Textbefund 1:

Weltchronik des Agathias 5. 6–8 (um 580 n. Chr.)

[…] οὗτος γὰρ δὴ ὁ Ἀνθέμιος, πατρὶς μὲν αὐτῷ ὑπῆρχεν αἱ Τράλλεις ἡ πόλις, τέχνη δὲ τὰ τῶν μηχανοποιῶν εὑρματα, οἳ δὴ τὴν γραμμικὴν θεωρίαν Ἐπὶ τὴν ὑλην κατάγοντες μιμήματά τινα καὶ οἷον εἰδωλα τῶν ὀντων δημιουργοῦσι. […] ἀλλὰ γὰρ ὁτου ἕνεκα τοῦδε τοῦ ἀνδρὸς ἐπεμνήσθην, ἐκεῖό μοι καὶ δὴ αὐτίκα λελέξεται. ἀνήρ τις ἐν Βυζαντίῳ Ζήνων ὀνομα, τῷ μὲν τῶν ῥητόρων καταλόγ῎Ωι ἀναγεγραμμένος, ἄλως δὲ διαφανὴς καὶ βασιλεῖ γνωριμώτατος, κατώκει ἀγχοῦ που τοῦ Ἀνθεμίου, ὡς δοκεῖν ἑκατέρῳ ἠνῶσθαι τὼ οἴκω καὶ ὑφ᾽ ἑνὶ τέρματι διαμετρεῖσθαι. προελθντος δὲ χρόνου ἔρις αὐτοῖς ἐνέπεσε καὶ δυσκολία ἢ τοῦ διοπτεύεσθαι χάριν, τυχὸν οὐ πρότερον εἰθισμένον, ἢ νεωτέρας οἰκοδομίας πέρα τοῦ μετρίου ἐς ὑψος ἀρθείσης καὶ τῷ φωτὶ λυμαινομένης ἢ ἄλλου του πέρι, ὁποῖα πολλὰ τοῖς πλησιαίτατα προσοικοῦσι διαφιλονεικεῖσθαι ἀνάγκη.

7. Τότε δὴ οὖν ὁ Ἀνθέμιος ὑπὸ τοῦ ἐναντίου ἀτε δικηγόρου καταρρητορευόμενος καὶ οὐχ οἷός τε ὢν τῇ δεινότητι τῶν ῥημάτων ἐκ τῶν ὁμοίων ἀντιφέρεσθαι, ὁ δὲ ἐκ τῆς οἰείας αὐτὸν ἀντελύπησε τέχνης τρόπῳ τοιῷδε. δόμον τινὰ ὑπερῷον ὁ Ζήνων ἐκέκτητο, εὐρύν τε λίαν καὶ διαπρεπῆ καὶ περιεργότατα πεποικιλμένον, ἐν ᾧ δὴ τὰ πολλὰ ἐμφιλοχωρεῖν εἰώθει καὶ ἑστιᾶν τοὺς φιλτάτους. τούτου δὲ τὰ πρὸς τῷ ἐδάφει ἐνδιαιτήματα τῆς Ἀνθεμίου ὄντα ἐτύγχανε μοίρας, ὡς τὸ μεταξὺ τγος τῷ μὲν ἐς ροφήν, τῷ δὲ ἐς βάσιν παρατετάσθαι. ἐνταῦθα δὴ οὖν λέβητας μεάλους ὑδατος ἐμπλήσας διακριδὸν ἑστησε πολλαχοῦ τοῦ δωματίου, αὐλοὺς δὲ αὐτοῖς ἔξωθεν σκυτίνους περιβαλών, κάτω μὲν εὐρυνομένους ὡς ἅπασαν τὴν στεφάνην εριβεβύσθαι, ἐξῆς δὲ καθάπερ σάλπιγγ ὑποστελλομένους καὶ ἐς τὸ ἀναλογοῦν τελευτῶντας, ἐνέπηξε ταῖς δοκος καὶ ταῖς σανίσι τὰ ἀπολήγοντας, καὶ ἐς τὸ ἀκριβὲς ἐνεπερόνησεν, ὡς καὶ τὸν ἐν αὐτοῖς ἀπειλημμένον ἀέρα ἀφετὸν μὲν ἔχειν τὴν ἄνω φορὰν διὰ τῆς κενότητος ἀνιόντα καὶ γυμνῇ προσψαύειν τῇ ὀροφῇ κατὰ τὸ παρεῖκον καὶ τῇ βύρῃ περιεχόμενον, ἥκιστα δὲ ἐς τὰ ἐκτὸς διρρεῖν καὶ ὑπεκφέρεσθαι. ταῦτα δὴ οὖν ἐκ τοῦ ἀφανοῦς καταστησάμενος πῦ ἐνῆκε σφοδρὸν ὑπὸ τοὺς τῶν λεβήτων πυθμένας καὶ φλόγα ἐξῆψε μεγάλην· αὐτίκα δὲ τοῦ ὕδατος διαθερομένου καὶ ἀνακαχλάζοντος ἀτμὸς ἐπῆρτο πολὺς καὶ ἀνερριπίζετο παχύς τε καὶ πεπυκνωμένος· οὐκ ἔχων δὲ ὁπῃ διαχυθείη ἐπὶ τοὺς αὐλοὺς ἀνεῖρπε, καὶ τῇ στέγῃ προσπταίων ἐνδελεχέστατα ἐδόνησεν ἅπασαν καὶ διέσεισεν, ὁσον ὕποτρέμειν ἠρέμα καὶ διατετριγέναι τὰ ξύλα. οἱ δὲ ἀμφὶ τὸν Ζήνωνα ἐταράττοντο καὶ ἐδμαινον, καὶ ἀμφὶ τήν λεωφόρον ἐξέπιπτν ποτνιώμενοι καὶ βοῶντες καὶ τῷ δεινῷ καταπεπληγμένοι, […]

8 Τούτῳ δὴ οὖν πολλῷ τῷ λόγῳ ἐχρῶντο οἱ τὰς ἀναθυμιάσεις καὶ τὰ λιγνυώδη πνεύματα γένεσιν τῶν σεισμῶν ἀποκαλοῦντες.

[…] Anthemius of Tralles was by profession an engineer or architect, one of those people who apply geometrical speculation to material models or imitations of the natural world. […]
But the whole incident which caused me to mention this man shall now be related without further delay:
There was in Constantinople a man called Zeno, a professional rhetorician, who besides his other distinctions was a close acquaintance of the Emperor. He was a next-door neighbour of Anthemius, their two houses being joined to one another and built on the same area of ground. In the course of time rather strained relations and a certain amount of ill will developed between them, either because of some possibly unprecedented piece of prying or because of the construction of some abnormally high annexe which blocked the light or for some other of the many reasons that inevitably bring next-door neighbours into conflict.

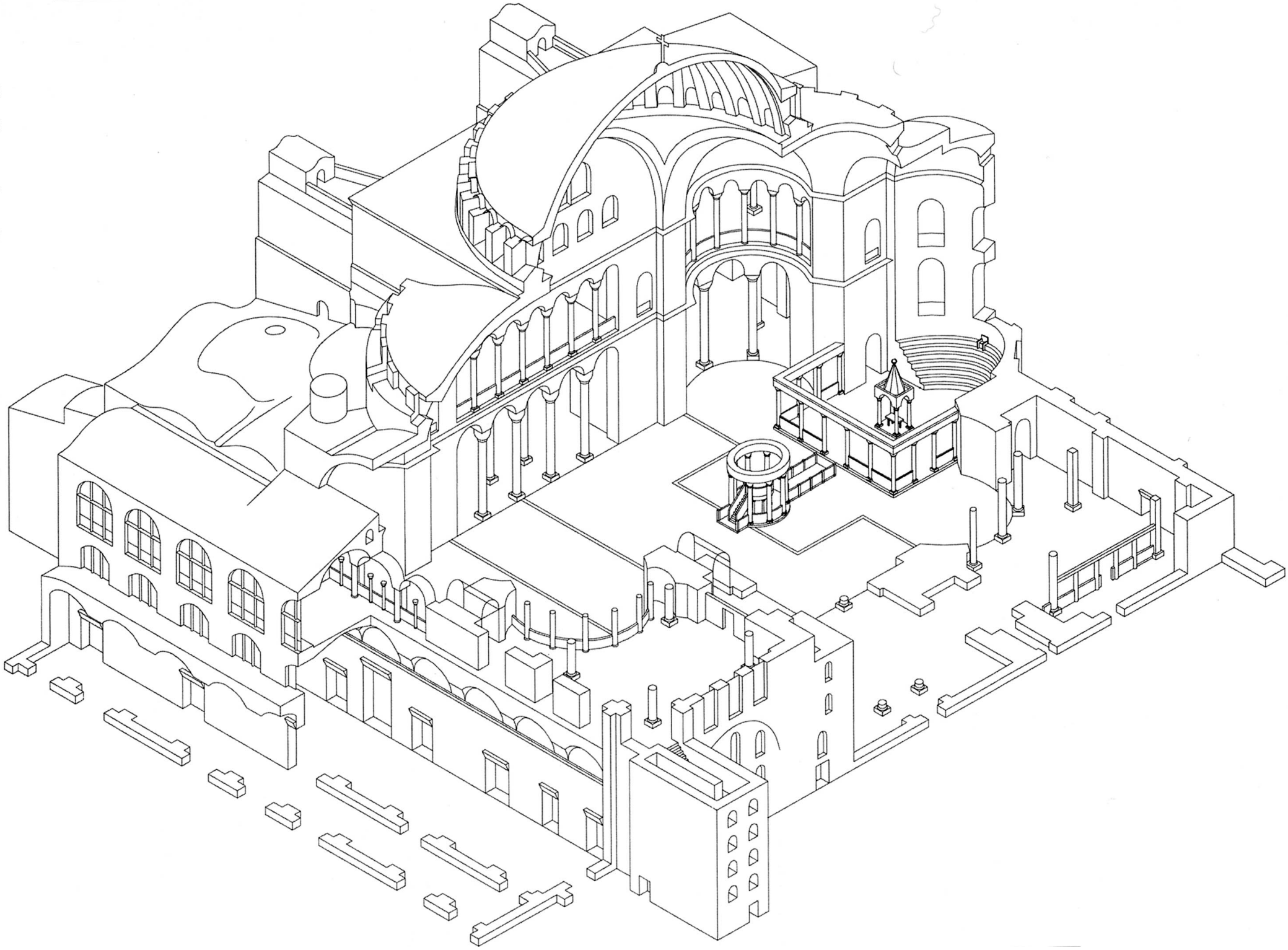
7. Now Anthemius outmanoeuvered in argument by his opponent's legal skill and finding himself no match for him when it came to a battle of words retaliated in the following manner by availing himself of his own professional expertise:
Zeno had a fine, spacious and sumptuously decorated upper room, in which he loved to pass the time of the day and entertain his close friends. The ground-floor rooms underneath it, however, belonged to Anthemius' part of the house, so that the ceiling of the one was the floor of the other.
Here Anthemius filled some huge cauldrons with water and placed them at intervals in various parts of the building. To these he fastened tapering, trumpetshaped pipes encased in leather and sufficiently wide at their bottom ends their upper end securely and neatly to the beams and joists, so that the air in them should rise up freely allong the pipes until it exerted a direct escaping. Having secretly set up this apparatus he laid a fire under the base of each cauldron and kindled a powerful flame. As the water grew hot and boiled a great head of steam began to rise. Unable to escape, it rose up the pipes, building up pressure as it went and subjecting the roof to a series of shocks, until it shook the whole structure with just enough force to make the woodwork creak and wobble slightly. Zeno and his freinds were terrified and ran panic-stricken into the street with cries of horror and alarm
[…].

8 Those who explained the origin of earthquakes in terms of exhalations and smoky vapours made much of this story.

Agathias, *Historiarium* 5. 6–8. Übersetzung: FRENDO 1975


Chora-Kloster
Edirnekapı
Theotokos Muchliotissa
Euphemia-Kirche
Goldenes Horn
GALATA (PERA)
Aetios-Zisterne
Aspar-Zisterne
Sulukulekapı
Konstantins-Mauer (330 n. Chr.)
Topkapı
Apostel-Kirche
Bosporus
Romanos-Tor
Lykos
Pantokrator-Kloster
Aquädukt des Valens
Perama
Theodosios-Mauer (404–413 n.Chr.)
Markians-Säule
Neorin-Hafen
Rhesion-Tor oder Tor des Polyandros
Kirche des Konstantin Lips
Polyeuktos-Kirche
Theotokos Kyriotissa-Kirche
Basilika-Zisterne
Akropolis
Mokios-Zisterne
Theodosios-Forum
Kapitol
Chalkopraten-Kirche
Eirenen-Kirche
Bus
Mese
Konstantins-Säule
Hagia Sophia
Myreleion-Kirche
Exakionion-Tor
Arkadios-Forum
Konstantins-Forum
Augustaion
Pege-Tor
Euphemia-Kirche
Gr. Kaiserpalast
Theodosios-Hafen
Hippodrom
Theotokos Peribleptos-Kloster
Bukoleon-Palast
Kontoskalion-Hafen
Xylokerkos-Tor
Johannes-Kloster des Studios
Goldenes Tor
Marmara-Meer
0
300
600
900 m


ΟΥΔΑΥΤΗΝΔΑΝΗΚΑΣΑΜΕΝ

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Textbefund 2:

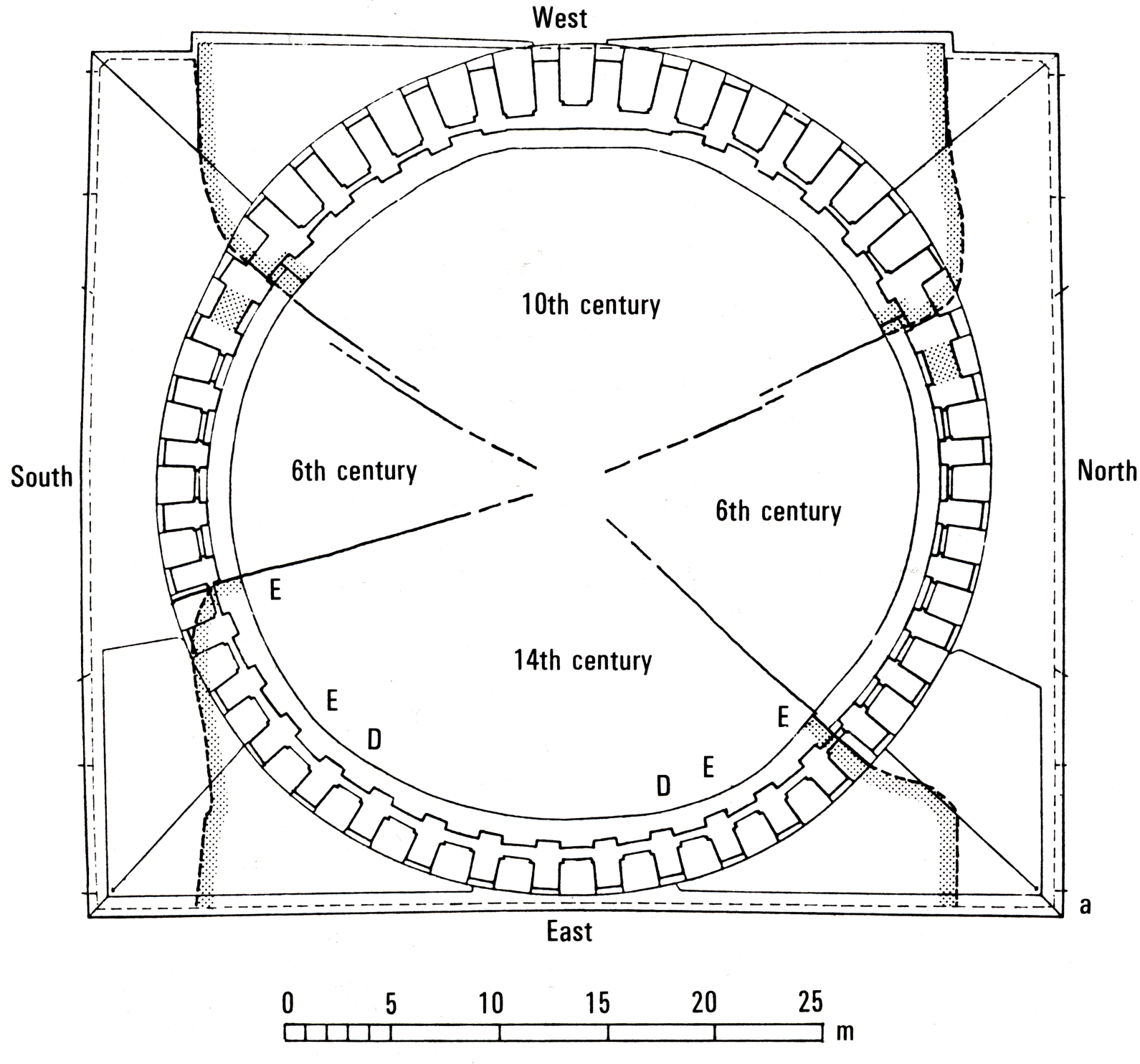
Die Ekphrasis des Paulos Silentiarios

(563 n. Chr.)

Ἤδη μὲν σθεναροῖσιν ἐπεμβεβαυῖα θεμείλοις
σφαίρης ἡμιτόμοιο κατήριπε θέσκελος ἀντυξ·
μυστιπόλου δ’ ἐτίναξεν ἐδέθλια πάντα μελάθρου,
πάντα δ’ὑπεσκίρτησεν ἐν ἄστει βάθρα θεμείλων,
γαῖα δ’ ὑπεστενάχιζεν ἐπὶ χρόνον, ἠερίαις δὲ
μισγομένη νεφέλησιν ὁμιχλήεσσα κονίη
οὐρανίης ἀμάρυγμα μεσημβρινὸν ἔσκεπεν αἴθρης.
[…]
οὐδὲ μὲν εὐρύστερνος ὑπώκλασε μέχρι θεμείλων
νηός, ἀριστώδινος ἐελένος ἄμμασι τέχνης·
ἀλλὰ μιῆς ἀψῖδος ἀπωλίσθησε κεραίη
ἀντολική, σφαίρης τε λάχος κονίησιν ἐμίχθη.
ἦν δὲ τὸ μὲν δαπέδοισι, τὸ δ’ εἰσέτι (θάμβος ἰδέσαι)
οἰάπερ ἀστήρικτον ὁμίλεεν ἐκκρεμὲς αὐραις.
πᾶς δὲ κατηφείηι βεβλημένος ἔστενεν ἀνήρ.

Schon stürzte der auf starken Unterbau ruhende prachtvolle Bogen der Kuppel zusammen und erschütterte die gesamten Fundamente des heiligen Gebäudes, die Grundfesten aller Häuser in der Stadt aber erzitterten, die Erde stöhnte eine Zeitlang auf, und mit himmlischen (190) Wolken sich mischend, verhüllte dunkler Staub den mittäglichen Glanz des lichten Äthers.
[…]
Es fiel auch nicht der breite Kirchenbau bis zu den Grundfesten in Trümmer, ihn hielten ja die Klammern ausgezeichneter Kunstfertigkeit zusammen. Lediglich der östliche Gewölbebogen (200) brach, und ein Teil der Kuppel mischte sich in den Staub. So lag denn das eine Bauglied auf dem Boden, während das andere - ein Wunder anzusehen - weiterhin ganz ohne Stütze frei in den Lüften schwebte.

Überlieferung:
Cod. Pal. graec. 23 (Anthologia Palatina)
Konstantinopel, 2. Hälfte 9. Jh. und 1. Hälfte 10. Jh.


West
South
North
East
10th century
6th century
6th century
14th century
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