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Dado. A continuous decorated band along the lower part of a wall; also (less commonly), the square block or pedestal sometimes used to support a column or statue.

Daedalus/Daidalos. A mythical craftsman at Athens who made statues so lifelike that they appeared to be real. He was said to have served the legendary King Minos of Crete. While he was there he made the artificial cow in which Queen Pasiphae hid herself in order to conceive the Minotaur, and he also created the maze in which the Minotaur was hidden. Later, when trying to escape from Crete with his son Icarus, he made wings for them both from wax and feathers, but Icarus, who flew too high, was killed when the sun melted the wax. Many other ingenious devices and remarkable buildings were attributed to him.

In modern times the term ‘Daedalic’ has sometimes been used to describe the earliest stages of Greek sculpture in the 7th century B.C. The term has no justification or appropriateness, and is best avoided.

Damnatio memoriae. ‘Condemnation of memory’, a penalty which might be applied by the Romans to a person guilty of crimes against the state. His first name (praenomen) was no longer given to anyone in his family, and if he had received public honours such as statues or honorific inscriptions, the statues were removed and his name was deleted from the inscriptions, even from milestones. During the time of the Roman Empire the process was formally applied to several emperors after their deaths, to Nero, Domitian, Commodus, Didius Julianus and Elagabalus. Caracalla tried to abolish the memory of his brother Geta in a similar way, after arranging to have him murdered.

Daric. The name given in ancient and in modern times to the gold staters which was the principal currency of the kings of Persia. It was probably first minted late in the 6th century B.C. in the reign of Darius I, and the traditional Greek derivation of the word from the name of the king is therefore probably more likely to be correct than other derivations which have been suggested. The obverse shows a bearded figure with spear, bow and quiver (for which reason the coins were sometimes called ‘archers’). The reverse is decorated only with punch marks. It is generally assumed that the figure on the obverse is intended to represent the king of Persia, although there is no attempt to create an individualised portrait on any of the issues. Because the coins were so well known, the word was sometimes used as a general term to describe any gold coin.

Decadrachm. A coin of ten drachmas, a rare denomination in Greek coinage since at most mints the largest coin issued was a tetradrachm. The best known example is the ‘Arethusa’ series struck by the mint of Syracuse during the 5th century B.C. (the so-called ‘Demareteion’ issues) which, like some other exceptionally large Greek coins, should be thought of as being medallic in character although their weight was such that they were certainly also capable of being used as coins. The spelling ‘tetradrachma’ as a supposed singular form is incorrect, since in Greek the singular and (neuter) plural are tetradrachmon and tetradrachma.

Decastyle. ‘With ten columns’ (see -style).

Decennalia, see Votum.

Decumanus. A major street running approximately east to west in a Roman city, sometimes between gates (cf. Cardo, Centuriation). The word means literally ‘pertaining to a tenth’, and acquired its meaning because in surveying land it was customary to mark a major division, usually running east to west, after every ten actus (the actus was a measure of 120 feet).

Decursio. ‘Running down, charge’, a Latin word which came to be applied to military or equestrian manoeuvres. It is sometimes used by modern writers to describe a scene found in official Roman art which shows the emperor taking part in a cavalry parade. Coins of Nero which show a scene of this kind bear the legend DECVRSIO.

Decussis. A Roman coin of ten asses (a very rare denomination; see As).

Delos. The island at the centre of the Cyclades, sacred to Artemis and Apollo. In addition to the shrines which were constructed there, and to its importance during the Hellenistic period as a centre of commerce, it also had a great reputation as a major producer of artistic work in bronze, although no specifically ‘Delian style’ of modelling can now be identified.

Delphi. A site on the lower slopes of Mount Parnassus in Central Greece, not far from the northern coast of the Gulf of Corinth. It was one of the greatest religious centres of the Greek world, until the Christian religion replaced pagan cults. In the earliest times it was also known as Pytho (see Pythia). Its most important monument was a temple of Apollo, built and rebuilt several times, which was attended by persons from all over the Greek world seeking information through the medium of the oracles which were dispensed by the Delphic priesthood. Although it was looted by the Romans and by later invaders, a wealth of architecture, sculpture and inscriptions, has survived.

In addition to the remains of the temple, which belong to its latest rebuilding in the 4th century B.C., other buildings may be seen, most notably a theatre and some small structures called ‘treasuries’ which date to the late archaic and early classical periods. Some way above the sanctuary there was a stadium, and a hippodrome was located at a lower point, in the direction of the valley of the river Pleistos. Of the sculpture found at Delphi the most notable pieces are two kouroi of the middle of the archaic period who may be intended to represent Cleobis/Kleobis and Biton of Argos, whose story is recorded by Herodotus, and the bronze ‘charioteer of Delphi’, part of a monument consisting of a quadriga with driver and groom which was erected in the 470s B.C. to commemorate a victory by the team of Polyzalos the tyrant of Gela in Sicily.
Demareteion. According to Diodorus, who wrote in the 1st century B.C., this name was given to a coin struck in honour of Demarete wife of Gelon I of Syracuse. The Carthaginians had presented her with a hundred talents of gold as a reward for her help in making peace after they had been defeated at the battle of Himera in 480 B.C. Other sources say that the coin weighed ten Attic drachmas and that in Syracusan terms it was a coin of fifty litrai, a pentekontalitron. It has been supposed that the earliest decadrachms issued by Syracuse in the 5th century B.C. are specimens of this issue, and they are frequently called Demaretea. It has also been imagined that the head of Arêthusa which appears on them is a portrait of Demarete. Neither suggestion is probable. A similar head appears on much earlier coins of Syracuse, and it is natural to identify it as the head of the local nymph Arêthusa (it is in fact so labelled on one issue of the end of the fifth century). Hoard evidence also suggests that the earliest decadrachms were not struck before 470 B.C. The whole story is therefore probably an invention.

Denarius. ‘Tenner’, the name of a Roman silver coin first struck c. 211 B.C. during the Second Punic War. It was so called because it was worth ten bronze asses. Soon after the middle of the 2nd century B.C. the relative weights of the silver and bronze coins, and the relative values of the metals themselves, had changed, and the denarius and the as were redefined in relation to each other, so that one denarius was now worth sixteen asses. In spite of this changed relationship the same name continued to be used for the silver coin. During the Roman Empire the silver content of the denarius was lowered, and its weight was reduced until it became a small copper coin of no intrinsic value. It was not struck after the beginning of the 4th century A.D., although sums of money continued to be calculated in denarii for another two and a half centuries. In the Middle Ages it gave its name to a number of other coins, such as the dinar and the penny. The Biblical ‘Tribute Penny’ is sometimes said to have been a denarius, although in Palestine tribute would more probably have been paid in the local silver coinage.

Dentil. ‘Little tooth’, the name given to each of the square projections placed at regular intervals at the bottom of a cornice in architecture. Their appearance suggests that they represent the end of beams supporting a flat roof, translated into a decorative feature in stone architecture. They are very common in Ionic buildings, and are occasionally found in Doric buildings which show Ionic influence.

Dexileos. An Athenian cavalryman, killed in battle in 394 B.C., whose funerary stele was set up in the Kerameikos cemetery at Athens. It shows a horseman defeating a falling enemy, and is an excellent example of relief sculpture in the Classical style, important because it can be dated exactly.

Diadema. A band or diadem worn round the head, with fluttering ends. In the Hellenistic period it was used as a sign of kingship, after Alexander the Great had taken over the fashion from the kings of Persia.

Diadoumenos. ‘Binding on’, the title which is preserved in Pliny’s Natural History for a bronze statue made by the 5th century B.C. sculptor Polycleitus (cf. Doryphoros). The statue itself does not survive, but the title suggests that it represented a victorious athlete in the act of binding a wreath or fillet around his head as a symbol of victory. Several marble statues and statuettes made in Roman times have been found which seem to be copies of a Greek original of the 5th century B.C. which represent an athletic male figure engaged in this activity. This, and their stance (see Canon, Polycleitan stance), suggest that they are copies of the famous Diadoumenos.

Diastyle. According to Vitruvius, an arrangement in which the space between the columns of a building is three times the column diameter (cf. -style).

Dialulos. A double pipe (cf. Aulos). Also a track going and returning in a racecourse and, according to Vitruvius, the peristylo around the courtyard of a palaestra.

Diazoma. A horizontal passage dividing one ‘wedge’ (cuneus) of seats from another in a Greek or Roman theatre.

Didrachma. A coin of two drachmas (cf. tridrachm, tetradrachm).

Digamma. A letter which became obsolete in the Greek alphabet, resembling one gamma on top of another (F), and thus resembling a capital F in the Roman alphabet. Even after it had ceased to be used as a part of the standard alphabet, it sometimes appears, for example in inscriptions written in local dialects and as a mint mark on coins.

Dikasterion. The Greek word for a law court. There is no specific architectural form which can be associated with a building of this kind (and in any case trials in ancient Greece were often held in the open air), but when a building was needed for such a purpose, the principal requirement was for a large number of seats to accommodate the dikasts or jurymen, since for important cases very large juries with hundreds of members were appointed.

Dinos. ‘Whirlpool’, a word which sometimes in Greek seems to be applied to a vase, perhaps a mixing bowl. Its use is better avoided, since it is by now conventional to use ‘crater’ (or ‘krater’) for a mixing bowl with a foot, and ‘lebes’ for a bowl with a rounded bottom.

Dionysus/Dionysos. A god worshipped by the Greeks and by the Romans (the latter usually referred to him as Bacchus, which was his title rather than his name in Greek, or equated him with their own god of wine, Liber). The name should be distinguished from the derivative form, used as a name by humans, of Dionysus. In addition to being the god of wine, he was also the patron in whose honour theatrical competitions were held. In archaic Greek art he is bearded and robed, but in the classical and later periods beardless and often semi-nude. He often bears or wears a fawn skin, and his principal attributes are a kantharus, an ivy wreath and a thyrsus.

Diploma. ‘Double-folded’ (cf. Diphtych). This Greek word appears in literature in the general sense of ‘official document, passport’, and is the name usually given to the type of certificate which was issued to soldiers who had
served their time in the Roman army, recording their entitlements to citizenship and to other things at the time of their discharge.

**Dipteral.** Of a building with a double colonnade (‘pteron’) around it (*cf.* Peripteral, Pseudoperipteral). A building of this kind may be referred to as a Dipteros (*cf.* Monopteros).

**Diptych.** ‘Double-folded’, a word applied to a number of things such as mirrors or writing tablets. In particular it is used of ‘consular diptychs’, pairs of rectangular tablets ornamented with appropriate scenes in relief which were distributed by consuls in the late Roman and early Byzantine periods to other magistrates on the occasion of their taking office (*cf.* Diploma, Triptych).

**Dipylon.** ‘Double gate’, a name particularly applied to a gateway through double walls on the western side of Athens (also called the Thriasian Gate). In the cemetery area outside it some of the most impressive specimens of Attic Geometric vase painting were discovered in the 19th century. This led to the term ‘Dipylon’ being applied to all Geometric vase painting (replacing the equally unsatisfactory term ‘Pelasgian’), or at least to the products of Attic workshops during this period, but it is not used in this sense in modern books.

**Dirce Group.** A group of statues, the largest which survives from ancient times, representing the vengeance of Zethus and Amphion on Dirce Queen of Thebes who had tried to fasten their mother Antiope (the daughter of her husband’s dead brother) to the horns of a mad bull. They punished Dirce by inflicting the same fate upon her. It is the work of two Rhodian artists, Apollonius and Tauriscus, with later additions. It was discovered in the Baths of Caracalla at Rome, and once belonged to the Farnese family (for which reason it is often called the ‘Farnese Bull’).

**Discharging arch,** *see* Relieving arch.

**Discobolus/-os.** A discus thrower. The subject is found in a number of works of ancient Greek art. The most famous of these matches descriptions of a famous bronze statue made by Myron c. 470 B.C. The original of this is lost, but copies show a figure poised in the moment before casting the discus, with the weight on its right leg. This dramatic rendering of a pose would until that time have been attempted only by painters, or by sculptors working in relief.

**Displuviate,** *see* Atrium.

**Distyle.** Of a building with two columns at the front (usually between the antae of a porch).

**Dividiculum.** An alternative name for the distribution point of a Roman aqueduct, usually called a castellum.

**Dodecastyle.** Of a building with twelve columns at the front.