



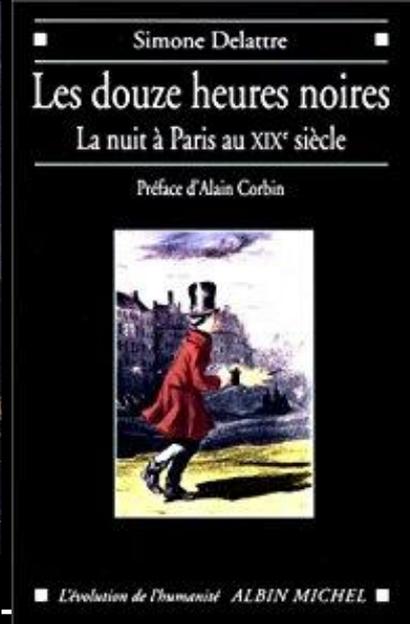
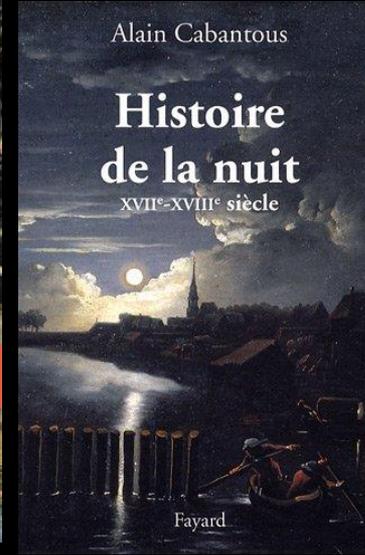
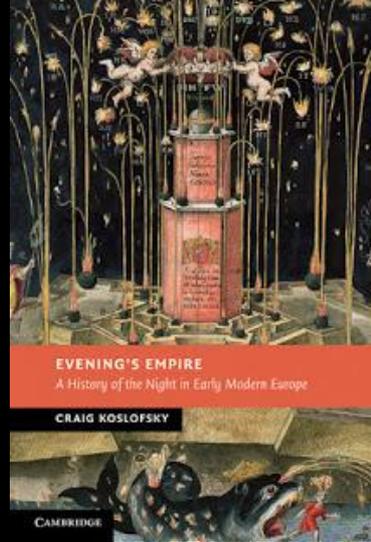
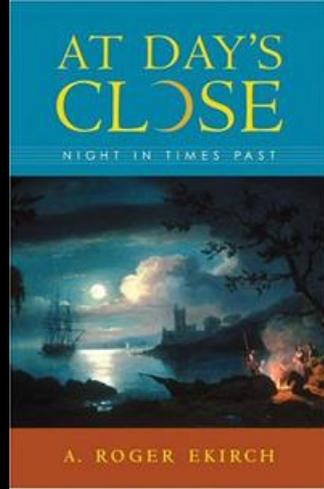
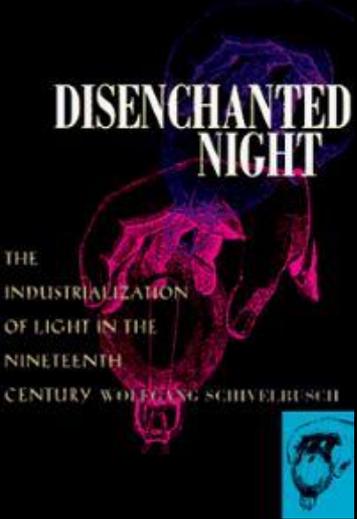
# From Night Stories to a History of the Night in the Greek World

Angelos Chaniotis  
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La nuit by William-Adolphe Bouguereau







- W Schivelbusch, *Disenchanted Night: The Industrialization of Light in the Nineteenth Century* (1983)
- A. R. Ekirch, *At Day's Close: Night in Times Past* (2005)
- C. Koslofsky, *Evening's Empire: A History of the Night in Early Modern Europe* (2012)
- A. Cabantous, *Histoire de la nuit (XVIIe-XVIIIe siècles)* (2009)
- S. Delattre, *Les douze heures noires. La nuit à Paris au XIXe siècle* (2000)
- A. Wishnitzer, "Into the Dark: Power, Light, and Nocturnal Life in 18th-Century Istanbul", *International Journal of Middle East Studies* 46, 2014, 513–531

GENA ROWLANDS

WINONA RYDER

ROBERTO BERNINI



# NIGHT ON EARTH

— an film by Jim Jarmusch

Gena Rowlands | Winona Ryder | Roberto Bernini | Thomas Fick | Aron Eisenberg | Anthony Purkins |  
Allen Miller | Bob Gonzales | Espinoza | Rose Price | Richard Ross | Joseph De Sena | Brad Pitt

Die Handlung basiert auf dem Roman "Night on Earth" von Jim Jarmusch. Die Charaktere sind fiktionalisiert.  
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Hellenistic period: ca. 323-30 BCE

Imperial period: ca. 30 BCE-ca. 284 CE

Late Antiquity: ca. 4th-6th cent. CE

Lysias, “On the Murder of Eratosthenes’ (early 4<sup>th</sup> cent. BCE):

... I have a modest, two-storey house, which has equal space for the women’s and men’s quarters on the upper and lower floors. When our child was born its mother nursed it, and, so that she would not risk a fall on her way downstairs whenever the baby needed bathing, I took to living on the upper level while the women lived downstairs.

From that time, then, it became such a regular arrangement that my wife would often go downstairs to sleep with the child to nurse it and to stop it crying. This was the way we lived for quite a while, and I never had any cause for concern, but carried on in the foolish belief that my wife was the most proper woman in the city.

Time passed, gentlemen, and I came home unexpectedly from the farm. After dinner, the child started to cry and become restless. It was being deliberately provoked by our slave girl into behaving like this, because that individual was in the house; I found out all about this later. So, I told my wife to go away and nurse the child to stop it crying.

To begin with, she did not want to go, claiming that she was glad to see me home after so long. When I got annoyed and ordered her to leave she said, 'Yes, so you can have a go at the young slave here. You made a grab at her before when you were drunk.' I laughed, and she got up, closed the door as she left, pretending it was a joke, and drew the bolt across.

Thinking there was nothing serious in this, and not suspecting a thing, I happily settled down to sleep as I had come back from my farm work. About dawn my wife returned and opened the door. When I asked why the doors had made a noise in the night, she claimed that the lamp near the baby had gone out, and so she had gone to get a light from the neighbors. I said nothing, as I believed this was the truth.

I noticed though that her face was made up, although her brother had died not thirty days earlier. Still, I said nothing at all about it, and I left without a word. ... Sostratos is my friend, and is well disposed towards me. I met him at sunset as he was coming home from his farm. Realizing that none of his family would be at home at that time to welcome him on his return, I invited him to have dinner with me.

We came to my house, went upstairs and had dinner. After he had had a good meal, he left, and I went to bed.

Eratosthenes came in, gentlemen, and the girl woke me immediately and informed me that he was inside. I told her to mind the door, and went downstairs, leaving without making a sound. I went around to different neighbors, and found that some were not at home, others were out of town.

Gathering the largest group I could find of those who were at home, I made my way back to the house. We took torches from the nearest inn, and entered—the door was open because the girl had seen to it. We pushed open the door of the bedroom, and those of us who were the first to enter saw him still lying next to my wife; the ones coming in later saw him standing naked on the bed.

I struck him and knocked him down. Then I twisted him round and tied his hands behind his back. I asked him why he was disgracing my house by entering it. He confessed that he was in the wrong, and he begged and entreated me not to kill him, but to agree to a financial settlement. I said to him, 'Your executioner is not I, but the law of the city, whose violation you thought less important than your pleasures.'

# The nocturnal repertoire:

- recreation
- sex
- sleep
- joint consumption of food
- story-telling, singing and dancing
- watching the stars
- observing the moon phases
- dreaming
- experiencing supernatural phenomena
- providing security

# Common perceptions/associations

- feeling of togetherness
- fear and anxiety
- erotic desire
- death
- communication between the mortals and the gods, the living and the dead

Night and day, you are the one  
Only you 'neath the moon or under the  
sun

Whether near to me or far  
It's no matter, darling, where you are  
I think of you day and night

Cole Porter

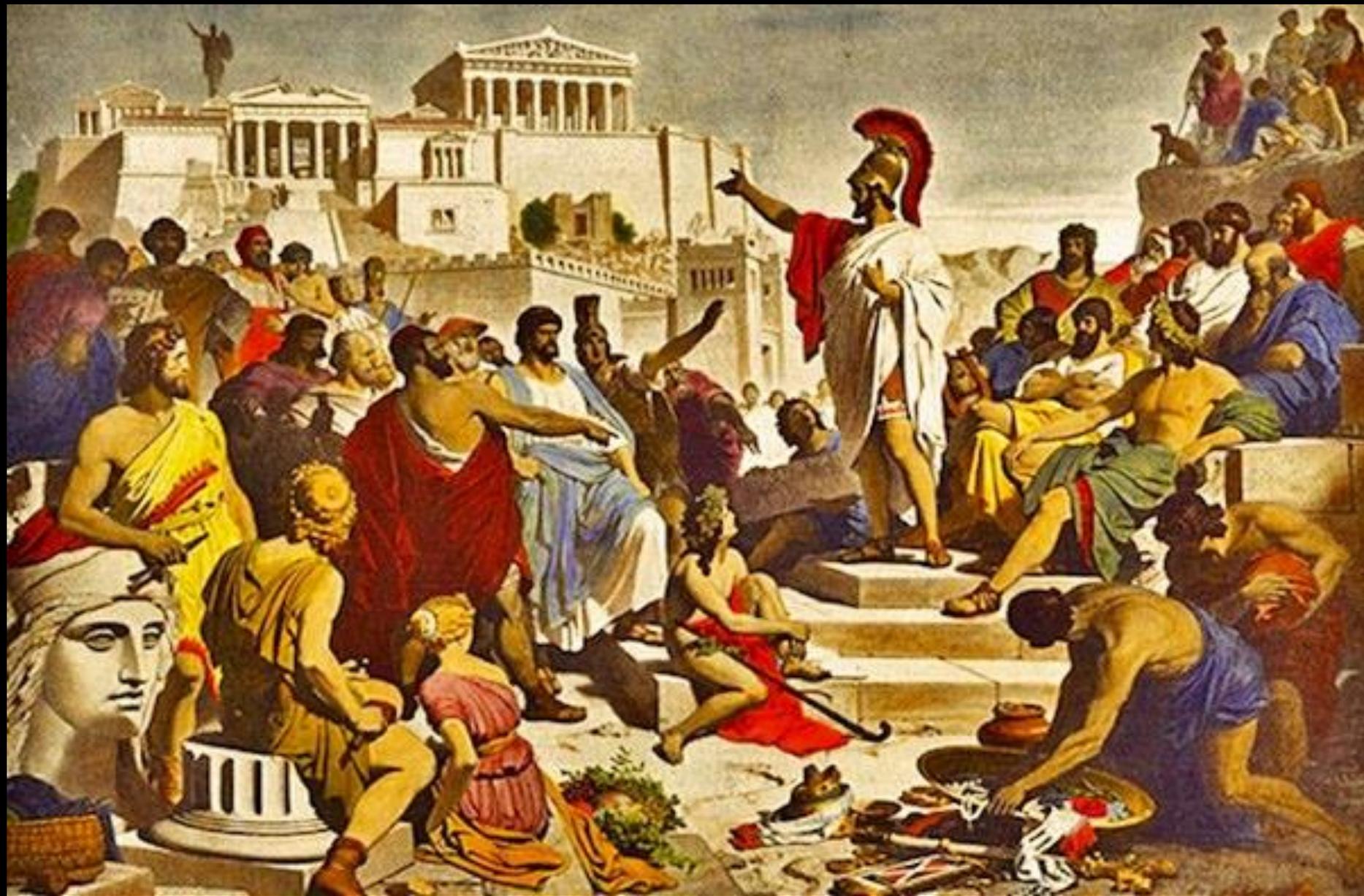
*BGU III 846, Arsinoite nome, second century CE:*

I want you to know that ever since you left me I have been in mourning, weeping at night and mourning during the day (...γινώσκειν σε θέλω ἀφ' ὡς ἐξῆλθες ἀπ' ἐμοῦ πένθος ἡγούμην νυκτὸς κλαίων ἡμέρας δὲ πενθῶν.)



ἸΣΟΥ ΧΑΝΗΛΗ ΜΟΧΑΙΡΕΙΝ ΝΕ  
ΝΩ ΔΕΚΑΙΑΥΤΟΣ ΜΕΤΑ  
ΣΟΛΩΝ ΔΕ ΜΕΤΡΟΥΥΙΟ  
ΚΑΙ ΤΙΣ ΤΙΣ ΤΙΣ ΤΙΣ ΤΙΣ  
ΔΕ ΜΩΤΟ ΚΑΤΑΛΑΒΕΙΝ  
ΟΧΑΤΕ ΔΙΠΡΤΑΤΗ ΔΕ ΜΟ  
ΠΑΝΤΩ ΝΑΝΤΩ ΝΙΩΤΕ





IosPE I<sup>2</sup> 17, Olbia, ca. 100 BCE: For this reason the enemies feared the unbreakable strength of his virtue and did not have the courage to openly attack him, but instead they ambushed him by night and murdered him  
διὸ καὶ οἱ πολέμιοι, τὸ ἀνυπὸστάτον αὐτοῦ τῆς ἀρετῆς δείσα[ντες, ἐκ μὲν τοῦ φανεροῦ] οὐκ [ἐθ]άρρησαν ἐπιβαλεῖν, ἐνεδρεύσαντες δὲ αὐτὸν νύκτ<ω>ρ ἔδο[λοφ]όννη[σαν..

IG XII.8.92, Imbros, 2nd/1st c. BC:  
In the dark night the roof of the house  
buried the three dead ... We slept a  
bitter night after dinner, and now we  
inhabit the dark palace of Persephone.  
... ὀρφναίην **ἀνὰ νύκτα** | τοὺς τρισσοὺς  
νέκυας σταθμὸς ἔθαψε δόμου. ... **νύκτα**  
δὲ πικροτάτην μεταδόρπιον  
ὑπνώσαντες | οἰκοῦμεν μέλαθρ[ον  
Περσεφόνης ζοφερόν].

IvO 54, early 2nd c. CE:

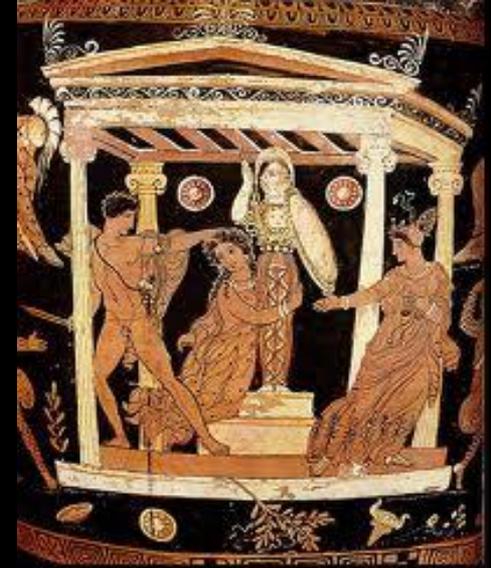
ὅτι μέχρι νυκτός, ὡς ἄστρα καταλαβεῖν,  
διεκαρτέρησε, ὑπὸ τῆς περὶ τὴν νείκην  
ἐλπίδος ἐπὶ πλεῖστον ἀγωνίσζεσθαι  
προτρεπόμενος

because he endured to continue the  
fight until the night, until they saw the  
stars, being encouraged by the hope of  
victory to fight more vigorously

# The night in narratives

- enhancer of emotional arousal
- dramatic setting

→ stereotypes





# Which factors determine changes?

- monarchy
- rule of elite
- benefaction (euergetism)
- mobility
- urbanization
- greater visibility of women
- private associations
- diffusion of mystery cults
- science, technical literature
- violence

Enthnachtung

or

The taming of the nyx

or

How the night was won

extension of daytime activities

increased safety awareness

effective use of the night

facilitation of supernatural

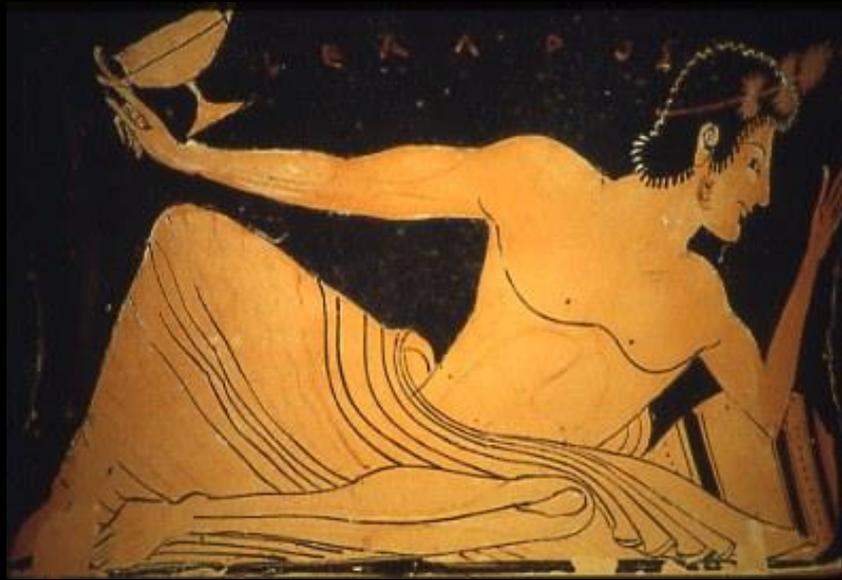
encounters

Making the night safer

Military handbooks

nyktostrategos (general of the night)

nyktophylax (night guard)





Dekatistai:  
gatherings on the  
10<sup>th</sup> day  
noumeniastai:  
gatherings on the  
1<sup>st</sup> day

pannychiastai:  
*SEG* XXXI 122

Athenian  
lobakchoi: *IG* II<sup>2</sup>  
1368





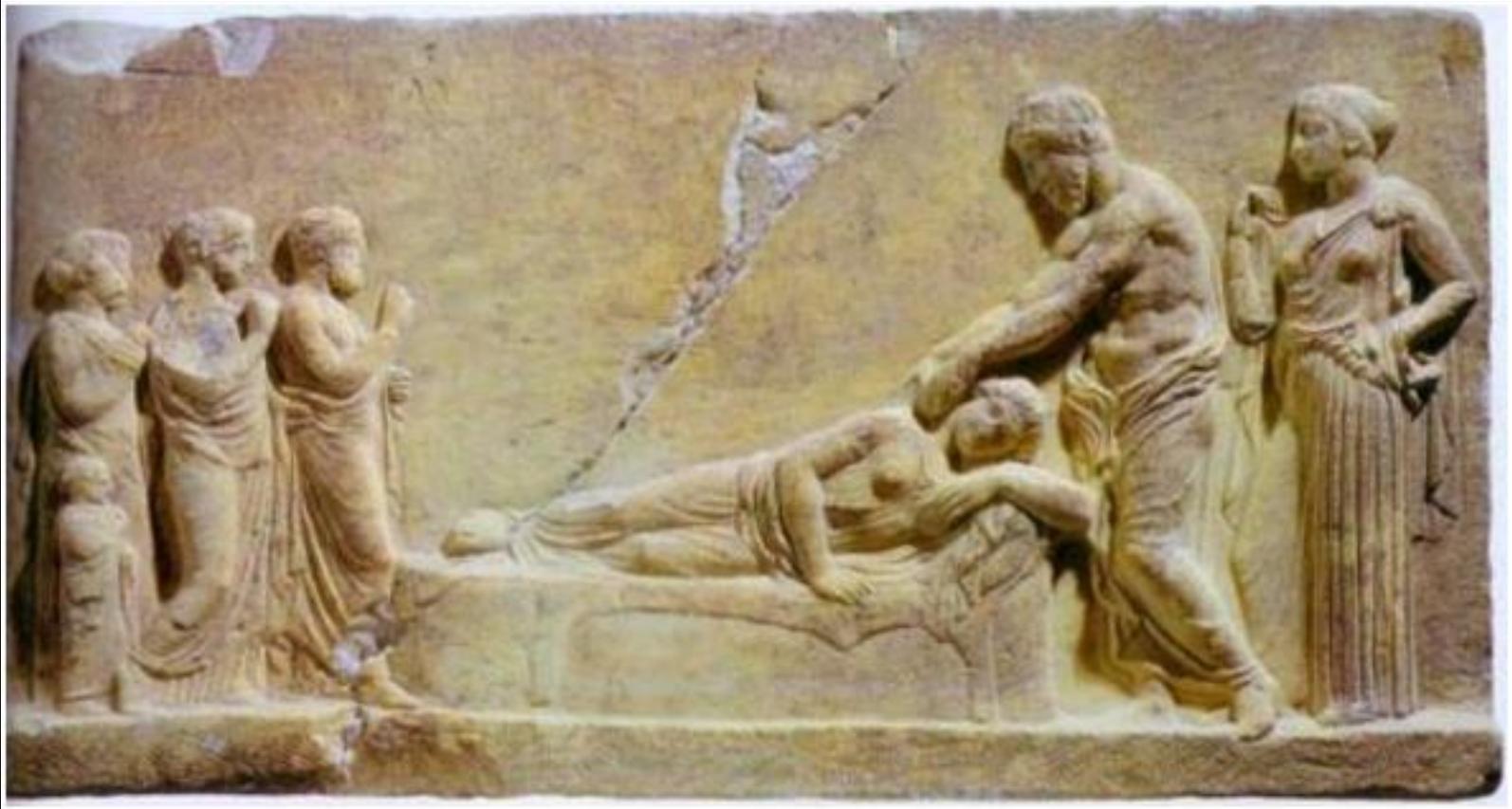


Endowment of C. Julius Besartes for the cult  
of Dionysos Gongylos, IG X.2.1.259,  
Thessalonike, 1st cent. CE:

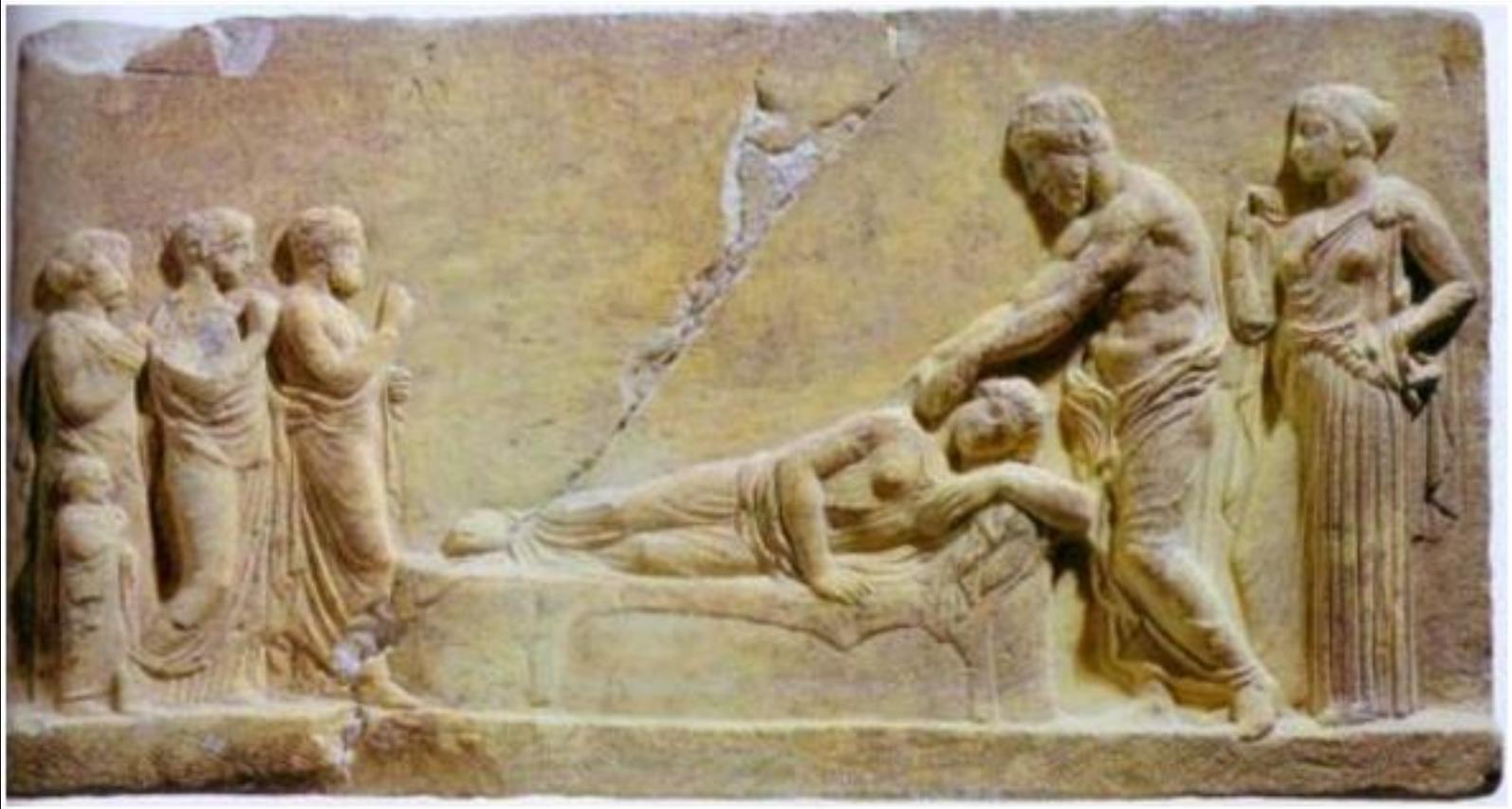
ὁμνύντων τῶν τε νῦν καὶ τῶν ἐσομένων  
μυστοῶν τὸν θεὸν καὶ τὰ ὄργια **καὶ τὸ  
μεσανύκτιον ἄρτου** διαφυλάξειν

the present and future mysts shall promise  
under oath that they will preserve the  
(worship of) the god, the orgiastic rites, and  
**the rite of the 'bread' that takes place at  
midnight**

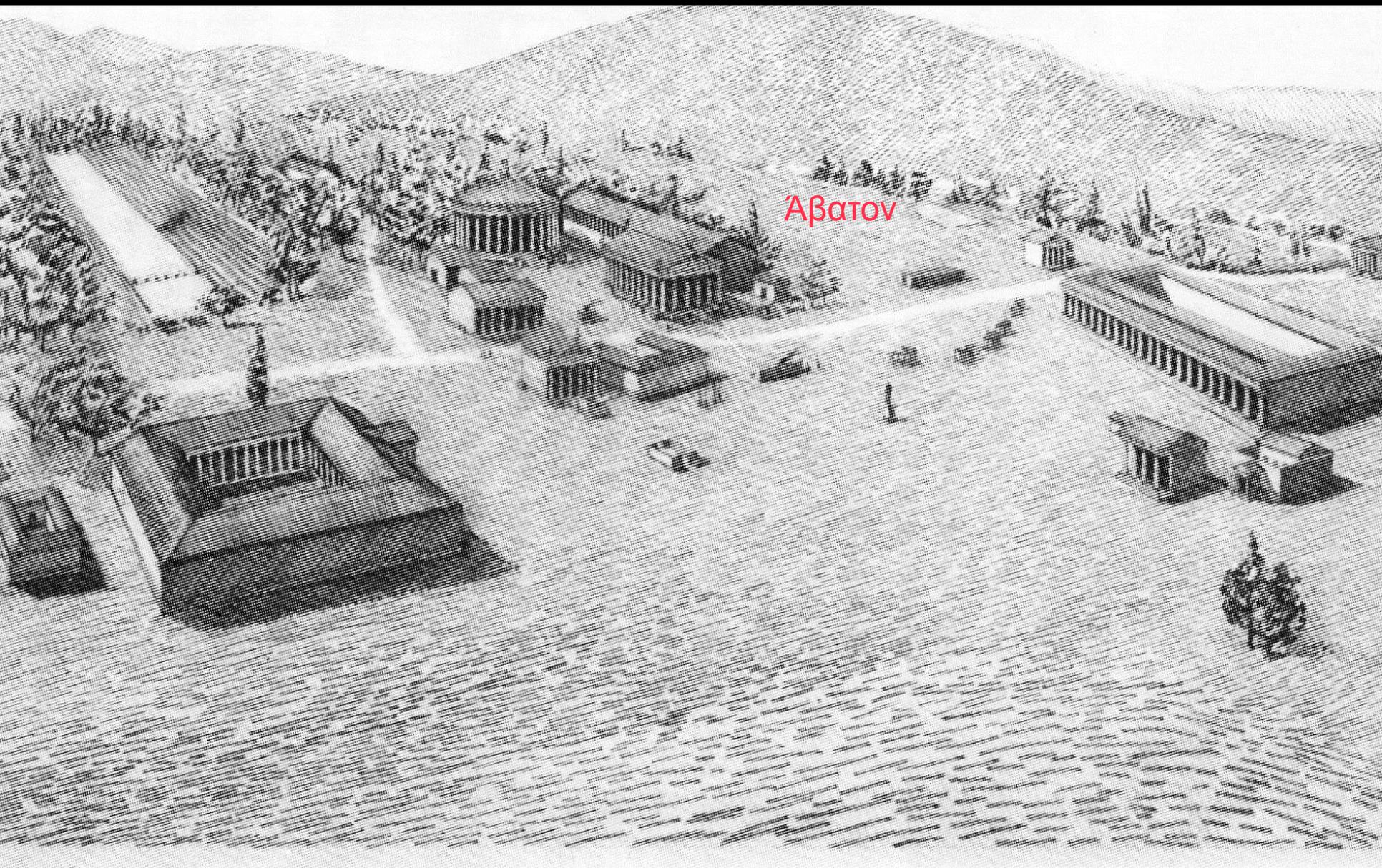
Pliny, 10th letter: They asserted, however, that the sum and substance of their fault or error had been that **they were accustomed to meet on a fixed day before dawn** and sing responsively a hymn to Christ as to a god, and to bind themselves by oath, not to some crime, but not to commit fraud, theft, or adultery, not falsify their trust, nor to refuse to return a trust when called upon to do so..



Relief depicting incubation (enkoimesis) in a sanctuary of Asclepius (Piraeus, 4<sup>th</sup> cent. BC)



Relief depicting incubation (enkoimesis) in a sanctuary of Asclepius (Piraeus, 4<sup>th</sup> cent. BC)

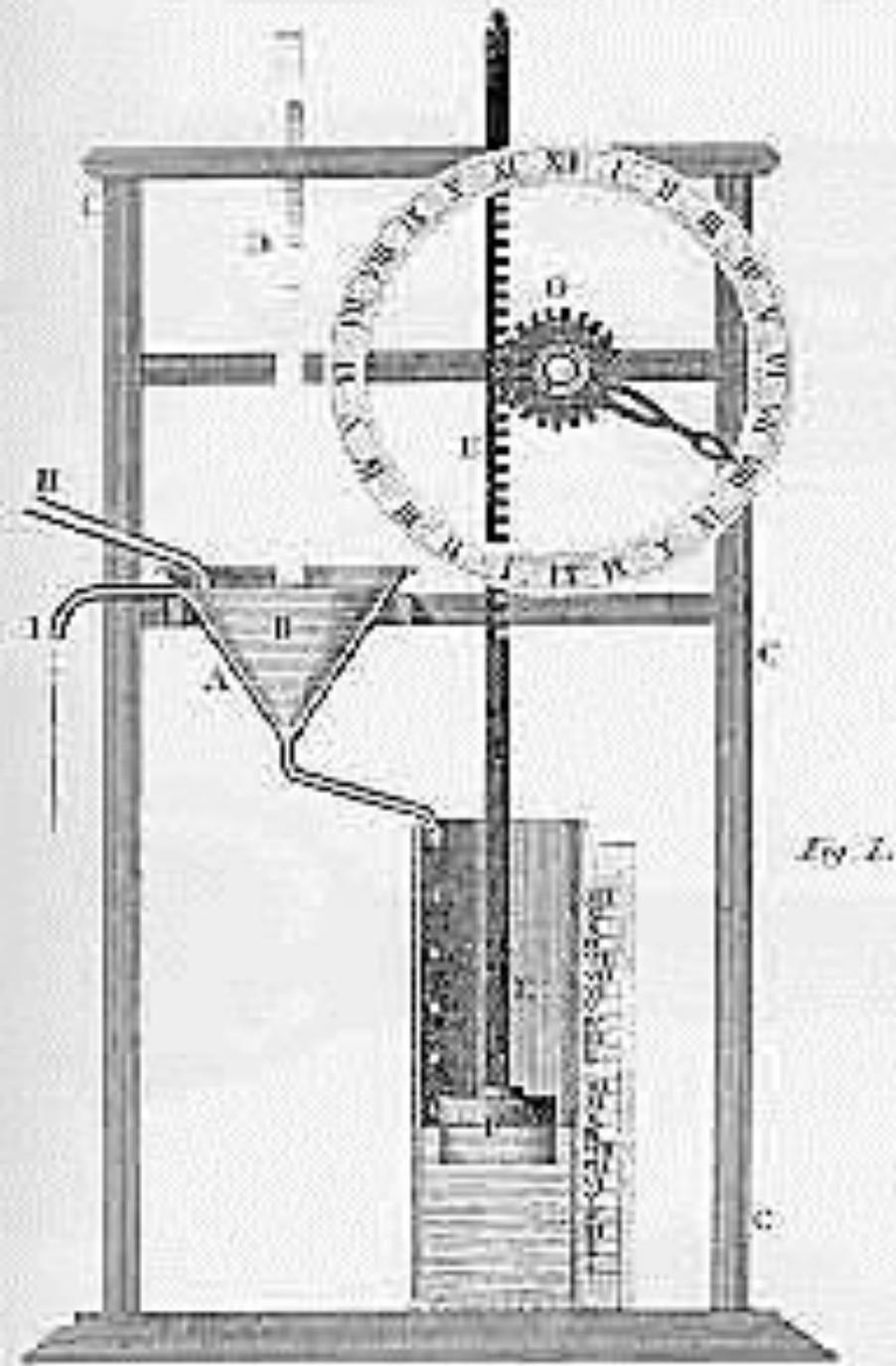
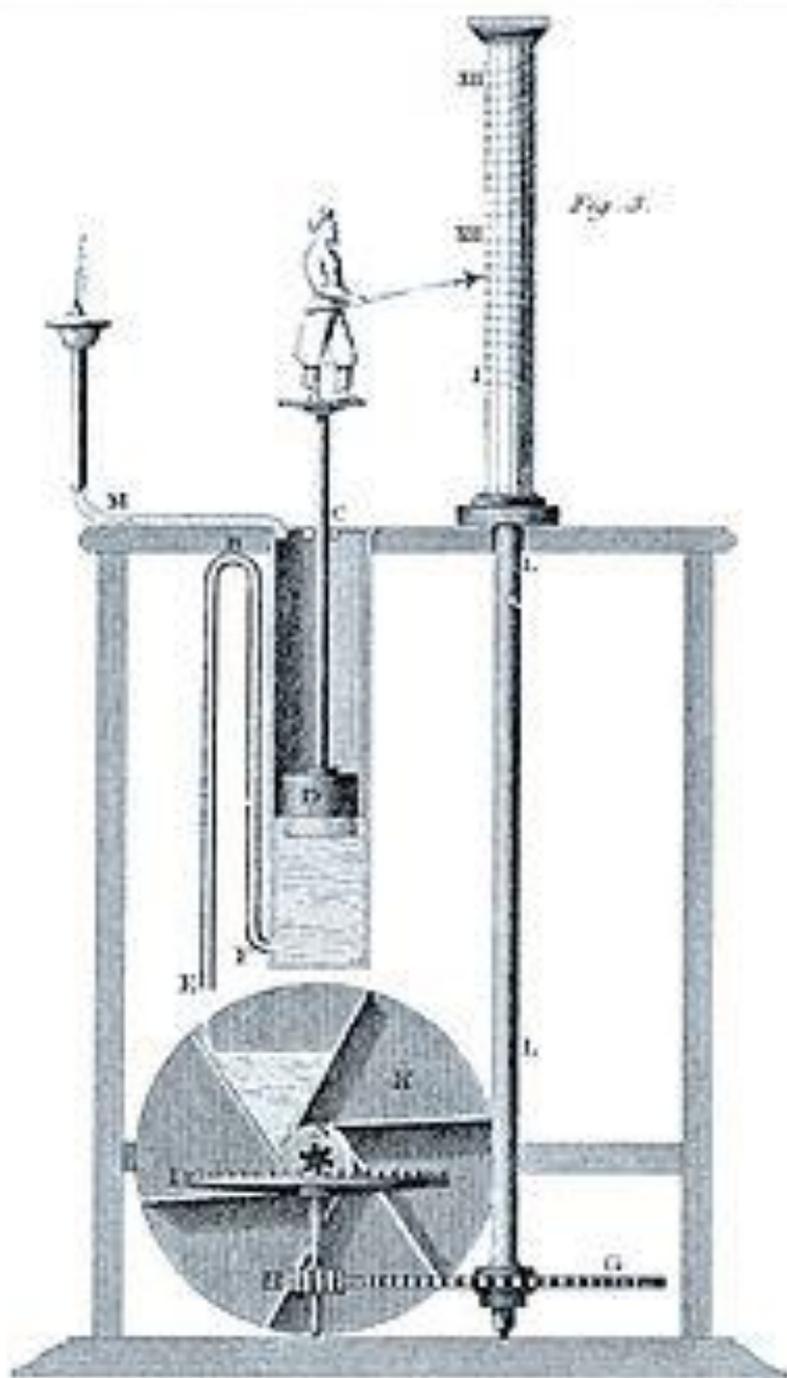


Άβατον

reconstruction of the abbey



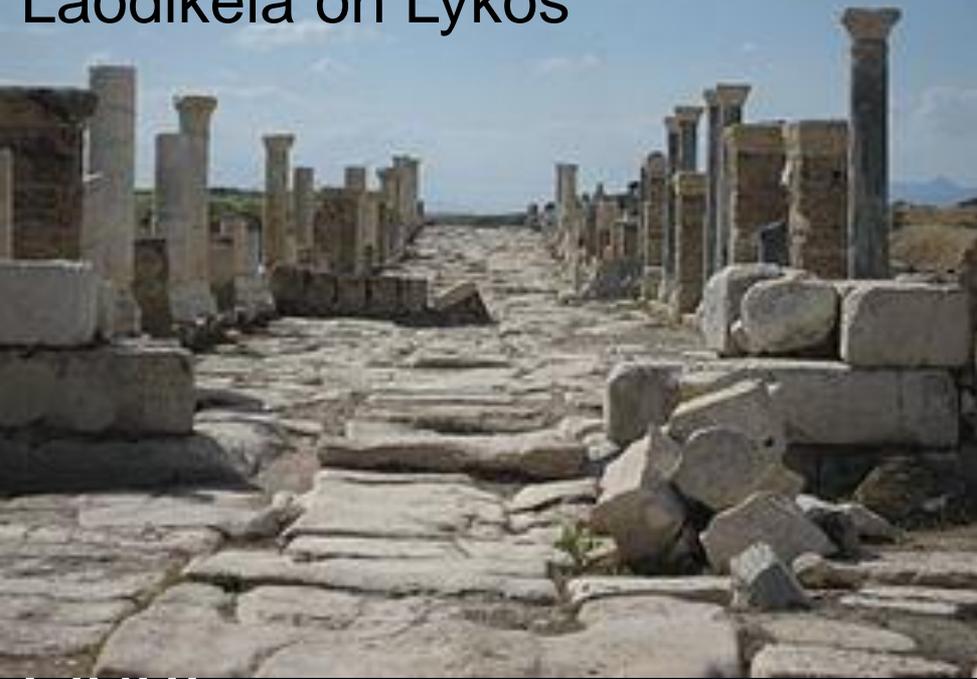
Advertisement by a dream interpreter in Hellenistic Egypt:  
“I interpret dreams, upon divine command. The interpreter is Cretan”



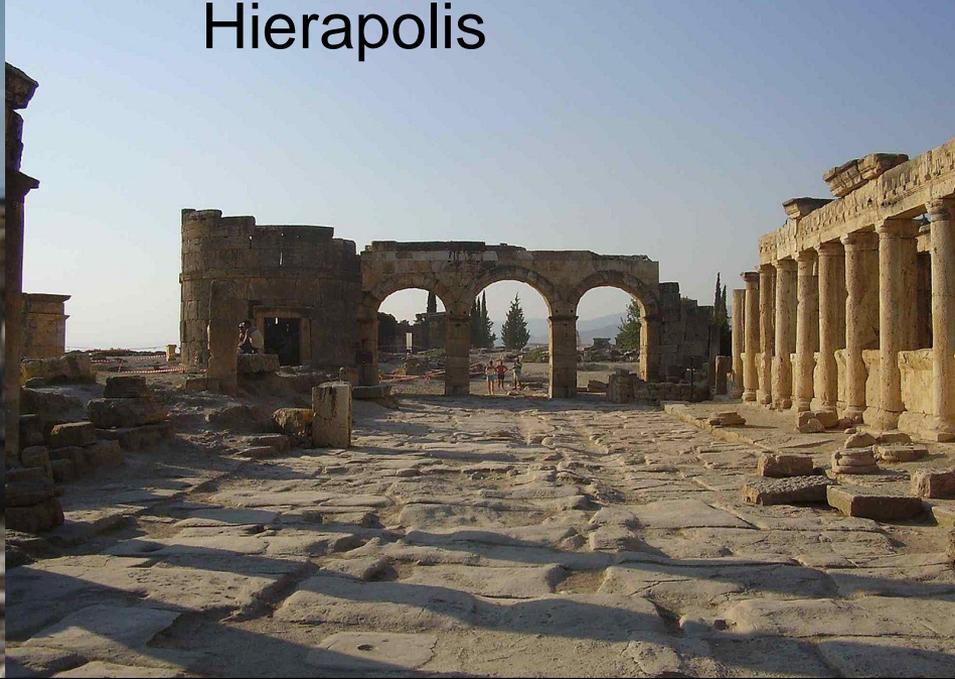




Laodikeia on Lykos



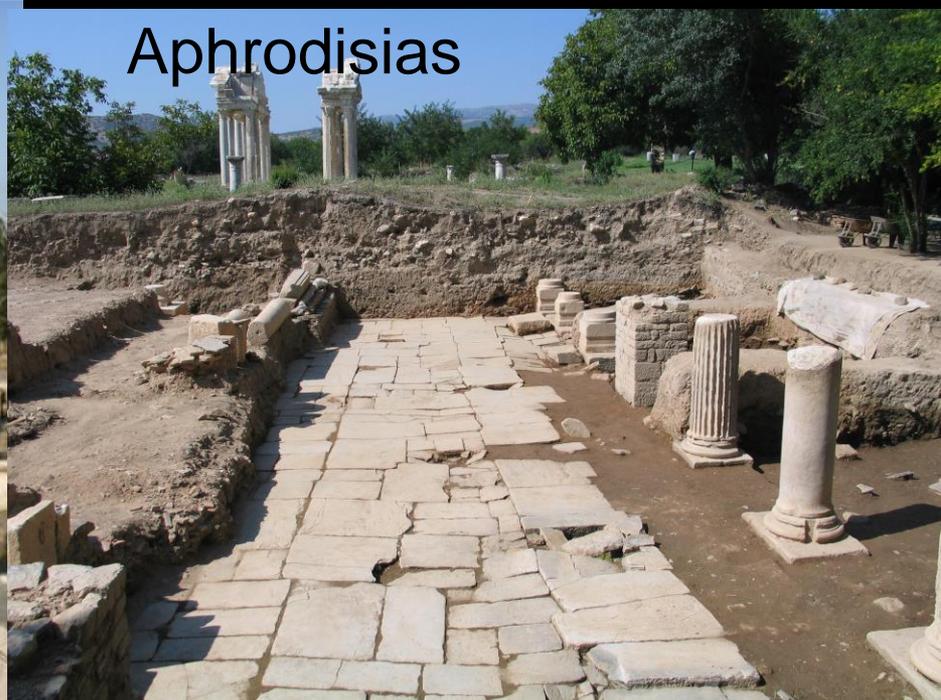
Hierapolis

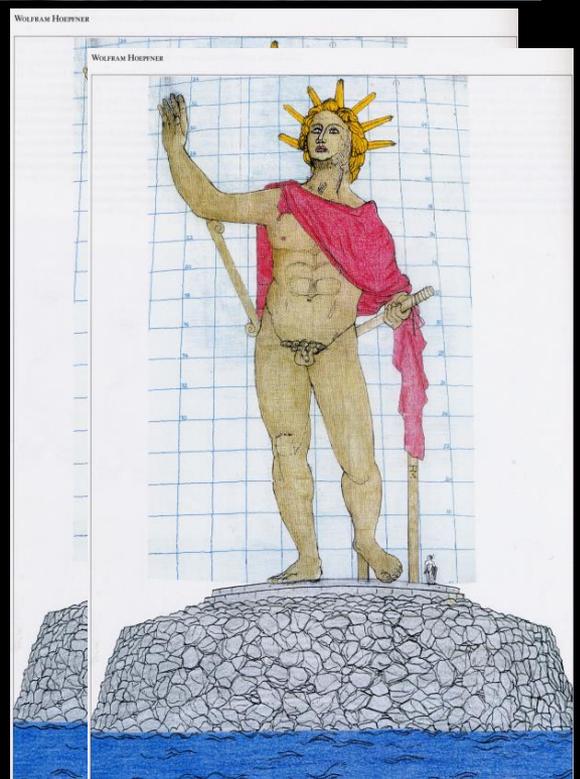
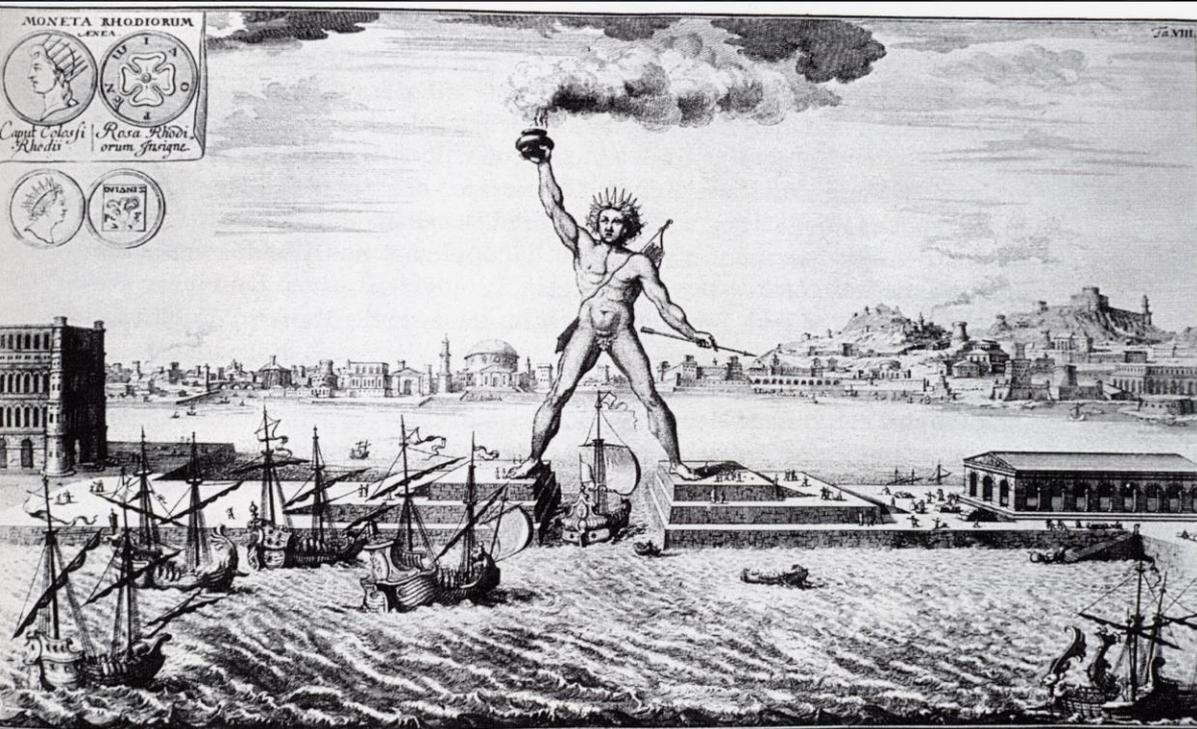


Pergamon



Aphrodisias





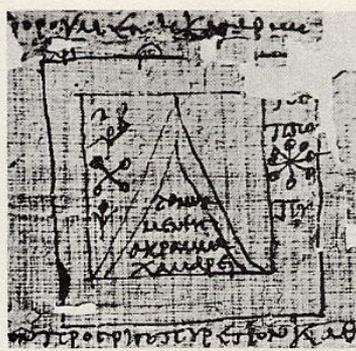


Abb. 1: P VII 215—217.



Abb. 2: P VII 300.

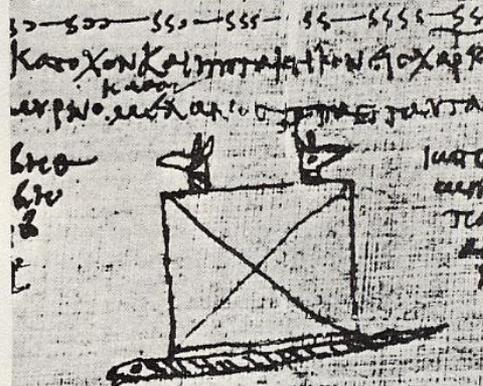
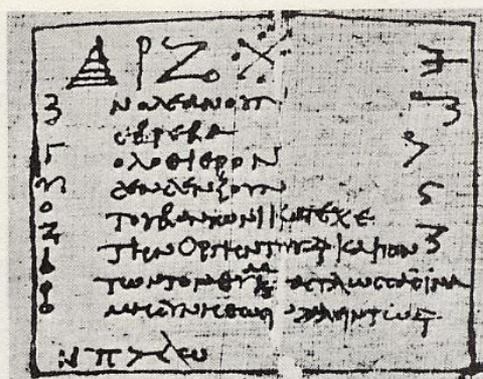


Abb. 3: P VII 930—939, 940—951.



Abb. 6: P VIII Kol. III. Bésas.

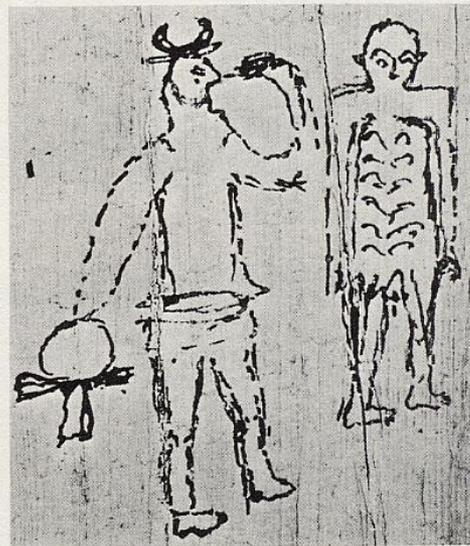


Abb. 7: P IX, verso.

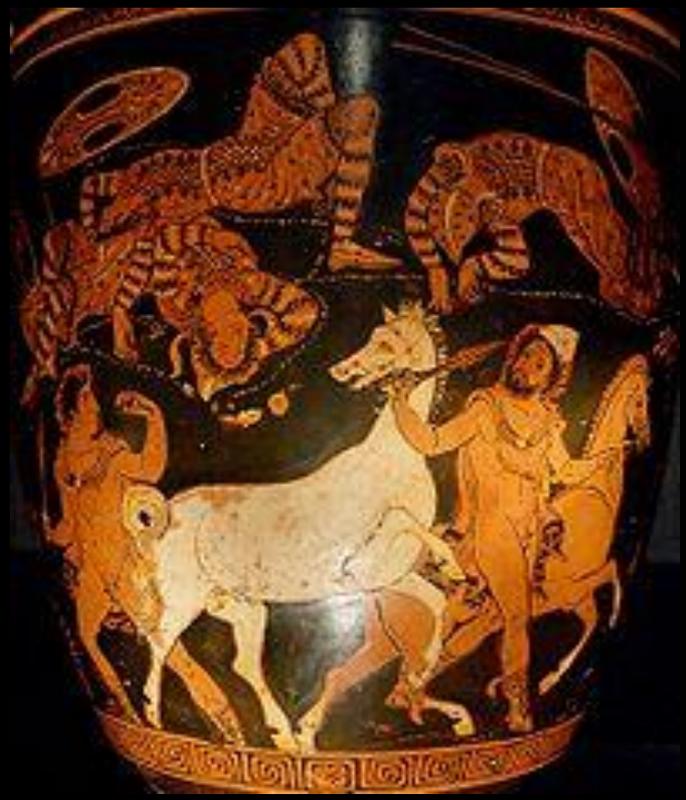












Amm. Marc. 14.1.9: in urbe, ubi  
pernoctantium luminum claritudo  
dierum solet imitari fulgorem.

[Antioch] ... a city where **the brightness  
of the lights at night commonly equals  
the brightness of day**. Cf. Libanius, Or.

11.267

The torch of the sun is followed by other lamps, surpassing in brightness the lamp-festival of the Egyptians. In our city night and day differ only in the form of the light. As regards the various crafts, night and day do not differ; some conduct skilful work with their hands, others laugh gently and turn to song.

