming-of-age in both sexes – of female death, hunting and game, as well as, in the Greek East, city goddess. Identified especially with Cybele and Anahita in Asia Minor and the Near East, and with → Diana in Rome. Etruscan representations, where she is called *artume(s)*, preserve her character as a figure borrowed from the Greeks.

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B. HOMER

Hymn. Hom. Ven. 17-20 names as Artemis's chief domains: 1. the bow and hunting in the mountains; 2. the phorminx, dancing and the uttering of female cult cries (*ololygai*) in groves; and 3. the 'city of just men'. Later, the distance separating her from political life in the cities is stressed (Callim. Hymn. 3,19). Hunting and the dances of maidens feature in the goddess's image in early Greek epic. Both spheres are combined in the Homeric image of an A. who hunts boars and stags, but also delights in play with her nymphs (Hom. Od. 6,102-9). Like Athena, A. is part of the chorus of → Core and her maidens when they collect flowers (Hymn. Hom. Cer. 424). Although she, too, is a virgin, erotic tensions are present: the chorus of 'sounding' (*keladeinê*) A. and her nymphs (*kôrai*, 'maidens') invites erotic conquest (e.g. Il. 16,183). In her role as mistress of the beasts (*pótnia therón*, Hom. Il. 21,470), she protects the good huntsman (Hom. Il. 5,51), sets wild boars on her enemies (Il. 9,533-40), and kills the hunters → Orion (Hom. Od. 5,123 f.) and → Actaeon. Like Apollo, she carries a bow, used not only for hunting, but also for the sudden killing of women of all ages: along with visible diseases, A.'s invisible arrow is conceived as a possible cause of death (Od. 11,172; 15,410). Hera, the guardian of married women, calls her a 'lioness towards women' (Il. 21,483 f.). Men are killed by Apollo (Il. 24,606; Od. 15,410), with the exception of those who have antagonized A. personally, such as Orion, Actaeon or Oineus (Il. 9,533-40), and at a later stage all unjust men (Callim. Hymn. 3,122-4). Like her mother Leto and her brother Apollo, she fights on the Trojan side (Il. 20,39 f., cf. 5,445-7); however, Homer depicts mainly A.'s maidenly inferiority in fighting (Il. 21,479-513), and indeed there are few martial aspects to her cults.

C. FUNCTIONS

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1. THE HUNT

The connection with → hunting has left few traces in public cult, but according to ancient and widespread custom, individual hunters dedicate the head, horns or pelt of their prey to her (e.g. Callim. fr. 96; Anth. Pal. 6,111) [7]. In this context she is in competition with Pan (Anth. Pal. 6,106), with whom her functions overlap elsewhere, too (Oracle of Didyma in Euseb. Praep. evang. 7,5,1) [8]. Fishermen also consecrate part of their catch to A. (Anth. Pal. 6,105).

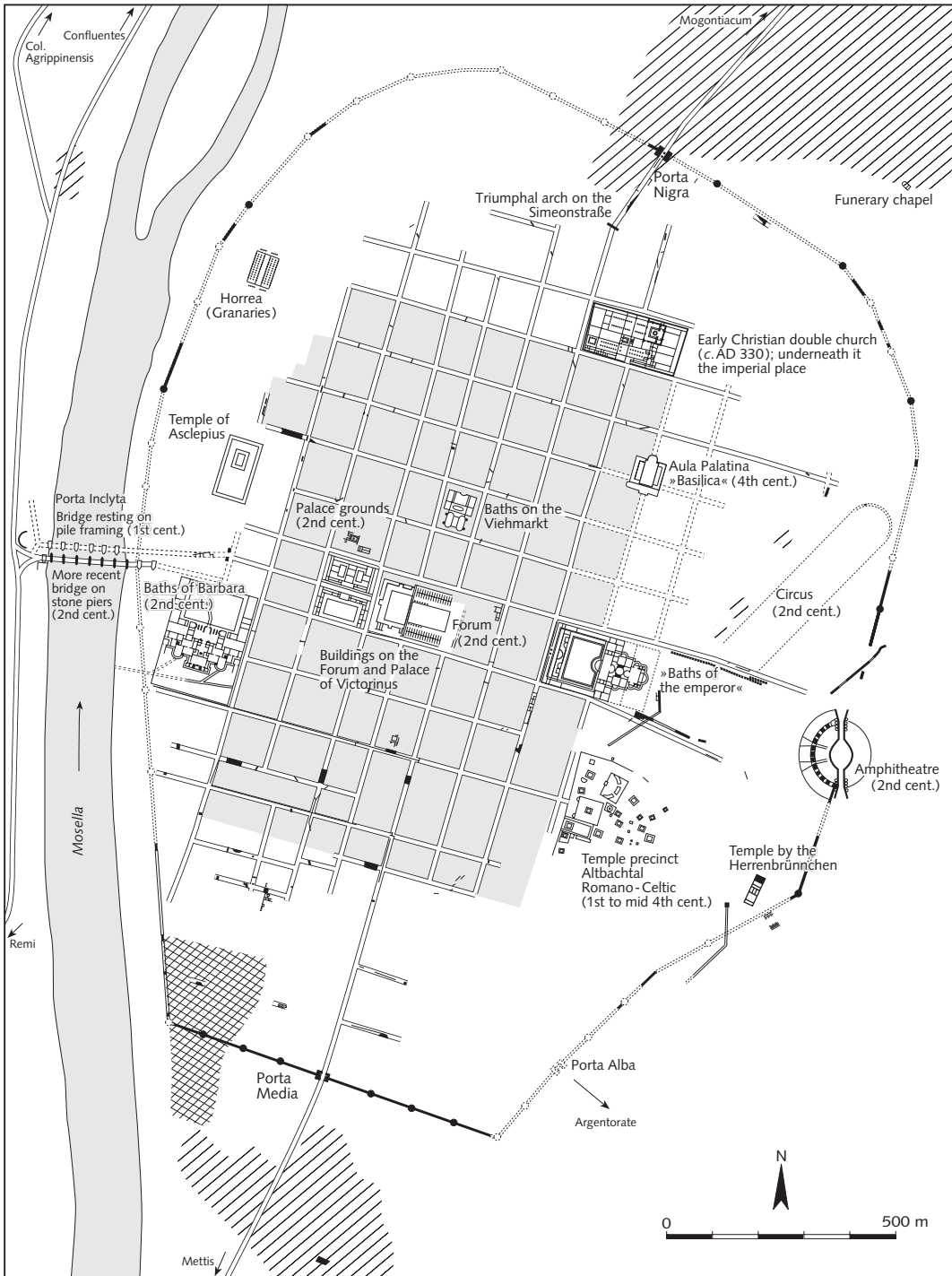
2. INITIATION

More important is A.'s status as a goddess of transition






between the extremes of wilderness and culture, addressed in the Homeric *agrotérê* (literally 'of the *agrós*, the cultivated land' [9]). In the final analysis, A. clearly tends towards a distance from culture, a fact captured by WILAMOWITZ's catchy phrase describing Artemis as the 'goddess of the outdoors' [10]. This is the basis of her importance for female as well as male → initiation. Her central function as the goddess of female initiation rites is addressed already in the Homeric choruses of maidens with their erotic possibilities. Girls' choral dances for A., taking place in particular on the Peloponnese, in remote mountain sanctuaries and marshy lowlands, are well documented. The nymphs dancing 'outdoors' are the mythological reflection of these real-life choruses [11]. The goddess is called *Limnatis* from the stagnant waters, or takes tree names like *Kedreatis* ('of the juniper tree', Paus. 8,13,2) or *Karyatis* ('lady of the nut tree') from the locations of the sanctuaries. However, this is not tree cult in the strict sense. There was a well-known cult in Brauron in Attica, a sanctuary lying by the sea at a distance from the town, in which chosen Attic girls would spend some time. Vase paintings give evidence of dances, athletics and bear masks; mythographical sources link the foundation of the cult to the killing of a she-bear sacred to A. [12, 13; 14]. This connects the institution also with the myth of → Callisto, a companion of A. changed into a she-bear as punishment for the loss of her virginity, who became the mother of the Arcadian founder hero Arcas. Callisto's name refers to a repeatedly established epiclesis of A., *Kallisté*, 'the most beautiful', reflecting the ritual of the beauty pageant.

Another aspect of the institution is the role of maiden priestesses, who officiate up to marriageable age (e.g. at Aegira in Achaea, Paus. 7,26,3); the myth of Iphigenia reflects this type of priesthood. The first parturition marks the definitive entry into the world of the grown-up woman. In mythology, A. protects the virginity of her nymphs, punishing its loss: this corresponds to her role as the patroness of the initiands 'outside'. Since it is, however, the task of initiation rites to turn girls into women, indispensable for society, A. often is also in charge of → childbirth. She is given sacrifices in the context of marriage (LSS 115 B), and is appealed to with epicleses such as *Lochia* or *Eileithyia*; the latter makes the goddess of childbirth, → Eileithyia, an aspect of A. [15; 16; 17]. At her Brauron sanctuary, the clothes of women who have died in childbirth are dedicated to Iphigenia, who is also worshipped there (Eur. IT 1463-7).

Other than having a concern for girls and women, A. also presides over male initiation. This is particularly evident at the Spartan sanctuary of A. Orthia, whose bloody rites attracted the interest of educated Greeks and Romans: a young man was whipped to bleeding at her altar (Cic. Tusc. 2,34), apparently replacing an earlier human sacrifice (Paus. 3,169 f.). In the 4th cent., though, the ritual still consisted in a competition between two groups who were supposed to steal cheese from the altar (Xen. Lac. 2,9; Pl. Leg. 1,633b; cf. Alc. fr. 56 PMG). There is evidence for A. Orthia in other parts of the Peloponnese as well: in Messene, her cult is connected with



Augusta Treverorum: archaeological ground plan (1st – 4th cent. AD)

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|---|--|--|
|  Roman settlement until mid 1st cent. AD |  Graves |  Roman city wall 2nd/3rd cent. (restored) |
|  Roman settlement 1st – 4th cent. AD |  Pottery area | |

Map accompanying the entry Augusta Treverorum (Trier)

female initiation rites. The tradition of human sacrifice is attached also to the sanctuary of A. Tauropolos at Halai Araphenides in Attica, where along with weapon dances performed by young men, a ritual in which blood had to flow is also documented (Eur. IT 1450-1457).

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4. CULT IDOLS

The sinister rites of A. are often related to small, extremely ancient cult idols, of a kind which is documented most often for A. The small wooden figures in Halai and Sparta are seen to be the statue of A. stolen by → Orestes from the country of the Taurians, and the same is said about the small, portable image of A. Phakelitis at Tyndaris. During the ritual the image was wrapped in a bundle of rods (hence Phakelitis, from *phákelos*, 'faggot'), just as that of A. Orthia was wrapped in twigs of *Vitex Agnus-castus* (A. *Lygodésmê*, Paus. 3,16,11) [21; 22]. For Messene, iconography attests a small idol that was carried about during the cult [23], the classical cult statue at Lousi continues geometrical iconography, and at Pellene an archaic idol (*brétas*) of A. Soteira ('Deliverer') that was carried around the walls brought madness to the enemies (Plut. Arat. 1042bc; Paus. 7,27,3). A. Orthia, too, sent madness (Paus. 3,16,9), but on the other hand, A. Hemerasia ('the tame', of Lousi) could heal insanity (Paus. 8,18,8).

These belong to the same group as the numerous idols from Asia Minor, of the type of the Ephesian A., which turns out everywhere to be an archaic statue with removable ornaments and clothes. The 'breasts' of the Ephesian A. [24], however, are still a matter of controversy. The Ephesian idol was said to be dedicated by the Amazons (Callim. Hymn. 3,238, *brétas*).

5. CITY GODDESS

Beside Ephesus, the cult of A. at Perge (Pamphylia) became very important; both cults saw a great expansion from Hellenistic times onwards, and as well as in Ephesus, 'mysteries' of A. Ephesia are documented in central Anatolia, too [25]. In numerous cases there is an overlap between the Greek A. and an Anatolian city patroness, such as the lady (*wánassa*, SEG 30,157) of Perge (A. Pergaia), Kubaba of Hierapolis-Kastabala (A. Perasia) and similar Anatolian goddesses [26]. These deities are related by, on the one hand, being part of nature (repeatedly Anatolian goddesses are called *Oreía*, 'the one from the mountain') and, on the other, being city guardians – which is what Hymn. Hom. Ven. 20, itself close to Anatolian notions, says of A. This is the origin of, in particular, the role of the great city goddess of Ephesus, known through the account of Paul's visit (Acts 19,23-49), whose rites are documented, e.g., by the dedication of a procession by Vibius Salutaris [27]. A similar part is played by A. *Leukophryénê* at Magnesia-on-the-Maeander (Str. 14,1,40), whose cult was expanded in the latter part of the 3rd cent. BC following an epiphany (LSAM 33).

6. PRIVATE WORSHIP

In the private sphere, A. was mainly a helper in need (*Sôteira*), and the same aspect is expressed in the epiclesis *Phôsphóros*, 'bringer of light', used in *polis* as well as private cult. In this function, she is frequently appealed to by

women, votive offerings are made to her by women at the bidding of dreams (SEG 18,166 f.), and she is in charge of the manumission of women and children [28]. It may be that manumission is seen as a 'passage', while other, actual passages would be voyages, for which she is worshipped as A. Ekbateria, and gates, which, like Apollo, she protects as Propylaia.

D. POST-CLASSICAL DEVELOPMENT

In theological speculation, A. was soon equated with → Hecate, with whom she shares the torch as an attribute; in Athenian cult, an A. Hecate is known from the 5th cent. onwards [29]. The identification with the moon goddess appears first – and in isolation – in Aeschylus (fr. 170 TGF), but in the wake of Hellenistic theology the identification becomes current (as a learned Graecism) in Roman literature (Catull. 34,15 f.; Cic. Nat. D.). In Imperial times, A. is identified with various goddesses, especially, as moon goddess, with → Isis (Apul. Met. 11,2, cf. Paus. 10,32,13-17), and is therefore addressed in magical papyri.

→ Brauron; Religion, Greek
(excerpt)

E. G.

Basilisk (Greek Βασίλισκος, 'the king of the snakes'; fabulous snake of the Libyan desert, documented from Hellenistic times; detailed descriptions are given by Pliny (HN 8,78 f.) and Isidore (12,4,6 f.). Recognizable by a white spot on its head, 'like a diadem' (Pliny) and by its un-snakelike form of forward motion, the B. kills by its breath and smell: wherever it passes, it burns bushes and grasses and breaks stones (Plin.). It can kill humans also by its mere gaze (Plin. HN 29,66), or it bites like any other snake (Luc. 9,724-6. 828). Its enemies are the weasel (Plin.; Isid.) and the cock, whose crowing kills it. For this reason travellers in Libya take roosters with them (Ael. NA 3,31); poppy juice and castoreum are considered antidotes (Ps.-Diosc. 2,91).

In Patristic writings, the B. becomes the symbol of the devil (*rex daemoniorum*, Aug. in psalm. 90,9) or of sin (Isid. in Genes. 5,8). In medieval tales it becomes detached from the geographical location of Libya, turning into a dragon-like winged saurian that kills by its stare alone. For this reason Alexander (like other mythical kings) is said to have made it look at itself in a mirror and thus killed it. It is usually born from the egg of a rooster. E. G.

Beggars The phenomenon of begging (*πτωχεία*, *ptôcheía*, Latin *mendicitas*, rarely *mendicatio*) is only sporadically documented in antiquity and hardly ever the subject of economical or social analysis. Also, as a rule, begging disappears behind an undifferentiated concept and conception of → poverty, and it is therefore only rarely possible to get a clear grasp of begging as the most bitter, and furthermore socially stigmatized, form of poverty. It is, however, obvious that contemporaries were aware of the defining characteristic of begging, that is, the complete dependence of an individual or a family upon the discretion and support of others faced with destitution and the lack of a minimal subsistence, usually as smallholders or

craftsmen. Thus begging designates a concrete mode of existence and occupation, but the term also serves to describe extreme poverty.

Within the account of the return of Ulysses to Ithaca, Homer provides an early description of the phenomenon of begging as well as the pertinent Greek term *πιτωχός*, *ptôchós* (along with *δέκτης*, *déktês*, Hom. Od. 4,248, and *προίκτης*, *proiktês*, 17,352; 449), described as a suppliant and beggar, and also as a vagrant (*ἀλήμιον*, *alémôn*, 19,74; 17,376; in later Greek: *ἀλήτης*, *alêtês*). One can notice economical and social differentiation between the *ptôchós* who takes on occasional work (18,7), is settled and integrated into the local community (18,1 ff.), one who is active in the city as well as the country (17,10 ff.), or one who vagrates as a homeless person or a stranger. Lack of home, house or possessions, together with being a stranger, with hunger and privation, were considered the characteristics of begging.

Hesiod and Tyrtaeus mention a high incidence of begging in the archaic world. For Hesiod, it embodies the slacker's inevitable lot, the falling-away from the hard-earned subsistence and poverty of smallholders (Op. 299 ff.; 395 ff.; 496 f.). Tyrtaeus (10,3 WEST), on the other hand, deploras it as a consequence of the loss of home-country, city or land through civil war or exile, equating it with the total destruction of the individual's social and economical existence and identity. It would seem that an increase in population, agricultural crisis and debt bondage (cf. Sol. 3, 23-25), as well as → stasis caused begging on a large scale, but as for other periods, the precise connections between demographic and economical processes on the one hand and the increase of beggary on the other are almost impossible to determine because of the paucity of sources.

There are few testimonies for begging in Classical times, but from a passage in Aristophanes (Plut. 535 ff.) containing a detailed description of a beggar's existence, one can recognise the general awareness and spread of begging and the outward characteristics (specific head-dress, beggar's staff etc.), even in prosperous Athens. A comedy with the title *Ptôchoi*, by Chionides, is lost (Ath. 3,119e and *passim*). Not least the representatives of voluntary begging, the Cynics (→ Cynical School), were later able to take up these attributes and popularize them further. In Plato's political theory (Pl. Resp. 550d-552e), too, begging played a relevant part; at the same time, Plato's opinions reflect the morally tinged contempt shared by most Greeks, regarding beggary as a fate brought on by the individual's own fault through idleness (Thuc. 2,40,1). Growing tensions in internal politics and economical problems, as well as the rapidly increasing use of mercenaries, make a general growth of the numbers of beggars in the 4th cent. probable (Isoc. Or. 7,83); there is a lack of evidence for the subsequent centuries.

The (only) Latin word for beggar, *mendicus* (similarly *pauper*; cf. Cic. Fin. 5,84), often only designates the extremely poor, while *mendicare* always meant begging. This semantic field is rare in the literature of Republican times, not allowing for any inferences about historical reality. However, impoverishment as a consequence of

constant wars, the rapid growth of the city of Rome, etc., already suggest the kind of social conditions that are documented by authors of the early Principate, who describe begging as an everyday occurrence in Rome (Hor. Epist. 1,17,48 ff.; Sen. Vit. Beat. 25,1; Mart. 4,53; 10,5; 12,32; Juv. 3,13 ff.; 4,117; 5,6 ff.; 14,299 ff.). The structures of beggary can be deduced, such as the colonies of beggars on the Bridge of Sulpicius (Sen. Vit. Beat. 25,1; cf. Juv. 5,6 ff.) and near Aricia on the Via Appia (Juv. 4,117 f.), and generally speaking the presence of beggars in busy places and roads.

It is not until the sources of later antiquity, in particular the Church Fathers, that more attention is paid to the homeless and beggars and their pitiable living conditions (Greg. Naz. or. 14,16 f.). The old, the sick, the disabled, widows and orphans are recognized as the groups dependent on beggary. For the first time the needy are granted not merely individual charity (→ Alms), but institutional support: churches and monasteries dedicate themselves mainly to widows, orphans, the poor and beggars, who can be registered and supported. Along with market places, church doors become the favourite haunts of beggars. The legislation, too, deals with beggars: Justinian's prohibition of begging for healthy men capable of working (Cod. Iust. 11,26,1) testifies to the attractiveness of begging (and the need for its regulation) in the capital. In the country, monasteries attract beggars, who are often peasants deracinated through crop failure and famines, but despite the persistent propagation of Christian *caritas*, the contempt for beggars remains alive (Ioh. Chrys. hom. in Mt. 48,6 f.).

→ Alms; Poverty; Widows; Orphans

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(excerpt)

J.H.

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