mountain, while Athos, revitalized by the mysticism of the hesychast movement, continued to be a major monastic center even though the peninsula suffered from the raids of Catalans and Turks.

Letters as well as the arts flourished; a sense of Hellenic national identity emerged, accompanied by a new intensification of interest in ANTIQUITY. In the major cities, a small but influential elite of intellectuals pursued studies in classical philology, astronomy, and medicine; they also commissioned the copying of numerous MSS. Among those scholars most inspired by the classical tradition were Theodore METOCHITES and George Gemistos PLETHON. The 14th C. saw a revival of the genre of HAGIOGRAPHY, as monks and secular literati alike composed Lives of contemporary holy men, or rewrote the Lives of older saints. VERNACULAR literature also gained greater importance, and there was particular interest in the genre of ROMANCE. Greater contact with the scholasticism and humanism of Italy provided a stimulus for scholars such as Demetrios KYDONES and BESSARION. Although Constantinople remained depopulated and wheatfields and vineyards still could be found within its walls, the restoration or new construction of churches and monasteries in the capital and at THESSALONIKE and MISTRA after 1261 attests to the artistic vitality of the declining empire, esp. in the first century of the Palaiologan era (see under MONUMENTAL PAINTING).

LIT. D.M. Nicol, *The Last Centuries of Byzantium, 1261–1453* (London 1972). K.P. Kyrres, *To Byzantion kata ton ID' aiona*, vol. 1 (Leukosia 1982). I. Ševčenko, "The Palaeologan Renaissance," in *Renaissances Before the Renaissance*, ed. W. Treadgold (Stanford, Calif., 1984) 144–223. *Art et société à Byzance sous les Paléologues* (Venice 1971). –A.M.T.

C

CADASTER, land registry for the purpose of tax assessment. Some early cadasters are preserved on papyri (J. Gascou, L. MacCoull, *TM* 10 [1987] 103–58). Knowledge of the Byz. cadaster in the 10th–12th C. is based on rules presented in the treatises on taxation (see TAXATION, TREATISES ON), on four original folios preserved in Vat. gr. 215, and on some excerpts copied in documents of the archives of Iveron, Lavra, and St. Panteleemon. At least after 995 (maybe earlier) a census (*anagraphe* and later *apographe*) was conducted periodically (probably every 30 years), following a geographical pattern defined by the administrative circumscriptions of the provinces from the larger to the smaller (theme, *dioikesis*, *enoria* or *archontia*, *hypotage*). The results were inscribed in the KODIKES of the province (the "boxes," ARKLAI) and duplicates were kept in the appropriate bureau in Constantinople (GENIKON, *stratiotikon* [see LOGOTHETES TOU STRATIOTIKOU]). Each identifiable piece of land occupied a separate line (STICHOS) in the cadaster with the name of its owner (and taxpayer) or its successive owners added piecemeal, sometimes between the lines; there was also an indication of any temporary modifications of the land's fiscal burden and the amount of the tax payable at the right end of the line (*akrostichon*). A copy of the *kodix* (*isokodikon*; registers with that name were created by Basil II) was seen as a necessary proof of ownership. The taxpayer received a PRAKTIKON, i.e., an act signed and sealed by the official enumerating his (eventually scattered) properties and their fiscal obligations. The geographical cadaster does not reappear in the 13th–15th C.; it seems to have been replaced by the *thesis* or *megale apographike thesis*, which included copies of the *praktika* delivered by every surveyor (APOGRAPHEUS) of the province. (See LAND SURVEY.)

LIT. Svoronos, *Cadastre*. N. Oikonomides in *Dionys.* 141f. –N.O.

www.staropomor.ru

CAESAR (καῖσαρ), a DIGNITY formerly applied to the emperor himself, was used under Diocletian to designate a junior emperor who stood under an augustus and did not possess charismatic qualities (A. Arnaldi, *Rivista italiana di numismatica* 83 [1981] 75–86). Until the 11th C. caesar remained the highest title reserved primarily for the emperor's sons, albeit with several exceptions: BARDAS was caesar under his nephew Michael III, Nikephoros II made his father Bardas Phokas a caesar, Michael IV did the same for his namesake and nephew. The assertion of Patr. Nikephoros I (Nikeph. 42.22–23) that Justinian II granted TERVEL the emperor's cloak and the title of caesar is proved by the evidence of seals (Zacos, *Seals* 1, no.2672). The ceremony of elevation of a caesar is described in the *De ceremoniis* (*De cer.* bk.1, ch.43). The insignia of the caesar was a crown without a cross. Alexios I lowered the rank of caesar, placing it below *sebastokrator*. In pseudo-KODINOS the caesar occupies the rank between *sebastokrator* and *megas domestikos*; from the 14th C., however, the title was conferred primarily on foreign princes, such as caesars of Vlachia, of Thessaly, or of Serbia.

According to Gy. Moravcsik (*ZRVI* 8.1 [1963] 229–36), the Slavic word *tsar* was derived not from the Byz. title but from the Latin designation for the emperor, probably in the 6th/7th C.

LIT. Guilland, *Institutions* 2:25–43. Bury, *Adm. System* 36. B. Ferjančić, "Sevastokratori i kesari u Srpskom carstvu," *ZbFilozFak* 11 (1970) 255–69. –A.K.

CAESAREA (Καισάρεια, mod. Kayseri), metropolis of CAPPADOCIA. When its enthusiastic Christians destroyed pagan temples, Emp. Julian deprived Caesarea of municipal status, but it soon recovered to flourish under St. BASIL THE GREAT. Caesarea was a great military base with imperial factories of weapons and textiles to supply the frontier. Justinian I replaced its ancient walls, which included fields, gardens, and pasture within their circuit, with a shorter, more defensible rampart. Although Caesarea resisted Chosroes I in 575, Chosroes II took and burned it in 611. Nevertheless, its size and wealth impressed the

Arabs when they first attacked it in 646; they captured it temporarily in 726. Caesarea was first part of the ARMENIAKON theme, then of CAPPADOCIA, and finally, under Leo VI, of CHARSIANON. Caesarea was an important military base in the 10th–11th C.; John KOURKOUAS was stationed there, and NIKEPHOROS II PHOKAS and Bardas PHOKAS, whose revolt the city supported, were proclaimed emperor in Caesarea. Turkish bands attacked it in 1067 and 1073; the Danişmendids conquered Caesarea in 1092; at the time of the First Crusade it was a ruin. Except for some sections of its city walls, which may be Justinianic, the Byz. remains of Caesarea have perished. Caesarea was an ecclesiastical metropolis in the 4th C. Before 431 it won precedence over Ephesus, and when the patriarchate of Constantinople was definitively established, Caesarea became its second see, its archbishop entitled PROTOTHRONOS.

LIT. *TIB* 2:193–96. A. Gabriel, *Monuments turcs d'Anatolie*, vol. 1 (Paris 1931) 6–30. –C.F.

CAESAREA MARITIMA, port in Palestine and the capital city of Palestina I. Until 451 the archbishopric of Caesarea (Καισάρεια) stood higher in the ecclesiastical hierarchy than Jerusalem, but the Council of Chalcedon subjugated it to Jerusalem. Extensive archaeological excavations have revealed an expansion of the city from the 4th to 6th C. Two aqueducts were restored in 385 and ca.526, and the main harbor was revitalized between 501 and 518. In the 6th C. streets were refurbished, including a north-south thoroughfare perhaps 17.5 m wide (R. Wiemken, K. Holum, *BASOR* 244 [1981] 27–41). Interregional trade prospered at Caesarea: whereas in the 2nd C. 80 percent of the fine pottery found at the site came from northern Syria, in the 5th–6th C. 36 percent originated in Asia Minor, 32 percent in Cyprus, and 17 percent in North Africa (J. Riley, *BASOR* 218 [1975] 52f).

From literary sources we know that a hippodrome functioned at Caesarea in the mid-4th C. and probably into the 6th C. (J. Humphrey, *BASOR* 213 [1974] 44). The city was a major cultural center: EUSEBIOS OF CAESAREA organized a theological school there; according to Isidore of Seville, its library contained 30,000 books. Many churches are mentioned in the sources: ca.484 Zeno rebuilt the Church of St. Prokopios; the vita of Anastasios the Persian (died 628) describes several churches that continued to function under the Persian occupation of 604–28 (W. Kaegi, *IEJ* 28 [1978] 177–81).

The city fell to the Arabs in 640 or 641/2. Its capture was regarded in Muslim sources as the zenith of Arab military success in Palestine. Legend has it that Caesarea had 930,000 defenders against 17,000 Arab besiegers (M. Sharon in *EI*² 4:841). Under the Arabs, Caesarea ceased to be a major port and became the center of an agricultural area. The traditional opinion that the campaign of John I Tzimiskes in 975 reached Caesarea was refuted by J. Starr (*Archiv orientální* 8 [1936] 94f). On 17 May 1101 it was taken by the Crusaders, who retained it until 1187; thereafter the city was the target of countless raids, frequently changed hands, and soon declined.

LIT. J. Ringel, *Césarée de Palestine* (Paris 1975). *Studies in the History of Caesarea Maritima*, ed. C. Fritsch (Missoula, Mont., 1975). L. Levine, *Roman Caesarea* (Jerusalem 1975). L. Levine, E. Netzer, *Excavations at Caesarea Maritima 1975, 1976, 1979* (Jerusalem 1986). K. Holum et al., *King Herod's Dream: Caesarea by the Sea* (New York–London 1988). –M.M.M., K.G.H.

CAESAROPAPISM, conventional term for the allegedly unlimited power of the Byz. EMPEROR over the church, including unilateral intervention in doctrinal questions ordinarily reserved to ecclesiastical authority. By passively submitting to this system of imperial protective tutelage, the Church—it has been suggested—lost its own sphere of competence and essential independence; it became, in effect, an adjunct of the state bureaucracy.

The term has been rejected by most scholars as a misleading and inaccurate interpretation of Byz. political reality. First, not a single Byz. emperor tried to act as "pope" or patriarch, whereas the bishop of Rome did on occasion assume the role of caesar. Second, the actual relationship between the *imperium* and *sacerdotium* cannot be characterized as a simple subordination of the latter. On the one hand, some emperors described themselves as *episkopoi ton ektos*, "supervisors (bishops) of external [things of the church]," and indeed they controlled the material resources of the church (lands, incomes, dependent peasantry); they even confiscated holy vessels in cases of state emergency. Emperors controlled the staffing of the higher levels of the church hierarchy, including appointment and deposition of patriarchs and bishops. They enjoyed limited liturgical privileges. Their intervention in internal church affairs was less significant: only a few emperors (Justinian I, Manuel I) attempted to impose their theological views on the church, although others were active during the disputes over Iconoclasm or the debate over the Union of the Churches; the emperors or their representatives, however, usually presided over ecumenical councils. On the other hand, the church insistently defended its ideological independence, including canon law; developed (in the *Epanagoge*) the theory of two correlated powers (the emperor's and the patriarch's); and even proclaimed, in some ecclesiological treatises, that the power of the bishop is higher than that of the emperor. In certain situations the church administration controlled and judged secular functionaries. Finally, the clergy and monks possessed enormous economic wealth and wielded ideological influence over broad strata of the population, so that the church was capable of blocking governmental decisions. In sum, the term caesaropapism altogether exaggerates the degree of actual control of the church by the state.

LIT. D.J. Geanakoplos, "Church and State in the Byzantine Empire: A Reconsideration of the Problem of Caesaropapism," *ChHist* 34 (1965) 381–403. J.-M. Sansterre, "Eusèbe de Césarée et la naissance de la théorie 'césaropapiste,'" *Byzantion* 42 (1972) 131–95, 532–94. H.-G. Beck, *Das byzantinische Jahrtausend* (Munich 1978) 33–108. S. Runciman, *The Byzantine Theocracy* (Cambridge 1977). –A.P., A.K.

CAFFARO. See ANNALES IANUENSES.

CAIN AND ABEL (Κάϊν, Ἄβελ), the sons of ADAM AND EVE. Their offerings (Gen 4:3–5) and Abel's death at the hands of his brother acquired Christological and eucharistic undertones already apparent in the New Testament (e.g., Heb 12:24) and explored in great detail by exegetes such as Cyril of Alexandria (PG 69:33B–44D), who juxtaposed the righteous Abel with Christ. John Chrysostom, quoting Hebrews 12:1, discusses Abel as a martyr (*Sur la providence de Dieu*, ed. A.-M. Malingrey [Paris 1961] 236, ch.19.5). Abel's gifts are cited in the Proskomide prayer of the liturgy attributed to St. Basil (Brightman, *Liturgies* 320; Taft, *Great Entrance* 365).

Representation in Art. At S. Vitale at RAVENNA, a mosaic pairs Melchizedek's offering with Abel's, with clear eucharistic significance (*DACL* 1.1:62). More extensive pre-Iconoclastic representations are implied by the mosaics of S. Marco in Venice, based on the Cotton GENESIS, and by the OCTATEUCHS. Cain and Abel also appear with Adam and Eve on a group of ivory caskets and occasionally in such contexts as the illustrated homilies of JAMES OF KOKKINOBAPHOS. Abel often appears in the ANASTASIS.

LIT. K. Wessel, *RBK* 3:717–22. G. Henderson, *LCI* 1:5–10. A. Ulrich, *Kain und Abel in der Kunst: Untersuchungen zur Ikonographie und Auslegungsgeschichte* (Bamberg 1981) 51–73. –J.H.L., C.B.T.

CALABRIA (Καλαβρία), region in southern Italy. Under Diocletian Calabria and APULIA formed a single province administered by a *corrector*. Until ca.680 the name Calabria was applied to all of southern Italy, including Apulia and Bruttium but, after a significant part of this region had been conquered by the Lombards, Calabria came to designate the former province of Bruttium in the toe of Italy (M. Schipa, *Archivio Storico per le province Napoletane* 20 [1895] 23–47). The capital of Calabria was REGGIO-CALABRIA.

Originally under the jurisdiction of the exarchate of Ravenna, ca.700 Calabria formed part of the duchy of Sicily (cf. TAKTIKON of Uspenskij). After Sicily fell to the Arabs (by 902), Calabria became a theme: Falkenhausen (*Dominazione* 30) maintains that this occurred between 938 and 956, whereas A. Pertusi (*Byzantino-Sicula* 2 [1975] 427f), referring to a series of Calabrian *strategoi* beginning with Eustathios ca.917 (Skyl. 263.47–48), suggests an earlier date. Possibly the Byz. did not acknowledge the loss of Sicily and considered Calabria as "Sicily." Sigillography provides evidence about the Byz. administration of Calabria: in the 8th C. it had a RHAIKTOR (Zacos, *Seals* 1, no.1477); in the 9th C. a *doux*; and a seal of the 10th C. belonged to a certain Pothos, "*tourmarches* of Calabria and *strategos* of Sicily."

In the late 9th and 10th C. Calabria was contested between Byz. and the Arabs. Nikephoros Phokas the Elder (died ca.900) secured Byz. power in the area, but at the end of the 10th C. the Arab threat again became serious. Otto II's expedition against the Arabs in 982 was a failure, but Byz.

www.stavropoiki.gr

generals retained control over Calabria. Finally in 1060 the Normans occupied the region.

Calabria was strongly influenced by eastern (Greek) customs, culture, and dialect. The Greek ecclesiastical and cultural impact increased in the 10th C., after the Arab occupation of Sicily, when many Greeks, esp. monks, emigrated from there to southern Italy. In the ecclesiastical notitia of 920–80 the "*eparchia* Kalabrias" is listed, with SANTA SEVERINA as its metropolitan see (*Notitiae CP*, no.8.51). Several monasteries are known from the documents of the 11th C.: St. Nikodemos near Mammola, St. Leontios of STILO (S. Borsari, *Il monachesimo bizantino nella Sicilia e nell'Italia meridionale prenormanne* [Naples 1963] 65). The Greek Orthodox population in the region was sizable: several saints of the Greek church (NEILOS OF ROSSANO, ELIAS SPELEOTES, ELIAS THE YOUNGER, PHANTINOS THE YOUNGER) were born or settled in Calabria, and Greek books were copied by local scribes. Greek saints' Lives reflect a Byz. cultural world in the region (Wickham, *Italy* 157). Silk manufacture developed in Calabria under the Byz. impact. Greek language and culture survived there even after the Norman conquest; in the 14th C. an eminent Byz. theologian, BARLAAM, originated from Seminara in Calabria.

LIT. *Calabria bizantina* (Reggio-Calabria 1974, 1977, 1983, 1986). *Atti del 4° Congresso storico calabrese* (Naples 1969). F. Lacava Zipparo, *Dominazione bizantina e civiltà basiliana nella Calabria prenormana* (Reggio-Calabria 1977).

–A.K., R.B.H.

CALENDAR. See CHRONOLOGY.

CALENDAR, CHURCH, a codification of the liturgical YEAR in two lists, both arranged chronologically. One, the *kanonarion*, lists the feasts of the lunar or paschal cycle, the mobile feasts that vary in date depending on when Easter falls. The other, the SYNAXARION, is a list of the fixed feasts and saints' days. The calendar was based on the 365 dates of the Julian solar calendar, but with the days of the month numbered continuously, rather than according to the Roman system involving Nones, Ides, and Kalends.

From 313 to 462, the cycle of fixed feasts began on 23 Sept. with the feast of the Conception of John the Baptist, the first Gospel mystery preparing for the Nativity of Jesus. After 462 it followed the civil year and began 1 Sept., the start of the INDICTION. By the 8th C., the 1 Sept. New Year's day had acquired liturgical status with its own lections, and the feast of the BIRTH OF THE VIRGIN, celebrated on 8 Sept., gradually diminished the importance of the Baptist feast as the start of the fixed cycle (Grumel, *Chronologie* 192–203), though the latter is still called "the new year [day]" in the TYPIKON OF THE GREAT CHURCH (Mateos, *Typicon* 1:42, 54f).

Church calendars began to develop in the 4th C. from primitive lists of MARTYRS (saints' days originate in the general custom of venerating the dead on the anniversary of their death), of commemorations and lections. Though the earliest developed calendars are the Jerusalem LECTIONARIES of the 4th–8th C., and there was much borrowing of feasts from church to church, the Constantinopolitan cathedral calendar is basically an independent tradition. It was not just a local usage that later spread far afield: this calendar was conceived from the start as a calendar for the whole of Byz. Fixed between 650 and 750, most likely before 700, it was used in all quarters of the empire by the 9th C., probably owing to the liturgical legislation of the Council in TRULLO (Ehrhard, *Überlieferung* 1:28–33).

Ehrhard divides extant calendar MSS of the 9th–15th C. into four types, according to their relative completeness. The final cathedral form of the calendar is transmitted to us in the *Typikon of the Great Church*. Its history, however, still remains to be written; it will have to be traced on the basis of liturgical books, feasts, saints' days, and sermon collections.

LIT. A. Baumstark, "Das Typikon der Patmos-Handschrift 266 und die altkonstantinopolitanische Gottesdienstordnung," *Jahrbuch für Liturgiewissenschaft* 6 (1926) 98–111. S. Salaville, "La formation du calendrier liturgique byzantin d'après les recherches critiques de Mgr Ehrhard," *EphLit* 50 (1936) 312–23.

–R.F.T.

CALENDAR CYCLES. This genre of HAGIOGRAPHICAL ILLUSTRATION depicted either the portrait or the martyrdom of one saint after another, arranged according to the date of his celebration in the church CALENDAR. The cycle could also include representations of the GREAT FEASTS on the appropriate day of the year.

Martyrological cycles may have existed already by the 8th C. (Life of TARASIOS by Ignatios, ed. Heikel, 413–16, tr. W. Wolska-Conus, *REB* 38 [1980] 248–50; PHOTIOS, hom.17, ed. Laourdas, 170.17–21). Basil I is known to have included scenes of martyrdom in the decoration of a portico of the NEA EKKLESIA (VITA BASILII 328.2–8). But there is no indication whether either of these lost examples actually followed the sequence of the church calendar.

The earliest and most important surviving cycle of this kind is the MENOLOGION OF BASIL II. Its miniatures were copied in the mid-11th C., this time to accompany a true MENOLOGION, the texts in this particular group of MSS being modified versions of the lives of the saints composed by SYMEON METAPHRASTES (F. Halkin, *Le ménologe impérial de Baltimore* [Brussels 1985]). Each of these texts concludes with a prayer for the well-being of the emperor, perhaps (but by no means surely) Michael IV.

A set of 11th-C. icons from Sinai preserves a calendar cycle of this type, and literary equivalents can be found in the contemporary metrical calendars, sets of jingles listing each saint and his manner of death composed by CHRISTOPHER OF MYTILENE and Theodore PRODROMOS (cf. E. Follieri, *I calendari in metro innografico di Cristoforo Mitileneo* [Brussels 1980]). Fresco versions appear first in the 13th C., and then only in churches in Thessalonike, Serbia, and Bulgaria, most of them royal foundations. The only other MS calendar cycle is a princely commission of the early 14th C. (Oxford, Bodl. gr. th. f.1, Hutter, *CBM*, vol. 2, no.1); here as with the frescoes, no text, other than verse captions, accompanies the miniatures. The context in which these various martyrological cycles are found suggests that they may have originated in monumental painting; the significance of their imperial connections remains to be explored.

Though many Gospel LECTIONARY MSS include calendar notices, only very rarely are these notices accompanied by images (cf. Vat. gr. 1156 and Athos, Dion. 587, both MSS of the 11th C.). Where they do exist, the images are as laconic as the notices themselves, consisting mainly of a series of saintly portraits. This type of "portrait" calendar cycle apparently represents a separate tradition from the martyrological one of the Basil Menologion and its successors; it recurs on another set of Sinai icons, but never in monumental painting.

LIT. P. Mijović, *Menolog* (Belgrade 1973). S. Der Nersessian, "Moskovskij Menologij," *Vizantija, Iužnye Slavjane i Drevnjaja Rus', Zapadnaja Evropa* (Moscow 1973) 94–111. K. Weitzmann, "Icon Programs of the 12th and 13th centuries on Sinai," *DChAE*[4] 12 (1984) 63–116.

–N.P.Š.

CALENDAR OF 354, also referred to as the Chronographer of 354, an almanac drawn up from a large variety of both Christian and pagan documents, including consular *fasti*, tables of Roman festivals, a secular chronicle of Roman history, the regionaries of the city of Rome, Easter tables, and lists of bishops and martyrs. The various fragmented MSS, when collated, recreate what seems to be the oldest extant Roman Christian calendar; Mommsen (unaware of an unillustrated MS at St. Gall, not pointed out until 1953) derived them all from the lost Carolingian *Codex Luxembergiensis*. The calendar throws together all manner of information, from key religious and secular items to such trivia as famous Roman gluttons.

The greatest interest and value comported by this calendar derives from the illustrations, made for his patron Valentine by the artist Furius Dionysius Filocalus, who also was calligrapher of the poems of Pope Damasus (366–84). The 26 illustrations, preserved in 17th-C. drawings based on the Carolingian copy, form a gallery of astrological and political emblems appropriated for Christian purposes: no other visual document provides so immediate or broad an impression of mid-4th-C. beliefs and official imagery. The utility and accuracy of the pictures is assured by comparison with other Late Antique works. The LARGESS of Constans II and the PERSONIFICATIONS of great cities are subjects found on silver; those of the MONTHS are repeated in floor mosaics and represent the tradition inherited by Byz. artists.

ED. *Chronica minora*, pt.1, ed. T. Mommsen in MGH *AuctAnt* 9.1 (Berlin 1892) 13–148.

LIT. H. Stern, *Le Calendrier de 354: Étude sur son texte et ses illustrations* (Paris 1953). T. Mommsen, *Gesammelte Schriften* 7 (Berlin 1909) 536–79. M.R. Salzman, "The Representation of April in the Calendar of 354," *AJA* 88 (1984) 43–50.

–B.B., A.C.

CALENDS (Καλάνδαι), a calendar custom marking the Roman new year; it was celebrated during the first four days of January. Libanios and John Chrysostom describe the Calends in detail (e.g., the decoration of house doors with laurel wreaths). Gregory of Nazianzos condemned this custom,

www.staropomor.ru

and a law of 395 prohibited the pagan celebration of holidays (*Cod.Theod.* II 8.22). The Calends gave rise to festive processions where participants got drunk, wore animal costumes, distributed gifts in specie (*kalandika*), and banged on doors in the middle of the night. Chrysostom refers to this as "a procession of demons in the *agorai*" (PG 48:954.4–5). Christian clerics viewed the Calends, which fell during the 12 days between Christmas and Epiphany, as a continuation of the ethos of the BRUMALIA and the pagan cult practices associated with it. The mummers of the Calends gave rise to popular tales about demons called *kallikantzaroi*. The Council in TRULLO prescribed a six-year excommunication for participation in the Calends, but the practices went on at least until the time of Balsamon, who describes the mummery.

LIT. Koukoules, *Bios* 2.1:13–19. Trombley, "Trullo" 5. Lawson, *Folklore* 221–29. –F.R.T.

CALENDŽICHA. See EUGENIKOS, MANUEL.

CAMBLAK, GRIGORIJ, Bulgarian churchman and writer; born Tŭrnovo ca.1365, died Kiev 1419. Although a member of an aristocratic Bulgarian family of Byz. origin (see TZAMBLAKON), it is now considered doubtful that he was the nephew of Metr. KIPRIAN of Kiev and Moscow (D. Obolensky, *DOP* 32 [1978] 80f). He was educated in Tŭrnovo, where he studied with Patr. EVTIMIJ (whose panegyric he later wrote), on Mt. Athos, and in Constantinople. Patr. MATTHEW I of Constantinople sent him on a mission to Suceava in Moldavia ca.1402–03. He then served as superior of the Dečani monastery in Serbia ca.1403–06. In 1406 Kiprian summoned Camblak to Moscow, but he turned back on news of the latter's death. He moved to Kiev ca.1409, and in 1415 local bishops elected Camblak metropolitan as the result of Lithuanian pressure; he was, however, excommunicated by Constantinople and Moscow. In Feb. 1418, shortly before his death, he attended the Council of Constance, where he allegedly made a speech in favor of church unity under the pope.

Camblak wrote a wide range of hagiographical, homiletic, and liturgical works in Slavonic; many are still unpublished. His *Razkaz* (ed. in Kałużniacki, *infra* 432–36) on the translation of the relics of St. Petka (Paraskeve) is rich in historical information, esp. about the Ottoman invasion of Bulgaria. He was a stylish and powerful writer, with a marked interest in personality. As an ecclesiastical politician he found himself involved in conflicts of power with which he was unfit by temperament and training to deal.

ED. *Werke des Patriarchen von Bulgarien Euthymius*, ed. E. Kałużniacki (Vienna 1901). *Pohvalno slovo za Evtimij*, ed. P. Rusev et al. (Sofia 1971). A. Davidov et al., *Žitie na Stefan Dečanski ot Grigorij Camblak* (Sofia 1983). See also list in Heppell, *infra*.

LIT. M. Heppell, *The Ecclesiastical Career of Gregory Camblak* (London 1979). A.I. Jacimirskij, *Grigorij Camblak* (St. Petersburg 1904). K.S. Mečev, *Grigorij Camblak* (Sofia 1969). G. Pŭrvev, "Konstancijat sŭbor (1414–1418) i učastieto na Grigorij Camblak v nego," in *Tŭrnovska knižovna škola*, ed. P. Rusev et al., vol. 2 (Sofia 1980) 484–500. –R.B.

CAMELS (sing. κάμηλος), common BEASTS OF BURDEN and a source of meat and of bone for carving throughout much of Syria and Egypt. In North Africa they were also used for plowing and pulling carts. Camels were envisaged as pack animals for the army in the STRATEGIKON OF MAURICE. A workshop of camel saddles in Damascus is mentioned in the vita of Elias of Heliopolis (ed. A. Papadopoulos-Kerameus, *PPSb* 19.3 [1907] 48.2–5). Camels are also attested in 14th-C. Greece: John VI Kantakouzenos had them on his estates (Kantak. 2:185.8). Camel drivers (*kamelarioi*) were considered persons of the lowest standing: the *De administrando imperio* attributes such a station to MUḤAMMAD. To be paraded through the streets on the back of a camel was a form of humiliation in Constantinople: under Justinian I, persecuted astrologers suffered this punishment (Prokopios, *SH* 11.37); in a similar fashion the deposed Andronikos I Komnenos was led through the capital on a "mangy camel" in the 12th C.

In art, the camel frequently denotes an Egyptian setting: an attribute of St. MENAS or of the Joseph story, as on the cathedra of MAXIMIAN. Attesting to their ordinariness, camels normally appear in CREATION scenes and in images of Adam naming the animals. A mosaic in the GREAT PALACE depicts two boys riding on a camel.

LIT. E. Demougeot, "Le chameau et l'Afrique du Nord romaine," *Annales ESC* 15 (1960) 209–47. R.S. Bagnall, "The Camel, the Wagon and the Donkey in Later Roman Egypt," *BASP* 22 (1985) 1–6. –A.M.T., A.C.

CAMEO, ornament made from a precious or semiprecious stone, usually with two or more layers of different colors. The subject is carved in relief on the often translucent upper layer, while the lower layer forms the base. This distinguishes cameos from stones carved in INTAGLIO. The quality of carving in Byz. cameos is not as high, generally, as in Roman examples. Stones favored in Byz. were carnelian, chalcedony, heliotrope, haematite, jasper, lapis lazuli, sardonyx, and rock crystal. Secular cameos often displayed portraits. Christian examples may depict the Virgin, Jesus, a scene from his life, or the bust of a saint. Although some Byz. cameos bear an inscription, it is usually not contemporary with the scene or figure. For this reason as well as the stone's portability and intrinsic value, it is difficult to determine the date and provenance of cameos, although comparison with coins and seals can be helpful. One firmly dated 11th-C. example in London is of serpentine or green jasper, with a contemporary inscription that names Nikephoros (III) Botaneiates (Rice, *Art of Byz.*, pl.150). Cameos were often mounted to be worn around the neck as ENKOLPIA or AMULETS. GLASS PASTE CAMEOS were made in imitation of hardstone cameos.

LIT. A. Bank, *Prikladnoe iskusstvo Vizantij IX–XII vv.* (Moscow 1978) 115–46. H. Wentzel, "Datierte und datierbare byzantinische Kameen," in *Festschrift Friedrich Winkler* (Berlin 1959) 9–21. W.F. Volbach, J. Lafontaine-Dosogne, *Byzanz und der christliche Osten* (Berlin 1968) 202f. –S.D.C., A.C.

CAMP (ἄπληκτον, from Lat. *applicatum*). The location, construction, and security of the marching camp were of vital concern to Byz. campaign armies, and nearly every STRATEGIKON contains a section on encampments. The most thorough description of a temporary camp is given by the 10th-C. DE RE MILITARI (ed. Dennis, *Military Treatises* 246–75), which instructs the surveyors preceding the army to locate campsites on level terrain with sufficient water supply nearby. The army camped in a square, keeping the infantry around the outside, the cavalry and supply train within. The commander's tent and his retinue were in the center. Roads, entered by gates set up in the outer defenses, bisected the camp from north to south and from east to west. The distinctly Byz. plan of a square camp crossed by intersecting roads thus differs from the earlier Roman rectangular plan based on the T-shaped intersection of the *via praetoria/principalis* and is first attested in the 6th C.

To protect the camp, the *strategika* recommended digging a trench with the earth heaped up along the inner lip to form a rampart; the infantry might then fix their spears in the earth and hang or lean their shields upon them to make a shield-cover or palisade. John I Tzimiskes' army fortified their camp in this manner before Dorostolon in 971 (Leo Diac. 142.1–143.6); Yaḥyā of Antioch states that the ditch and shield palisade around the camp of Romanos III Argyros during the Syrian campaign of 1030 reflected "the usual practice of the Greeks in their camps" (M. Canard, *REB* 19 [1961] 305f). A well-protected camp enabled an army to resist attack and organize a counterattack, as when in 1068 Romanos IV Diogenes' men first held off and then defeated an Arab army that had attacked their encampment (Attal. 113.8–114.22).

LIT. Ju. Kulakovskij, "Vizantijskij lager' konca X veka," *VizVrem* 10 (1903) 63–90. R. Grosse, "Das römisch-byzantinische Marschlager vom 4.-10. Jahrhundert," *BZ* 22 (1913) 90–121. H. von Petrikovits, *Die Innenbauten römischer Legionslager während der Prinzipatszeit* (Opladen 1975) 114f. V. Kučma, "Iz istorii vizantijskogo voennogo iskusstva na rubeže IX–X vv. Lagernoe ustrojstvo," *ADSV* 10 (1973) 259–62. –E.M.

CAMPANIA (Καμπανία), a region south of Rome comprising the cities of CAPUA, NAPLES, Nola, and BENEVENTO. The GARIGLIANO is one of the important rivers in the area. From the reign of Diocletian onward, Campania was considered to encompass Latium as well, and according to Prokopios (*Wars* 5.15.22) Campania stretched to the city of Tarracina. In Western terminology the name Campania was applied to two districts: Neapolitan Campania, forming a part of the duchy of Benevento, and the section included in the territory of the papacy.

Campania was administered by a *corrector*, who from 333 had the high title of *consularis*. With rich land close to Rome, Campania played an important role during Justinian I's reconquest of Italy in the 6th C.; when TOTILA captured Rome, he resettled Roman senators in Campania. Campania had many senatorial estates. The presence of senators accounts, in part, for the continued spending (moribund in most other parts of Italy) by *patroni* on secular construction in the province

www.staropomor.ru

during the 4th and early 5th C. Statues to governors and *patroni* also continued to be erected. Governors promoted secular building activity in Campania in the same period. The military and financial crisis precipitated by the Visigothic invasions, more than Christianity, is the probable cause for the decline in construction of secular monuments in the 5th C. On the other hand, Paulinus of Nola's construction of a church at Fondi in Campania is possible evidence of a redirection from secular to ecclesiastical building by the senatorial aristocracy residing in Campania.

In 553/4 the Franks penetrated the province (Agath. 40.16). After the 6th C. the name *Campania* rarely appears in Greek sources, but in the 12th C. the TIMARION (53.19) still mentions Kampanoi and Italian merchants visiting the fair in Thessalonike. Because of Arab raids a complex trading pattern emerged between Byz., the Arabs, and the West, with Campania serving as a western apex.

LIT. D. Whitehouse, "Raiders and Invaders: The Roman Campagna in the First Millennium A.D.," *Papers in Italian Archaeology* 4 (Oxford 1985) 207–13. Wickham, *Italy* 147–51, 155f, 164f. Ward-Perkins, *From Classical Antiquity* 23–25, 67f, 230–35. —A.K., R.B.H.

CANA (Κανά), town in Galilee where Christ is said to have worked his first miracle, turning water into wine during a wedding feast (see CANA, MARRIAGE AT). Near Nazareth, its precise location has not been established. According to Jerome (Eusebios, *Onomastikon* 117:7) it was a "town of Gentiles" (*oppidum gentium*). Two sites preserve the ancient name: Kafr Kanna east of Nazareth, where remains of a Byz. synagogue were discovered, and Khirbat Kanna north of Nazareth. Many early pilgrims (PIACENZA PILGRIM, Willibald [see HUGEBURC], EPIPHANIOS HAGIOPOLITES) mention Cana. The objects of veneration were the couch on which Christ reclined, a waterpot, and the spring at which the pot was filled. In the 12th C. only a small *kastellion* existed at Cana (John Phokas in *PPSb* 8.2 [1889] 6.29–30), but pilgrims, such as DANIIL IGUMEN, continued to mention it.

LIT. Abel, *Géographie* 2:412f. Wilkinson, *Pilgrims* 153. B. Bagatti, *Antichi villaggi cristiani di Galilea* (Jerusalem 1971) 42–48. —G.V., Z.U.M.

CANA, MARRIAGE AT. Popular already in CATACOMB imagery, Christ's conversion of water into wine during the wedding feast at Cana (Jn 2:3–10) had a twofold significance: as Christ's first miracle, revealing his Godhead, and as an anticipation of the EUCHARIST. Both meanings are made clear at Sant'Apollinare Nuovo, RAVENNA, where this scene (wine) and the FEEDING OF THE MULTITUDE (bread) open the miracle cycle, facing the Last Supper (see LORD'S SUPPER) across the bema. From the 4th C. (silver reliquary in Milan—Volbach, *Early Christian Art,* pl.111) through the 14th C. (CHORA), Cana is regularly juxtaposed with the Feeding of the Multitude; a similar eucharistic message appears in the Parma Gospels (Lazarev, *Storia,* fig.241), where Cana and the Miraculous Draught of Fishes accompany the Last Supper, which has bread baskets like those of the Feeding of the Multitude. Early images included simply Christ, the jars, and servants; Mary and the feasting wedding party were added in the 6th C. The wedding feast dominates the scene thereafter. Although found in Gospel Books and mural cycles, Cana does not appear in illuminated lectionaries.

LIT. Grabar, *Martyrium* 2:244–54. Underwood, *Kariye Djami* 4:280–84. W. Kuhn, "Die Darstellung des Kanawunders im Zeitalter Justinians," in *Tortulae: Studien zu altchristlichen und byzantinischen Monumenten* (Rome 1966) 200–15. —A.W.C.

CANDLEMAKER (κηρουλ⟨λ⟩άριος). There was no Roman guild of candlemakers. The role of this profession evidently increased around the 7th C., when the ancient ceramic LAMP was replaced by the CANDLE. The word *keroullarios* appears in the 7th-C. *Miracles* of St. ARTEMIOS (ed. A. Papadopoulos-Kerameus, 27.1); in the 9th C. Theophanes (Theoph. 487.31) speaks of a well-to-do *keroullarios* who worked in the Forum; a severe fire in the Forum in 931 destroyed the shops of furriers and candlemakers, *keropoleia* (*TheophCont* 420.13–16).

According to the *Book of the Eparch, keroullarioi* bought wax and olive oil (in part from churches) and sold candles in their shops, which, because of precautions against fire, had to be separated from each other by a prescribed distance (30 *orgyiai*); only for the workshops near Hagia Sophia was an exception made. The production of candles, esp. for great festivities, required elaborate skill: a 14th-C. source (pseudo-Kod. 191.9–16) describes a Christmas procession candle (*lampas*), the top of which was colored with cinnabar and the middle part adorned with golden leaves that bore red roundels with inscribed crosses.

LIT. Stöckle, *Zünfte* 38f. *Bk. of Eparch* 208–11. —A.K.

CANA, MARRIAGE AT. The Marriage at Cana; fresco, 14th C. Church of St. Nicholas Orphanos, Thessalonike.

CANDLES (sing. κηρίον, κηρός) were used extensively in both everyday and ecclesiastical LIGHTING in Byz. The ancient Greeks did not make much use of candles, but the Romans employed them, as well as torches, for festive processions and funeral services; their houses were illuminated with LAMPS made of clay or metal. There are reasons to suppose that in the 7th C. the practice changed and that candles began to replace lamps: first of all, very few clay lamps are found in excavations of post-7th-C. strata, although literary texts continue to speak of oil lamps; secondly, the profession of CANDLEMAKER (*keroularios*) is known from the 7th C. onward; finally, the term *kerion,* which in classical texts means honeycomb, acquired the meaning of candle and is used to form compound words such as *keroprates* (candle merchant) or *keropoleion* (candle workshop). Another word, *lampas,* which in classical vocabulary had designated torch or lamp, was used for larger candles (Clugnet, *Dictionnaire* 81, 89f). Late Roman candles were produced of both tallow and wax (F. Cabrol, *DACL* 3.2:1613); the BOOK OF THE EPARCH (11:3–4) stipulates that the candlemaker could use wax and olive oil but not fat. Candles of inferior quality had no wicks (*pinai*). Sources mention the use of candles for processions (e.g., the vita of Eusebios of Alexandria, PG 86:309A), imperial ceremonies, and liturgy, but there is no information on candles in everyday life, save for the prohibition on light in individual cells of some monasteries; nor do we have any data on the price of candles.

www.staropomorje.hr

Liturgical Candles. In worship, candles were used, with oil lamps, for both practical and symbolic purposes. Christians, who saw Jesus and his salvation as LIGHT and the candle as the image of the eternal light (PG 87:3985C), used candles from the 4th C. onward at funerals, at VESPERS, in processions, at EPIPHANY and the Easter VIGIL, and eventually also at BAPTISM, UNCTION, etc.

Typical of Byz. ritual and private devotion was the honorific use of candles. Candles of varying sizes were kept burning on the iconostasis, by tombs, and before icons and other venerated images inside churches (see, e.g., P. Gautier, *REB* 32 [1974] 37.152, 39.165, 47.282). The patriarch was accompanied in procession by candles, a practice borrowed from court ceremonial, and emperor and patriarch offered obeisance with candles and INCENSE at the opening of services. Liturgical candles evolved into the two episcopal candelabra: the triple-branch *trikerion* in honor of the Trinity and the double-branched *dikerion* for the two natures of Christ, with which the bishop bestowed solemn blessings.

LIT. Taft, "Pontifical Liturgy" 107–110. C. Mango, "Addendum to the Report on Everyday Life," *JÖB* 32.1 (1982) 255f. Koukoules, *Bios* 2.2 (1948) 91. –R.F.T., A.K.

CANICATTINI BAGNI TREASURE. See PLATE, DOMESTIC SILVER AND GOLD.

CANON. For legal term, see CANON LAW; CANONS. For hymnographic term, see KANON.

CANONIZATION (ἀνακήρυξις), official ecclesiastical acknowledgment and proclamation of the sanctity of an individual by the patriarch and synod of Constantinople. Although the term is sometimes loosely used by scholars for the period prior to the 13th C., canonization in Byz. appears to have been a development of the Palaiologan period. From the earliest centuries of Christianity, holy men and women were popularly revered as SAINTS, commemorated on their feastdays, celebrated in hagiography, and represented in sacred images; the faithful prayed to them for intercession and sought healing from the relics at their shrines. This recognition of a person's sanctity is properly termed *anagnorisis*. In the West, official papal canonization began in the late 10th C.; the earliest example in Byz. seems to be that of Patr. ARSENIOS in the late 13th C. In the 14th C. at least eight cases of canonization are attested, including Patr. ATHANASIOS I, Meletios the Confessor (died 1286), and Gregory PALAMAS (cf. *Reg-Patr*, fasc. 5, nos. 2132, 2540; 6, no.2681a). Among the prerequisites for canonization were popular veneration, evidence of miracles, and creation of an iconic and hagiographic tradition.

LIT. R. Macrides, "Saints and Sainthood in the Early Palaiologan Period," in *Byz. Saint* 67–87. A.-M. Talbot, *Faith Healing in Late Byzantium* (Brookline, Mass., 1983) 21–30. –A.M.T.

CANON LAW, in a broad sense, is the totality of legal regulations concerning church life. In its narrow (formal) sense, it is the totality of the rules that derive from church authorities. Because of the great importance of the church, canon law in Byz. was of an importance equal to secular law (see LAW, CIVIL). There did not develop a strict separation of the two spheres of law as in the Latin West.

Byz. canon law, static and adverse to all innovations, did not undergo any significant development. The history of Byz. canon law (in its narrow sense) falls into three periods: that of the COUNCILS (4th C.–second half of the 9th C.), that of the patriarchs (second half of the 9th C.–11th C.), and that of the canonists (12th–15th C.).

From the 4th C. come the most important sources by far: the CANONS issued by church councils. The canons of some councils were being assembled and arranged in chronological order by the 5th C. at the latest; these collections were supplemented and partly replaced—by the 6th C.—with "systematic" collections (organized according to subject matter) such as the SYNAGOGE OF FIFTY TITLES and the NOMOKANONES. Excerpts from the writings of church fathers (including the so-called APOSTOLIC CANONS) were also introduced into these collections. The bulk of the sources that became the recognized basis for ecclesiastical law was already established in the 6th C. and given the authority of an ecumenical council in 691 by the Council in TRULLO (canon 2), which repudiated in particular the APOSTOLIC CONSTITUTIONS. These canons (which form the basis of canon law in its narrow sense) were considered to be, in principle, immutable.

The Constantinople council of 879–80 led by Patr. Photios was the last council that issued generally recognized canons; from then on the corpus of canons was supplemented by occasional prescriptions of individual patriarchs, mostly with the participation of their ENDEMOUSA SYNODOS. In the MSS these prescriptions constitute variously composed appendices to the collections of canons. Only certain prescriptions, in particular those dealing with marriage law, acquired an authority comparable to that of the canons.

The chronologically arranged canons were provided with continuous commentaries in the 12th C. by Alexios ARISTENOS, John ZONARAS, and Theodore BALSAMON; these commentaries, esp. those of Balsamon, took certain other sources into account as well. Byz. canon law studies—which originated in the 11th C., peaked in the 12th C., and flourished once more in the 14th C.—produced compendia, in particular the *Syntagma kata stoicheion* of Matthew BLASTARES and the *Epitome canonum* of Constantine HARMENOPOULOS as well as works on particular problems in the form of treatises and EROTAPOKRISEIS (NIKETAS OF HERAKLEIA, JOHN IV (V) OXEITES of Antioch, Michael Choumnos, NIKETAS OF ANKYRA, NIKETAS "OF MARONEIA," BASIL OF OHRID). Finally, the judicial decisions of ecclesiastical authorities such as John APOKAUKOS, Demetrios CHOMATENOS, and the *endemousa synodos* of the patriarchs of Constantinople, whose register for the 14th C. is almost completely preserved, belong to the sources of canon law in its narrow sense.

Sources of canon law in its broad sense are the imperial laws regarding church life; these are of great importance because individual emperors, in particular, CONSTANTINE I THE GREAT, JUSTINIAN I, and LEO VI, issued large numbers of legal prescriptions involving ecclesiastical matters, which, on the whole, were respected by the church. Laws derived from the CORPUS JURIS CIVILIS were compiled in special collections (see, e.g., COLLECTIO TRIPARTITA) or integrated into works based on the canons (the *nomokanones*, the commentary of Balsamon, the *Syntagma kata stoicheion* of Blastares).

Even if some collections of canon law are not arranged either chronologically or alphabetically, but according to content (esp. the *Nomokanon of Fourteen Titles*), it is impossible to assert that a "system" of canon law was ever developed in Byz. This was done only in modern times and one can now (following Christophilopoulos) divide church law into five sections according to content: a general section, constitution, administration, penalties, and judicial procedure.

1. To the general section belong the concept of canon law (including its distinction from secular law, ethics, and theology); the relationship of the church to the state as well as to dissenters (Jews, Muslims, Latins, and heretics, like Manichaeans and Paulicians); and the sources of canon law and their interpretation (see OIKONOMIA).

2. To the constitution of the church belong the regulations concerning its members (who have been received into it through baptism): the laity, clergy, and monks as well as the prescriptions concerning the organs of ecclesiastical administration—the councils, *endemousa synodos*, patriarchs, metropolitans, bishops, and monasteries.

3. The administration of the church includes the rules for the sacraments, esp. marriage, and for religious education as well as the laws regarding church property (see PROPERTY, SACRED), including the income of the clergy.

4. Ecclesiastical penal law deals—both generally and in particular—with ecclesiastical offenses such as apostasy, HERESY, SCHISM, SIMONY, and SACRILEGE as well as with ecclesiastical penalties such as EXCOMMUNICATION, deposition and ANATHEMA (see also EPITIMION, PENANCE).

5. Finally, the ecclesiastical judicial process (see TRIAL, CRIMINAL PROCEDURE) before the ecclesiastical courts (see COURT, LAW) forms a part of canon law.

Byz. canon law was not "law" in the modern sense of the term: neither in substance nor in procedure was the uniformity of the handling of norms ever vouchsafed, because there was never an institutionalized legal education of the clerics concerned with the application of "law" and because the notion of an ubiquitous validity of legal norms (the "concept of the legal state") was completely absent. In several areas (e.g., that of penance) canon law was not clearly divided from ethics or theology; this is due to the fact that the most important producers of the norms of canon law, namely the councils and the church fathers, also determined the codes of ethics and the theological dogmas.

Research into Byz. canon law began in the West in the 16th C.; in the 16th and 17th C., Bonefidius, Voellus, Justellus, and Beveregius in particular produced a series of notable editions of canon

www.staropomor.ru

law sources. These studies were taken up again in the second half of the 19th C. by J.B. Pitra and at the beginning of the 20th C. by V.N. Beneševič. The documents of the *endemousa synodos* of the patriarchs of Constantinople (*RegPatr*) have been the subject of research since ca.1930 by the French Assumptionists.

Systematic studies on canon law have been pursued since the second half of the 19th C., mainly in Orthodox lands (above all in Greece and, until the revolution of 1917, in Russia) where Byz. canon law was still largely valid. While this so-called inner legal history has received considerable attention, the area of the sources (so-called outer legal history) is still insufficiently researched: most texts still lack a classification of the MS tradition and a critical edition.

LIT. N. van der Wal, J.H.A. Lokin, *Historiae iuris graeco-romani delineatio* (Groningen 1985). S.N. Troianos, *Oi peges tou byzantinou dikaiou* (Athens-Komotini 1986). Idem, *Paradoseis ekklesiastikou dikaiou*[2] (Athens-Komotini 1984). N. Milaš, *Pravoslavno crkveno pravo*[3] (Belgrade 1926). P.I. Panagiotakos, *Systema tou ekklesiastikou dikaiou kata ten en Helladi ischyn autou*, vols. 3–4 (Athens 1962, 1957). A.P. Christophilopoulos, *Hellenikon ekklesiastikon dikaion*[2] (Athens 1965). –A.S.

CANONS (*κανόνες*), term that in Roman law was used synonymously with *regulae*, rules, but that eventually acquired a technical meaning as the body of ecclesiastical law or of its individual regulations. As canonical were recognized the rulings of several councils, both ecumenical (Nicaea of 325, Constantinople of 381, Ephesus, Chalcedon, Trullo, Nicaea of 787) and local (esp. Ankyra, Gangra, Serdica) as well as the precepts of several authoritative church fathers (Basil the Great, Gregory of Nyssa, Gregory of Nazianzos, Amphilochios of Ikonion, Cyril of Alexandria, Tarasios, and others).

Canons covered broad areas of CANON LAW—ecclesiastical structure, church discipline, norms of morality and behavior, liturgy, etc. Zonaras (PG 137:509D) distinguishes "the investigation of dogma and decisions (*psephoi*)" from formal canons that should, according to Balsamon, bear the signatures of emperors and "fathers" (PG 137:509A). In theory, canons had to be approved "by the common volition and unanimous desire" (Mansi 11:933D) of the council participants. Canons were considered to be "divine," "saintly," or "holy." Justinian I emphasized the importance of canons: thus, in his novel 131 of 545 he endowed the canons of the first four ecumenical councils with the validity of imperial legislation.

ED. P.-P. Joannou, *Discipline générale antique*, 4 vols. (Grottaferrata 1962–64).

LIT. L. Wenger, *Canon in den römischen Rechtsquellen und in den Papyri* (Vienna-Leipzig 1942) 83–166. E. Schwartz, *Gesammelte Schriften*, vol. 4 (Berlin 1960) 159–275. –A.K.

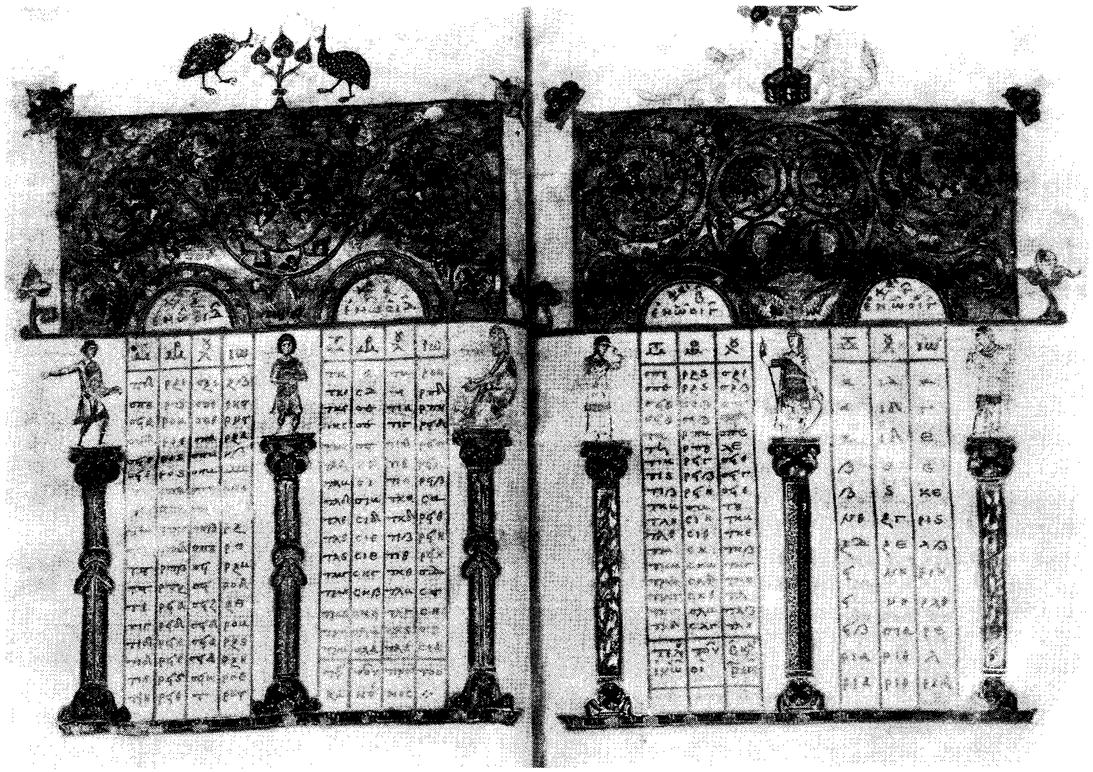
CANON TABLES, a system of concordance to the Gospels devised by EUSEBIOS OF CAESAREA. His letter to Karpianos, often included with the ten tables, explained their use. Numbered sections of Gospels were accompanied by a red number, corresponding to one of the tables, in which similar passages in other Gospels were listed. Eusebios's original design, preserved in certain 10th-C. MSS, spread the ten tables over seven pages. In the 10th C., Constantinopolitan illuminators extended the series to ten pages and framed the matrix of numbers in elaborate arches. Canon tables enjoyed their greatest popularity and artistic success in the 11th and 12th C. Menageries of exotic animals and mythological creatures play on top of arcades, and personifications of the labors of the MONTHS and virtues are incorporated into the bases and capitals. The same themes appear in Georgian MSS decorated in Constantinople by Byz. painters. At the end of the 12th C. even more elaborate profusions of ornament embellish the tables of DECORATIVE STYLE MSS. In the Palaiologan period, decorated canon tables are neither as common nor elaborate as before.

LIT. C.Nordenfalk, *Die spätantiken Kanontafeln* (Göteborg 1938). E. Nestle et al., *Novum testamentum graece* (Stuttgart 1981) 73–78. R.S. Nelson, "Theoktistos and Associates in Twelfth-Century Constantinople," *The J. Paul Getty Museum Journal* 15 (1987) 59–66. –R.S.N.

CANOSCIO TREASURE, 5th(?)-C. hoard of 24 silver objects (nine plates, four cups, nine spoons, a strainer, and a ladle) discovered in 1934 at Canoscio in Umbria and now in the cathedral treasury of Città di Castello. Although the Canoscio Treasure is often described as a church treasure, Engemann (*infra*) convincingly demonstrated that it was for domestic use and belonged to a couple whose names, Aelianus and Felicitas, are inscribed on at least one of its objects. Most of the plates have small crosses at their center, but the lack of dedicatory inscriptions and the flat profiles of the plates argue against their being PATENS. The two largest plates, decorated with a cross flanked by two lambs, represent the introduction of Christian themes into household silver. Although usually attributed to the 6th C., individual objects are related to those in the 4th- or 5th-C. CARTHAGE TREASURE. Both these collections offer evidence for the intermediary stages of development in the types of domestic silver PLATE manufactured in the period between the better-known silver TREASURES of the 4th C. and those of the 6th and 7th C.

LIT. E. Giovagnoli, "Una collezione di vasi eucaristici scoperti a Canoscio," *RACr* 12 (1935) 313–28. J. Engemann, "Anmerkungen zu spätantiken Geräten des Alltagslebens," *JbAChr* 15 (1972) 154–73. –M.M.M.

www.staropoczta.pl



CANON TABLES. Canon tables from a Gospel book (Melbourne, 710/5, fols. 3v–4r); 12th C. Above each column stands the personification of a month (left) or of a virtue (right). National Gallery of Victoria, Melbourne; Felton Bequest, 1959.

CANTICLES. See PSALTER.

CAPERNAUM (*Καφαρναούμ*), a site in Galilee, identified as Tell Ḥum. Although Capernaum was the center of Jesus' ministry in Galilee, it remained only slightly touched by Christianity. Eusebios of Caesarea (*Onomastikon* 120.2–4) described it as a village of "pagans," and EPIPHANIOS of Salamis (*Panarion* 30.11.9–10) listed it among those Jewish sites where no church had been constructed and no Christians dwelled. Excavations discovered there the remains of a synagogue with buildings of the 1st and the 4th–5th C. Pilgrims to Capernaum (EGERIA, PIACENZA PILGRIM) were shown the house of the apostle Peter transformed into a church. This holy site is identified as a room in a 1st-C. private house, whose plastered walls bore Christian graffiti. Its hall became a place of worship (*domus ecclesiae*) in the 4th C., and in the 5th C. an octagonal church was erected above it.

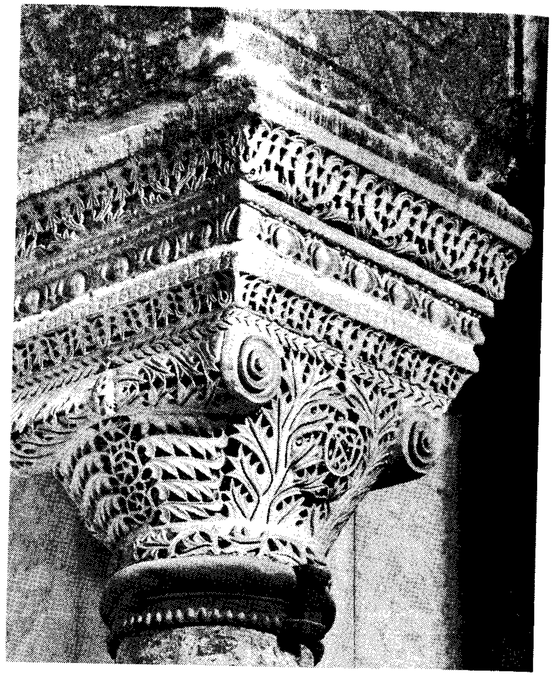
After the Arab conquest of Palestine the church is no longer mentioned, but pilgrims could see the house of John the Evangelist and the place where the paralytic was lowered through the roof. DANIIL IGUMEN confuses two Capernaums: one at the Lake of Tiberias, another near Caesarea. He says that Capernaum used to be a large and populated city but was deserted by his time; he reports a prophecy that the Antichrist would emerge from Capernaum (*PPSb* 3–9 [1885] 88f).

LIT. V. Corbo et al., *Cafarnao*, 4 vols. (Jerusalem 1972–75). V. Corbo, S. Loffreda, A. Spijkerman, *La sinagoga di Cafarnao* (Jerusalem 1970). V. Corbo, *The House of St. Peter at Capharnaum* (Jerusalem 1969). Wilkinson, *Pilgrims* 153f.
–G.V., A.K., Z.U.M.

CAPIDAVA (Καπίδαβα), a Roman military fort in the DOBRUDJA at a ford of the Danube, on the route leading to HISTRIA and TOMIS. Excavations have revealed two layers of settlement; a Roman *castrum* (or *locus*) existed to the early 7th C. (a coin of Maurice was found) and was restored several times, the last time probably by Anastasios I. The 6th-C. fort was smaller than the earlier one, and among numerous Latin inscriptions only a few can be dated later than the 3rd C. The second settlement was founded in the time of John I Tzimiskes and can be dated by coins that reach the reign of Theodora. The settlement was surrounded by a wall 2 m thick and the habitations were semisubterranean. The objects found in the second layer are of poor quality, primarily ceramics that show some influence of Slavic ware (the potters' stamps resemble those in Bulgaria); on the other hand, large clay caldrons indicate Pecheneg connections. The city name is mentioned by Constantine VII Porphyrogennetos (*De them.* 1.60, ed. Pertusi p.86).

LIT. G. Florescu, R. Florescu, P. Diaconu, *Capidava*, vol. 1 (Bucharest 1958). R. Florescu, N. Cheluţă-Georgescu, "Săpăturile de la Capidava," *Pontica* 7 (1974) 417–35; 8 (1975) 77–85.
–A.K.

CAPITAL (κιόκρανον, κιονοκράνιον), the crowning element of a COLUMN, a critical block that marks the junction of a load (e.g., of an EPISTYLE) and its support (the column shaft). A capital is also used with pilasters and piers, where it marks the springing of an arch or vault. During the 4th–5th C. most Ionic and Corinthian capitals relied



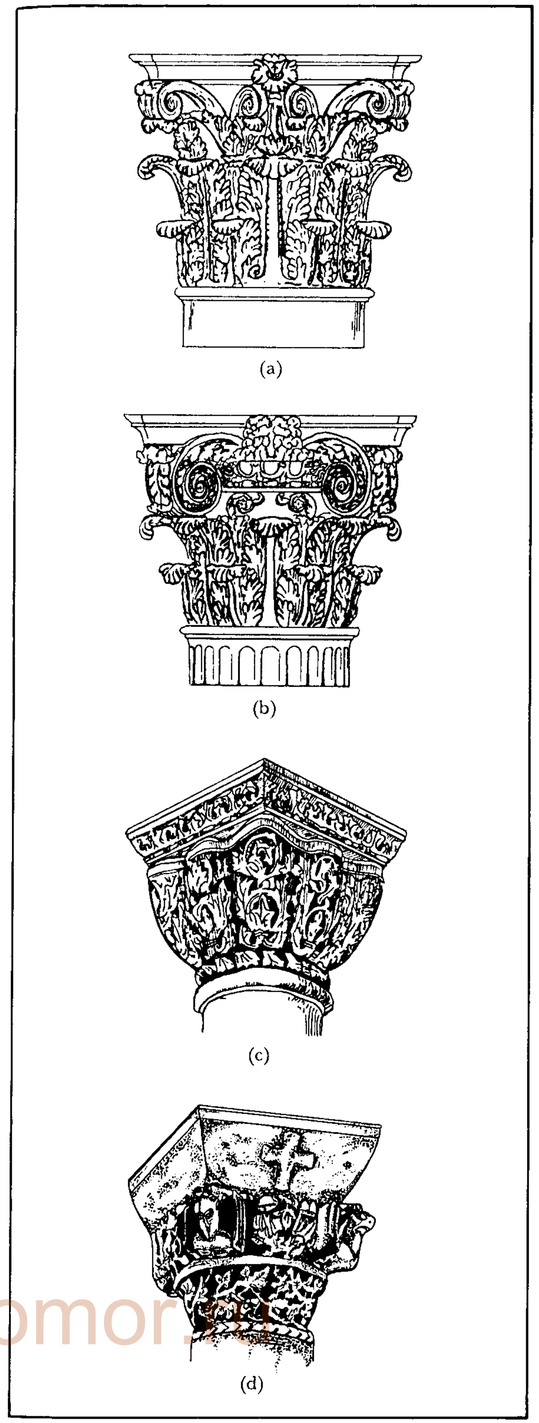
CAPITAL. Capital; 6th C. Church of Hagia Sophia, Istanbul. One face of the capital bears the monogram of Justinian I.

on Roman models (J.-P. Sodini, 10 *IntCongChrArch*, vol. 1 [Thessalonike 1984] 207–78). Corinthian, with ACANTHUS decoration, was the dominant form and the source of inspiration for most other types: the Composite capital; the "Theodosian" with its characteristic fine-toothed acanthus; the windblown acanthus capital; and the two-zone capital in which animal or bird PROTOMES surmount a zone with acanthus leaves or basket pattern.

Byz. arcades, however, demanded more compact capitals. Adopting the IMPOST BLOCK, the IMPOST CAPITAL had fully emerged by ca.530, followed by two variants: the kettle and fold capitals, marked by a preference for stylized floral ornament and undercutting (Orlandos, *Palaiochr. basilike* 2:325–37).

Already ca.550 the production of new capitals dropped dramatically and the use of SPOLIA became a common practice. Rare new forms after the 9th C. include the Corinthian-impost capitals in the Church of the Theotokos at HOSIOS LOUKAS (H. Buchwald, *ArtB* 48 [1966] 152), impost capitals with busts of angels, and the Palaiologan impost capitals with busts of saints as at the church of the CHORA MONASTERY.

LIT. R. Kautzsch, *Kapitellstudien: Beiträge zu einer Geschichte des spätantiken Kapitells im Osten vom vierten bis ins siebente Jahrhundert* (Berlin-Leipzig 1936). W.E. Betsch, "The History, Production and Distribution of the Late Antique Capital in Constantinople" (Ph.D. diss., Univ. of Pennsylvania, 1977). F.W. Deichmann, *Corpus der Kapitelle der Kirche von San Marco zu Venedig* (Wiesbaden 1981). Grabar, *Sculptures I* 65–67. Grabar, *Sculptures II* 26–28, 131–36. E.D. Maguire, "A Revolution in Northern Justinianic Capital Design," *ByzF* 14 (1989) 59–74. Eadem, "Range and Repertory in Capital Design," *DOP* 41 (1987) 351–61.
–L.Ph.B., W.L.



CAPITAL. Byzantine Capitals. (a) Corinthian with acanthus decoration; (b) Composite; (c) Windblown acanthus; (d) Two-zone.

CAPITANATA, territory in northern Apulia that comprises, roughly, the modern Italian province of Foggia. The name, which appears first in the 11th-C. *Chronicle* of Leo Marsicanus (MGH *SS* 34:261), derives from KATEPANO. In fact, during the first quarter of the 11th C. the *katepano* had reorganized the area, repopulating it with people from neighboring Lombard counties, and founding and fortifying new cities such as Civitate, Dragonara, Torre Fiorentina, and Troia. Troia's act of foundation, by Basil BOIOANNES (1019), has been preserved. The population and the local officials were predominantly Latin-speaking Lombards; the bishop of Troia was directly subject to the Holy See. The territory was intended as a line of defense against invaders from the north; the Normans occupied it in the mid-11th C.

LIT. J.-M. Martin, "Une frontière artificielle: la Capitanate italienne," 14 *CEB*, vol. 2 (Bucharest 1975) 379-85.
–V.v.F.

CAPITATIO-JUGATIO (ζυγοκέφαλον or κεφαλόζυγον), FISCAL SYSTEM related to Diocletian's reforms; its exact nature is unclear, in spite of long and heated discussions. It ensured a fair distribution among individual taxpayers of the ANNONA, the total amount of which was fixed by the authorities at various levels, from the PRAETORIAN PREFECT down to the provincial governor. The distribution was made by taking into account some established shares of tax liability, called JUGUM (for land) and CAPUT (for humans, animals, etc.),

www.karopomor.pl

which were estimated as having equal value. Some scholars (Piganiol, Ostrogorsky) saw in the system a combination of POLL TAX and land tax, concluding that a *jugum* could not be taxed unless it had a corresponding *caput* and vice versa; consequently they related the system to the state's effort to bind peasants by law to the land that they cultivated. This theory has been broadly criticized.

LIT. Ostrogorsky, *History* 40f. Jones, *LRE* 448–56. J. Karayannopulos, "Die iugatio-capitatio-Frage und die Bindung der Agrarbevölkerung an die Scholle," in *Actes du VIIe Congrès de la Fédération Internationale des Associations d'Études Classiques*, vol. 2 (Budapest 1984) 59–72. Idem, "Die Theorie A. Piganiols über die Iugatio-Capitatio und die neueren Auffassungen über die Entwicklung der sozialen und finanzwirtschaftlichen Institutionen in Byzanz," *BNJbb* 19 (1966) 324–49. –N.O.

CAPPADOCIA (Καππαδοκία), the hilly and mountainous region of central Asia Minor stretching from the Pontic mountains to the Taurus and from the Salt Lake to the Euphrates. Except for a few fertile plains (the best around Melitene), Cappadocia is not very productive and never supported a large population or extensive urban life. In antiquity, it had only three cities—CAESAREA, MELITENE, and TYANA; the emperor owned most of the land and its population was his tenants. Cappadocia is rich in minerals and was famed for cattle, sheep, and esp. horses. It gained importance from its command of the main highways across Anatolia and from its proximity to the frontier.

The wars of the 3rd C. depleted the population. Diocletian reduced the area of Cappadocia by forming the provinces of Armenia from its eastern regions. The remaining area, with its capital at Caesarea, was assigned to the diocese of PONTOS. Hannibalianus, nephew of Constantine I, however, was briefly king (*rex regum*) of Cappadocia, Pontos, and Armenia (335–37). When Constantine confiscated the treasures of the temples, the imperial estates grew. They became the *domus divina per Cappadociam*; their revenues supported the imperial bedchamber. In 371, Valens detached the southern half, making a new province, Cappadocia II, with its capital at Tyana.

The writings of the CAPPADOCIAN FATHERS provide considerable information about Cappadocia in the late 4th C., a time of great prosperity. After 363, when the region east of the Euphrates was ceded to Persia, Cappadocia gained in strategic importance and became more exposed. Tzannoi, Isaurians, and Huns ravaged Cappadocia in the 5th C., provoking a program of fortification continued by Justinian I, who rebuilt Caesarea and established a new fortified center at MOKISSOS. Vainly hoping to repress widespread civil disturbance and revolts by imperial tenants, he appointed a proconsul with full civil and military powers in 535, but the old system was restored by 553. The Persians destroyed SEBASTEIA in 575 and Caesarea in 611, introducing a period of great turmoil.

Arab attacks began with the temporary capture of Caesarea in 646 and intensified after they gained control of the Cilician Gates and Tyana in 708. The long wars led to major changes: the country was covered with strong, usually remote fortresses; large areas, esp. in the east, were depopulated; and Slavs were transported from the Balkans to strengthen the defenses.

In the regime of THEMES, Cappadocia was divided between ANATOLIKON and ARMENIAKON. When these were reduced in the early 9th C., the two new themes of CHARSIANON and Cappadocia occupied the ancient geographical area, which continued to bear the name Cappadocia for unofficial and ecclesiastical purposes. In Byz. administrative parlance, however, Cappadocia came to denote a smaller area, the highly exposed southern region. First mentioned (by Ibn Khurdādhbeh) as a KLEISOURA of Anatolikon, it became a separate theme by ca.830. It extended from the Taurus to the Halys and had its headquarters at Korone in the mountains above the main invasion route of the Arabs. Its *strategos*, who drew a salary of 20 pounds of gold, commanded 4,000 men and numerous fortresses. Leo VI extended Cappadocia to the northwest by adding the region adjacent to the Salt Lake.

In the mid-9th C., the Paulicians attacked from their base of TEPHRIKE just east of the frontier. That threat was removed in 878, but Arab raids continued until the capture of Melitene by the Byz. in 934 and the displacement of the frontier eastward brought renewed security. Major problems remained, however: notably depopulation from the long wars and the concomitant growth of the estates of the military aristocracy, many of whom were Cappadocian. Syrian and Armenian settlers helped to repopulate the country. The increasing power of the magnates sparked a series of revolts led by Bardas PHOKAS and Bardas SKLEROS that spread from Cappadocia to afflict most of Anatolia from 963 to 989. After finally gaining control, Basil II moved against the Cappadocian aristocracy, confiscating the wealth of such families as the MALEINOI. He gained victories in the east and then annexed much of Armenia; in compensation, Armenian princes and their followers received lands and offices in Cappadocia. Large parts of the country became Armenian, and hostility between the newcomers and the native population grew. In 1057, the deteriorating military situation produced by increasing Turkish attacks provoked Bryennios, general of Cappadocia, to revolt. In the same year the Turks destroyed Melitene and in 1059 Sebasteia; defense of such cities had long been neglected. After the devastation of Caesarea in 1067, Romanos IV strove to restore the military situation in Cappadocia and the east. In 1071, he passed through Cappadocia en route to the fatal battle of Mantzikert, after which Cappadocia was permanently lost to the empire. A province of Cappadocia is last mentioned in 1081, when Alexios I summoned the *toparches* of "Cappadocia and Choma" to Constantinople (An.Komn. 1:131.16–17). This probably indicates either that imperial authority had survived in the westernmost parts of Cappadocia or that the name, perhaps together with troops, had been moved into Phrygia.

LIT. *TIB* 2. F. Hild, *Das byzantinische Strassensystem in Kappadokien* (Vienna 1977). –C.F.

Monuments of Cappadocia. Few churches built during the 4th–7th C. have survived in the province (M. Restle, *Studien zur frühbyzantinischen Architektur Kappadokiens* [Vienna 1979]). The region is best known for the ROCK-CUT CHURCHES AND DWELLINGS carved into its soft volcanic tuff hills. Large 6th–7th-C. congregational basilicas in the cliffs at Çavuşin and Avçılar survive, but most of the datable rock-cut monuments are small monastic chapels, often associated with cells, mills, winepresses, and refectories. Chapels that have been ascribed dates before 843—and sometimes much earlier—include Ioakeim and Anna and Niketas the Stylite in Kızıl Çukur and St. Basil at Sinassos (N. Thierry, *RSBS* 1 [1981] 205–28). The greatest period of artistic productivity, however, occurred between the cessation of major Arab attacks on Anatolia and the SELJUK conquest, reflecting the popularity of the region as a monastic center in the 10th and first half of the 11th C. Among the most important datable fresco cycles from this period are those found in Ayvalı Kilise or the Church of St. John (913–20), GÜLLÜ DERE; Tavşanlı Kilise (913–20); the Old Church of Tokalı Kilise and Kılıçlar Kilise in GÖREME, each associated with a series inappropriately named the "Archaic Group"; the Great Pigeon House of Çavuşin (963–69) and the New Church of Tokalı Kilise (mid-10th C.) in GÖREME; Direkli Kilise (976–1025) and St. Michael (1025–28) near the HASAN DAĞ; ESKI GÜMÜŞ near Niğde; St. Barbara (1006 or 1021) and Karabaş Kilise (1060–61) in SOĞANLI; and the COLUMN CHURCHES (mid-11th C.?). In their architectural form, programs, and painting style, these chapels reflect the tension between metropolitan cultural hegemony and local artistic tradition.

LIT. Jerphanion, *Églises rupestres*. Thierry, *Nouvelles églises*. Restle, *Wall Painting*. L. Rodley, *Cave Monasteries of Byzantine Cappadocia* (Cambridge 1985). N. Thierry, *Haut moyen-âge en Cappadoce: Les églises de la région de Çavuşin* (Paris 1983). –A.J.W.

CAPPADOCIAN FATHERS, BASIL THE GREAT, GREGORY OF NAZIANZOS, and GREGORY OF NYSSA, the three church fathers who combatted ARIANISM in the 4th C. and were later considered the highest ecclesiastical authority. AMPHILOCHIOS OF IKONION is sometimes included in this group. Basil was the great organizer of men and institutions, Gregory of Nazianzos the great orator and poet, and Gregory of Nyssa the profound and subtle philosopher. Together they are best regarded as masters of compromise and synthesis in their adaptations of Plato and ORIGEN to the Orthodoxy of ATHANASIOS of Alexandria. Their trinitarian definitions paved the way for the Council of CHALCEDON. Basil established and clarified the distinction between the one *ousia* (see SUBSTANCE) and three HYPOSTASES in support of the concept of HOMOOUSIOS. Gregory of Nazianzos developed the properties and mutual relationships of the three divine persons within the TRINITY. Gregory of Nyssa emphasized the divinity and consubstantiality of the Holy Spirit.

The Cappadocians also departed from Origenist notions of SIN, SALVATION, and TIME. In their view, sin is more a product of human weakness and succumbing to temptation than the result of

www.staropoanta.sk

ORIGINAL SIN. Salvation is attained by penitence, confession, the contemplation and understanding of the divine, and the final reconciliation of sinners with God after the temporary punishment of hell. Much of this comports their efforts to define and distinguish time from eternity, another major departure from Origen; the concept of *diastema* was developed to separate divine from created time (B. Otis, *StP* 12 [Berlin 1976] 327–57), a notion put forth to substantiate their theories of man's fall and redemption. Apart from theological matters, the Cappadocians responded directly to the social issues of their day, with all three denouncing chariot racing, a particular obsession of Cappadocia, as a source of unrest and riot (J.H. Humphrey, *Roman Circuses* [London 1986] 528).

LIT. B. Otis, "Cappadocian Thought as a Coherent System," *DOP* 12 (1958) 95–124. R. Gregg, *Consolation Philosophy: Greek and Christian Paideia in Basil and the Two Gregories* (Philadelphia 1975). T.A. Kopecek, "The Social Class of the Cappadocian Fathers," *ChHist* 42 (1973) 453–66. C.B. Ashanin, "Christian Humanism of the Cappadocian Fathers," *PBR* 6 (1987) 44–52. R. Teja, *Organización económica y social de Capadocia en el siglo IV, segun los padres Capadocios* (Salamanca 1974). –B.B.

CAPUA (Κάπυα), city in CAMPANIA. Some remains of late Roman Capua survive: an amphitheater (converted to a fortress in the late 9th C.), bath, and Mithraeum. The Vandal Gaiseric sacked and destroyed Capua in 456. In 594 it was taken by the Lombards. Thereafter Capua was at first under the rule of the duchy of BENEVENTO, and Duke Arechis II (758–87) may have constructed a church there (CHRONICON SALERNITATUM 17.11; Ward-Perkins, *From Classical Antiquity* 84). Capua gained independence in the 9th C. Sometime before 808, abbot Josue of S. Vincenzo al Volturno received permission from King Louis (later Emp. Louis the Pious) to destroy a "very ancient temple." Ward-Perkins (ibid. 206) thinks this proves continued government control (presumably Carolingian) over ruined secular buildings in Italy after 800. The rulers of Capua acquired the title of princes ca.900. At this time the city had to struggle against the Arabs, but the Muslim danger was eliminated at the battle of GARIGLIANO in 915.

The Byz. impact on Capua was less significant than on neighboring Benevento; a Byz. attempt to seize Capua ca.891 failed; the Byz. expedition of 934 was but an armed embassy; the expedition of 956 ended with a token submission; and the activity of the *katepano* Basil Boioannes in Capua in 1026 was short-lived. German influence in the 10th C. was exerted through their vassal Paldolf I Capodiferro (Ironhead) of Salerno (961–81), who succeeded in unifying the vast Lombard lands in southern Italy around Capua. In 966 Pope John XIII elevated the church of Capua to the rank of metropolis. Capua still flourished in the first half of the 11th C., when Paldolf IV managed temporarily to annex NAPLES, GAETA, and MONTECASSINO, but the Normans captured the stronghold of Capua after a long siege (1058–62), and the principality became part of the Norman state.

LIT. I. Di Resta, *Capua medievale* (Naples 1983). G.A. Loud, *Church and Society in the Norman Principality of Capua* (Oxford 1985) 26–37. –A.K., R.B.H.

CAPUT (Lat. "head"), technical term introduced in the FISCAL SYSTEM with Diocletian's reforms and having three possible meanings: an individual "heading" in the tax register; an unsecured (because it did not consist of land) share of tax assessment, equivalent to the JUGUM; a human or animal component in the formula of assessment. Basically, the *caput* seems to be a unit of account used within the system of CAPITATIO-JUGATIO for taxing humans or animals working on land. According to Goffart (*infra* 35), the concept of *caput* dropped out of the codes; the SYRO-ROMAN LAWBOOK is silent about it, while the *jugum* continued to figure in the laws, at least until the 6th C. As the assessment was gradually considered to be based on land alone, the *caput* disintegrated and the tenant of land was eventually bound to the soil, so as to be kept on the roll of taxpayers.

LIT. W. Goffart, *Caput and Colonate* (Toronto 1974). –N.O.

CARBONE, Italian monastery dedicated to St. Elias and St. Anastasios the Persian; founded at the end of the 10th C. by Loukas Karbounes in a wild mountain region of the Basilicata, probably under the influence of St. Sabas the Younger. While Loukas was active primarily in Armentum, his successors, seeking a refuge from the Arabs, retired to Carbone; nonetheless, one of its superiors, Menas, was captured by them. After the Norman conquest of southern Italy Carbone flourished under the patronage of the feudal family of Chiaromonte. Greek monks continued to reside in Carbone until the 16th C.

Despite two fires (in 1174 and 1432) part of the monastic archive survives, including eight Greek documents of 1007–61. Among them are wills containing descriptions of their possessions drafted by Basil (Blasios) in 1041; Loukas II, a superior of Carbone (1059); and Gemma, widow of Nikephoros, *chartoularios* and *topoteretes* of Taranto; also preserved is a *sigillion* of ARGYROS, son of Melo, of 1053, which describes a mutiny against the emperor led by "the impious archbishop [of Taranto] and his accomplices."

LIT. G. Robinson, *History and Cartulary of the Greek Monastery of St. Elias and St. Anastasius of Carbone*, 3 vols. (Rome 1928–30). M. Petta, "Codici del Monastero di S. Elia di Carbone," *VetChr* 9 (1972) 151–71. –A.K.

CARIA (Καρία), district of southwestern Asia Minor, south of the Meander River. Caria has a long indented coastline with many harbors, chains of forested mountains, and fertile interior valleys. It became a separate province ca.305, with APHRODISIAS as its capital; the governor was a *praeses* until the 6th C., then a *consularis* (I. Ševčenko in *Synthronon* [Paris 1968] 29–41). In 536 Justinian I assigned Caria to the *quaestura exercitus*, together with Scythia, Moesia, the Aegean islands, and Cyprus; its purpose was evidently to assure supplies, esp. timber, to the Danube armies. JOHN OF EPHESUS, in his mission to the pagans of Caria and neighboring provinces in 542, claimed to have made 80,000 converts; paganism was still strong in the mountain regions. Caria became part of the theme of KIBYRRHAIOTAI, but is mentioned as a province as late as 722, when it appears as belonging to the *apotheke* of Asia, Caria, the islands, and the Hellespont organized to supply the army (Hendy, *Economy* 656–60). Later uses of the term refer to the geographic area or to the ecclesiastical province, which lasted until the end of Byz. rule (late 13th C.). Caria is also the Byz. name for APHRODISIAS.

LIT. Jones, *LRE* 43, 482f, 939. –C.F.

CARICATURE, a deliberately distorted picture of individuals or groups created for satirical purposes. In late antiquity and Byz. it was directed at both domestic and foreign enemies. EUNAPIOS OF SARDIS (fr.78, *FHG* 4:49) relates how an eparch of Rome set up in the middle of the "Stadium" a picture on panels mocking the barbarians who flee the threatening HAND OF GOD; the picture was accompanied by a written commentary. Legends again accompanied the best-known incident of caricature in Byz. history: according to NIKETAS DAVID PAPHLAGON, minutes of a council opposed to Patr. IGNATIOS were illustrated by Gregory ASBESTAS with colored images identifying Ignatios as "the devil," "the abomination of desolation" (cf. Mt 24:15), etc. Some contemporary marginal PSALTERS had illustrations that caricatured the enemies of Israel. The Ziphites of Psalms 53 and 72:9 are depicted almost literally with their "mouths set against heaven" while their "tongues go through the earth." The Hebrews who reproached Moses are represented with Silenus-heads and exaggerated Semitic features (Dufrenne, *L'illustration* I, fol.106v), while Iconoclasts such as JOHN VII GRAMMATIKOS are shown with the wild hair normally associated with the DEVIL (Ščepkina, *Miniatjury*, fols. 51v, 67r). In the 12th C., Eustathios of Thessalonike was ridiculed in a sketch that circulated in the city (Eust. Thess., *Opuscula* 98.42–64). Gregoras (Greg. 1:258.24–259.4) again describes the use of caricature in politics: enemies of Patr. Athanasios I painted on the base of the patriarchal throne a picture of Christ and behind him Andronikos II bridled and led by the patriarch "as a charioteer leads a horse." –A.C., A.K.

CARIČIN GRAD. See JUSTINIANA PRIMA.

CARMEN CONTRA PAGANOS, 4th- or 5th-C. work, also known as *Carmen adversus Flavianum*, that survives only in one copy attached to a MS of PRUDENTIUS and consists of 122 hexameters written in difficult Latin, often ungrammatical and unmetrical. Its target is an unnamed prefect who restored paganism at Rome, offended God, and duly perished miserably. The equation of this villain by T. Mommsen with Virius Nicomachus FLAVIANUS (died Sept. 394) still remains the most plausible; a rival theory, however, offers Gabinius Barbarus Pompeianus, prefect at Rome in 408/9 when besieged by Alaric, who after permitting pagan ceremonies was lynched in a food riot. Either way, the poem can be connected with the last attempts at a pagan revival in the West. Its theme and biting tone recall the pseudo-Cyprian

www.staropromyr.ru

Carmen against a renegade Christian senator and the *Carmen ad Antonium* contained in two MSS of PAULINUS of Nola and thought by some to be his. A recent theory (F. Dolbeau, *REAug* 27 [1981] 38–43) suggests that Pope Damasus (366–84) might have written the *Carmen Contra Paganos*.

ED. T. Mommsen, "Carmen Codicis Parisini 8084," *Hermes* 4 (1870) 350–63. G. Manganaro, *Nuovo Didaskaleion* 11 (1961) 23–45. Eng. tr. B. Croke, J. Harries, *Religious Conflict in Fourth-Century Rome* (Sydney 1982) 79–83.

LIT. L.C. Ruggini, "Il paganesimo romano tra religione e politica (384–394 d.C.): per una reinterpretazione del 'Carmen contra paganos,'" *Atti della Accademia Nazionale dei Lincei, Memorie, Classe di scienze morali, storiche e filologiche*[8] 23 (Rome 1979) 1–143. J.F. Matthews, "The Historical Setting of the 'Carmen contra Paganos' (Cod. Par. Lat. 8084)," *Historia* 19 (1970) 464–79. F.M. Clover, "The New Assessment of the Carmen Contra Paganos," in *Bonner Historia-Augusta-Colloquium 1982/3* (Bonn 1985) 163–76. D. Shanzer, "The Anonymous Carmen contra paganos and the Date and Identity of the Centorist Proba," *REAug* 32 (1986) 232–48. –B.B.

CARNIVAL, in the strict sense of the three-day festivity preceding LENT, left no trace in Byz. sources; on the contrary, Lent was preceded by weeks of partial abstinence (those of *apokreos* and *tyrophagos*) that, according to Theodore of Stoudios (PG 99:1700B), were established to remind Christians of monastic order (*taxis*) or of "the new and spotless society." The Byz. did celebrate carnivals in the broader sense, however, as semi-pagan feasts that embodied sensual festivities; they expressed themselves primarily in masked processions and coarse jokes, often with sexual overtones. The elements of carnival were reflected in pagan festivities such as LUPERCALIA and BRUMALIA. CHRISTOPHER OF MYTILENE describes a procession of masked students of the school of NOTARIES on the feast of St. Markianos and Martyrios; one of them was disguised as the emperor. Carnival entertainment sometimes had a parodic character, as at the court of Michael III: there, fake liturgies were performed to the accompaniment of lyres (*kitharai*) and a certain Grillos was installed as a bogus patriarch surrounded by eleven "metropolitans," all in gilded holy vestments; Michael himself played the part of the "*proedros* of Koloneia" (*TheophCont* 200.15–201.17). Canon law discouraged acting in costume, prohibited laymen from masquerading as monks and clerics, and clerics from disguising themselves as soldiers or animals (PG 137:729D). Canonists lamented that on some saints' days pious women had to stay away from church for fear of being accosted by excessively boisterous merrymakers (PG 138: 245D–248B).

LIT. Ja.N. Ljubarskij, "Der Kaiser als Mime," *JÖB* 37 (1987) 41–46. –A.K.

CAROLDO, GIÀN GIACOMO, Venetian official and historian; born ca.1480, died 3 June 1538. Caroldo's numerous and delicate diplomatic missions included one to the sultan in Constantinople (*relazione* of 30 Sept. 1503 in Marino Sanudo the Younger's *Diarii* 5 [Venice 1881] 449–68); from 1520 he occupied a key position in the Venetian chancellery. From that date until 1532 Caroldo worked on a *Historia Veneta*, whose initial part (to 1280) derives chiefly from Andrea DANDOLO. The independent final section (1280–1382), however, makes extensive use of archival records available to Caroldo and sheds valuable light, for example, on Byz.-Venetian relations, connections with Russia, the conflict between John V and John VI, the cession of Tenedos, and the pawning of the Byz. crown jewels. The *Historia* is largely unpublished and survives in three different redactions, two of which exist in partially autograph MSS.

ED. J. Chrysostomides, "Studies on the *Chronicle* of Caroldo with Special Reference to the History of Byzantium from 1370 to 1377," *OrChrP* 35 (1969) 123–82.

LIT. A. Carile, "Caroldo, Gian Giacomo," *Dizionario biografico degli Italiani* 29 (1977) 514–17. Idem, *La cronachistica Veneziana (secoli XIII–XVI) di fronte alla spartizione della Romania nel 1204* (Florence 1969) 158f. Karayannopulos-Weiss, *Quellenkunde* 2:526f. –M.McC.

CARPENTER (*τέκτων, λεπτουργός, ξυλουργός*). The terms for ARTISANS working in WOOD, including the combined form *tekton leptourgos*, are common in papyri (Fikhman, *Egipet* 28f). PALLADIOS (*Hist.Laus.*, ed. Butler, 94.7–9) saw in a monastery in Panos 15 tailors, 14 fullers, 7 smiths, and only 4 *tektones*, which shows a relatively unimportant role for carpentry in this monastery. In his opinion (100.6–7) *tektonike* or carpentry was a profession that should be learned in boyhood. Various carpenters—*tektones, leptourgoi*, and, distinct from them, builders or *oikodomoi*—worked in the Stoudios monastery in Constantinople (Dobroklonskij, *Feodor* 413). It seems that by the 10th C. the distinction between the carpenter, MASON, and builder became vague. SOUDA (ed. Adler, 4:517, no.251) equates *tekton* with *technites* and conceives of him as a craftsman working on both stone and wood. In the *Book of the Eparch*, *leptourgoi* appear in the chapter on *technitai* together with masons (*marmarioi*) and workers in gypsum. In the vita of Ioannikios the Great (*AASS* Nov. 2.1:407C), *tektonema* is the designing of the building to be constructed by *technitai*. *Tektones* do not appear in later acts of Athos, but the term *xylourgos* is known (e.g., *Lavra* 1, no.63.5, App. I. 12).

Because of the disappearance of most artifacts of WOOD, carpenters are better known to philology than to archaeology, yet it is self-evident that woodworkers supplied the framework, joists, and tie beams of public and private buildings; ceilings such as that in the church of St. Catherine's monastery at Sinai; and BEMAS, AMBOS, and benches. Their role in SHIPBUILDING and the construction of vehicles was even larger. Various carpenters' TOOLS are named by Theodore of Stoudios, the *Geoponika*, and Eustathios of Thessalonike (Kazhdan, *Derevnja i gorod* 234): one-edged ax, adze, saw, auger, plumbline, plane, square, even a wood-turning lathe (*dinos*).

The word *leptourgia* meant skillful craftsmanship and was applied to the Creation (GEORGE OF PISIDIA, *Hexaem.* 1270, 1505), whereas Anastasios of Sinai (ed. J. Pitra, *Iuris ecclesiastici graecorum historia*, vol. 2 [Rome 1868] 259.15) speaks of the demon's "*tektones* and followers," and Niketas Choniates (Nik.Chon. 258.14, 301.23) uses the term *tekton* only metaphorically as schemer or contriver.

LIT. Rudakov, *Kul'tura* 143. Koukoules, *Bios* 2.1 (1948) 207. Sodini, "L'artisanat urbain," 86–88. –A.K., A.C.

CARPETS (sing. *τάπης*) or rugs designated in antiquity any kind of woven material used to cover floors, beds, walls, or apertures of doors (H. Schroff in *RE* 2.R. 4 [1932] 2251). This broad range of functions was preserved in Byz., and various carpetlike hangings (*bela*) played an important role in court ceremonial, concealing the emperor from the eyes of laymen (Treitinger, *Kaiseridee* 55f). In the opinion of Basil the Great (PG 31:288C), covering walls with carpets was a sign of excessive luxury; likewise John Chrysostom (PG 55:510.47) considered that carpets on the floor were as typical of the rich house as throngs of slaves and tables glittering with gold. According to Asterios of Amaseia (PG 40:168A), wall carpets were sometimes covered with images of hunters, animals, and rocks. In the 9th C. the rich widow DANELIS sent to Constantinople woolen carpets to cover the whole floor of the NEA EKKLESIA; precious stones were woven into the carpets so that they resembled a mosaic (*TheophCont* 319.14–20). More modest was the carpet on which Epiphanios, friend of St. Andrew the Fool, slept on the floor (PG 111:705AB). Since pious people used carpets for kneeling in prayer, a new term, *epeuchion* ("prayer rug"), was created by the 12th C. for carpets.

Some carpets were produced in Constantinople or the Peloponnesos; Demetrios CHOMATENOS (ed. Pitra, 6:542.29) mentions a type of carpet that the local people called *tzerga*. Some carpets were brought from Alexandria or Armenia; esp. famous for carpet production was Persia, and Herakleios seized precious carpets in Dastagerd.

LIT. Koukoules, *Bios* 2.2:85–88. J. Ebersolt, *Les arts somptuaires de Byzance* (Paris 1923) 11, 147f. –Ap.K., A.K.

CARPIGNANO SALENTINO (*Καρπινιάνα*), city in southern Apulia, Italy; site of the cave-church of Ss. Marina and Cristina, famous for its dated frescoes. According to A. Jacob (*AttiLinc Rendiconti*[8] 37 [1983] 41–64), inscriptions identify the painters as Theophylaktos (959) and Eustathios (1020). H. Belting (*DOP* 28 [1974] 12–14) argues that the style of the earlier artist derives from late 9th-C. Constantinople, while that of Eustathios is a copy of Theophylaktos's work rather than a reflection of Byz. painting in the early 11th C. The church, long in use as a funeral chapel, also contains a long Greek metrical inscription on the death of a child and his father, a *spatharios* (between 1055 and 1075—A. Jacob, *RSBN* 20–21 [1983–84] 103–22).

LIT. C.D. Fonseca et al., *Gli insediamenti rupestri medioevali nel Basso Salento* (Galatina 1979) 59–75. –V.v.F., A.C.

CART (*ἅμαξα*). Unlike the light chariot pulled by HORSES that was employed for CHARIOT RACES and solemn processions, the cart was a heavy vehicle dragged by oxen and used for everyday business; grain and other foodstuffs were transported in carts (vita of Eustratios, 9th-C. *hegoumenos* of the Abgas monastery, ed. Papadopoulos-Kerameus, *Analekta* 4:387.6–9), and a peasant might visit a fair in a cart (*Synax.CP* 720.34). The

www.staropaos.ru

Codex Theodosianus (*Cod.Theod.* VIII 5.48) established the maximum weight permitted to be carried in a cart (*raeda*) of four wheels—98–164 kg of gold and 164–327 kg of silver—but these figures do not represent the real capacity of the cart (J. Béranger, *MusHelv* 28 [1971] 125). The ancient system of harnessing was based on traction at the neck of the animal, with a soft collar and a flexible yoke to which a long pole was strapped; this harnessing prevented the animal from hauling big loads. Lefebvre de Noettes (*infra*) hypothesized that in the 9th–10th C. the Byz. introduced some innovations in the ancient system of harnessing, releasing the neck and transferring the force of traction from the neck to the chest; this invention allowed the partial replacement of the ox by the horse.

The Byz. were acquainted with the so-called Wagenburg tactic (i.e., surrounding a military camp with a line of carts), which was used by some of their neighbors, such as the Cumans.

LIT. R. Lefebvre de Noettes, "Le système d'attelage du cheval et du boeuf à Byzance et les conséquences de son emploi," in *Mél.Diehl* 1:183–90. L. Bréhier, *Le monde byzantin*, vol. 3 (Paris 1950) 175f. –A.K., J.W.N.

CARTAGENA. A Punic foundation on the southeastern coast of Spain, it later became the site of the Roman colony of Nova Carthago. In 425 it was destroyed by the Vandals. An inscription recording the repair of the city gates by the Byz. *magister militum* of Spain, KOMENTIOLOS, has led to the assumption that Cartagena was the capital of Byz. Spain, but the inscription provides no indication of the town's status. Cartagena was seized by the Visigothic king Suinthila in 624.

LIT. Thompson, *Goths* 320f, 329f. –R.B.H.

CARTHAGE (Καρχηδών), port in North Africa near modern Tunis, the largest city in the western Mediterranean after Rome. Under Diocletian, Carthage became the seat of the African diocese. It contained numerous churches and monasteries and was the focal point of many religious disputes, such as DONATISM, ARIANISM, the THREE CHAPTERS controversy, and MONOTHELETISM. The city mirrored Rome in its administration, monuments, wealth, and spectacles. Its aristocracy formed the core of the landed elite of Africa and retained close links with Roman senatorial circles. Carthage was the main port for African grain and oil exported to Rome as part of the ANNONA. It was also a major producer and exporter of AMPHORAS, LAMPS, and tableware, esp. African Red Slip ware (see CERAMICS). Under the VANDALS, there is evidence of an increase in imports of amphoras and other pottery forms, suggesting that the economy was increasingly dependent on supplies brought from outside Africa. Nevertheless Carthage continued to export African agricultural products to Spain, Gaul, and the eastern Mediterranean.

Literary sources emphasize the continued flourishing of Roman culture, including a certain degree of civic patronage on the part of the later Vandal kings. Continuity is also evident in the archaeological record; a number of urban villas, for example, show evidence of remodeling and refurbishment. At the same time, there is evidence that the late Roman walls, Antonine Baths, Via Coelestis, theater, Odeum, and the enigmatic circular monument or rotunda near the theater were allowed to fall into a state of disrepair, and some churches belonging to the Orthodox community are known to have been closed.

Following the Byz. reconquest (533), Carthage, renamed Carthago Justiniana, became the civil and military capital of the prefecture of AFRICA and later the seat of the EXARCH. Justinian I refurbished the walls, the circular and rectangular harbors, and a number of churches. He also constructed a fortified monastery called Mandracium, perhaps on the site of the civic basilica on the Byrsa. A mint was also established (a carryover from the Vandals, who minted in bronze and silver) to serve the monetary needs of the city, prefecture, and army. Justinian's efforts at urban renewal were short-lived (ca.533–60) and probably more cosmetic than substantive, as recent archaeological evidence shows little change in the character and quality of domestic life in Carthage from the Vandal to Byz. periods. There is also numismatic evidence for continuous inflation of the base bronze coinage throughout the 6th–7th C., possibly initiated by the building program and costly wars against the MAURI, a condition that no doubt drained the resources of the city.

While clearly the center of Byz. influence in Africa, Carthage was also the focal point of frequent resistance to Constantinople. In 608 Herakleios, exarch of Africa, rebelled against Emp. Phokas, and his son, the future emperor HERAKLEIOS, led the fleet of Carthage against Constantinople. Another exarch, GREGORY, proclaimed himself emperor, with the support of the "Romans" (Roman Africans) and African tribes. Urban life at Carthage declined over the course of the 7th C., the conditions of habitation worsened, and intramural burials became widespread. Trade, now largely with the eastern Mediterranean, was also decreasing (both the circular and rectangular harbors were out of use by ca.650). By the mid-7th C. production of African Red Slip ware ceased altogether, and mint emissions were erratic and small. Arab invasions after 647 contributed significantly to Carthage's decline, particularly after the founding of Qayrawān in 670. After 645/6, no bishop of Carthage can be certainly identified and a number of churches ceased to function. The city was conquered by the Arabs, after several attempts, in 698.

LIT. Lepelley, *Cités* 2:11–53. L. Anselmino et al., "Cartagine," in *Società romana e impero tardoantico*, vol. 3, *Le merci, gli insediamenti*, ed. A. Giardina (Rome-Bari 1986) 163–95. J.H. Humphrey, "The Archaeology of Vandal and Byzantine Carthage," in *New Light on Ancient Carthage*, ed. J.G. Pedley (Ann Arbor 1980) 85–120. H.R. Hurst et al., *Excavations at Carthage: The British Mission* (Sheffield 1984). A. Ennabli, "La campagne internationale de sauvegarde de Carthage: Fouilles et recherches archéologiques 1973–1987," *CRAI* (1987) 407–39. M. Fulford, "Economic Interdependence among Urban Communities of the Roman Mediterranean," *World Archaeology* 19.1 (1987) 58–75. F.M. Clover, "Carthage and the Vandals," *Excavations at Carthage 1978 Conducted by the University of Michigan*, vol. 7 (Ann Arbor 1982) 1–22. Idem, "Felix Carthago," *DOP* 40 (1986) 1–15. W.H.C. Frend, "The Early Christian Church in Carthage," in J.H. Humphrey, *Excavations at Carthage 1976 Conducted by the University of Michigan*, vol. 2 (Ann Arbor 1977) 21–40. –R.B.H.

CARTHAGE TREASURE, dated to the 4th or 5th C. and found at Carthage before 1897, is composed of 24 objects of domestic silver PLATE (19 in the British Museum and five in the Louvre) and seven pieces of jewelry (four gold, three carved gems). One plate is inscribed with the name of the Cresconius family, known from a *comes metallorum* in 365 up to the poet Fl. Cresconius CORIPPUS in the 6th C. The treasure itself, which is usually attributed to ca.400, was thought to have been buried at the time of the campaign against the adherents of DONATISM from 393 onward, or when the Vandal king GAISERIC took Carthage in 439. The display of a family name in the center of a plate occurs also in the CANOSCIO TREASURE and compares with the use of personal monograms in the 4th-C. Esquiline Treasure (Shelton, *Esquiline* 80f) and on a long series of 6th- or 7th-C. plates. The beaded bowl and dolphin-handled ladles of the Carthage Treasure resemble those in the MILDENHALL TREASURE, while the covered bowls on raised foot find parallels on silver plate discovered in Italy.

LIT. Dalton, *Catalogue* 79–81. A. de Ridder, *Catalogue sommaire des bijoux antiques* (Paris 1924), nos. 1921–22, 1985, 2057–58. –M.M.M.

CARTOGRAPHY. Ancient mapmaking reached its highest development with PTOLEMY. The ancient cartographic tradition, based on mathematics and practical observation, was continued by Arab cartographers, whereas the major goal of Christian mapmakers was to reconcile practical knowledge with biblical data. This concern is reflected in KOSMAS INDIKOPLEUSTES' drawings, which though preserved only in later MSS probably derive from his original sketches. The only surviving late antique map is the TABULA PEUTINGERIANA based on ancient traditions; some maps are preserved in later MSS of such late antique writers as ISIDORE OF SEVILLE and MACROBIUS. Local maps certainly continued to exist and were even reproduced on mosaics, for example, the decorative MADABA MOSAIC MAP. Comparing the Madaba map with the itinerary of a certain Theodosios to the Holy Land (in the first half of the 6th C.), Y. Tsafrir (*DOP* 40 [1986] 129–45) comes to the conclusion that at that time there was a variety of pilgrim maps all differing from each other.

Medieval Western maps of the world, the so-called *mappae mundi*, are known from the 8th C. on, revealing the geographic knowledge of Latin-speaking authors. No Byz. maps have survived, however, even though various texts (e.g., *The Concise Measurement of the Entire Oikoumene*, of uncertain date) allow one to hypothesize the existence of maps, which were eventually used in PORTULANS. Three extant MSS with maps of Ptolemy's *Geography* and one MS of STRABO belong to the 13th C. and were probably compiled under the direction of Maximos PLANOUDES (A. Diller, *Studies in Greek Manuscript Tradition* [Amsterdam 1983] 103). A 14th-C. illustrated MS of Ptolemy, complete with maps, is preserved in Venice, Marc. gr. 516 (Furlan, *Marciana* 4:31–34). In the 15th C.

www.staropomor.ru

Italian maps, representing parts of the (former) Byz. Empire, were available: for example, a (military?) map of 1430–53 (probably of 1444) illustrating the northern Balkans, from the left bank of the Danube to Constantinople (M. Nikolić, *Istorijski časopis* 29–30 [1982/3] 63–75), and a map of Cyprus of 1480 (A. & J. Stylianou, *KyprSp* 34 [1970] 145–58).

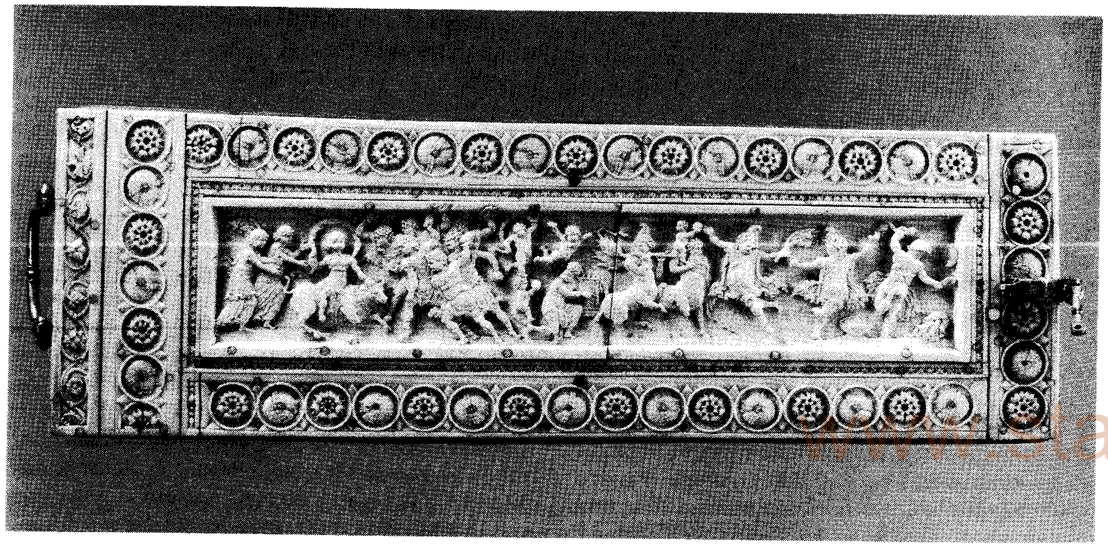
LIT. Hunger, *Lit.* 1:523–27. Beazley, *Geography* 1:375–85. O.A.W. Dilke, *Greek and Roman Maps* (Ithaca, N.Y., 1985) 167–77. Idem in *The History of Cartography*, ed. J.B. Harley, D. Woodward, vol. 1 (Chicago-London 1987) 234–75. A. De Smet, "Cartes manuscrites du Moyen âge," *Scriptorium* 21 (1967) 326–35. A.D. von Brincken, "Ost- und Südosteuropa in der abendländischen Kartographie des Spätmittelalters," *RESEE* 13 (1975) 253–60. –A.K.

CASAUX DE PARÇON ("shared households"), medieval French term designating properties held in co-seigneurie by a Byz. *archon* and a Frankish knight. This type of fiscal arrangement is attested on Frankish territory in the Morea during the late 13th and 14th C. The co-seigneurs shared the *telos* paid in cash by the dependent peasants of one or more villages and the right to their pastures. As for the DEMESNE lands, the lords held them privately, unaffected by the co-seigneurial arrangement. *Casaux de parçon* is an example of compromise and temporarily peaceful coexistence between Franks and Greeks in the border areas of the Morea motivated by political and economic considerations and facilitated by the Franks' adoption of Byz. fiscal practices.

LIT. Jacoby, *Société*, pt.VIII (1963), 111–25. P. Topping, *Feudal Institutions as Revealed in the Assizes of Romania* (Philadelphia 1949) 121, n.3. –M.B.

CASKETS AND BOXES (*θῆκαι, κιβωτίδια*) in late antiquity were normally made of wood; metals and ivory were used for PYXIDES and more pretentious specimens in a variety of shapes—oblong, cubical, or spherical, with flat, domed, or pyramidal lids. One of the two large silver caskets in the ESQUILINE TREASURE, decorated with domestic and mythological scenes and figures, contained lotion bottles while the other probably held bath linen. The internal arrangements and the iconography (Asklepios, Hygieia, Christ's Healing of the Blind) suggest that some early ivory boxes were used for medications. Hasty construction of bone- and metal-clad examples as well as prolonged use mean that many have survived only as panels. Important examples such as the Brescia LIPSANOTHEK, made of ivory cornerposts into which panels with Old and New Testament scenes are slotted, have been reconstructed. As in the case of metal caskets made as late as the 14th–15th C. (W.D. Wixom in *Treasury S. Marco* 201–03), the original function of the lipsanothek is unknown; suggested contents include sacred bread, incense, and monetary offerings.

CASKETS AND BOXES. Lid of the Veroli Casket; ivory, 10th C. Victoria and Albert Museum, London. Decorated with mythological scenes (l. to r., the Rape of Europa, Herakles playing the lyre, erotes, centaurs and dancing maenads).



Equally uncertain is the function of numerous wooden boxes of the 10th–12th C., with ivory panels depicting scenes from Genesis, Joshua, and Kings (Goldschmidt-Weitzmann, *Elfenbeinskulpt.*, vol. 1, nos. 1–5, 67–98). Others, with bone panels representing warriors, fantastic animals, and puttilike manikins, framed with rosette bands, seem to parody classical mythology. There being no evidence to suggest their function, these are commonly supposed to have been ladies' jewel boxes. This may have been true of the minority originally equipped with locks.

LIT. H. Buschhausen, *Die spätrömischen Metallscrinia und frühchristlichen Reliquiare* (Vienna 1971). Ai. Loverdou-Tsigarda, *Osteina plakidia* (Thessalonike 1986). A. Cutler, "On Byzantine Boxes," *JWalt* 42–43 (1984–85) 32–47. J. Duffy, G. Vikan, "A Small Box in John Moschus," *GRBS* 24 (1983) 93–99. – M.M.M., A.C., L.Ph.B.

ČASLAV (Τζεέσθλαβος in *De adm. imp.*), Serbian prince; born Bulgaria, died Serbia ca.960. Časlav was the son of a Serbian prince, Klonimir, to whom BORIS II gave a Bulgarian wife. SYMEON OF BULGARIA used Časlav in the war against the Serbian ruler Zacharias: Časlav accompanied a Bulgarian army that forced Zacharias to flee to Croatia; the Bulgarians summoned Serbian *župans* (nobles) to receive Časlav as their prince but then tricked them, took them captive, and pillaged the country. "Seven years afterwards," relates Constantine VII (*De adm. imp.*, 32.128), Časlav escaped from Bulgaria: the date is under dispute, 928/9, 931/2, and 933/4 having been suggested. In any case the flight occurred after PETER OF BULGARIA concluded the treaty of 927 with Byz. Constantine asserts that Časlav found a devastated Serbia inhabited by only 50 men, "without wives and children, who supported themselves by hunting." He gained the assistance of ROMANOS I by promising to be an imperial vassal, rallied the Serbs living in Croatia and Bulgaria, and created a powerful state rivaling Bulgaria.

LIT. G. Ostrogorsky, "Porfirogenitova hronika srpskih vladara," *Istoriski časopis* 1 (1948) 24–29. F. Dvornik in *De adm. imp.* 2:136. –A.K.

CASOLE, Italian town about 2 km south of OTRANTO. The Greek monastery of S. Nicola di Casole (*τῶν Κασούλων*) was founded at Casole in 1098/9 by the monk Joseph under Norman patronage. During the later Middle Ages the abbey was one of the most prosperous ecclesiastical institutions in Apulia. The monastery's reputation as a center of Greek learning is mostly due to its important library and to the presence of NICHOLAS OF OTRANTO. Turks destroyed the monastery in 1480. Its archives and most of the MSS are lost; the *typikon* (1173) survives but has been only partly edited (Dmitrievskij, *Opisanie* 1:795–836).

LIT. T.Kölzer, "Zur Geschichte des Klosters S. Nicola di Casole," *QFItArch* 65 (1985) 418–26. H. Omont, "Le *Typicon* de Saint-Nicolas di Casole près d'Otrante," *REGr* 3 (1890) 381–91. –V.v.F.

CASSIAN, JOHN, a founder of early monasteries in southern Gallia and a Latin ecclesiastical writer; born ca.360, *natione Scytha*, according to GENNADIUS OF MARSEILLES, that is, probably in Scythia Minor, died Marseilles after 432. Cassian (*Κασσιανός*) spent his youth in a monastery at Bethlehem, then in Egypt (in Sketis). After leaving Egypt suddenly, ca.399, he came to Constantinople where John Chrysostom ordained him deacon. After Chrysostom's deposition, Cassian moved westward in 405; in Rome he formed a friendship with the future pope Leo I and ca.410 settled in Provence, where he founded twin monasteries—one for men (named after the local saint, Victor) and another for women.

Here Cassian wrote three books in Latin. The first section of the *Institutions* describes monastic life in Egypt and Palestine, including monastic dress; in the second part of the treatise he presents the theory of eight VICES that monks had to avoid; since four of them bear Greek names (*gastrimargia*, *philargyria*, *acedia*, and *cenodoxia*), it is quite plausible that Cassian used Greek sources, such as EVAGRIOS PONTIKOS. The second book, *Collationes* (Conferences), consists of fictitious conversations with hermits (in the style of the APOPHTHEGMATA PATRUM) and is concerned with the superiority of the way of salvation: the *Institutions* were intended to prepare the flesh for a virtuous life, while the *Conferences* dealt with the journey of the soul to the heavenly abode. Though very popular, the *Conferences* were suspected of Pela-

www.claropolis.hu

gianistic formulations and proclaimed apocryphal by the Western church. At the instigation of Pope Leo I, Cassian also compiled a refutation of Nestorios entitled *On the Incarnation of the Lord.*

ED. *Institutions cénobitiques*, ed. J.-C. Guy (Paris 1965). *Conférences*, ed. E. Pichery, 3 vols. (Paris 1955–59). Eng. tr. C. Luibheid (New York–Mahwah–Toronto 1985). *De incarnatione Domini*, ed. M. Petschenig in *Corpus Scriptorum Ecclesiasticorum Latinorum* 17 (1888) 233–391.

LIT. P. Rousseau, *Ascetics, Authority and the Church in the Age of Jerome and Cassian* (Oxford 1978) 169–239. O. Chadwick, *John Cassian: A Study in Primitive Monasticism*[2] (Cambridge 1968). E. Schwartz, "Cassian und Nestorius," *Konzilstudien*, vol. 1 (Strassburg 1914) 1–17. –T.E.G., A.K.

CASSIODORUS, more fully, Flavius Magnus Aurelius Cassiodorus Senator, statesman and scholar; prefect of Italy (533–37) under THEODORIC THE GREAT; born Bruttium ca.487, died Vivarium monastery ca.580. He was in Constantinople ca.550 for unknown reasons. Returning to Italy after Justinian I's reconquest, he founded and lived in the Calabrian VIVARIUM MONASTERY until his death. As an official, Cassiodorus was instrumental in romanizing his Gothic masters both administratively and culturally. Vivarium, though physically short-lived, paved the way for medieval preservation of ancient texts and the Benedictine monastic tradition.

Cassiodorus was as tireless a writer as organizer. The *Institutes* are a blueprint for the union of secular and theological study. A commentary on the Psalms, drawing upon AUGUSTINE, emphasizes allegorical interpretation, while the *De anima* dwells upon the spirituality of the soul. The *Historia Tripartita* is a 12-book arrangement of the church historians SOKRATES, SOZOMENOS, and THEODORET OF CYRRHUS translated into Latin by Cassiodorus's pupil Epiphanios. Principal secular works are the *Variae*, 12 books of his official correspondence preserving the imperial edicts that he had drawn up, a model for later chanceries; a *Chronicle* summarizing Roman history within a universal context from the time of Adam to 519; and a treatise on orthography. His *History of the Goths* is preserved only in an abridged version by JORDANES (B. Croke, *ClPhil* 82 [1987] 117–34).

ED. PL 69–70. *Cassiodori Senatoris Variae*, ed. T. Mommsen, in MGH *AuctAnt* 12 (Berlin 1894). *Institutiones*, ed. R.A.B. Mynors (Oxford 1937). Eng. tr. L.W. Jones, *An Introduction to Divine and Human Readings* (New York 1946; rp. 1966). *The Letters of Cassiodorus*, tr. T. Hodgkin (London 1886).

LIT. J.J. O'Donnell, *Cassiodorus* (Berkeley 1979), rev. Av. Cameron, *JRS* 71 (1981) 183–86. *Flavio Magno Aurelio Cassiodoro*, ed. S. Leanza (Soveria Mannelli 1986). A. Momigliano, "Cassiodorus and the Italian Culture of his Time," *ProcBrAc* 41 (1955) 207–45. S. Krautschick, *Cassiodor und die Politik seiner Zeit* (Bonn 1983). M.G. Ennis, *The Vocabulary of the Institutions of Cassiodorus* (Washington, D.C., 1939). –B.B.

CASTELSEPRIO. Mural paintings discovered in 1944 in the unprepossessing Church of S. Maria foris portas, outside the Roman, Byz., and Lombard fortress (*castellum*) of Seprium, northwest of Milan, have figured prominently in the attempt to reconstruct the history of pre-Iconoclastic mural art in Constantinople. The paintings, very similar in style to MSS such as the PARIS PSALTER and JOSHUA ROLL, are apparently the work of an itinerant Byz. master. Their remarkable naturalism first suggested a date in the 6th–7th C., though Weitzmann argued for the 10th. The later dating has been vindicated by radiocarbon analysis of the original roof beams, which suggests a range between 778 (or 808?) and 952 (P. Leveto-Jabr, *Gesta* 26 [1987] 17f). The murals covered the upper wall of the eastern apse with at least 11 scenes of the life of the Virgin, of which 8 survive, making Castelseprio an important witness to narrative iconographies rarely encountered in Byz. monumental painting before the 13th C.

LIT. K. Weitzmann, *The Fresco Cycle of S. Maria di Castelseprio* (Princeton 1951). D.H. Wright, "Sources of Longobard Wall Painting," *AttiCAltMed* 6.2 (Spoleto 1980) 727–39. –D.K.

CASTLES. See CRUSADER CASTLES; FORTIFICATIONS; KASTRON.

CATACOMBS, the usual term for rock-hewn burial grounds, which were in widespread use until the 6th C. Although catacombs were not the prerogative of any one religious group, or limited to a single region (witness Naples, Syracuse, and Alexandria), they are commonly associated with Christianity, under whose aegis they flourished, and the city of Rome, where the largest body of them has been discovered. From the 3rd C. Roman Christians largely buried their dead in extramural subterranean tombs composed of networks of corridors and cubicula that ranged in size from the small and presumably private (e.g., catacomb of Vibia), single-family complex to the large, multistoried structure housing thousands of tombs, administered by the church (e.g., catacombs of Calixtus, Domitilla). In the Roman catacombs all classes and ages were buried, in LOCULI and ARCOSOLIA. Tombs were often marked with a carved or painted inscription identifying the occupant. Images expressing Christian hopes of salvation (COMMENDATIO ANIMAE; the GOOD SHEPHERD), painted on the walls of the catacombs and carved on contemporary sarcophagi, are among the earliest Christian art known. After Christianity was granted toleration ca.311–13, the architecture and decoration of the catacombs became quite elaborate, drawing upon forms commonly used for above-ground tombs. The catacombs of Rome ceased to be used for burials in the 6th C.; they continued to be visited, however, and indeed even embellished with works of art (e.g., catacombs of S. Ermete, Calixtus), though sporadically, throughout the Middle Ages.

LIT. P. Testini, *Le catacombe e gli antichi cimiteri cristiani in Roma* (Bologna 1966). W. Tronzo, *The Via Latina Catacomb* (University Park, Penn., 1986). G.B. de Rossi et al., *Inscriptiones christianae urbis Romae* (Rome 1857–). –W.T.

www.slaropomor.ru

CATALAN GRAND COMPANY, band of Spanish mercenaries hired by ANDRONIKOS II to fight the Turks in Anatolia. The Catalans were able to recover some Byz. territory in 1304, but after the assassination of their leader ROGER DE FLOR (1305) they turned against the Byz. Using the KALLIPOLIS peninsula as their base, they raided the surrounding countryside for two years (1305–07). In 1307 they moved west, plundering Thrace, Macedonia, and even the monasteries of Athos. In 1309 they ventured further south into Thessaly; in 1311 they defeated Gautier de Brienne, duke of Athens, at the battle of Kephissos near Thebes. Having thus ended Burgundian rule over Athens and Thebes, the Catalan mercenaries established themselves in the duchy of Athens. They requested the protection of the Aragonese king Frederick II of Sicily (1296–1337), three of whose sons were in turn named dukes of Athens. Thebes, which served as the political and commercial center of the duchy, was captured by the NAVARRESE COMPANY in 1379. Catalan rule over Athens lasted until 1388, when the city fell to the Florentine Nerio I ACCIAJUOLI.

SOURCES. *Ramon Muntaner. L'expedicio dels Catalans a Orient*, ed. L. Nicolau d'Olwer (Barcelona 1926). Eng. tr. Lady [A.] Goodenough, *The Chronicle of Muntaner*, 2 vols. (London 1920–21). A. Rubió i Lluch, *Diplomatari de l'Orient català 1301–1409* (Barcelona 1947).

LIT. Laiou, *CP & the Latins* 127–242. K.M. Setton, *Catalan Domination of Athens, 1311–1388* (Cambridge, Mass., 1948, rev. ed., London 1975). Jacoby, *Société*, pt.V (1966), 78–103. –A.M.T.

CATALANS (Κατελάνοι) of northeastern Spain had contacts with Byz., at least from the 12th C. onward, through the merchants of Barcelona. The Catalans seem to have been involved in Manuel I's dynastic policy when he married his heir, Alexios II, to the daughter of the king of France, and planned the marriage of his niece Eudokia with Ramon Berengar, duke of Provence and brother of the king of Aragon, Alfonso II (1162–96). Relations intensified at the end of the 13th C. The confederation of Aragon and Catalonia was established in Sicily after the SICILIAN VESPERS (1282), the revolt that expelled the Angevin dynasty hostile to Byz. In 1315 Ferrando of Majorca landed in the western Peloponnesos, while his cousin Frederick, Aragonese ruler of Sicily, was at war with the Angevins of Naples. Ferrando was able, however, to keep only a part of the Morea for a year; he was defeated by Louis of Burgundy and beheaded. In the 14th C. the mercenary CATALAN GRAND COMPANY had considerable impact on Byz., eventually establishing Catalan rule over Athens and Thebes. In 1351 Aragon-Catalonia allied with Byz. and Venice against Genoa; this coalition led in the following year to a successful but costly allied naval victory over the Genoese fleet in the Bosporos. The Catalan chronicler, Ramon Muntaner (1265–1336), provides a valuable source for the history of relations between the Catalan Grand Company and Byz.

LIT. J.N. Hillgarth, *The Spanish Kingdoms 1250–1516*, vol. 1 (Oxford 1976) 233–86. Laiou, *CP & the Latins* 127–242. W. Hecht, "Zur Geschichte der 'Kaiserin' von Montpellier, Eudoxia Komnena," *REB* 26 (1968) 161–69. B. Berg, "The Moreote Expedition of Ferrando of Majorca in the *Aragonese Chronicle of Morea*," *Byzantion* 55 (1985) 69–90. –R.B.H.

CATALAUNIAN FIELDS (Campi Catalaunici), site of a battle that occured in 451, probably on 20 June. The battle of the Catalaunian Fields is also known as the battle of Châlons or of Maurica. After Emp. Marcian refused to pay the customary

tribute to the Huns in 450, ATTILA turned his attention to the West and invaded Gaul with a force of Huns and subject Germans. The *magister militum* AETIUS organized the resistance and the future emperor EPARCHIUS AVITUS arranged an alliance with Theodoric, king of the Visigoths. The Romans and their allies prevented Attila from reaching Orléans and pursued the Huns into eastern Gaul. The two armies met somewhere in what is now Champagne. The exact site has been subject to considerable but futile scholarly debate. The battle was long contested and ended in a draw, although this represented a moral victory for the Romans; Attila reportedly prepared a funeral pyre rather than fall into the hands of his enemies. Thorismund, son of Theodoric (who had died in the battle), wished to pursue the advantage and attack the Huns. Aetius, however, did not want the total destruction of Hunnic power and persuaded the new Visigothic king to return home to forestall the ambitions of his brothers. Attila was thus allowed to slip away and to plan his invasion of Italy in 452. The importance of the battle has generally been exaggerated in historical accounts.

LIT. Bury, *LRE* 1:291–94. D. Jalmain, "Attila en Gaule," *Archeologia* 206 (1985) 72–75. –T.E.G.

CATANIA (Κατάνη), city on the east coast of Sicily; together with the rest of the island, Catania belonged to the Ostrogothic state from 491. While Catania was under the Ostrogoths, royal permission was given to the town to repair its walls with blocks fallen from the ruined amphitheater (CASSIODORUS, *Variae* 111.49). In 535, general Belisarios recovered the town for the Byz. without encountering serious resistance. It was temporarily recaptured by Totila in 550; Prokopios (*Wars* 7.40.21) indicates that at this time the city was unwalled. The town was gradually hellenized: the seal of the 7th-C. bishop George has a Latin inscription, whereas the inscriptions of 8th- and 9th-C. seals are in Greek.

In the 9th C. the Arabs repeatedly plundered the environs of Catania. In 900 they besieged it unsuccessfully, but soon thereafter they conquered the city. A legend reports that George MANIAKES seized Catania in 1042 and took to Constantinople the relics of St. Agatha, who had supposedly been martyred at Catania; her bones were returned in 1126. The Normans occupied the city sometime in the second half of the 11th C.

The first known bishop of Catania was Fortunatus in the early 6th C. The see appears as an archbishopric under the authority of Constantinople in the notitia compiled between 787 and 869. In the mid-9th C. the bishop of Catania Euthymios was ordained by Patr. Ignatios but then joined the party of Patr. Photios and was probably rewarded by promotion to the rank of metropolitan by 869. After the fall of Sicily to the Arabs (by 902) the title of the metropolitan of Catania survived: Leo of Catania participated in the meeting convoked by Patr. Sisinnios in Feb. 997 (PG 119:741A), and "Katane of Sicily" is still listed in the notitia of the 13th C. (*Notitiae CP*, no.15.44). A Latin bishopric, however, was established in the city in 1086–89. The legendary vita of an earlier LEO OF CATANIA describes frequent travel between Catania and Constantinople as well as the horse races in Catania; both the date and validity of this evidence remain disputable.

LIT. G. Libertini, "Catania nell'età bizantina," *Archivo storico per Sicilia orientale. Conferenza* 28 (1932) 242–66. Laurent, *Corpus* 5.1:700–04. –A.K., R.B.H.

CATECHUMENATE (from κατηχούμενοι, "those who receive instruction"), period and discipline of preparation for BAPTISM. Characterized already ca.150 as a period of fasting, prayer, and instruction, the catechumenate reached classic expression ca.215 as a well-defined institution of candidates called *catechumeni* (Tertullian, *De praescriptione Haereticorum* 41.2, ed. R.F. Refoulé [= CChr, ser. lat. 1:221.4–7]). During the catechumenate, which normally lasted three years, the candidates were presented to the church leaders by Christian sponsors, tested, exhorted, and prayed over at common sessions with a teacher; they attended services in a special place reserved for them, but were dismissed before the Prayer of the Faithful, in which they could have no part. From the 7th C., church GALLERIES are often called *katechoumena*, but by then the catechumenate was no longer a living institution in Byz. (R. Taft, *OrChrP* 42 [1976] 301f).

LENT brought a second, final stage, when the *photizomenoi* ("enlightened"), those destined for baptism at Easter, were prepared, in a crescendo of initiatory rites that included renunciation of Satan, profession of faith, stripping, blessing of the water, prebaptismal anointing, the bath of baptism by triple immersion, clothing, chrismation or sealing, entrance into the waiting community, kiss of peace, eucharistic offering, and COMMUNION, usually at the Easter VIGIL. The dramatization of the ritual for maximum effect is revealed in the classic 4th-C. catechetical homilies of Cyril of Jerusalem, John Chrysostom, Theodore of Mopsuestia, and Ambrose of Milan (E. Yarnold, *The Awe-Inspiring Rites of Initiation* [Slough 1972]; H. Riley, *Christian Initiation* [Washington, D.C., 1974]).

After the 4th C., with the enrollment of infants in the catechumenate and of adults with no intention of seeking baptism in the immediate future, the two-stage system declined. In Constantinople, parents first presented their infants for admission to the "first catechumenate" 40 days after birth. Then on Monday of the fourth week of Lent, those to be baptized at the Easter Vigil were brought to the church for the prayers and exorcisms that began the "second catechumenate" (Mateos, *Typicon* 2:39f). These *photizomenoi* were prayed for in a special LITANY at all services for the rest of Lent. On Good Friday the patriarch held a catechesis for them at St. Irene, followed by the solemn renunciation of Satan and adherence to Christ (ibid. 78f). From at least the 8th C. onward, however, Byz. usage compresses all of this into a service immediately preceding baptism.

LIT. M. Dujarier, *A History of the Catechumenate: The First Six Centuries* (New York 1979). Arranz, "Rites d'incorporation" 36–53. Idem, "Les sacrements," 49 (1983) 284–302; 50 (1984) 43–64, 372–97. –R.F.T.

CATENAE (Lat. "chains"), scholarly term used from the 15th C. onward to designate the genre that the Byz. called "collection of exegetical fragments." The genre was created by PROKOPIOS OF GAZA and survived the fall of Byz.; it expanded to some neighboring countries as well. Catenae consisted of quotations from theologians (both church fathers and heretical writers) attached to a particular verse of the BIBLE and following the sequence of the text itself. On the basis of the catenae to the Psalms, Dorival (*infra*) divided the genre into two groups: the Palestinian and the Constantinopolitan, the latter originating between 650 and 700. The first type of the Palestinian group is the Prokopian model, consisting of quotations from the commentaries or homilies of Palestinian authors. The second Palestinian type is the chain-scholia, characterized by their brevity and format: they were set forth in a column parallel to the biblical text so that every scholion stood side by side with the verse commented on; sometimes the scribe left empty space between two scholia. Constantinopolitan catenae often consisted of citations from one authority—primarily JOHN CHRYSOSTOM, sometimes THEODORET OF CYRRHUS; another Constantinopolitan type contained citations from the two authors and offered the integrated commentary of particular theologians, rather than quotations out of context. The third Constantinopolitan model combined Chrysostom and Theodoret with Palestinian authorities. Byz. exegetes produced catenae to the books of both Old Testament and New Testament (OCTATEUCH, PSALTER, Gospels, etc.). Catenae also exist in Christian Oriental languages (Coptic and Syriac).

ED. *Catenae graecae in Genesim et Exodum II*, ed. F. Petit (Turnhout-Leuven 1986).

LIT. M. Geerard, *CPG* 4:185–259. G. Dorival, "La postérité littéraire des chaînes exégétiques grecques," *REB* 43 (1985) 209–26. Ch.Th. Krikones, "Peri hermeneutikon seiron (catenae)," *Byzantina* 8 (1976) 89–139. –J.I., A.K.

CATEPANATE. See KATEPANATE.

CATHARS (from Gr. Καθαροί, "the pure"), medieval dualist sect that flourished in Germany, southern France, and northern Italy. From the mid-12th C. onward, Byz. DUALISM exerted a formative influence on the Cathar movement, as several reliable Western documents attest. Contact between dualists of eastern and western Europe were facilitated by trade relations and by the Crusades (C. Thouzellier, *RHE* 49 [1954] 859–72). In the second half of the 12th C. dualist missionaries from the Balkans frequently visited Italy and France to propagate either the "absolute" or the "moderate" form of dualism in the local heretical communities. (The "absolute" dualists believed in two coeternal principles of good and evil, while the "moderate" dualists held that the evil demiurge, creator of this world, was himself the creature of the one God.) The most prestigious of these visitors was Niketas, the leader of the

www.sfaropanon.ru

dualists of Constantinople, who came to preside over the heretical council of St. Félix de Caraman near Toulouse (which met probably between 1174 and 1177), and persuaded the French Cathars to adopt "absolute" dualism (D. Obolensky in *Okeanos* 489–500). The Cathars seem generally to have believed that their faith came from the Balkans. Thus, a group of them, condemned to the stake in Cologne ca.1143, declared that their religion had its home "in Greece and certain other lands" (the latter expression is generally taken to refer to Bulgaria). The Balkan origin of Catharism is confirmed by terminology: their name is Greek, and the Cathars were often known in the West as *Bulgari*, *Bogri*, or *Bugres* (hence *bougre*).

The teaching of the Cathars shows striking similarities with the doctrines of the BOGOMILS: these include denial of the reality of the Incarnation, repudiation of marriage, total opposition to the established church, and the belief (held by the "moderate" dualists) that the Devil was the son of God. The ritual of the Cathars was certainly influenced by that of the Bogomils.

LIT. A. Dondaine, "Les Actes du concile Albigeois de Saint-Félix de Caraman," in *Miscellanea Giovanni Mercati* (Vatican 1946) 5:324–55. Idem, "La hiérarchie cathare en Italie," *AFP* 19 (1949) 280–312; 20 (1950) 234–324. B. Hamilton, "The Cathar Council of Saint-Félix Reconsidered," *AFP* 48 (1978) 23–53. G. Šemkov, "Der Einfluss der Bogomilen auf die Katharer," *Saeculum* 32 (1981) 349–73. G. Rottenwöhrer, *Der Katharismus*, 2 vols. (Bad Honnef 1982). –D.O.

CATHEDRA (*καθέδρα*), term for a bishop's THRONE. Such seats were made of stone, wood, or, as in the case of the cathedra of MAXIMIAN, ivory. The cathedra stood in the center of the apse, at the top of the SYNTHRONON. It was used by the bishop during the liturgy and, in the early period, while he pronounced homilies. The bishop in his cathedra flanked by priests was likened to Christ among the Apostles. Certain cathedrae served strictly symbolic functions, as was the case with the "Sedia di S. Marco," a 6th-C. alabaster throne-reliquary now in Venice (*Treasury S. Marco*, no.7). –M.J.

CATHERINE, MONASTERY OF SAINT. The site of the BURNING BUSH at the foot of Mt. SINAI (Djebel Mousa) was inhabited by the 4th C. A church marked the *locus sanctus*, and monks lived nearby in cells, as attested by the pilgrim EGERIA who visited the area in 381–84. Sometime between 548 and 565 Justinian I constructed a heavily fortified monastery around the shrine to protect the monks from Bedouin raids and for the defense of Palestine (Prokopios, *Buildings* 5.8.9). The monastery, which was and still is under the jurisdiction of the patriarch of Jerusalem, has been continuously inhabited ever since. It also has strong ties with Cyprus and Crete, where it possesses METOCHIA.

The monastery was originally called *tou Batou* (of the Burning Bush); it took the name of St. CATHERINE in the 10th or 11th C. after acquiring the relics of the Alexandrian martyr. Because of the monastery's remote location, its artistic treasures escaped destruction during the period of Iconoclasm; hence its collection of over 2,000 icons includes extremely rare examples of encaustic painting of the 6th and 7th C. The library contains more than 3,000 MSS in a variety of languages (Greek, Arabic, Georgian, Syriac, and Slavic) that reflect the diversity of the monks who have lived at Sinai.

Much of the 6th-C. architecture survives, including the fortification walls and the basilica, which preserves some of its original decoration such as the mosaic of the TRANSFIGURATION in the conch of the apse and fine wood carving on the entrance doors and ceiling beams.

LIT. G.H. Forsyth, K. Weitzmann, *The Monastery of St. Catherine at Mt. Sinai. The Church and Fortress of Justinian. Plates* (Ann Arbor, Mich., 1973). K. Weitzmann, *The Monastery of St. Catherine at Mt. Sinai. The Icons. I. From the 6th to the 10th C.* (Princeton, N.J., 1976). Idem, *Studies in the Arts at Sinai* (Princeton, N.J., 1982). J. Galey, *Sinai and the Monastery of St. Catherine* (London 1979). I. Ševčenko, "The Early Period of the Sinai Monastery in the Light of its Inscriptions," *DOP* 20 (1966) 255–64. –A.M.T.

CATHERINE OF ALEXANDRIA, saint; feast-days 24 and 25 Nov. Her *passiones* present Catherine, or Aikaterina (*Αἰκατερῖνα*), as a young virgin of imperial stock who successfully debated with pagan philosophers in Alexandria in the presence of Emp. MAXENTIUS. The emperor ordered Catherine to be stripped of her "imperial purple garb" and flogged. Although Catherine succeeded in converting both the empress and the *stratopedarches* Porphyrion to Christianity, Maxentius ordered her decapitation; instead of blood, milk gushed from the wound, and angels carried her body to SINAI. The monastery founded on Sinai at the site of the Burning Bush eventually took her name (see CATHERINE, MONASTERY OF SAINT). Viteau (*infra*) hypothesized, despite the legendary character of the *passiones*, that a Christian virgin Catherine had in fact been beheaded on 24 Nov. 305; he surmised also that the prototype of the *passiones* dates from the 6th C. or the first half of the 7th C. (see sharp criticism, *AB* 18 [1899] 69f). The evidence for Catherine's cult is late: the monk Epiphanios who visited Sinai ca.820 knew nothing of Catherine. The interconnection between the preserved *passiones* is unclear; one of them, an obvious forgery, names as its author Athanasios, *tachygraphos* (stenographer) and servant of the saint. The description of Catherine's debate with the Alexandrian philosophers has passages in common with BARLAAM AND IOASAPH. The *passiones* were slightly reworked by SYMEON METAPHRASTES and also translated into Latin, Arabic, and other languages.

Representation in Art. Catherine is invariably clad in imperial vestments (*loros* with *thorakion*, and crown) and holds a martyr's cross. Her beheading and the fiery death of her inquisitors appear in the MENOLOGION OF BASIL II (p.207), and her dispute with the rhetors in the THEODORE PSALTER (fol.167r); there is a cycle of 12 scenes surrounding her portrait on a 12th–13th-C. icon on Mt. Sinai (K. Weitzmann, *DChAE*[4] 12 [1984] 95f).

SOURCES. *Passions des Saints Écaterine et Pierre d'Alexandrie, Barbara et Anysia*, ed. J. Viteau (Paris 1897) 5–65. PG 116:275–302. P. Peeters, "Une version arabe de la passion de Sainte Catherine d'Alexandrie," *AB* 26 (1907) 5–32.

LIT. *BHG* 30–32b. G.B. Bronzini, "La leggenda di S. Caterina d'Alessandria," *Memorie dell'Accademia Nazionale dei Lincei. Classe di scienze morali, storiche e filologiche*[8] 9 (1960) 257–416. E. Klostermann, E. Seeberg, *Die Apologie der Heiligen Katharina* (Berlin 1924). J. Grosdidier de Matons, "Un hymne inédit à Sainte Catherine d'Alexandrie," *TM* 8 (1981) 187–207. –A.K., N.P.Š.

CATTLE. See BEASTS OF BURDEN; LIVESTOCK.

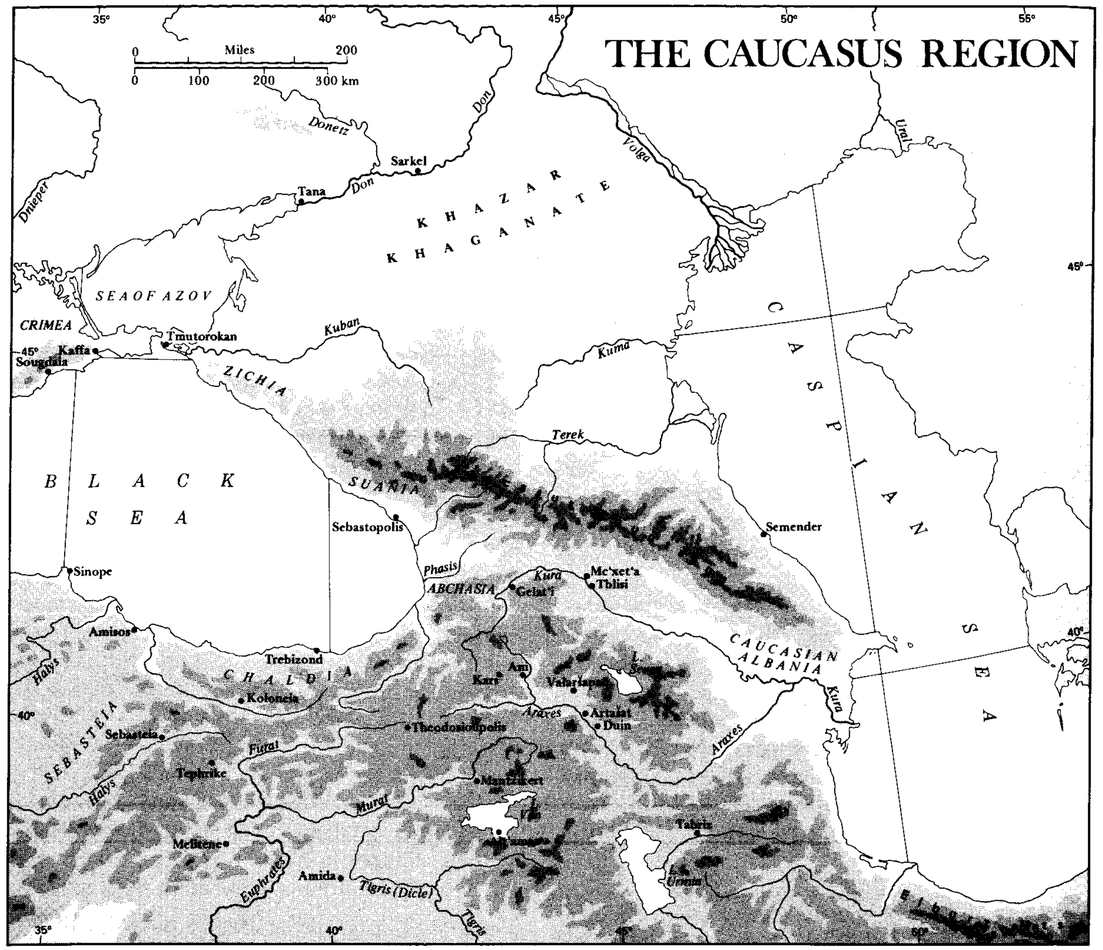
CAUCASUS (*Καυκάσος*), major mountain range stretching some 1,200 km northwest to southeast from the Black Sea to the Caspian Sea, traditionally held to have been the natural frontier between Europe and Asia. Because many descendants of various nomadic tribes survived in high mountain valleys, Plutarch claimed that Pompey needed 120 interpreters on his Caucasian campaign, and medieval Arab geographers called it "The Mountain of Languages." Historically the Caucasus served as a barrier protecting the settled kingdoms to the south from northern nomads, and measures were repeatedly taken to control its two main passes: the Darial (Dār-i Alan, "Gate of the Alans") near the center of the chain on the "Georgian Military Highway" descending to Tblisi, and the "Caspian Gates" on the seashore near Derbent. The Peace of 562 between Byz. and Persia stipulated that the Sasanians would garrison the passes, while the empire contributed a subsidy. Justin II abrogated this agreement, leading to the resumption of the Persian war at the end of the 6th C.

Though relatively impenetrable, the Caucasus remained a channel for both military and commercial purposes. Justinian I sought to evade the Persian monopoly over the SILK trade by creating a route running north of the Caucasus to the Caspian and eventually the Far East. Nevertheless, fragments of silk have also been found in the mountains, and the later south-north trade between the caliphate and the Rus' was carried on through the passes. These same passes allowed Byz.'s allies, the KHAZARS, to attack the Arabs in the 8th–9th C., while in the 12th–13th C. the Georgian kings drew support for the unification of their country from the Kipchak Turkish tribes north of the mountains. (For map, see next page.)

LIT. T. Halasi-Kun, "The Caucasus: An Ethno-Historical Survey," *Studia Caucasica* 1 (1963) 1–47. M.O. Kosven, *Etnografija i istorija Kavkaza* (Moscow 1961). *Kavkaz* (Moscow 1966). S.T. Eremyan, "Sinunia i oborona Sasanidami Kavkazskich prochodov," *Izvestija Armjanskogo filiala Akademii Nauk SSSR* (1941). –N.G.G.

CAVALRY (*ἱππικόν, καβαλλαρικόν*) provided the offensive force in the Byz. army, and their tactics and equipment were thoroughly discussed in the military treatises. Their skills and tactics reflect the influence of the empire's eastern enemies, most notably in the acquisition of the STIRRUP, possibly from the Avars (first mentioned in the 7th C.), and the use of mounted archers. Books 1–3 of the STRATEGIKON OF MAURICE describe the techniques of cavalry warfare developed in the late Roman period, stressing mobility, the importance of reserves, and the need for individual skill

www.staropolmin.pl



with both lance and bow. Cavalry tactics sought to combine encirclement with shock by deploying three units forward in an attack line and four behind in support, with other units on both flanks detailed to outflank the enemy on the right and prevent enemy encirclement from the left. To this basic pattern of cavalry deployment the 10th-C. STRATEGIKA show the addition of heavy KATAPHRAKTOI for increased shock against enemy infantry, and a third line of reserves for protection against Arab skirmishers (*Praecepta Milit.* 3–4, pp. 10.15–18.15).

Cavalry warfare in the later period was influenced by Latin MERCENARIES, best illustrated by Manuel I Komnenos's eager imitation of knightly tournaments (Nik.Chon. 108.53–109.88). These mercenaries provided the bulk of cavalrymen, esp. heavy cavalrymen, in Nicaean and Palaiologan armies.

LIT. A.D.H. Bivar, "Cavalry Equipment and Tactics on the Euphrates Frontier," *DOP* 26 (1972) 271–91. Dagron-Mihăescu, *Guérilla* 184–90. R.P. Lindner, "An Impact of the West on Comnenian Anatolia," *JÖB* 32.2 (1982) 207–13. W. Gaitzsch, "Ein westeuropäisches Pferdegeschirr des späten 13. Jahrhunderts aus Pergamon," *IstMitt* 37 (1987) 219–56. –E.M.

CAVE CHURCHES AND DWELLINGS. See ROCK-CUT CHURCHES AND DWELLINGS.

ÇAVUŞIN. Near this village in CAPPADOCIA are two important ROCK-CUT CHURCHES. The large, finely carved three-aisled Basilica of St. John the Baptist (probably 6th C.) until recently retained part of its impressive façade of massive rock-cut Ionic columns. Along with the Basilica of Dumuş Kadir Kilisesi in the village of Avçılar, St. John the Baptist is prominent among a small group of early rock-cut monuments surviving in the province. The second historically significant structure is the Great Pigeon House, dated to 963–69 by the portraits of NIKEPHOROS II PHOKAS and his family in the prothesis apse. With a figure on horseback at the front of a row of military saints is an invocation on behalf of MELIAS the *magistros*. Portraits (presumably of donors) at the feet of a colossal St. Michael at the east end of the north wall are almost entirely obliterated. The church was decorated with an elaborate Christological cycle largely dependent on the program of Tokalı Kilise in GÖREME Valley.

LIT. Jerphanion, *Églises rupestres* 2:511–50. N. Thierry, *Haut Moyen-âge en Cappadoce: Les églises de la région de Çavuşin*, vol. 1 (Paris 1983). Eadem, "La basilique Saint-Jean-Baptiste de Çavuşin," *BullSocAntFr* (1972) 199–213. L. Rodley, "The Pigeon House Church, Çavuşin," *JÖB* 33 (1983) 301–39. –A.J.W.

CEFALÙ, village on the north coast of Sicily. The cathedral of Sts. Peter and Paul is a T-shaped basilica of largely French design, decorated in the apse and presbytery with mosaics. It was founded in 1131 as the burial church of King ROGER II, but he seems to have lost interest in it; his porphyry sarcophagus eventually was transferred to Palermo cathedral and concomitantly the mosaic decoration was abandoned after the completion of the program in the presbytery. The mosaics in the apse (bust of the PANTOKRATOR in the conch, Virgin with archangels and apostles on the wall below) are dated to 1148 by inscription. Because the craft had no local tradition in Sicily, it is assumed that these first mosaics were executed by Byz. artisans. Those in the presbytery (angels in the vault, and standing prophets and saints) are ascribed to Sicilian pupils.

www.staropomor.ru

LIT. *Mostra di documente e testimonianze figurative della basilica ruggeriana di Cefalù* (Palermo 1982). Demus, *Norman Sicily* 3–24. F. Basile, *L'architettura della Sicilia normanna* (Catania 1975) 87–91. –D.K.

CEIONIUS, a Roman aristocratic family that the *Historia Augusta* credits with royal descent. Actually, the founder of the family's fortune, Ceionius Rufius Volusianus, was not noble but rose through his own political achievements and a good marriage (T.D. Barnes, *JRS* 65 [1975] 46f). He prospered under Diocletian and Maxentius and retained a high position after Constantine I's victory; he was prefect of Rome in 313–15, but thereafter fell into disgrace. Nonetheless, his son, Ceionius Rufius Albinus, was prefect of Rome in 335–37; Ceionius Rufius Volusianus, named also Lampadius, prefect of Rome in 365, may well have been Albinus's son. His building activity proved burdensome for the local population and caused a riot in Rome, during which his house was destroyed. The family was still influential in the first half of the 5th C., when its representatives occupied posts such as *comes rerum privatarum*, quaestor, and prefect of Rome. The family owned estates in Italy and Africa and, unlike the ANICII, supported paganism; Publius Ceionius Julianus was a maternal uncle of Emp. Julian; under his nephew he served as *comes Orientis* and zealously persecuted Christians in Antioch. Another member of the family, Rufius Antonius Agrypnius Volusianus, loyal to paganism, discussed the doctrine of the Incarnation with Augustine (Matthews, *Aristocracies* 353). Some Ceionii, however, married Christian women, and St. MELANIA THE YOUNGER was related to the family. The Ceionii disappeared soon after 440.

LIT. O. Seeck, *RE* 3 (1899) 1858–66. *PLRE* 1:1137–38. –A.K.

CELIBACY (ἀγαμία) was extolled by St. Paul and the church fathers, but was not considered as prescribed by God (John Chrysostom, PG 63:602.11–12). Only some radical dissidents/dualists (*Chron. Pasch.* 486.6–8) insisted on mandatory celibacy for laymen. Clerical celibacy was viewed as a matter of personal choice rather than a prerequisite for ordination. Except in the case of monks and nuns, no universal law excluded clerics from marriage. In the West, the Council of Elvira (beginning of the 4th C.) required, for the first time, the obligatory celibacy of the higher clergy, whereas the East remained reluctant to take this step: the First Council of Nicaea, under the pressure of the monk Paphnoutios, a victim of Diocle-

tian's persecutions and a strict ascetic, repudiated a proposal that would have made celibacy compulsory for all clergy. The development in the East was not uniform: in 4th-C. Asia Minor even a bishop could be a married man, whereas in North Africa, Synesios of Cyrene as a special privilege received a dispensation from abandoning his wife when he became a bishop; in Thessaly, at the time of Sokrates (*HE* 5:22.50), an ordinary cleric was forbidden to sleep with his wife after ordination. In 528 Justinian I prohibited marriages of bishops, having particularly stressed the significance of this regulation—bishops should not bequeath their property to their relatives, but to the church and the poor (*Cod. Just.* I 3.41).

The Council in Trullo defined the rules that remained in effect throughout the entire Byz. period: the lower clergy could marry after ordination; priests, deacons, and subdeacons could retain their wives if they had married before ordination; married men elevated to the bishopric had to sever their marital bonds and their wives had to go to convents. The marital status of Byz. middle clergy was one of the serious points in the conflict between the Western and Eastern churches from the 11th C. onward, esp. after the Latin conquest of Orthodox territories, since the Greek priests were not required to be celibate.

LIT. C. Knetes, "Ordination and Matrimony in the Eastern Orthodox Church," *JThSt* 11 (1910) 348–400, 481–513. J. Meyendorff, *Marriage: An Orthodox Perspective* (New York 1970) 52–60. R. Gryson, *Les origines du célibat ecclésiastique du premier au septième siècle* (Gembloux 1970). B. Kötting, *Der Zölibat in der alten Kirche*[2] (Münster in Westfalen 1970). E. Papagiannes, *Oikonomika tou engamou klerou sto Byzantio* (Athens 1986). –A.P., A.K.

CEMETERY (*κοιμητήριον*, lit. "sleeping place [for the dead]"). John Chrysostom, in his homily *On the Name of the Cemetery* (PG 49:393.33–36), declares that the place was named *koimeterion* to show that buried persons are not dead but asleep. Tombstones of the 4th–6th C. regularly refer to an individual burial as *koimeterion*. Christian cemeteries were both subterranean (CATACOMBS) and above ground (*areae*). Even though some apotropaic symbols have been discovered in mid-4th-C. Christian cemeteries (N. Hamparṭumian in *Hommages à Maarten J. Vermaseren*, vol. 1 [Leiden 1978] 473–77), pagans were refused burial there. *Areae* were located outside city walls; BASILICAS began to be erected there from the late 4th C. onward, as did MAUSOLEUMS and MARTYRIA.

TOMBS were commonly built of tiles or rubble masonry, often with vaults. Simple graves were often covered with plastered pseudo-vaults that were visible above the ground. Lamps were left burning at graves, and relatives and friends apparently gathered at tombs for memorial meals and celebrations. In the 6th–7th C. cemeteries began to invade the central areas of cities, including the ancient marketplaces. The Byz. also buried their dead in *hypogaea*, or subterranean vaulted chambers, esp. in Constantinople (Müller-Wiener, *Bildlexikon* 219–22). These varied from single rooms to multilevel structures where SARCOPHAGI were separated by walls decorated with frescoes.

Most cemeteries were made up of simple interments with burials regularly oriented so that heads were at the west. In many areas simple tile-lined graves were covered with mounded dirt that was then sealed with a coat of plaster. Even though an edict of 381 (*Cod.Theod.* IX 17.6) prohibited BURIAL in churches, the custom was well established, esp. for saints, emperors, and influential persons. Even in monastic cemeteries no equality obtained: the *typikon* of the 12th-C. KECHARITOMENE NUNNERY (117.1727–31) provides that separate burial plots (*stataraia*) be assigned to superiors, nuns of the higher rank (*megaloschema*), regular nuns, and servants.

The inscriptions from late Roman necropolises constitute a highly important source of social information: those from KORYKOS, for example, suggest flourishing mercantile activity in the 5th–6th-C. city (A. Gurevič, *VDI* [1955] no.1, 127–35); inscriptions from the so-called cemetery of Sts. Mark, Marcellianus, and Damasus in Rome (ca.331–406) show that this was the graveyard of ordinary people with an average LIFE EXPECTANCY of 20.75 years (P. Saint-Roch, *RACr* 59 [1983] 411–23). Cemeteries can also elucidate the history of barbarian invasions (e.g., AVAR necropolises in Pannonia); in the Balkans, Slavs were frequently interred in the ruins of earlier churches. Despite a common misconception, and although to a lesser extent than in classical burials, Byz. cemeteries commonly contained grave goods, including jewelry and vessels for wine and oil presumably used to prepare the body for interment.

LIT. H. Leclercq, *DACL* 3.2:1625–58. C. Snively, "Cemetery Churches of the Early Byzantine Period in Eastern Illyricum," *GOrThR* 29 (1984) 117–24. *The Circus and a Byzantine Cemetery at Carthage*, ed. J.H. Humphrey, vol. 1 (Ann Arbor 1989) 179–336. –N.E.L., A.K., A.C., T.E.G.

CENOBITIC MONASTICISM. See KOINOBION; MONASTICISM.

CENSER (*θυμιατήριον*, *θυμιατός*), a vessel designed to contain glowing coals on which INCENSE was strewn; they were meant either to be set on a horizontal surface (standing censers) or to be swung by chains (hanging censers). Even though the LIBER PONTIFICALIS ascribes to Constantine I the donation of gold censers to the Lateran basilica and St. Peter's, it is doubtful that they came into ecclesiastical use before the very end of the 4th C. They were used (mainly by deacons) for censing the altar, the Gospel, and the elements of the Eucharist. Censers were also employed in a secular context to show honor to a great person and in private devotions (e.g., censing a site after an earthquake). It is hypothesized that incense burners found at Sardis were used to deodorize dye shops (J.S. Crawford, *The Byzantine Shops at Sardis* [Cambridge, Mass., 1990] 15). Although the vast majority of surviving examples are in cast bronze, several examples in hammered silver are known, including those in the SION and the CYPRUS TREASURES, and another in the Metropolitan Museum (Mango, *Silver*, no.85).

Until the 8th C., hanging censers consisted of a cubical, polygonal, or cylindrical cup, sometimes accompanied by an openwork cover (*DOCat* 1, nos. 45–49). The most popular type is chalice-shaped with a low foot and decorated with Gospel scenes in relief. This type, with more than 50 surviving examples, appears to have remained in use well after Iconoclasm (*Age of Spirit.*, nos. 563–64). After the 9th C. a new type of standing censer (*katzen*, *katzi⟨on⟩*) appears, with a shallow bowl and long flat handle, often decorated with the representation of the patron saint of a church (*Isskustvo Vizantii* 2, no.570). Such objects are recorded in church inventories from the 11th C. onward (e.g., *Pantel.*, nos. 7.12, 49), most of gilded or plain silver, but also of bronze. The *katzi* may have been used esp. in a funerary context. Censers often appear in representations of DEACON saints, images of the DORMITION, the MYRROPHOROI, and in scenes of the procession of venerated icons (A. Grabar, *CahArch* 25 [1976] 145, figs. 1–2).

Symbolically censers were perceived as images of Christ's humanity and accordingly the epithet "womb of the censer" was applied to the Virgin (pseudo-Basil, *Hist. mystagog.*, ch.42, ed. F.E. Brightman, *JThSt* 9 [1908] 388.1–3). Metaphorically, the tongue of a person praising a martyr could be called a censer (John Chrysostom, PG 50:583.39).

LIT. H. Leclercq, *DACL* 5:21–33. C. Billod, "Les encensoirs en argent d'époque protobyzantine," in *Kanon: Festschrift E. Berger* (Basel 1988) 336–70. –L.Ph.B., A.K.

CENSUS RECORD. See CADASTER.

CENTAUR, zoomorphic mythological figure, half man and half horse. Byz. historians and lexicographers collected general information on the centaurs (Prokopios, *Buildings* 4.3.11–13; GEORGE THE SYNKELLOS 191.16–17). An ancient proverb, "meaningless like a centaur" (cf. *Souda* 3:483.11), is explained by Eustathios of Thessalonike (*Eust. Comm. Il.* 1:160.16–17 [= section 102.27–28]). In Byz. literature the centaur is used as a metaphor for excellence in hunting and horsemanship (Genes. 89.72–74; Nikephoros BASILAKES, *Orationes* 32.26–28). The church fathers considered the centaur as yet another absurd instance of pagan religion (e.g., Athanasios of Alexandria, PG 25:44B) and characterized as "centaurlike" the Monophysite doctrine of Severos of Antioch, which introduced two different incomplete natures in one person (George of Pisidia, PG 92:1625A). In the 10th C. BASIL ELACHISTOS (R. Cantarella, *BZ* 26 [1926] 25.3–9) ridiculed Cheiron, half centaur and half horse [*sic*], the legendary teacher of Achilles; similarly Constantine VII (*TheophCont* 220.4) was skeptical of the educational abilities of Cheiron and referred to him as *mixanthropos* (half man, half brute).

Youthful and aged centaurs playing musical instruments appear, along with EROTES, as images of abandon—often in their traditional role of molesting Lapith women—on numerous CASKETS AND BOXES (Goldschmidt-Weitzmann, *Elfenbeinskulpt.* I, nos. 21, 24, 26, 27). Purely decoratively, they

www.staropoint.com.ru

adorn the headpieces of 11th- and 12th-C. Gospel books. –P.A.A., A.C.

CENTO (Lat. for "garment made of patchwork," Gr. κέντρων), also *Homerokentron* (*Anth.Gr.* 9:381), a pastiche composed of borrowed lines (primarily from Homer). The composition of centos was a sort of literary game aimed at the creation of new associations, often parodical and even obscene. The practice originated in antiquity (both Greek and Roman) and is mentioned by Epiphanios of Salamis. Eustathios of Thessalonike (*Eust.Comm.Il.* 4:757f) explains that the term was derived from a word designating a young shoot grafted onto another plant and was applied to a cloth of many colors (*kentonion* as a kind of garment appears in *Apophthegmata patrum*, PG 65:412D). Latin centos were based on Vergil: in the 4th C. Proba, a noble Roman lady, produced centos "to the glory of Christ." Greek centos were esp. popular in the 5th C.: a certain Leo the Philosopher compiled a 12-line cento on Hero and Leander, another cento on Echo, etc. The empress ATHENAIS-EUDOKIA tried to use these techniques for religious poetry and composed the Life of Christ in borrowed Homeric hexameters, probably in imitation of Proba. Compilation was not restricted to Homer's verses, however; the CHRISTOS PASCHON is actually a cento, one third of which consists of lines taken from ancient tragedians; a similar technique was used for CATENAE and FLORILEGIA.

LIT. Hunger, *Lit.* 2:98–107. F. Ermini, *Il centone di Proba e la poesia centonaria latina* (Rome 1909). –A.K.

CENTRAL ASIA, a somewhat vague geographical-historical term, here defined as the extensive region north and east of the Amu Darya (Oxus) River, consisting of the inhospitable steppes of Turkestan and Mongolia that lead to northern China. It was the great domain of the Altaic nomadic peoples and at the same time a part of the great caravan SILK ROUTE between Chinese and Islamic civilization. Here Buddhism, Manichaeanism, Shamanism, and Christianity often followed the great merchant caravans from the southwest to the east. After the great empires of the Gök Turks, the Uighurs, and finally the Kirghiz Turks in Mongolia, they were displaced there by the Mongols in the 10th C. To the west various Turkic groups (at least five identifiable groups) pressed ultimately onto the borders of Islam in Khurāsān and Transoxiana. It was here that by the 10th C. they began to convert to Islam and to enter fully into the scene of political chaos and decline in the classical Islamic world. Certainly the most spectacular description of this steppe society is that preserved by the Arab, Ibn Faḍlān, who traversed frigid Turkestan in a great caravan in 922.

Relations with Byzantium. Material objects found in Central Asia indicate that there were (indirect?) connections between the late Roman Empire and this area. Thus in Old Merv was excavated a building, oval in plan, that evidently housed a Christian community (G. Dresvjanskaja in *Trudy Južno-Turkmenistanskoj archeologičeskoj kompleksnoj ekspedicii* 15 [Ashʿhabad 1974] 155–81); ampullae of St. Menas produced near Alexandria penetrated into Central Asia (B. Staviskij in *Drevnij Vostok* 1 [Moscow 1975] 299–307); Roman coins of the 6th C. as well as their imitations and a medallion with the portrait of Justinian I (M. Masson in *Obščestvennye nauki v Uzbekistane* 16.7 [1972] 29–38) have also been found. One of the routes from the late Roman Empire to CHINA went through Central Asia; in the 6th–7th C. imperial envoys visited it, trying to engage its population in an alliance against IRAN. After the Arab conquest of Iran, Byz. links with Central Asia were severed.

LIT. V.V. Barthold, *Four Studies on the History of Central Asia*, 3 vols. (Leiden 1956–62). R. Grousset, *The Empire of the Steppes. A History of Central Asia* (New Brunswick, N.J., 1970). M. Masson, "K voprosu o vzaimootnošenijach Vizantii i Srednej Azii po dannym numizmatiki," *Trudy Sredneaziatskogo gosudarstvennogo universiteta* 23 (1951) 91–104. –S.V., A.K.

CERAMIC ARCHITECTURAL DECORATION. Polychrome ceramic ornament with vitreous glazes was widely used on façades and interior walls as well as on templon screens and icon frames from the late 9th to the 14th C. Though normally set between courses of brick, shallow bowls, plates, and TILES could be inserted at focal points in elaborate brick patterns, around window frames, or even inserted into ashlar blocks. Among pieces specifically made for architectural use (for example, at TEKFUR SARAYI) were small tubes, their mouths pinched to form a cross, tapering to a long stem to facilitate bonding in the wall.

LIT. A. Pasadaios, *Ho keramoplastikos diakosmos ton byzantinon kterion tes Konstantinoupoleos* (Athens 1973). *World Ceramics*, ed. R.J. Charleston (New York 1968) 102–04, figs. 303, 306, 308. A.H.S. Megaw, "Glazed Bowls in Byzantine Churches," *DChAE*[4] 4 (1964–5) 145–62. –K.M.K., W.L.

CERAMICS. The Greek word κεράμια (pl.) designated all kinds of VESSELS and pots. John Chrysostom (PG 62:349.28–29) speaks of golden *keramia*; usually, however, the term and related ones referred to earthenware products, both pottery and TILES. Potters were called *kerameis*; they were evidently professionals, although the *Book of the Eparch* does not list a potters' guild and in general they are infrequently mentioned in written sources. The word was applied metaphorically to God as demiurge, and ROMANOS THE MELODE (*Hymnes*, vol. 4, no.33.10.6) speaks of "the potter of the world" who washes clean the foot of the clay vessel.

Earthenware dishes were considered of lower quality than golden and silver vessels: RABBULA of Edessa is said to have ordered his clergy to dispose of their silver dishes and replace them with ceramic ones. Byz. pottery was manufactured on potter's wheels (*trochoi*) and fired in KILNS. The vessels varied in size and shape and were used for transport, storage, cooking, and eating. The principal functional types of Byz. ceramics in the 10th–13th C. were *pithoi* (usually embedded into the earth) for storage; AMPHORAS for transport and storage; flat-bottomed pots with globular bodies and long-necked jugs usually with one or two handles; chafing dishes—deep bowls set on a ventilated stand with a compartment containing live coals to keep food warm; table dishes—bowls and broad shallow plates; small, usually two-handled cups; stemmed goblets; and flasks (including pilgrim flasks). Vessels ranged from elaborately decorated luxury products of fine clay, well-turned and glazed and painted, to crudely manufactured utilitarian wares.

Ceramics were produced in both towns and villages: the author of the GEOPONIKA (85.20) describes the potter as the most necessary craftsman in the countryside; in 952 the Lavra monastery acquired for three gold coins a potter's workshop located near the seashore (*Lavra* 1, no.4.4); by 982 the Iveron monastery was served by a pottery workshop (? *keramarion*), also situated by the sea (*Ivir.* 1, no.4.68); Balsamon (PG 137:929C) lists

CERAMICS. Ewer decorated with fantastic creatures; 13th C. Dumbarton Oaks, Washington, D.C.

potters' shops (*kerameia*) among various agricultural properties. Excavations in Carthage, Cyprus, Asia Minor, and Egypt have revealed many centers of ceramic production in the late antique period; 10th–13th-C. ceramics from Corinth, Athens, and Cherson are relatively well studied, but Anatolian wares are not as well known. Constantinople is considered to have been a great center for the manufacture of pottery; R. Stevenson (in *Great Palace, 1st Report* 47f) concluded that pottery production in Constantinople declined by the 12th C. (at the end of the 12th C. 70 percent of the finds were ordinary mugs of coarse fabric). Ceramic production in Corinth, however, flourished in the 11th and 12th C.; in temporary decline after the Norman invasion of 1147, it recovered by the end of the 12th C. and prospered in the 13th C.

Ceramics were produced for both local use and export: North African pottery (mostly from Carthage) has been found in many areas, including the Crimea. It is quite plausible that some of the glazed pottery discovered in Cherson was imported from Constantinople (esp. in the 9th and

www.staropolnom.ru

10th C.) and provincial centers such as Corinth and Thessalonike (in the 11th and 12th C.); after the 12th C. Byz. exports to Cherson ceased (A. Jakobson, *Srednevekovyj Chersones* [Moscow-Leningrad 1950] 223f).

Byz. pottery developed in an unbroken tradition from the wares of late antiquity. In the 4th to 6th C. fine pottery was generally covered with red slip and often stamped, sometimes with figural decoration or Christian motifs; African Red Slip Ware (manufactured at Carthage) and Phokaian Ware (Asia Minor) were apparently the most prominent and were imitated at many local kilns. Large storage/transport amphoras were manufactured throughout the empire.

In the course of the 7th C. important changes took place in pottery manufacture and use, as local wares, frequently of inferior quality, took the place of imported wares, while vitreous glazed wares replaced the red-slipped fabrics of late antiquity. Constantinople and its vicinity seem to have been the major source of these new glazed wares. The earliest of these had a monochrome lead glaze (usually yellow or greenish-yellow) applied directly over the fabric, which was either white (producing a light-colored finished product) or reddish-brown (producing a darker color). By the 9th C. at least, some of these vessels were stamped (Impressed Ware), producing a design in low relief on the center of the interior; a shallow bowl on a high foot (so-called "fruit stand") is a common form of this ware. Another luxury product of the 9th–12th C. was Polychrome Ware, in which designs (usually abstract but occasionally figural) were painted in various colors of glaze on a white fabric.

Beginning in the 11th C. a considerable number of different fine wares were produced, in part to satisfy the desires of the new Byz. officialdom; most of these were inspired by the techniques and methods of contemporary Islamic pottery: Green and Brown Painted Ware, Slip-Painted Ware, Imitation Luster Ware, SGRAFFITO WARE, and Incised Ware. Most of these used simple geometric designs, but motifs derived from classical repertoires (e.g., RINCEAUX and running spirals) were not uncommon and several wares had figural decorations, sometimes people but more commonly fish, animals, and birds. Oriental motifs, esp. pseudo-Kufic, were common on several wares. Most of these fine wares continued into the 13th C. and beyond, as represented by ZEUXIPPOS WARE and so-called Aegean Ware. Otherwise, political fragmentation and greater foreign influence led to a localization of ceramic production. Italian pottery, esp. PROTO-MAIOLICA, came to replace Byz. wares as the preferred luxury pottery, although locally produced Byz. pottery continued to be made.

Coarse wares, including COOKING WARE, jugs, and other kitchen vessels, present a continuous line of development from antiquity to the end of the Byz. period; most of these were locally produced. Many coarse wares were partially or fully covered with a yellow glaze, giving them a characteristic brown color (usually called Brown Glazed Ware); this was often used for cooking pots and small vessels as well as chafing dishes and was sometimes decorated with molded figures, occasionally of an obscene character. Most of these cannot be precisely dated. In addition to crockery and tiles, clay was also used to produce BRICKS, LAMPS, children's TOYS, CENSERS, and simple icons with images of saints (J. Ebersolt, *Byzantion* 6 [1931] 559f).

Despite the pioneering work of D. Talbot Rice and others earlier in the century, the study of Byz. pottery is still well behind that of other periods in the history of the Mediterranean, in part because of a lack of interest and in part because of the paucity of stratigraphically excavated Byz. sites necessary to the elucidation of ceramic chronologies. Pottery from critical periods, such as the "dark age" of the 7th–8th C. and the 14th–15th C., is poorly known and little studied. Megaw and Jones (*infra*) have made an important beginning in the identification of individual wares and their distribution.

LIT. *Recherches sur la céramique byzantine*, ed. V. Déroche, J.M. Spieser (Paris 1989). A.H.S. Megaw, R.E. Jones, "Byzantine and Allied Pottery: A Contribution by Chemical Analysis to Problems of Origin and Distribution," *BSA* 78 (1983) 235–63. C.H. Morgan, *The Byzantine Pottery* [*Corinth 11*] (Cambridge, Mass., 1942). T.S. MacKay, "More Byzantine and Frankish Pottery from Corinth," *Hesperia* 36 (1967) 249–320. D. Talbot Rice, *Byzantine Glazed Pottery* (Oxford 1930). A.L. Jakobson, "Srednevekovaja polivnaja keramika kak istoričeskoe javlenie," *VizVrem* 39 (1978) 148–59. Kazhdan, *Derevnja i gorod* 204–21. Koukoules, *Bios* 2.1:196f. –T.E.G., A.K.

www.staropoem.ru

CEREMONY (*κατάστασις, τάξις*). Symbolic gestures, usually public and assembled into rituals, marked important moments in Byz. life. Ceremony flourished at all social levels, from the Byz. infant's baptismal liturgy and procession, to the promotion of the *patrikios*. It was, however, the ceremony that shaped the public life of the emperor, projected his power and LEGITIMACY, and defined his relations to the church, army, senate, and people that concretized the imperial idea in a way essential to Byz. Roman IMPERIAL CULT contributed to the content of ceremony, which took the Hippodrome, Hagia Sophia, and palaces and monuments of Constantinople as its main theaters. The high officials who stage-managed ceremonies—successively, the *magistros*, the *praepositus* assisted by the *epi tes katastaseos*, the *protovestiarites* assisted by the *primikerios tes aules*—relied on specialized treatises to design ceremonial traditional in appearance yet flexible in its details and adhering to the ideal of TAXIS. PETER PATRIKIOS, the *Kletorologion* of PHILOTHEOS, DE CEREMONIIS, and pseudo-KODINOS suggest that ceremonial innovation and recording peaked in the 6th, 9th–10th, and 14th C.

Depending on the period, ACCLAMATION, CORONATION, SHIELD-RAISING, and ANOINTING inaugurated a reign; a PROCESSION, AUDIENCE, or PROKYPSIS manifested the emperor in the PURPLE and with INSIGNIA; he was adored with PROSKYNESIS. PROFECTIO and ADVENTUS heralded his departure from and return to the capital, while TRIUMPHS signaled his victorious return from battle; all allowed or forced Byz. CITIZENS to display their loyalty and PATRIOTISM. The pervasive and spectacular PROPAGANDA of imperial ceremony captured the Byz. imagination, leaving manifold traces in art and literature, and fascinated foreigners like LIUTPRAND OF CREMONA.

LIT. O. Treitinger, *Die oströmische Kaiser- und Reichsidee nach ihrer Gestaltung im höfischen Zeremoniell* (Jena 1938; rp. Darmstadt 1956). M. McCormick, "Analyzing Imperial Ceremonies," *JÖB* 35 (1985) 1–20. –M.McC.

Representation in Art. In their representations of these ceremonies the Byz. placed the same emphasis on the majesty of the imperial power. Thus, depictions of historical ceremonial events such as military triumphs, coronations, marriages, official receptions, etc., focus on imperial ideology in preference to fuller historical detail; these images have a specific and limited visual language that conveys the most significant act of the ceremony without reference to time or, in most cases, to place. The ceremonial events were commemorated in wall paintings and mosaics in public places and PALACE buildings as well as on more private objects such as MSS, ivory plaques, and silver vessels.

The formal or compositional principles are generally the same as those governing the performance of these ceremonies: SYMMETRY, hierarchy, and FRONTALITY. These principles are used to focus attention on the emperor and to define the status of others in relation to him. In the images, this system of presentation is made immediately apparent by limiting secondary figures and eliminating the audience, as well as, for example, by marking hierarchy through color or through variations in the sizes of figures.

Little survives of all these representations, particularly of the monumental images. The types of ceremony commonly depicted in Roman art (PROFECTIO, ADLOCUTIO, LARGESS, etc.), still found in some of the early monuments such as the ARCH OF CONSTANTINE in Rome, do not survive much beyond the Justinianic period. A notable example from the 6th C. is to be found in the mosaics of San Vitale, RAVENNA, which show Justinian I and Theodora participating in a liturgical ceremony. Although a specific emperor, Justinian, is shown with a specific bishop, Maximian, the procession remains generic enough to be any liturgical procession requiring the presence of the emperor, such as the later ceremonial entry of the emperor and patriarch into Hagia Sophia on the great feast days.

Another ceremony, which can be inferred from the silver Missorium of Theodosios I (for ill., see PLATES, DISPLAY), is the distribution of offices by the emperor, a ceremony that took place in the palace. In this depiction, Theodosios is enthroned in the center under an arch, just as he would have been seated in the palace under the arch of the apse in the throne room. He is flanked by his two co-emperors, who are placed in secondary positions. The emperor hands to an official of much smaller size the diptych listing the duties of his office. Although the emperor is handing out the tablets, his action is hardly noticeable. The emphasis is on his person and his successful rule, implied by the PERSONIFICATION of Abundance at the emperor's feet.

In an 11th-C. miniature (Paris, B.N. Coisl. 79, fol.2r—for ill., see EMPEROR) there is a represen-

tation of an enthroned emperor with his administrators. He is in the center of the composition. Two officials, again much smaller in size, stand on each side. The hierarchy and symmetrical relationship of the figures to each other express the ceremonial configurations of official meetings of the emperor. The figure standing on the emperor's right side and closest to him wears fancier dress than others in attendance; the fact, too, that his hands are not covered, as are those of the others, is a sign of his more privileged position vis-à-vis the emperor.

These representations, although based on court protocol, are removed from the specificity of one historical moment. This has been achieved in different ways: sometimes, as in the Missorium, through the addition of another, allegorical dimension; sometimes through the lack of any reference to a spatial setting, as in the miniature. The presence of Christ in such images works in a similar way. In the representation of Romanos (IV?) and Eudokia on an ivory plaque in Paris in the Cabinet des Médailles, for example, Christ is crowning the imperial couple. It is not clear from the composition alone if this is a depiction of their wedding, coronation, both, or of the idea of investiture. It appears that such representations were meant to be more encompassing by containing all three and possibly even more readings, and did not limit their meaning or message to one historical moment.

Another such example is the representation of BASIL II in a Venice psalter MS. The image shows Basil in military dress being presented with a crown by Christ and a lance by an angel. His defeated enemies are at his feet. This scene may have been created after a particular military triumph. The accompanying poem, however, does not mention a specific victory, instead stressing Basil's triumphant divine rule and power.

A second category of depictions of ceremonies is found within a narrative context. These images show events from the past rather than contemporary times. They are found in MSS like the MENOLOGION OF BASIL II or the Madrid MS of John SKYLITZES. In the *Menologion* the painters depict ecclesiastical ceremonies in which the emperor is participating; in the Skylitzes they illustrate imperial ceremonies described in the *Chronicle*. The compositions of these representations are also different. The narrative moves from left to right like a written text and does not follow the compositional principles outlined above. For example, in the *Menologion* on 26 Jan., a day commemorating an earthquake, the patriarch and the emperor, accompanied by clergy and citizens carrying candles, walk through the city in a penitential procession. The barefooted and simply dressed emperor, the candles, and the censer refer to a specific ceremony that must have taken place on that day. The depiction of the translation of the relics of John Chrysostom is another such example. Theodosios II and Patr. Proklos, who holds a candle and the Gospels, are shown receiving the body in front of the Church of the Holy Apostles. A representation of a similar event, the translation of the relics of St. Stephen on the ivory plaque in Trier, shows Theodosios II at the head of the procession and PULCHERIA receiving them in front of the newly built church.

In the Madrid Skylitzes a number of ceremonies are depicted: receptions of ambassadors, baptisms, coronations, marriages, proclamations of emperors, and triumphal processions. Grabar-Manoussacas, *Skylitzès*, no.368, for example, shows the triumphal entry of Nikephoros II Phokas on horseback into Constantinople. A large group of musicians playing cymbals and trumpets is welcoming him. The ceremony of SHIELD-RAISING is represented twice. These are the only two illustrations of this ceremony in Byz. art that represent Byz. historical figures; all others show Old Testament kings. Leo Tornikios (ibid., no.561) is proclaimed emperor by his rebel supporters, an event that we know took place as depicted. Another page (ibid., no.2) shows Michael I and Leo V raised together on the shield, with Michael placing his hand on the head of Leo, whom he has chosen as co-emperor. This depiction is not historically correct, since the coronation and raising on the shield never occurred simultaneously, but was presumably chosen to emphasize the new order of imperial rule.

LIT. A. Grabar, *L'empereur dans l'art byzantin* (Paris 1936). Idem, "Pseudo-Codinos et les cérémonies de la Cour byzantine au XIVe siècle," in *Art et Société à Byzance sous les Paléologues* (Venice 1971) 195–221. S. MacCormack, *Art and Ceremony in Late Antiquity* (Berkeley 1981). M. McCormick, *Eternal Victory* (Cambridge 1986). –I.K.

ČERNJACHOVO, the name of a culture in the Ukraine (2nd C. A.D.–ca.400), known from archaeological excavations, first discovered and studied in 1899. The designation is derived from the agricultural settlement excavated in the village of Černjachiv (Kaharlyk region, Kiev district) on the middle South Bug River. This culture was spread over an area extending in a north-south direction from the sources of the Dniester and South Bug to the Danube delta (including Moldavia) and the Dnieper estuary. To the north it extended along a line that went from the upper West Bug (a tributary of the Vistula), across the region that later became Kiev, to the upper Sivers'kyj Donec', and traversed the Dnieper river bend, but it did not reach the Crimea.

The Černjachovo settlements, of which over 2,500 are known at present, are scattered along the rivers. Two groups are distinguishable, the larger settlements (2–3 km long, covering 35–45 hectares), and the smaller ones (300–400 m long, covering 3–4 hectares); in both groups semisubterranean dwellings coexist with subterranean. More than 350 burial grounds have been excavated, showing evidence of mixed burial rites, though inhumation seems to have prevailed. Characteristic is the production of gray and black pottery of high quality, iron tools, and metal ornaments; amphoras, *terra sigillata*, small lamps, buckles, and coins were exported to the Romans.

By A.D. 400 life in all Černjachovo settlements came to an abrupt end, which scholars at present connect with the Hunnic invasion. Animated debate still continues concerning the ethnic composition of the Černjachovo culture. The Slavic hypothesis (until recently highly favored) is gradually being abandoned. There is good reason to identify some bearers of this culture with the Ostrogoths in the Ukrainian "Mesopotamia" (Gothic *Oium*) described by JORDANES.

LIT. V.D. Baran, *Černjachivs'ka kul'tura* (Kiev 1981). Z. Váňa, *The World of the Ancient Slavs* (London 1983). –O.P.

ČERNOMEN, BATTLE OF. See MARICA, BATTLE OF.

CEYLON (Ταπροβάνη, mod. Sri Lanka), called Sinhala by its inhabitants during the Middle Ages. Archaeological investigations of the island have not been extensive and are of limited value; some hoards of 5th–6th-C. Byz. bronze coins and imitations have been found. KOSMAS INDIKOPLEUSTES, who describes the island's location correctly as being east of southern India, claims that Byz. merchants traded there and that a Christian community lived on the island. Its noteworthy export was the *hyakinthos*, a blue gem, perhaps the sapphire. Ceylon may have been involved in the SPICE trade and perhaps served as a clearinghouse for products from Southeast Asia. Byz. merchants participated in the trade directly, but not exclusively: Axumite, South Arabian, and South Asian ships are also known to have sailed to and from Ceylon. The preferred transit points inside the Byz. Empire were the Red Sea ports, esp. Klysma. Partly to protect the Red Sea shipping lanes from Persian interference, Justin I forged an alliance with AXUM. The Persian occupation of South Arabia in 599 and the subsequent conquest of the Red Sea littoral by the Arabs effectively closed this route to direct participation in Far East trade by Byz. merchants.

LIT. H.W. Codrington, *Ceylon Coins and Currency* (Colombo 1924; rp. Colombo 1975). J. Still, "Roman Coins Found in Ceylon," *Journal of the Ceylon Branch of the Royal Asiatic Society* 19 (1907) 161–88. –D.W.J.

CHAIRS. See FURNITURE.

CHALCEDON (Χαλκηδών, now Kadıköy), city of BITHYNIA, located directly across the Bosporos from Constantinople. Chalcedon was permanently overshadowed by the nearby capital, but it did benefit in the 4th and 5th C. from the generosity of imperial dignitaries who enlarged its harbor and built palaces and churches in the vicinity. Chalcedon was taken by the Persians in 615 and 626 and by the Arabs during their attacks on Constantinople. It was the main camp for the First, Second, and Fourth Crusades before their further advances. Chalcedon fell to the Ottomans in 1350.

The Byz. remains of Chalcedon have disappeared: they consisted of a palace, a hippodrome, and numerous churches. Most notable was that of St. EUPHEMIA, built outside the walls in the 4th C. and seat of the Council of 451 (see CHALCEDON, COUNCIL OF). It contained the circular domed shrine of the saint, from whose tomb was said to issue a miraculous flow of blood, and was decorated with paintings showing scenes from her life.

www.staropomor.ru

It was destroyed by the Persians. The suburbs of Chalcedon contained the important monastic centers of ROUPHINIANAI and Mt. AUXENTIOS. Originally a suffragan bishopric of NIKOMEDEIA, Chalcedon became an independent metropolis in 451.

LIT. Janin, *Églises centres* 31–60. Janin, *CP byz.* 493f. –C.F.

CHALCEDON, COUNCIL OF, the fourth ecumenical council, held in the Church of St. EUPHEMIA OF CHALCEDON (8–31 Oct. 451). About 350 bishops attended its sessions, primarily those from the East. The leading roles at the council were played by the representatives of the imperial couple (Marcian and PULCHERIA) as well as Paschinus, the legate of Pope LEO I, to whom the Egyptian bishops stood in opposition. The council was intended to answer the Christological question raised by EUTYCHES after the Council of EPHESUS (431). Chalcedon defined Christ's two natures as inviolably united without confusion, division, separation, or change, in one person or hypostasis. This negative formula, distinguishing precisely between nature and person, was clearly aimed at the teaching of NESTORIOS and Eutyches. Doctrinally, it rejected neither the Council of 431 at Ephesus nor CYRIL of Alexandria. Still, the definition acknowledging Christ "in two natures"—grounded on the Nicene faith, Cyril, and the Tome of Pope Leo I—was viewed by Egypt as a betrayal of strict Cyrillian Christology. This conviction, along with the council's condemnation of DIOSKOROS and Eutyches and cancellation of the "Robber" Council of Ephesus of 449 (see under EPHESUS, COUNCILS OF)—decisive blows to Alexandria's ecclesiastical and theological hegemony—were to cause the Monophysite schism.

Chalcedon also granted patriarchal status to Constantinople by enlarging its territorial jurisdiction to include the dioceses of Asia, Pontus, and Thrace and by confirming its existing honorary primacy after Rome (canon 28). Constantinople also received the right to hear appeals from regional METROPOLITANS (canons 9, 17) and to consecrate the metropolitans of the three dioceses under its jurisdiction. Finally, because monasticism had become a serious urban problem by expanding into the cities, it was decided (for the first time in the history of Christian asceticism) to bring every monastery under the direct jurisdiction of its local bishop (canon 4).

SOURCE. *Acta—ACO* Tom.II, vols. i–vi. Partial Fr. tr., A.-J. Festugière, *Actes du Concile de Chalcédoine: Sessions III–VI (La définition de la foi)* (Geneva 1983).

LIT. Grillmeier-Bacht, *Chalkedon*, 3 vols. P. Stockmeier, "Das Konzil von Chalkedon. Probleme der Forschung," *Freiburger Zeitschrift für Philosophie und Theologie* 29 (1982) 140–56. R.V. Sellers, *The Council of Chalcedon* (London 1953). J. Meyendorff, "La primauté romaine dans la tradition canonique jusqu'au concile de Chalcédoine," *Istina* 4 (1957) 463–82. P.T.R. Gray, *The Defense of Chalcedon in the East (451–553)* (Leiden 1979). –A.P.

CHALDEAN ORACLES (Χαλδαϊκὰ λόγια), a work that has been lost and is now known only in fragments, written in bad hexameters. The oracles purport to be revelations from the gods. The *Souda* ascribes the authorship of the oracles to two Julians—the father, surnamed the Chaldean, and his son "the Theurge," who allegedly were active at the end of the 2nd C. The philosophical system of the Chaldean Oracles is dualistic, contrasting the world of the Intelligibles with evil Matter. The Chaldean deity is triune: it comprises the Paternal Intellect, an impenetrable monad; the Second Intellect, dyadic, since it unites the physical world created by it with the intelligible monad; and the Cosmic Soul that is identified as HEKATE of Greek mythology. The human mind, a spark of the divine Intellect, must "empty" itself, that is, purge itself of evil Matter, in order to ascend to the god.

The Chaldean Oracles became popular with the late Neoplatonists (esp. PORPHYRY). Emp. Julian wrote a treatise on the Chaldean Oracles (ed. R. Majercik [Leiden–New York 1989]). IAMBLICHOS used them to develop the concept of theurgy, magical influence upon the supernatural world. Later Psellos and Plethon referred to the Chaldean Oracles.

ED. *Oracles chaldaïques*, ed. E. des Places (Paris 1971).

LIT. H. Lewy, *Chaldaean Oracles and Theurgy*[2] (Paris 1978); rev. of 1st ed. by E.R. Dodds, *HThR* 54 (1961) 263–73. –A.K.

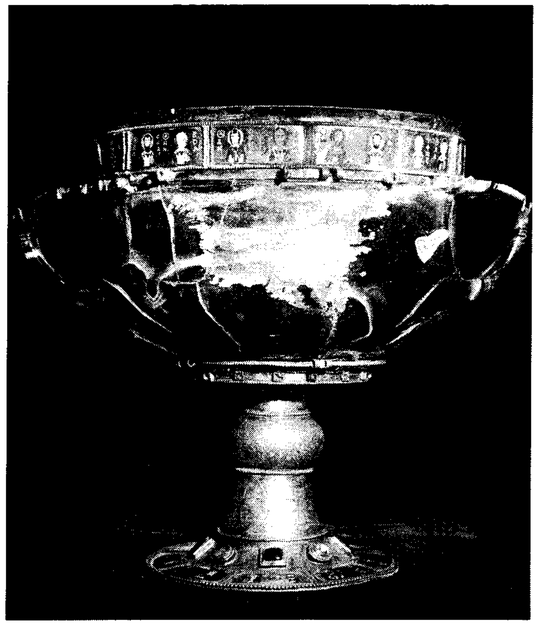
CHALDIA (Χαλδία), a THEME of northeastern Asia Minor. It appears as a TOURMA of the ARMENIAKON ca.800, then as a separate *ducatus* in 824 and as a theme by ca.840. Its status at that time is unclear: *strategoi* are known from the 9th–11th C., and *doukes* from the 8th to 10th (Oikonomides, *Listes* 349, 354). According to Arab geographers, Chaldia had an army of 10,000 and

six fortresses; its *strategos* had a salary of 10 pounds of gold and an equivalent amount from the local KOMMERKION. Chaldia comprised the eastern part of PONTOS with the interior valleys; its capital was TREBIZOND. Its strategic but remote location gave it importance for trade and the military—it was a base of support for THOMAS THE SLAV, but was virtually independent under the Gabrades in 1075–1140. As part of the empire of Trebizond, Chaldia denoted a more restricted area south of the watershed of the Pontic mountains, astride the major routes to the interior. Chaldia was dominated by local families and only loosely controlled by Trebizond. Its defensible location enabled Chaldia to maintain its independence until 1479. The area is rich in remains of Byz. churches and fortresses, among them the oldest church in the Pontos, at Leri (probably 6th C.).

LIT. Bryer-Winfield, *Pontos* 299–318. –C.F.

CHALICE (ποτήριον), a LITURGICAL VESSEL for holding the wine of the EUCHARIST, which in the so-called church history ascribed to Patr. Germanos I (ed. N. Borgia ch.39, p.31.17–29) is compared with the vessel used to collect Christ's blood at the Crucifixion and the crater used at the Last Supper. Attested from at least the 4th C., the earliest form of the chalice is uncertain: the 4th-C. Durobrivae Treasure has two types of cup: one with two handles and resting on a foot and two others without feet. Silver chalices surviving from the 6th C. onward have a large cup on a flared foot usually with a knob; occasionally they have two handles. The cup usually has a dedicatory inscription around the rim and sometimes figural decoration below. Although elaborate chalices of gold, or studded with or carved from precious stones, are known from literary sources of the 4th–7th C., none survives. The chalice often forms a set with the PATEN (*diskopoterion*) in written sources.

Many important post-9th-C. chalices continue to have a tall, flared foot with a knob; others are made with a low foot and a pair of handles (*krateres*). Elaborate examples incorporate cups of semiprecious stone, rock crystal, or glass, mounted in gilded silver, ornamented with enamels, pearls, and other materials. Eucharistic inscriptions sometimes appear around the lip, while dedicatory inscriptions are limited to the foot. Medieval church INVENTORIES mostly refer to chalices of



CHALICE. Chalice of Emp. Romanos (II?). Treasury of San Marco, Venice. The sardonyx body of the chalice is an antique bowl dating from the 1st C. BC to 1st C. AD. The enamel panels and metal base were added to the bowl in the 10th C. Visible are the enamel busts of saints and patriarchs.

gilded silver, occasionally with repoussé decoration (MM 2:566.19). Some display a DEESIS composition (*Pantel.*, no.7.13), others crosses and stars (P. Gautier, *REB* 39 [1981] 91.1209; *REB* 43 [1985] 155.103). Ordinary chalices were of beaten bronze, usually tinned. A 14th-C. chalice with monograms of MANUEL KANTAKOUZENOS consists of a cup of jasper mounted in gilded silver but lacks the enamels, stones, and pearls of earlier examples (Bréhier, *Sculpture*, pl.LXXI).

LIT. Mango, *Silver* 68–77, 251–53. A. Grabar in H.R. Hahnloser, *Il Tesoro di San Marco* (Florence 1971), nos. 40–66. *Treasury S. Marco* 110f, 129–40, 156–67. –M.M.M., L.Ph.B.

CHALKE (Χαλκῆ), main entrance vestibule of the GREAT PALACE of Constantinople, so named either for the gilded bronze tiles of its roof or for its bronze portals. The earliest attested building was put up by the architect Aitherios under Anastasios I (*AnthGr* 9:656). Burned down in the

www.staropomor.hu

NIKA REVOLT, it was rebuilt by Justinian I as a rectangular structure with four engaged piers supporting a central dome. The ceiling was decorated with mosaics representing the emperor's victories over the Goths and Vandals, with the imperial couple surrounded by a cortège of senators placed in the center (Prokopios, *Buildings* 1.10.12–19). The Chalke or its dependencies became a PRISON in the 7th–8th C. Basil I repaired the building and turned it into a law court (*TheophCont* 259f).

On the façade of the Chalke, above the main door, was an icon of CHRIST CHALKITES, shown standing full-length on a footstool. Its origins are obscure. Its removal by Leo III in 726 or 730 was the first public act of imperial ICONOCLASM. Restored by Irene ca.787, it was once again removed by Leo V and replaced by a cross. Soon after 843 the icon, in mosaic, was set up again by the painter LAZAROS.

When the palace was enclosed by a less extensive circuit wall by Nikephoros II Phokas, the Chalke lost its importance as a vestibule. A small chapel dedicated to Christ Chalkites, built next to it by Romanos I, was reconstructed on a larger scale by John I Tzimiskes, who endowed it with relics and was himself buried there. The chapel, situated on an elevated platform, survived until 1804. Drawings and plans of the 18th C. help to place the chapel about 100 m south of the southeast corner of Hagia Sophia. The Chalke itself, robbed of its bronze doors by Isaac II, is not mentioned after 1200.

LIT. C. Mango, *The Brazen House: A Study of the Vestibule of the Imperial Palace of Constantinople* (Copenhagen 1959). Guilland, *Topographie* 1:7–33. –C.M.

CHALKE, ISLAND OF. See PRINCES' ISLANDS.

CHALKIDIKE (Χαλκιδική), peninsula in the northwestern Aegean, terminating to the south with the three promontories of (west to east) Kassandra (Pallene), Longos, and ATHOS. The area is among the best known from the Byz. world because of the surviving documents from the monasteries of Mt. Athos (see ATHOS, ACTS OF), which owned many of the villages in the peninsula. The territory is hilly and wooded with a moderate climate suitable for growing grapes, grain, and fruit trees. Excavation at various sites has revealed a period of prosperity during late antiquity, followed by violent destruction in the 7th C. (e.g., O. Alexandre, *ArchDelt* 29.2 [1973–74] 674–77). Part of the theme of THESSALONIKE, the Chalkidike was divided into several katepanates; there were cities at OLYNTHOS, KASSANDREIA, and HIERISSOS. The CATALAN GRAND COMPANY ravaged the Chalkidike in 1307–09; excavation near Torone may show destruction from this period (N. Nikonanos, *ArchDelt* 29.2 [1973–74] 770f, 776).

LIT. J. Lefort, *Villages de Macédoine: 1. La Chalcidique occidentale* (Paris 1982). G.I. Theocharides, "Kalamaria (Apo ten historian tes Byzantines Chalkidikes)," *Makedonika* 17 (1977) 259–97. –T.E.G.

CHALKIS (Χαλκίς). Several cities in the ancient and medieval Mediterranean world bore this name, most notably two cities in Syria and Greece.

CHALKIS AD BELUM (Syr. Qenneshrin, Ar. Qinnasrīn), a city in northern SYRIA I, lying in a fertile plain surrounded by the limestone massif of Belus. It should be distinguished from the monastery of Qenneshre at EUROPOS. A caravan stop on roads from ANTIOCH and BERROIA, Chalkis was also strategically situated as part of the LIMES to which it gave its name. After Chosroes I extorted 200 pounds of gold from Chalkis in 540 (Prokopios, *Wars* 2.12.1–5), Justinian I had its city walls rebuilt (Prokopios, *Buildings* 2.11.8–9) in 550 by ISIDORE THE YOUNGER, as confirmed by two extant inscriptions (*IGLSyr* 2, nos. 348–49). Nearby, in 554, the Ghassānids won a decisive victory over the Lakhmid ALAMUNDARUS. Chalkis was under Persian rule ca.608/9–28 and taken by the Arabs in 636–37 after an unsuccessful resistance (Donner, *Conquests* 149f). The Umayyads made Chalkis a military headquarters and capital of the district (*jund*) of Qinnasrīn. Chalkis was attacked and sacked by the Byz. in 966, 998, and 1030. It never recovered from Seljuk destruction at the end of the 11th C., after which it served merely as an arsenal and caravansary. Today Chalkis is in ruins. Chalkis ad Belum should be distinguished from Chalkis under Lebanon (now Anjar in Lebanon), a Hellenistic settlement that did not become a Roman or Byz. city.

LIT. R. Mouterde, A. Poidebard, *Le "Limes" de Chalcis: Organisation de la steppe en haute Syrie romaine* (Paris 1945) 4–9. N. Elisséef, *EI*[2] 5:124f. –M.M.M.

CHALKIS IN GREECE, city founded in antiquity on the west coast of Euboea, where the island comes closest to the mainland. In the 6th C. a movable bridge (*zeugma*) linked the shores of the strait of Euripos (Prokopios, *Buildings* 4.3.18–19). Termed a city in the *Synekdemos* of Hierokles (Hierokl. 645.6), it reappears in Constantine VII Porphyrogennetos (*De them.* 5.13–14, ed. Pertusi 90) as an island, and as an alternative name for Euboea. The name *Chalkis*, however, was preserved in the ecclesiastical hierarchy at least to the 9th C.; a seal of a *droungarios* of Chalkis also survives (Zacos, *Seals* 1, no.2587). It was assumed (e.g., by J. Koder in *TIB*) that the name of Chalkis was replaced by that of Euripos and of Chripos/Chrepos; the latter identification was rejected by Svoronos (*Cadastre* 72, n.2); the bishop of Euripos appears in notitiae along with the bishop of Chalkis. It is not impossible that the settlement of Euripos was founded in the 9th C., after Chalkis had lost its urban character.

The *kastron* of Euripos was attacked by the Arabs in the 870s (*TheophCont* 298.8–12); when Skylitzes relates this episode he calls Euripos a *polis* (Skyl. 151.32). A bishop of Euripos participated in the council of 869/70. An inscription of the *protospatharios* Theophylaktos of the end of the 9th C. mentions the restoration of a road from Chalkis (E. Oberhummer, *RE* 3 [1899] 2086). In the 12th C. Euripos had a Venetian trading colony and a large Jewish population. At the beginning of the 13th C. a *phrourion* was built there to defend the straits (Nik.Chon. 610.92). Euripos was attacked by a Venetian fleet in 1171 and seized by Venice in 1209. In the 13th–14th C. the city of Chalkis, which was called NEGROPONTE by the Westerners, was the object of various attacks: by knights from Achaia in 1257/8, by Catalans in 1317, by Turks in 1350/1. The Turks took the city in 1470.

A figural floor mosaic found in the city is dated to the 5th C. The Church of St. Paraskeve, originally dedicated to the Virgin, is a wooden-roofed three-aisled basilica. Probably constructed in the 5th C., it was rebuilt in the 12th C. and connected with a monastery of the Virgin (Th. Theochares, *Archeion Euboikon Meleton* 7 [1960] 1–23; D. Triantaphyllopoulos, ibid. 16 [1970] 186–91). It was one of the major churches of the Frankish period. The surviving fortifications of the city and the bridge-fortress are Venetian in date; although they presumably have Byz. antecedents, all trace of these has vanished.

LIT. *TIB* 1:156–58. J. Koder, *Negroponte* (Vienna 1973) 43–95, 133–38. –T.E.G.

CHALKOKONDYLES, LAONIKOS, historian; born Athens ca.1423 or 1430, died ca.1490. Little is known of the life of Chalkokondyles (Χαλκοκονδύλης); his father George fled to the Morea in 1435 after an unsuccessful coup attempt against the ACCIAJUOLI. In 1447 Chalkokondyles was a student of PLETHON at the court of Mistra. He evidently spent his life somewhere in the Aegean region.

His history in ten books was written in the 1480s and covers the period 1298–1463. His purpose was to show "the downfall of the great empire of the Hellenes" and the growing power of the Turks; his emphasis on the rise of the Ottoman Empire is unusual for a Byz. historian. He had direct access to Turkish sources (e.g., the secretaries of the sultan) and provides some important information on early Ottoman institutions (S. Vryonis, *International Journal of Middle East Studies* 7 [1976] 423–32). For Chalkokondyles the *basileus* is the Turkish sultan; the Byz. emperor is designated as "*basileus* Hellenon." His account of the Byz.-Ottoman conflict is clearly modeled on the confrontation of Greeks and Persians described by Herodotus. The work also owes much to Thucydides in its use of direct speeches and Attic vocabulary. Chalkokondyles inserted lengthy excursuses on various peoples and countries, notably the Muslims, Germans, Russians, South Slavs, and Spaniards. Chalkokondyles had a superstitious belief in omens and oracles and recognized TYCHE as a force affecting historical events (C.J.G. Turner, *BZ* 57 [1964] 358–61). The weakest aspect of his history is the relative lack of chronological data.

ED. *Laonici Chalcocondylae Historiarum Demonstrationes*, ed. E. Darkó, 2 vols. (Budapest 1922–23).

LIT. A. Wifstrand, *Laonikos Chalkokondyles, der letzte Athener. Ein Vortrag* (Lund 1972). E.B. Veselago, "Istoričeskoe sočinenie Laonika Chalkokondila," *VizVrem* 12 (1957) 203–17. H. Ditten, *Der Russland-Exkurs des Laonikos Chalkokondyles* (Berlin 1968). Hunger, *Lit.* 1:485–90. Moravcsik, *Byzantinoturcica* 1:391–97. –A.M.T.

CHALKOPRATEIA (Χαλκοπρατεῖα, lit. "Copper Market"), quarter of Constantinople, west of

www.staropomor.ru

HAGIA SOPHIA. It is said to have been originally inhabited by Jews, who had a synagogue there; these were allegedly expelled by Theodosios II and the synagogue replaced by a Church of the Theotokos, which is variously attributed to Empress Pulcheria or to Verina. The church, of basilical form, was repaired by Justin II and Basil I. Among its relics were the Virgin's girdle (*zone*), housed in a special chapel (SOROS), and a miraculous image of CHRIST ANTIPHONETES. The apse and parts of the north and south walls of the church are preserved, as is the undercroft of an octagonal structure north of the atrium.

LIT. Janin, *Églises CP* 237–42. W. Kleiss, "Neue Befunde zur Chalkopratenkirche in Istanbul," *IstMitt* 15 (1965) 149–67. Idem, "Grabungen im Bereich der Chalkopratenkirche in Istanbul," *IstMitt* 16 (1966) 217–40. C. Mango, "Notes on Byzantine Monuments," *DOP* 23–24 (1969–70) 369–72. –C.M.

CHANCEL BARRIER. See TEMPLON.

CHANCERY. Officials in Byz. corresponded either personally or by using an official scribe (*notarios* and, after the 12th C., *grammatikos*). One can speak of organized chanceries—i.e., bodies of secretaries, scribes, and other officials responsible for correspondence—only when dealing with the large central administrations of the emperor and the patriarch, and, possibly, the semi-independent *despotai* (which are very poorly known). Private deeds could be made legally by anyone who could write. There were also the specialized NOTARIES, laymen or ecclesiastics. FORMULARIES were often used for drafting all kinds of documents.

Imperial Chancery. Constantine I the Great created the corps of secretaries (*schola notariorum*) under the command of a *primikerios*. Some *notarii*, called REFERENDARII, were attached to the emperor's private service; in the 5th C. appeared the upper category of confidential *notarii*, the ASEKRETIS, who replaced the *referendarii* before the end of the 6th C. The role of the QUAESTOR was important. Reports of individuals were examined and eventually answered by the four *scrinia* (*memoriae, epistolarum, epistolarum graecarum, libellorum*).

From the 8th C. onward, the chancery was directed by the PROTASEKRETIS. Assisted by the *asekretis*, some imperial *notarioi*, and the DEKANOS (?), he was responsible for the final drafting and preparation of original imperial ACTS (the draft was undoubtedly prepared by the office competent in the matter). The verification of the contents (*recognitio*) of the documents seems to have been the work of the KANIKLEIOS, who also probably added in some documents the words traditionally written in purple (except for the emperor's autograph subscription). Drafting imperial documents also required the help of other officials, esp. those with judicial competence: the quaestor (laws), the EPI TON DEESEON, the MYSTIKOS, the *mystographos*.

Some time after 1106 the *protasekretis* abandoned the chancery. It was then manned by *grammatikoi* and later (13th C.) by imperial *notarioi* (who sometimes also acted as *taboullarioi*) and translators (*diermeneutai*), mostly of Latin. The direction of the chancery, esp. as far as foreign relations were concerned, fell to the LOGOTHETES TOU DROMOU and his PROTONOTARIOS, and, in the 13th C., to the *megas logothetes*, while the *protonotarios* remained at the head of the *notarioi* or *grammatikoi* and controlled the everyday functions of the chancery. The real chancellor, with extended powers, was now and until 1453 the MESAZON, the "intermediary" between the emperor and all the others.

Patriarchal Chancery. Initially placed under the guidance of the *primikerios* of the *notarioi*, who was an archdeacon, this chancery and its activities in time were related to the office of the CHARTOPHYLAX, who was seen as the *mesazon* of the patriarch. The *primikerios* would draft the documents, register and authenticate outgoing acts as well as the minutes of the synod, issue certified copies or duplicate originals, and cancel previous documents. In his secretarial functions, he was in competition with the *protonotarios*, who became the head of the chancery. Also having direct access to the patriarch, the *protonotarios*, among others, added to outgoing patriarchal acts some secret authenticity marks. The *primikerios* remained the simple dean of the patriarchal *notarioi*. Other important personnel, attested from the 10th C. onward, included the *hypomnematographos*, who assisted the *chartophylax*, and the *hieromnemon*, responsible for ordinations. Some secrets and procedures of the 14th-C. patriarchal chancery are described in the EKTHESIS NEA. Certain patriarchal documents were approved by the synod and were thus qualified as *synodikon* (*gramma*, SEMEIOMA, etc.).

LIT. Dölger-Karayannopulos, *Urkundenlehre* 57–67. Oikonomides, "Chancellerie" 168–73. Oikonomides, "Chancery" 310–13. Darrouzès, *Offikia* 296–525. Falkenhausen-Amelotti, "Notariato & documento," 29–39. –N.O.

CHANDAX (Χάνδαξ, from Arabic al-Khandaq "moat," via Candica to Candia, which became the name of the whole island of Crete), mod. Herakleion on the north central coast of CRETE. Founded by Andalusian Muslims under Abū Ḥafṣ ca.827 on a site identified for the conquerors by a Christian monk (Genes. 33.11–17), Chandax replaced the nearby ancient settlement at Knossos, which had prospered through the 7th C. It was the base from which the Arabs completed their conquest of Crete; its walls were famous for their size and strength (e.g., Leo Diac. 11.4–10). Nikephoros II Phokas besieged the city (shown in the Madrid Skylitzes), which capitulated on 7 Mar. 961; thereafter the Byz. recovered all of Crete. The emperor built a new fortress called Temenos near the Arab citadel, although the Arab walls continued in use (N. Platon, *KretChron* 6 [1952] 439–59). After the Fourth Crusade Chandax was first assigned to Boniface of Montferrat, but it quickly passed to Venice, which held it until 1669.

The bishop of Knossos continued to be recorded in the episcopal lists instead of Chandax (e.g., *Notitiae CP* 3.241, 10.467); the bishop of Chandax, separate from that of Knossos, is attested only in the 12th C. (13.484). In an act of 1206 (MM 6:151.17) the bishopric bears the double name "Knossos or Chandax."

Aside from the fortifications, there are no Byz. remains at Chandax. The Church of St. Titos, originally of Byz. date, was destroyed in an earthquake.

LIT. V. Christides, *The Conquest of Crete by the Arabs* (Athens 1984) 91f, 107f, 110. N. Panayotakes, "Zetemata tina peri tes katakteseos tes Kretes hypo ton Arabon," *KretChron* 15–16 (1961–62) 9–38. Laurent, *Corpus* 5.1:468–70. –T.E.G.

CHANSON D'ANTIOCHE, Old French Crusader epic on the conquest and defense of Antioch (1098). It is generally believed to have been composed by Richard le Pèlerin, a participant in the First Crusade, but has survived only in the extensively revised form established before ca.1177–81 by one Graindor d'Arras as part of a larger Crusader epic cycle. A few scholars maintain that Richard, Graindor, and the early version are merely literary fictions, or that Graindor was patron, not author of the work. Others have detected apparent traces of its use in contemporary Latin historians, for example, ALBERT OF AACHEN, RAYMOND OF AGUILERS, or FULCHER OF CHARTRES. The *Chanson* treats Byz. directly and in some detail only during the Crusaders' stay at Constantinople (vol. 1, pp. 56–67) and the siege of Nicaea (vol. 1, pp. 67–112).

ED. *La chanson d'Antioche*, ed. S. Duparc-Quioc, 2 vols. (Paris 1976–78).

LIT. C. Cahen, "Le premier cycle de la croisade (Antioche-Jérusalem-Chétifs)," *Le moyen âge* 63 (1957) 311–28. *Les épopées de la Croisade*, ed. K.-H. Bender (Stuttgart 1987). K.-H. Bender, H. Kleber, *Le premier cycle de la croisade* (Heidelberg 1987). –M.McC.

CHANT (ψαλμῳδία), the general term for liturgical music similar to plainsong, that is, monophonic, unaccompanied, and in free rhythm. Although the language of the Byz. church was Greek, Byz. chant was not a continuation of ancient Greek music, but constituted a new departure based to some extent on Eastern models. The Byz. system of MODES differs sharply from that of the ancient *tonoi*, but is quite similar to that of the medieval Western church.

Byz. chant differs from Western, however, in its textual basis. Whereas psalmic and other scriptural texts prevail in Latin chant, the texts of Byz. chant are mostly nonscriptural, although often modeled after the psalms or canticles. Most are hymns, written in metrical arrangements that often employ an isosyllabic principle. Furthermore, in the Byz. tradition, unlike the Western, music for the liturgical HOURS is more important than that for the Eucharistic liturgy.

Chants in the early period were largely syllabic and were meant to be sung by the entire congregation. After ca.850 the repertory was enriched by florid, melismatic chants (having more than one note per syllable) written for professional choirs.

LIT. Wellesz, *Music*. Strunk, *Essays* 297–330. –D.E.C.

CHAPEL, in Byz. terminology usually EUKTERION, any space equipped with a consecrated altar table

www.staroponor.ru

and used for the celebration of the mass. A chapel is normally located within a larger complex to which it is related functionally, that is, as a PALACE CHURCH or a PAREKKLESION (generally within a monastic compound). Chapels are usually small-scale, though this is not always a distinguishing criterion. Chapels accompanying larger churches appear in the earliest Christian monumental architecture and remain a common ingredient throughout Byz. church architecture. Chapels vary considerably according to their function (burial, commemoration, private worship), their relative position (ground-level or elevated; accessible from the narthex, naos, or sanctuary), their plans (rectangular, polygonal, trefoil, quatrefoil, cruciform, cross-in-square), and their structural makeup (roofed in wood, barrel- or groin-vaulted, domed). When physically connected to a larger church, chapels become important ingredients in articulating new CHURCH PLAN TYPES.

LIT. G. Babić, *Les chapelles annexes des églises byzantines: Fonction liturgique et programmes iconographiques* (Paris 1969). S. Ćurčić, "Architectural Significance of Subsidiary Chapels in Middle Byzantine Churches," *JSAH* 36 (1977) 94–110. T. Mathews, " 'Private' Liturgy in Byzantine Architecture," *CahArch* 30 (1982) 125–38. B. Schellewald, "Zur Typologie, Entwicklung und Funktion von Oberräumen in Syrien, Armenien und Byzanz," *JbAChr* 27–28 (1984–85) 171–218. –S.Ć., W.L.

CHAPTERS (κεφάλαια), collections of sayings (aphorisms), usually combined in *centuria* that contained about 100 aphorisms each, although collections of 150 chapters are also known (as in Palamas). The genre of chapters existed throughout the entire Byz. period, the last example being compiled by a certain Kallistos Kataphrygiotes ca.1400. Some *centuria* were written by well-known theologians such as Maximos the Confessor, Symeon the Theologian, Niketas Stethatos, and Gregory Palamas; other authors of chapters (John of Karpathos, Elias Ekdikos) are less famous. Unlike FLORILEGIA, chapters are the works of individuals; they often reflect not only traditional wisdom but also personal views. We do not know how they were created—whether as a spiritual testament or as part of an educational process. The aphorisms are assembled thematically, the topics being sometimes more general as, for example, the theological, "gnostic," and practical chapters of Symeon the Theologian, or more or less specific, such as *On Being Unborn* by John of Karpathos or *On the Unity with God* and *On Contemplative Life* by Kataphrygiotes. –A.K.

CHARAGE (χαραγή), term designating minting, in both narrative texts (Theoph. 365.15–16; An.Komn. 3:136.22, 137.9) and documents (*Pantel.*, no.2.12–13, a. 1033/4). This meaning was preserved in Trebizond in the 14th–15th C. (*Dionys.*, nos. 4.53, 27.20), as well as in a forged chrysobull of Romanos I (*Xerop.*, no.B42); a post-Byz. charter of donation of 1471 applies the term to "florins" (*Lavra* 3, no.173.21). A more complicated case is Manuel I's chrysobull of 1153 (*Reg.* 2, no.1390) in which *charagai* (pl.) are not "minting" but rather a sort of obligation: the legislator speaks of various tax alleviations—KLASMATA, SYMPATHEIAI, "humble" STICHOI, and "*stichoi* liable to *charagai*." Svoronos (*Cadastre* 111) identifies *charage* with CHARAGMA and thinks that the tax in this case was calculated in gold coins. The *archon tes charages* is mentioned in the *Kletorologion* of Philotheos as a functionary of the VESTIARION, which led Dölger (*Beiträge* 28) to conclude that the *vestiarion* dealt not only with goods but also with minting money. The precise duties of the *archon tes charages* are not defined.

LIT. Bury, *Adm. System* 96. D. Zakythinos, *Le chrysobulle d'Alexis III Comnène* (Paris 1932) 62–64. –A.K.

CHARAGMA (χάραγμα) initially meant the operation of a mint, then the coined money, then the gold NOMISMA seen as a real coin and not as an accounting unit. In fiscal context, the term was used to specify that whenever the tax (KANON plus some PARAKOLOUTHEMATA) owed by a taxpayer amounted to a fraction of a nomisma (2/3 or more), he was obliged to give a (hard to come by) gold coin and receive his due change in silver or copper. In the early 12th C. and in a context of monetary instability, Alexios I's fiscal reform transformed the *charagma* into a means of establishing the real amount of the tax, calculated on the basis of the *kanon*. The word survives in documents until the end of the empire with a less clear meaning, indicating perhaps a secondary tax, or a tax on a special category of lands, or a term indicating the coinage in which part of the tax was paid.

LIT. Svoronos, *Cadastre* 77–89, 110–18. Idem in *Lavra* 4:159f. –N.O.

CHARIDEMOS (Χαρίδημος), also called *Peri kallous* (On Beauty), a dialogue preserved under the name of LUCIAN in several MSS of the 14th–15th C. It consists of a conversation between two friends taking a stroll in the suburbs of Athens, during which Charidemos reports on three speeches praising beauty; the first two were delivered by men whose names are reminiscent of earlier philosophers, PHILO and Aristippos (a companion of Socrates), the third by Charidemos. The work borrows extensively from the *Helena* of Isocrates, but the material is rearranged. Unlike pseudo-Lucian's TIMARION and PHILOPATRIS, the *Charidemos* does not contain contemporary allusions and polemics, unless we read in this way Aristippos's emphasis on the dangers caused by the beauty of Helena and Hippodameia; the themes are primarily mythological and philosophical.

The date of composition is impossible to establish. Although the dialogue was traditionally dated to the 3rd C., Anastasi (*infra*, p.11) relocates it to "a much later time" on the very shaky basis of the similarity between the mythological tradition in the *Charidemos* and in TZETZES. Anastasi evidently intended thereby to propose a date in the Komnenian or Palaiologan period, but Hunger (*Lit.* 2:149 and n.178) erroneously inferred that the editor dated *Charidemos* to the period of the "Macedonian Renaissance."

ED. *Lucian*, ed. M.D. Macleod, vol. 8 (Cambridge, Mass.–London 1967) 467–503, with Eng. tr. *Incerti auctoris Charidemos*, ed. R. Anastasi (Bologna 1971), with Ital. tr.
LIT. R. Anastasi, "Appunti sul Charidemus," *SicGymn* 18 (1965) 259–83. –A.M.T., A.K.

CHARIOTEERS (sing. *auriga*, ἡνίοχος; later φακτιονάριος, μικροπανίτης), popular professional racing drivers who competed in CHARIOT RACES for the victory of their FACTIONS, usually in light, four-horse chariots. Charioteers enjoyed geographic mobility, sometimes changed factional loyalties, and bore frequently recurring stage names that are well attested in circus curse tablets (*defixiones*) intended to jinx opponents. Their career began in their teens and sometimes lasted 30 years or more. In the 6th C., the heyday of the circus, statues to champions were raised in the HIPPODROME and their portraits adorned the KATHISMA; in the provinces their renown is recorded in floor mosaics sometimes bearing a driver's name (K.M.D. Dunbabin, *AJA* 86 [1982] 65–89). Epigrams concerning these monuments survive in the GREEK ANTHOLOGY.

Despite their popularity, early charioteers had a low social status. After the 7th C., charioteering seems to have been confined to Constantinople and its environs. *Phaktionarioi* (usually interpreted as charioteers of the Blues or Greens), *heniochoi*, and *mikropanitai* (those of the Reds or Whites) were integrated into the imperial precedence hierarchy, since they appear in the *Kletorologion* of Philotheos (Oikonomides, *Listes*, p.161.3, 8, 14; cf. p.125.5) and this presumably denotes an enhanced social status. DE CEREMONIIS (bk.1, ch.69, ed. Vogt 2:131–42) describes several circus ceremonies and procedures involving charioteers. Theophilos and Michael III as well as ranking members of their courts are themselves reported to have raced as charioteers.

LIT. Koukoules, *Bios* 3:32–40. Al. Cameron, *Porphyrius the Charioteer* (Oxford 1973). –M.McC., A.C.

CHARIOT MOUNTS AND HORSE FITTINGS. Bronze chariot mounts, formed of an ornamented double ring mounted on a socket, have been described as rein guides or "shock absorber" supports; several examples attributed to the 4th C. have been found in Thrace, Pannonia, and Spain (*Age of Spirit.*, no.331). Some chariot ornaments of 6th-C. provincial governors (Theoph. 244.28–29) were covered with gold leaf.

HORSE fittings, known from Byz. representations in various media (e.g., 4th–8th C.—*Age of Spirit.*, nos. 28, 41, 44, 80–81; 8th–11th C.—J. Beckwith, *The Art of Constantinople* [London 1961] figs. 73, 126; 14th C.—Lazarev, *Storia*, fig.494), include bridle, collar, saddle, and STIRRUPS as well as decorative pendants in the form of small BELLS and *phalera* (medallions and crescents, originally indicating military distinction), attached to leather straps or to a wood or leather saddle. Imported Byz. silver horse fittings (4th–5th C.) found with skeletons of horses in tombs at Qustul in Nubia include three complete bridles featuring lion-headed medallions, saddle pommels, and trappings composed of disks and pendants (Emery, *infra*, pls. 26–31). Similar trappings are in the 4th-C. Esquiline Treasure from Rome (Shelton, *Esquiline* 89–91). Other horse fittings, esp. in bronze, have been found, for example, in the CONCEŞTI TREASURE, and three 4th-C. nosepieces,

www.staropomor.ru

incised with various scenes, originate from Italy (*Age of Spirit.*, nos. 195, 215; *Byzantinische Kostbarkeiten aus Museen, Kirchenschätzen und Bibliotheken der DDR* [Berlin 1977], no.92).

LIT. W.B. Emery, *Nubian Treasure* (London 1948) 44–56. W.B. Emery, L.P. Kirwan, *The Royal Tombs of Ballana and Qustul* (Cairo 1938) 251–71, pls. 55–59, 61–63.
–M.M.M.

CHARIOT RACES (*ἱπποδρομίαι, θεωρίαι ἱππικαί, τὰ ἱππικά*). Roman-style chariot racing was Byz.'s most popular spectator sport from the 4th to the 7th C. Held at HIPPODROMES, races were divided into morning and afternoon sessions. Four teams of four horses competed. A CHARIOTEER, sporting the color of his FACTION (Blue, Green, White, or Red), drove each team. Women and religious were discouraged from attending.

The considerable expense of mounting chariot races may have been borne by the city in the 4th C. As circuses spread through the empire, perhaps along with Roman municipal institutions, the imperial treasury seems to have provided increasing support; this reflected general economic conditions and growing connections between the emperor and the circus, as the ideology of military victory came to pervade and fuse with the notion of sporting victory. Annual races commemorated imperial accessions, visits, and victories. Special races attracted large audiences for ceremonies connected with emperors' CORONATIONS, marriages, and TRIUMPHS. The races sometimes exploded into riots, such as the NIKA REVOLT of 532 and others that shook Byz. cities and the throne into the 7th C.

After the 7th C., chariot races disappeared except in Constantinople; they survived there in diminished form as a traditional and indispensable prop of the monarchy, which continued to use them to celebrate important political events. Whereas the 4th- and 5th-C. state calendars of Philocalus (see CALENDAR OF 354) and POLEMIUS SILVIUS reveal as many as 66 annual racing holidays, each often comprising 24 daily races, *De ceremoniis* records fewer than a dozen annual racing holidays and only eight daily races in the 10th C. Though the popularity of chariot races in the 11th C. is reflected in a poetic account of a day spent watching them (CHRISTOPHER OF MYTILENE, poem 90, ed. Kurtz, 56–60), by the 12th C. they were losing ground to the new Western spectacles of jousts and tournaments (see SPORTS); chariot races disappeared entirely after 1204.

The church was hostile to chariot races, which had once had pagan religious overtones; gambling connected with the races and their unpredictable result stood in sharp contradiction to the concept of Providence (see PRONOIA). Preachers like John Chrysostom inveighed against the sport as a powerful rival that lured audiences away from church services. Nonetheless, ecclesiastical rhetoricians and hagiographers often employed literary imagery drawn from the hippodrome and its races.

LIT. Koukoules, *Bios* 3:7–80. R. Guilland, "Études sur l'Hippodrome de Byzance: Les courses de l'Hippodrome," *BS* 27 (1966) 26–40. Al. Cameron, *Circus Factions* (Oxford 1976).
–M.McC., A.K.

CHARISTIKION (*χαριστικὴ ⟨δωρεά⟩*, lit. "gift of grace"), a system of giving monasteries to private persons or institutions on a conditional basis for a restricted period, usually a lifetime or three generations. The origin of *charistikion* is unclear. P. Charanis (*DOP* 4 [1948] 74f) found its roots in the 49th canon of the Council in Trullo; M. Sjuzjumov (*Učenye zapiski Sverdlovskogo pedagogičeskogo instituta* 4 [1948] 90f) traced it to the leasing of temple allotments in antiquity; Beck (*Kirche* 136) said it originated with Iconoclasm. The earliest mention of the *charistikes typos* is in an act of Leo VI of 908 (*Prot.*, no.2.12); the main evidence comes from the 11th and 12th C.

The beneficiary was called *charistikarios* as well as PRONOETES, PROSTATES, and EPHOROS, all terms emphasizing his function as supervisor and not as full proprietor. The beneficiary was supposed to wield administrative power over the monastic lands without interfering in ecclesiastical affairs. The right of granting *charistikia* belonged to emperors, patriarchs, metropolitans, founders of monasteries (including peasants), and high-ranking state officials. While some scholars suggest that during the 11th C. and earlier *charistikion* and PRONOIA were synonymous, others distinguish the two types of grants by the obligation the grantee bore (with the *charistikion*, toward the object granted; with the *pronoia*, toward the grantor). Grants of *charistikion* provoked a serious controversy; JOHN IV (V) OXEITES censured the practice of giving monasteries to lay persons, while EUSTATHIOS OF THESSALONIKE argued that it freed monks from temporal concerns and troubles. *Charistikion* became rare after 1204, though a synodal decision of 1317/18 deals with donations of monasteries *kata skopon tou epimeleias axiousthai* to clerics of the diocese of Attaleia (Hunger-Kresten, *PatrKP* 1, no.53.8).

LIT. S. Barnalides, *Ho thesmos tes charistikes (doreas) ton monasterion eis tous Byzantinous* (Thessalonike 1985). J.P. Thomas, "A Byzantine Ecclesiastical Reform Movement," *MedHum* n.s. 12 (1984) 1–16. Ahrweiler, *Structures*, pt.VII (1967), 1–27. P. Gautier, "Réquisitoire du patriarche Jean d'Antioche contre le charisticariat," *REB* 33 (1975) 77–132.
–M.B.

CHARITON (*Χαρίτων*), born in Aphrodisias; author of *Chaireas and Kallirrhoe*, a ROMANCE in eight books written probably in the 2nd C. Chariton is thus the earliest of the extant Greek novelists, rather than the latest as was once thought. The novel is given an ostensibly historical background at the end of the Peloponnesian War (Kallirrhoe's father is the Sicilian general Hermokrates). Written in a clear straightforward style, it describes the meeting and marriage of the hero and heroine and the trials (false death, capture by tomb robbers, shipwrecks, etc.) that befall them after their separation and before they can be reunited. There is little evidence that the novel was widely read in the Greek Middle Ages, but the novelists of the 12th C. were clearly aware of Chariton's work, which influenced their choice of plot motifs.

ED. *Le Roman de Chairéas et Callirhoé*, ed. G. Molinié (Paris 1979), with Fr. tr. *Chariton's Chaireas and Callirhoe*, tr. W.E. Blake (Ann Arbor, Mich.–London 1939).
LIT. B.P. Reardon, "Theme, Structure and Narrative in Chariton," *YCS* 27 (1982) 1–27. Hunger, *Lit.* 2:123–25.
– E.M.J., M.J.J.

CHARITY. See ALMSGIVING; PHILANTHROPY.

CHARLEMAGNE (*Κάρουλος*), Frankish ruler (768-814); born 742, died Aachen 28 Jan. 814. The son of Pippin III, Charlemagne became sole king of the Franks in 771. After conquering the LOMBARDS in 774 he came into direct conflict with Byz. interests in Italy. Ohnsorge (*Konstantinopel und der Okzident* [Darmstadt 1966] 1-28) interprets his assumption of the title PATRIKIOS in 775 as a statement of anti-Byz. intentions. Perhaps to counter the revolt of ELPIDIOS, in 781 Charlemagne sealed an alliance with Empress IRENE by engaging his daughter Rotrud to Irene's son CONSTANTINE VI and inviting the *notarios* Elissaios to come to Aachen to teach her Byz. customs and Greek. The engagement ended in 787 after Charlemagne invaded Italy as far as Capua and apparently refused to send Rotrud to Constantinople, although Theophanes the Confessor (Theoph. 463.21-22) accuses Irene of breaking the engagement. The Frankish ruler further strained relations with Byz. by refusing to endorse the acts of the Second Council of NICAEA in 788 and later by adding his name to the LIBRI CAROLINI.

Charlemagne's destruction of the AVARS in 796 extended his territory into central Europe. In 797 he negotiated a treaty with Irene that affirmed his sway in ISTRIA and BENEVENTO and recognized Byz. rights in CROATIA. Relations were aggravated again by Pope Leo III's coronation of Charlemagne as *imperator Romanorum* on 25 Dec. 800, an act that reflected increasing Frankish appropriation of Byz. imperial language, symbols, and notions. Despite the coronation's long-term significance, Charlemagne did not intend to create a Western Roman Empire: the Frankish court argued that Irene's dethronement of Constantine VI had left the throne vacant and a woman in charge. The Byz. court considered the coronation an affront but not a threat to imperial unity (J. Arvites, *GOrThR* 20 [1975] 53-70; C. Tsirpanlis, *Byzantina* 6 [1974] 345-60). Charlemagne sought to eliminate the awkward situation by marrying Irene, but negotiations in Constantinople in late 802 were thwarted by AETIOS and the coup of Nikephoros I. In 810 Nikephoros sent an embassy to the Franks requesting naval help against Dalmatia; Charlemagne apparently agreed to return Byz. possessions along the Adriatic coast in exchange for recognition as imperator (ed. MGH, *Epist. Karolini aevi* 2:546-48). The treaty was finalized in 812 by Michael I: Byz. ambassadors in Aachen acclaimed Charlemagne *basileus* and began negotiations for a marriage between Michael's son Theophylaktos and a Frankish princess. The Byz. evidently considered Charlemagne as emperor solely of the Franks and after 812 emphasized the point by designating their ruler *basileus* of the RHOMAIOI.

LIT. P. Classen, *Karl der Grosse, das Papsttum und Byzanz* (Sigmaringen 1985). W. Ohnsorge, "Das Kaisertum der Eirene und die Kaiserkrönung Karls des Grossen," *Saeculum* 14 (1963) 221-47. G. Musca, "Le trattative matrimonali fra Carlo Magno ed Irene di Bisanzio," *Annali della Facoltà*

www.biaropolon.pl

di Lettere e Filosofia dell'Università di Bari 7 (1961) 83-127. A. Ostermann, *Karl der Grosse und das byzantinische Reich* (Luckau 1895). –P.A.H.

CHARLES I OF ANJOU, king of Naples and Sicily (1265–85); born Mar. 1226, died Foggia, Italy, 7 Jan. 1285. Brother of Louis IX of France, Charles was an ambitious ruler who sought to create a Mediterranean empire and restore Latin domination over Byz. territory. With papal support he defeated MANFRED of Sicily in 1266 at Benevento and gained control of Hohenstaufen possessions in southern Italy and Sicily. In 1267, by the Treaty of Viterbo, he joined BALDWIN II, WILLIAM II VILLEHARDOUIN of Achaia, and Pope Clement IV (1265–68) in an anti-Byz. coalition. In 1273 Charles married his daughter to Baldwin's son, Philip of Courtenay, titular Latin emperor of Constantinople. His plans for a Crusade against the Byz. capital were thwarted in 1274, however, by Michael VIII's agreement to the Union of Churches at the Council of Lyons (I. Dujčev, *Studi in memoria di p. Adiuto Putignani* [Taranto 1975] 111–25). After the accession of the pro-Angevin Pope Martin IV (1281–85), who excommunicated Michael, Charles again prepared for an expedition against Constantinople. In 1281 he cemented his alliance with Venice and Philip of Courtenay at Orvieto. Again his plans were foiled by the diplomacy of Michael, who helped instigate the rebellion of the SICILIAN VESPERS in 1282. Michael's ally, Peter III of Aragon (1276–85), drove Charles from Sicily. The final three years of the French ruler's life were absorbed in the attempt to regain his Sicilian kingdom, and he had to renounce his projected attack on Constantinople.

LIT. Geanakoplos, *Michael Pal.* 189–371. S. Runciman, *The Sicilian Vespers* (Cambridge 1958) 65–256, 282–86. E.G. Léonard, *Les Angevins de Naples* (Paris 1954) 13–160. *PLP*, no.11232. –A.M.T.

CHARLES OF VALOIS, titular Latin emperor of Constantinople (1301–13); born 12 Mar. 1270, died 16 Dec. 1325. Son of Philip III of France and Isabelle of Aragon, Charles acquired titular rights to the LATIN EMPIRE of Constantinople through his marriage to Catherine of Courtenay in 1301. After serving as mediator in the Angevin-Sicilian war and bringing about the peace of Caltabellotta (1302), Charles was free to pursue his ambitions for conquest of the Byz. Empire. Between 1306 and 1308, he negotiated alliances with the Venetians, Serbs, and Catalans and secured papal support for his "crusade." He was in a position to mount a formidable expedition against Constantinople. His plans were frustrated, however, by the need to remain in France to help his brother, Philip IV, and by the Catalans' neglect of their oath of fealty. After his wife's death (1307 or 1308) and the marriage of his daughter Catherine to PHILIP I OF TARANTO, prince of Achaia, in 1313, Charles renounced his ambitions in the East, allowing his son-in-law to press the family's imperial claims. Despite the significant threat that Charles posed for Byz., contemporary Byz. sources scarcely mention his plans for conquest.

LIT. Laiou, *CP & the Latins* 200–20, 233–42. E. Dade, *Versuche zur Wiedererrichtung der lateinischen Herrschaft in Konstantinopel* (Jena 1938) 72–78, 111–18, 136–58. J. Petit, *Charles de Valois (1270–1325)* (Paris 1900). –A.M.T.

CHARON (also Charos and Charontas), ancient ferryman of the dead across the River Styx or Acheron. He emerges in Byz. texts from the 10th C. onward as "night-thief of souls" (John Geometres, PG 106:949A; ACHILLEIS, ed. D.C. Hesseling, 85–87), an idea that may be biblical in origin (Mt 24:43, 1 Th 5:2, 2 Pet 3:10). He is also described as black and fierce, holding the cup of death and a long, curved sword with which to sever the thread of life, a motif that connects him with Moira, or Fate (G. Moravcsik, *SBN* 3 [1931] 45–68). From the 12th C. onward Charon is addressed directly, sometimes engaging in dialogue with the bereaved; as violent bridegroom of young girls, despoiling their beauty; as premature culler of grapes or reaper of corn, esp. in the learned romances of the 12th C. (Niketas EUGENEIANOS, *Drosilla and Charikles* 2.173–85). Thus he is not merely a continuation of the ancient ferryman but an active agent of death, more concretely personified in later Byz. texts than HADES or Thanatos, with clear delineation of attributes: black looks, cruelty, use of sword, premature reaper of marriage in death.

LIT. M.B. Alexiou, "Modern Greek Folklore and its Relation to the Past: The Evolution of Charos in Greek Tradition," in Vryonis, *Past* 221–36. D.C. Hesseling, *Charos* (Leiden-Leipzig 1897). Idem, "Charos Rediens," *BZ* 30 (1929/30) 186–91. R.H. Terpening, *Charon and the Crossing* (Lewisburg 1985). –M.B.A.

www.staropomor.ru

CHARPETE (Χάρπετε, now Harput), a major fortress of the Byz. frontier situated above the Arsanias River (Murad Su), east of the Euphrates. Under its ancient name Ziata, Charpete formed part of the territory conquered by Diocletian from the Persians in 297. It was briefly recaptured by the Persians in 359. At that time it was a *castellum* of sufficient size to serve as a refuge for the country population (Amm.Marc. 19:6.1). It became a major fortress (called Ziyād) under the Arabs, who controlled it from the 640s until 937, when Romanos I Lekapenos conquered the area and incorporated it into MESOPOTAMIA. Charpete was the base of the revolt of Bardas SKLEROS in 976 and remained Byz. until the battle of Mantzikert (1071). It had great strategic importance as the main stronghold of the district of ANZITENE; it was apparently never a bishopric. The site contains a powerful fortress that represents the reduction of the late antique settlement. Enlarged after the Byz. reconquest, it shows seven undated phases of construction.

LIT. J. Howard-Johnston, "Byzantine Anzitene," in *Armies and Frontiers in Roman and Byzantine Anatolia*, ed. S. Mitchell (Oxford 1983) 249f, 260f. –C.F.

CHARPEZIKION (Χαρπεζίκιον), probably to be identified with Çarpizek Kalesi (*TIB* 2:86, n.260), center of a dwarf theme east of the Euphrates, first mentioned in 949 (Oikonomides, *Listes* 241f). It had an army of only 905 men and probably ceased to exist soon after the compilation of the *Taktikon of Escurial* (971–75), which lists the *strategos* of Charpezikion between those of Tephrike and Romanoupolis.

LIT. N. Oikonomides, "L'organisation de la frontière orientale de Byzance aux Xe et XIe siècles et le Taktikon de l'Escorial," 14 *CEB*, vol. 1 (Bucharest 1974) 285–302. –C.F.

CHARSIANEITES MONASTERY, founded in Constantinople in the mid-14th C. by John (monastic name: Job) Charsianeites (Χαρσιανείτης), a supporter of JOHN VI KANTAKOUZENOS. It was dedicated to the Virgin Nea Peribleptos. Its precise location is unknown but was probably within the city walls. The monastery had close ties to Kantakouzenos, who granted it a chrysobull, and spent part of his retirement there as the monk Ioasaph. Two of the monastery's superiors became patriarchs (NEILOS KERAMEUS and MATTHEW I); a third patriarch, GENNADIOS II SCHOLARIOS, took the habit there. Patr. Matthew composed a testament in 1407 that describes the origins of the monastery and includes a *typikon* as well as a *hypotyposis* drafted by his two predecessors as *hegoumenos*, Mark and Neilos. Makarios MAKRES wrote a description of an icon of the Nativity in the monastic church (H. Hunger, *JÖB* 7 [1958] 125–40).

SOURCES. H. Hunger, "Das Testament des Patriarchen Matthaios I. (1397–1410)," *BZ* 51 (1958) 288–309. I.M. Konidares, K.A. Manaphes, "*Epiteleutios boulesis* kai *didaskalia* tou oikoumenikou patriarchou Matthaiou A' (1397–1410)," *EEBS* 45 (1981–82) 462–515. Janin, *Églises CP* 501f. –A.M.T.

CHARSIANON (Χαρσιανόν), fortress of Cappadocia between Caesarea and the Halys, supposedly named for a general Charsios who fought the Persians under Justinian I. Its site has not been located. First mentioned in 638, it was captured by the Arabs in 730 and was the scene of considerable fighting during the next two centuries. The fortress was the center of a district of the same name that became a KLEISOURA in the early 9th C. and a separate theme, created from parts of BOUKELLARION, ARMENIAKON, and CAPPADOCIA, after 863. According to Arab geographers, Charsianon had four fortresses and an army of 4,000 men; the salary of the *strategos* was 20 pounds of gold. Charsianon was a base of the landed aristocracy in the 10th C.; the Argyroi had their homes there and the MALEINOI their vast estates. In 1057, Charsianon supported the revolt of Isaac (I) Komnenos. The resettlement of GAGIK II there in 1045 and influx of Armenians led to conflicts with the local Greek nobility. Charsianon was lost to the Turks after the battle of Mantzikert in 1071.

LIT. D. Potache, "Le thème et la forteresse de Charsianon," in *Geographica Byzantina*, ed. H. Ahrweiler (Paris 1981) 107–17. I. Beldiceanu-Steinherr, "Charsianon Kastron/Qal'e-i Ḥarsanōs," *Byzantion* 51 (1981) 410–29. –C.F.

CHARTOPHYLAX (χαρτοφύλαξ), an ecclesiastical official of Constantinople and the provinces, usually a DEACON, attested from the 6th C., with archival and notarial duties that grew in extent and significance with the growth of synodal trans-

actions. By the 10th C. the *chartophylax* was head of the SEKRETON of the *chartophylakeion* and principal assistant to the patriarch. The importance of his functions far exceeded his rank in the hierarchy which, by the 11th C., was fourth among the EXOKATAKOILOI. In addition to archival and chancery-related duties he acted as intermediary between the patriarch and clergy, introducing clerics before the patriarch and conciliar gatherings, and receiving letters sent to the patriarch. He examined candidates to the priesthood and prepared testimonials for them (Rhalles-Potles, *Syntagma* 3:440–44; 2:587). The *chartophylax* also wrote EROTAPOKRISEIS on canonical matters and released them in his own name. He represented the patriarch and, in his absence, presided over the synod. A *prostagma* (1094) of Alexios I Komnenos, confirming the *chartophylax*'s right to this position, indicates that it was not a new privilege but a controversial one disputed by the bishops of the synod (Zepos, *Jus* 1:649f). Theodore BALSAMON asserted, in his treatise on the functions and rights of the PROTEKDIKOS and *chartophylax*, that the latter had judicial competence and presided over a court (Rhalles-Potles, *Syntagma* 4:530–41); this claim appears to have more to do with Balsamon's need to bolster the office that he held than with the actual functions of the *chartophylax*. From the reign of Andronikos I, *megas* was added to the title of *chartophylax*.

Some monasteries included among their officials a *chartophylax* or *chartophylakissa*, a monk or nun responsible for the security and conservation of monastic records, and keeping track of borrowed documents.

LIT. Darrouzès, *Offikia* 334–53, 508–25. Meester, *De monachico statu* 284f. –R.J.M.

CHARTOULARIOS (χαρτουλάριος, from χάρτης, official document), a generic term designating subaltern officials in various bureaus. Late Roman *chartoularioi* were known from 326 in the chanceries of the PRAETORIAN PREFECT, MAGISTER MILITUM, etc. (O. Seeck, *RE* 3 [1899] 2193). The first known *chartoularios* of the "divine *logothesion*" was mentioned in the 7th-C. *Miracula* of St. ARTEMIOS (ed. Papadopoulos-Kerameus, 23.29). In the 9th–10th C. *chartoularioi* were functionaries with fiscal and archival duties in both central and provincial administration, such as the *chartoularioi* of the GENIKON, STRATIOTIKON, and DROMOS. Similar functions in the ecclesiastical hierarchy were performed by the CHARTOPHYLAX, and the two terms could be confused (Darrouzès, *Offikia* 20); the seal of a *chartophylax* of the *genikon* (Laurent, *Corpus* 2, no.358) is also known. A *chartoularios* could be the head of an entire *sekreton*, such as *chartoularios* of the *sakella* (see SAKELLION) or VESTIARION. According to seals, the *chartoularioi* of the *genikon* and *stratiotikon* acquired the epithet *megas* from the end of the 10th C. *Chartoularioi* could be commanders on the battlefield (Dennis, *Military Treatises* 252.138); Theophanes (Theoph. 398.13–14) relates that Leo III appointed "his personal *chartoularios*" Paul as *strategos* of Sicily. In the 12th C. some *chartoularioi* (e.g., Theodore Choumnos) exercised military functions. From the 13th C. onward, the *megas chartoularios* was a high-ranking courtier whose duty, like that of the PROTOSTRATOR, was to lead the horse of the emperor. I. Medvedev (*PSb* 23 [1971] 63–67) rejected B. Pančenko's hypothesis concerning the existence of a guild of *chartoularioi*.

LIT. Guilland, *Titres*, pt.XVIII (1971), 405–26. Bury, *Adm. System* 83. –A.K.

CHARTRES NOTATION. See NEUMATA.

CHEESE (τυρός), an important food source, mentioned along with wine, olive oil, beans, and bread as a major component of the DIET (*Lavra* 1, no.27.19–21); it was commonly added as a relish (*prosphagion*) to bread. The GEOPONIKA (bk.18:19) gives a recipe for making cheese and says that the best type was made from GOAT milk. The DIEGESIS TON TETRAPODON ZOON praises cheese made from the milk of water buffalo. Some cheeses were pungent and used as appetizers with wine. The Vlachs were famous as cheese makers, providing the monks of Mt. Athos with their product. Cheese could be used for payment of rent in kind: thus, in 1382, the monastery of Nea Petra on Mt. Athos received from revenues in Lemnos 16 *modia politika* of grain, 4 *modia politika* of legumes, and 3 *kantaria* (a measure of approximately 40–48 kg) of cheese (*Dionys.* no.5.11–12). Imperial privileges exempted various monasteries from mandatory sales of grain, wine, meat, cheese, "and all other kinds of food" (e.g., *Patmou Engrapha* 1, no. 6.53–54), thus enumerating cheese among the most basic foodstuffs.

LIT. Koukoules, *Bios* 5:31–35. –A.K., J.W.N.

CHEILAS (Χειλᾶς), also Prinkips Cheilas, a family of Peloponnesian origin, known from the 13th–15th C. The Cheilades produced several ecclesiastical leaders and intellectuals: Theodosios Prinkips Cheilas was sent by Michael VIII as envoy to the Mongol khan Hülegü; ca.1278–83 he was patriarch of Antioch. His contemporary John Cheilas, metropolitan of Ephesus, wrote against the ARSENITES and Patr. GREGORY II OF CYPRUS; the collection of letters in Paris, B.N. gr. 2022, was erroneously ascribed to John. John's brother Constantine was a military judge (*krites tou phossatou*) in 1293–94; two of his seals have survived (Laurent, *Corpus* 2, nos. 1193–94). Nikephoros Prinkips Cheilas, a rhetorician of the first half of the 15th C., wrote a monody on the death of Kleope Malatesta (died 1433), spouse of the *despotes* THEODORE II PALAIOLOGOS, and was closely connected with many intellectuals of his time, such as John EUGENIKOS, BESSARION, PLETHON, and GENNADIOS II SCHOLARIOS.

LIT. I. Bogiatzides, "Hai prinkipes Cheilades tes Lakedaimonos," *NE* 19 (1925) 192–209. J. Gouillard, "Après le schisme arsénite: La correspondance inédite du Pseudo-Jean Chilas," *BSHAcRoum* 25 (1944) 174–211. –A.K.

CHEIROTHESIA (χειροθεσία), "the laying on of hands," esp. by the bishop in the rite of ordination. Initially it referred specifically to the central part of the ordination process—the imposition of hands—rather than to the sacrament of ordination proper and the conferring of ecclesiastical dignity. Still, this distinction was not always maintained. Indeed the term became interchangeable with CHEIROTONIA and the whole liturgical act of ordination (cf. NICAEA I, canon 19; Council of CHALCEDON, canon 15). By the 8th C., however, *cheirothesia* came to be used for the ecclesiastical ceremony conferring minor orders of SUBDEACON, ANAGNOSTES, etc., through the sign of the Cross (*sphragis*), while *cheirotonia* was reserved for the ordination of the major orders of DEACON, PRIEST, and BISHOP. According to SYMEON of Thessalonike (PG 155:361D), the first took place "away from the altar" (*exo tou bematos*), whereas the second was performed "at the altar" (*entos tou bematos*). In general, of course, *cheirothesia* was also a common element in a number of other rites, such as baptism, in which the laying on of the hands in benediction took place. –A.P.

CHEIROTONIA (χειροτονία). In its primitive etymological sense the term, meaning "stretching forth the hands," signified primarily appointment or election to office. In Christian canonical and sacramental usage, the word came to designate the liturgical rite by which a candidate was ordained into one of the three major orders of the Christian CLERGY. Specifically, the sacrament included both the appointment and the laying on of the bishop's hands on the ordinand in the rite of CHEIROTHESIA. Zonaras described *cheirotonia* as the liturgical act in which the invocation of the Holy Spirit by the bishop is accompanied by the laying on of hands on the candidate for ordination (PG 137:37A; cf. John Chrysostom, PG 60:116.15–20). The same canonist was nevertheless aware of the ancient distinction between simple nomination and the actual rite of consecration, for he observes that the election (*psephos*) eventually came to be called ordination (*cheirotonia*) by the church fathers (cf. C. Vogel, *Irénikon* 45 [1972] 7). The bishop alone had the right to perform the ceremony.

LIT. C.H. Turner, "Cheirotonia, Cheirothesia, Epithesis Cheiron (and the Accompanying Verbs)," *JThSt* 24 (1923) 496–504. J. Coppens, *L'imposition des mains et les rites connexes dans le Nouveau Testament et dans l'église ancienne: Étude de théologie positive* (Paris 1925). M.A. Siotis, *Die klassische und die christliche Cheirotonie in ihrem Verhältnis* (Athens 1951). –A.P.

CHELANDION (χελάνδιον) was sometimes used synonymously with DROMON to refer to oar- and sail-powered warships of varying sizes and speeds (A. Dain, *Naumachica* [Paris 1943] 66), but other sources indicate that *chelandion* generally meant a transport ship, such as the type used by Constantine V to ferry horses to Bulgaria in 762 (Theoph. 432.29–433.1) or by Basil II to transport men and supplies during his siege of Tripolis in 999 (Yaḥyā of Antioch, PO 23 [1932] 459). Another term, *pamphylos*, refers to round-hulled vessels that served to carry war machines and horses; smaller transport ships were called *sagenai*, *saktourai*, and *katenai*, names that indicate an Arabic origin.

www.dlarpon.com

LIT. Ahrweiler, *Mer* 410–14. R.H. Dolley, "The Warships of the Later Roman Empire," *JRS* 38 (1948) 47–53. –E.M., A.K.

CHEMISTRY. See ALCHEMY.

CHENOLAKKOS MONASTERY, a Bithynian monastery of uncertain location. Chenolakkos (Χηνόλακκος, "Goose Pond") was founded in the early 8th C. by a St. Stephen, who is known only from his liturgical notice in the *Synaxarion of Constantinople* for 14 Jan. (*Synax.CP,* 392–94). He established the monastery at Chenolakkos, on land given him by Patr. GERMANOS I. The monks of Chenolakkos supported the restoration of images by the Second Council of NICAEA in 787; the monk Thomas signed the *Horos* (decree) as a delegate of the *hegoumenos* John.

In the 9th C. Chenolakkos is known as the monastery where the iconodule METHODIOS, the future patriarch, first adopted the habit and worked as a scribe. The monastery disappears from the sources between the 10th and 12th C.; it reappears in the second half of the 13th C. as an insignificant *metochion* of the Constantinopolitan monastery of St. Demetrios of the Palaiologoi, housing only two monks.

LIT. Janin, *Églises centres* 189f. –A.M.T.

CHERNIBOXESTON (χερνιβόξεστον, from χερνιβεῖον + ξέστης "wash basin [and] ewer"), term attested from the 6th C. in papyri and in an inscription of 582–602 on a silver vessel, for a washing set, either domestic or liturgical. The basin often took the form of a long-handled TRULLA, while the ewer was a handled jug. In a series of long-handled pans with dated SILVER STAMPS, the three latest (of 582–651) apparently still have matching ewers (Dodd, *Byz. Silver Stamps,* nos. 30–31, 48–49, 75, 77). While none of the complete sets displays Christian motifs, other ewers with a church dedication (KAPER KORAON TREASURE) or New Testament iconography may bear witness to the early ecclesiastical use of washing sets mentioned in the EUCHOLOGION and described in the LIBER PONTIFICALIS by the Latin terms *urceus* and *agmanile.* In the 10th C. Constantine VII Porphyrogennetos described the use of *cherniboxesta* decorated in low relief and of "precious towels" for the washing of hands during palace ceremonies (*De cer.* 586.3–5).

LIT. Mango, *Silver* 106f. –M.M.M.

CHEROUBIKON (χερουβικόν), the Cherubic Hymn, important TROPARION that accompanies the transfer of gifts in the GREAT ENTRANCE and introduces the eucharistic half of the LITURGY with its references to the preanaphoral dialogue ("let us lay aside all worldly care"), TRISAGION ("sing the thrice-holy hymn"), and COMMUNION ("to receive the King of All"). Its name derives from its opening words, in which the singers are assimilated to the CHERUBIM around the throne of God. The other Great Entrance hymns that replace this hymn in the Liturgy of Basil on Holy Thursday (*Tou deipnou*), Holy Saturday (*Sigesato pasa sarx*), and at PRESANCTIFIED (*Nun hai dynameis*) are by extension also called *cheroubika.* The *cheroubikon* and *Tou deipnou* were introduced under Justin II in 573–74 (Cedr. 1:685.3–4), perhaps replacing earlier psalmody (Ps 23 with alleluia). The Holy Saturday chant comes from the Jerusalem Liturgy of James; it appears in Constantinople by the 11th–12th C. but is only an optional replacement for the *cheroubikon* until the end of Byz.

LIT. Taft, *Great Entrance* 53–118. –R.F.T.

CHERSON (Χερσών), a Greek colony in the immediate vicinity of modern Sebastopol on the Crimean peninsula, was from the 2nd C. a part of Roman Lower MOESIA. Christianity was firmly established there by the beginning of the 4th C. The altar of a cruciform church discovered in 1897 contained a silver reliquary, with relics intact, bearing a monogram, bust, and control stamps of Justinian I (*Iskusstvo Vizantii* 1, no.151). Cherson was the most significant city of CRIMEA in the 5th–6th C.; excavations have shown, however, that large-scale production of salted fish and wine stopped during this period. The economic situation in Cherson in the 7th–8th C. is still disputed: Jakobson (*infra*) stresses decline and desertion, whereas A. Romančuk (in *From Late Antiquity to Early Byzantium* [Prague 1985] 123–35) emphasizes the continuity of urban life. At this time Cherson was a place of exile for Pope MARTIN I and Emp. Justinian II. In the 8th C. it was under the rule of a Khazar governor (*tudun*). According to a later legend, it offered shelter to Iconodule refugees from Byz.

Byz. rule was reestablished by Emp. Theophilos who, ca.832, created the theme of Klimata (see KLIMA). From the 10th to the 12th C. Cherson enjoyed great prosperity. The minting of autonomous coins of municipal character was resumed by Michael III (*DOC* 3.1:91f) at this time, and abundant seals survive of Byz. officials in Cherson, primarily those of *strategoi* and *kommerkiarioi.* The colony assumed pivotal importance in relations between Byz. and the Khazars (the starting point for the missionary activity of CONSTANTINE THE PHILOSOPHER), Pechenegs, and Kievan Rus'. It played an essential role in the conversion of Kievan Rus' in 988/9: according to a legend, VLADIMIR I of Kiev was baptized in Cherson. Many inscriptions and graffiti (both Greek and Latin) have been recovered in Cherson through archaeological excavations.

After 1204 Cherson accepted the suzerainty of Trebizond. It began to lose its Greek character, mainly because of Alan impact and economic ties to the northern Caucasus and the Near East. By the end of the 14th C. it was destroyed by the armies of the Golden Horde.

LIT. A. Jakobson, *Rannesrednevekovyj Chersones* (Moscow-Leningrad 1959). O. Dombrovs'kyj, "Srednevkovyj Chersones," in *Archeologija Ukrains'koj SSR* 3 (Kiev 1986) 535–48. J. Smedley, "Archaeology and the History of Cherson," *ArchPont* 35 (1978) 172–92. I. Sokolova, *Monety i pečati vizantijskogo Chersona* (Leningrad 1983). –O.P., A.C.

CHERUBIM (χερουβ⟨ε⟩ίμ), celestial beings who held an important place in the Old Testament as supporters of God; God was enthroned upon them and they moved his chariot. Pseudo-Dionysios the Areopagite describes them as the second order of the first triad of heavenly beings, between the SERAPHIM and the thrones (*thronoi*), another order of angels. In contrast, Gregory of Nyssa (PG 45:348A) eliminates the distinction between cherubim and *thronoi,* since God was enthroned upon the cherubim. Greek authors represented the cherubim as fiery, with four faces and many eyes (*polyommata*), although Origen warned against literal interpretation of these features. Their usual functions included driving the heavenly chariot, praising God, defending the church, and assisting at the Last Judgment, but pseudo-Dionysios emphasized the spiritual qualities of the cherubim—their ability to receive the gift of light, to contemplate the primordial might of thearchic splendor, and to see and comprehend God (*Celestial Hierarchy* 7.1.32–34). Accordingly, the name *cherubim* was interpreted as meaning "full knowledge" (John Chrysostom, PG 48:724.55), even though they were unable to comprehend God as he comprehended himself.

Images of two cherubim were placed on the Ark of the Covenant (Ex 25:18–22) and in the Temple of Solomon (1 Kgs 6:23–29). The *Chronicon paschale* (*Chron. Pasch.* 462.9–13) states that the latter were seized by the Roman emperor Titus and affixed by Vespasian to the gates of Antioch. These Old Testament images of cherubim were cited by John of Damascus and others in polemics against the Iconoclasts: although made by human hands, they were nonetheless the object of divine cult and could thus be used to justify the Christian veneration of icons.

The cherubim were first depicted as regular ANGELS; later, under the combined influence of Ezekiel's visions (Ez 1:4–25, 10:1–22) and of Revelations 4:6–9, they took the form of composite creatures having at least four "many-eyed" wings, the top pair usually crossed, with a human face in the very center of the wings, and the heads of the four apocalyptic beasts at the sides (man and ox to the left, lion and eagle to the right; see EVANGELIST SYMBOLS). Their feet are human but winged, and they may have a pair of hands coming out the sides, to hold a sword or spear. The fiery wheels of Ezekiel's vision are often included either directly below them or nearby. The cherubim were sometimes given six wings, a feature borrowed from Revelations or from the closely related seraphim.

Cherubim appear in the pendentives of churches to support visually the image of the cross or of Christ Pantokrator in the dome (e.g., 9th-C. mosaics in Hagia Sophia, Constantinople); they also guard the gates of Paradise (e.g., in OCTATEUCH illustration [Gen 3:24] or in scenes of the LAST JUDGMENT). On the LIMBURG AN-DER-LAHN RELIQUARY they are labeled *archai.* Their liturgical connection (the CHEROUBIKON hymn describes how they support the throne of God) led to their being depicted on RHIPIDIA.

LIT. O. Wulff, *Cherubim, Throne und Seraphim* (Leipzig 1894). D. Pallas, "Eine Differenzierung unter den

www.sbaropemor.ru

himmlischen Ordnungen," *BZ* 64 (1971) 55–60. Idem, *RBK* 3:56–78. –A.K., N.P.Š.

CHESS (*ζατρίκιον*), a game of Eastern origin, unknown in the later Roman Empire. The date of its penetration into Byz. is not established. When Anna Komnene (An.Komn. 3:71.11–16) described Alexios I playing chess with some of his relatives, she added that the game "came to us from the Assyrians." A 15th-C. historian (Douk. 99.17–18) depicts TIMUR as playing *zatrikion* with his son; by that time, the game was also known among the Latins, under the name of *skakon*. The DIEGESIS TON TETRAPODON ZOON (vv. 918–27) distinguishes between *skakoi*, *zatrikia*, and *tablia*, and states that bishops, *archontes*, and merchants played these games using pieces of gold and silver; *skakoi* and *tablia*, according to the same text (vv. 615–21), were made also of bull's horn. Wood and bone pieces were used as well. The game of chess was interpreted in the so-called ONEIROKRITIKON of Patr. Germanos I (F. Drexl, *Laographia* 7 [1923] 437.70) as foretelling a fight. More explicit is the *Oneirokritikon* of ACHMET BEN SIRIN (pp. 192.3–193.9): victory at *zatrikion* foreshadowed profit, good luck, or military success.

LIT. Koukoules, *Bios* 1:220f. B. Janovski, "Kŭm rannata istorija na šachmata u nas," *IstPreg* 20 (1964) no.5, 92–101. –Ap.K., A.K.

CHILANDAR. See HILANDAR MONASTERY.

CHILDHOOD. The Greek terms for child, *teknon* (*τὸ τέκνον*) and *pais* (*ὁ* or *ἡ παῖς*), were applied to boys and girls alike, while *pais* could also designate a slave, and *teknon* had a connotation of spiritual relationship. Even though some Byz. practiced ABORTION and CONTRACEPTION, procreation was considered the primary goal of a married couple and INFERTILITY was viewed as a disaster; the birth of a child, esp. a boy (Prodromos, *Historische Gedichte*, ed. W. Hörandner, no.44.1–7), was a cause for rejoicing and celebration. The number of children varied considerably; Laiou (*Peasantry* 310) calculates that the household coefficient in the domain of Iveron in the first half of the 14th C. was 2.9 to 4.9 and in that of Lavra 4.1 to 4.9.

The infant (*brephos*, in *praktika* also called *pais hypomazios*—*Esphig.*, no.7.3–4) was weaned at about two or three years of age. Babies were swaddled at birth and nursed either by their mother or a wet-nurse; the attitude of Byz. society toward wet-nursing was equivocal (J. Beaucamp, *JÖB* 32.2 [1982] 546–59). Breastfeeding was depicted in the image of the Virgin Galaktotrophousa and of some saintly children shown suckling; hagiography tells of some future saints who as infants refused to suckle on fastdays. Infant mortality was high, the case of Maria the Younger probably being typical: she bore four children of whom two died in infancy. Children were esp. susceptible to disease after weaning (D. and P. Brothwell, *Food in Antiquity* [London 1969] 186–89).

Formal EDUCATION began at age six or seven, either at SCHOOL (for boys) or with a tutor or literate parents; rote memorization, esp. of the Psalms, was emphasized. Only a small number of children went on to secondary schooling. Despite John Chrysostom's warnings against indulgence (*Sur la vaine gloire*, ed. A.-M. Malingrey [Paris 1972] 96.239–100.266, 196.1058–1064), children, even boys, wore gold JEWELRY and gems (e.g., the gold belt, bracelet, and necklace renounced by THEODORE OF SYKEON, *Vita*, ch.12). Children played with TOYS AND GAMES and pets.

Parents were prohibited from selling or abandoning their children, although Constantine I, in a law of 329, permitted the sale of children "in the case of extreme poverty" (*Cod.Just.* IV 34.2) with the right of a later repurchase. Some children were abandoned, often at the thresholds of churches or houses of the wealthy. Some orphans, even of substance, faced problems: the vita of LAZAROS OF MT. GALESIOS (*AASS*, Nov. 3:529D) describes how their neighbors expelled orphans from their father's house and seized their belongings. ORPHANAGES directed by the state and church tried to alleviate the problems of orphans and abandoned children.

Even though the concept of *patria potestas* (the father's rights over his children) diminished during the Roman Empire, Byz. parents retained substantial rights (often customary) with regard to their sons and daughers: parents could inflict corporal punishment on their children, albeit some moralists (like Kekaumenos) criticized whipping; they could castrate boys to make them EUNUCHS (Rudakov, *Kul'tura* 187); they used children's labor in the household (esp. as shepherds and swineherds), and sent them out to work as apprentices, servants, and prostitutes, retaining their earnings. Parents controlled their children's future by arranging their BETROTHAL and MARRIAGE. After reaching adulthood children usually resided outside the parents' household, but sometimes (at least, in the case of peasant families) remained in their parents' homes after their own marriage and the birth of first grandchildren. Conflicts between fathers and sons as described in hagiography (A. Kazhdan, *Byzantion* 54 [1984] 188–90) refer primarily to the attempts of children to leave the family and take monastic vows. Despite the parental authority over children, Byz. literature reveals the affection of both parents and grandparents for their offspring and of children for their mothers and fathers. Thus Psellos was very fond of both his mother and of his daughter who died in childhood (G. Vergari, *Studi di filologia bizantina*, vol. 3 [Catania 1985] 69–76), and Anna Komnene remained devoted to her parents, although secretly critical of her nephew, Manuel I.

The principle of Roman law that considered children as legally subordinate to the father (*personae alieni iuris*, Gr. *hypexousioi*) was accepted by the law of Justinian, albeit with some modification, and preserved in the terminology of the *Ecloga*. The *Procheiron* still required the formal emancipation of the son from his father's power (Zachariä, *Geschichte* 113, n.327), but Leo VI, in novel 25 (ed. P. Noailles, A. Dain, pp. 99.26–101.5), ruled that the son who established an independent household should be granted legal independence (*autexousion*) regardless of any formal procedure of emancipation; the child also had full rights to objects received from his/her mother or a third person. Byz. law retained the Roman principle of equal division of inheritance between the children.

There was no transitional period from childhood to maturity corresponding to the *ephebeia* (youth) of antiquity, even though the term, in a nontechnical meaning, appears in some authors (e.g., SYNESIOS, ed. N. Terzaghi, 2:289.20). Legally adulthood began at 25, but in fact the borderline between childhood and maturity was not sharply defined: marriage, taking monastic vows (after the 7th C. the minimum age for entry into a monastery was ten years), entering military or civil service, the opening of one's own workshop meant the end of childhood. In reality it occurred about the age of 16 or 18, although precocious cases are known, mostly in a legendary form, as in the epic of DIGENES AKRITAS or in saints' Lives.

Images of the PRESENTATION OF THE VIRGIN and cycles depicting her infancy invariably show the child as a miniature adult; the emphasis on the youthfulness of CHRIST Emmanuel is almost unique in iconography.

LIT. Koukoules, *Bios* 1.1:1–184. Patlagean, *Structure*, pt.X (1973), 85–93. H. Antoniadis-Bibicou, "Quelques notes sur l'enfant de la moyenne époque byzantine (du VIe au XIIe siècle)," *Annales DH* (1973) 77–84. A. Moffatt, "The Byzantine Child," *Social Research* 53 (1986) 705–23. P. Leloir, "Attitudes des pères du désert vis-à-vis des jeunes," *L'enfant dans les civilisations orientales* (Leuven 1980) 145–52. P. Schreiner, "Eine Obituarnotiz über eine Frühgeburt," *JÖB* 39 (1989) 209–16. –J.H., A.K., A.C.

www.staropomor.ru

CHILIA (*Κελλία*, *Κελλίον*, mod. Kiliya), city and port at the northernmost mouth of the Danube 50 km northeast of Ismail. Probably ceded, with nearby Vicina, to Michael VIII by the Mongols after 1261, it returned to Mongol control later in the century. In the early 14th C. it belonged to the Second Bulgarian Empire and was a port of call for Venetian ships trading with Bulgaria. Later in the century, as Vicina declined and Genoa ousted Venice from the Black Sea trade, Genoese influence grew, and a Genoese colony and garrison were established in Chilia. After 1370 it seems to have passed to the control of the princes of Moldavia; in the 15th C. the Wallachian port of Braila eclipsed Chilia, and in 1484 the Ottoman Turks captured it. Its principal exports were grain, wax, honey, and slaves. Emp. JOHN VIII PALAIOLOGOS passed through Chilia on his return journey from Italy and Hungary in 1428. It is doubtful whether the Byzantine toponym *Chele* ever referred to Chilia. Some scholars identify Chilia with LYKOSTOMION.

LIT. N. Iorga, *Studii istorice asupra Chiliei şi Cetătii-Albe* (Bucharest 1899). N. Bănescu, "Chilia (Licostomo) und das bithynische *Chele*," *BZ* 28 (1928) 68–72. Balard, *Romanie génoise* 1:143–50. S. Baraschi, "Les sources byzantines et la localisation de la cité de Kilia (XIIe–XIIIe siècles)," *RESEE* 19 (1981) 473–84. –R.B.

CHILIAS (*χιλιάς*, pl. *χιλιάδες*), a measure of calculation, indicating a quantity of one thousand units.

1. In agriculture, a *chilias* is a measure of vineyards indicating 1,000 vines. Depending on the quality of the soil, the region, and the customs of

viticulture, the area of 1 *chilias* ranged between 1 and nearly 4 MODIOI [= approx. 878 to 3,512 sq.m]. According to the metrological sources, in the Balkans a *chilias* could be an area of 1,000 sq. ORGYIAI.

2. As a measure of fields, 1 *chilias* is equal to 1,000 *modioi*.

3. When measuring the tonnage of ships, *chilias* indicates a capacity of 1,000 *thalassioi modioi*.

4. In the trade of the Levant, esp. among the Italians, the *chilias* (It. *migliaio*) is a quantity of 1,000 pounds (LITRAI, *libbre*) and differs according to the pound used. *Migliaio* can also, however, be a larger measure of calculation for oil, for example, of 646 liters in Venice or 713 liters in Negroponte.

LIT. Schilbach, *Metrologie* 83–89, 117. –E. Sch.

CHINA. The enormous distance between Byz. and China makes direct contact between the two doubtful. Byz. coins and precious objects, however, penetrated to China. A golden necklace, part of it possibly Byz., was found in the tomb of Princess Li Jingxun (600–08; see A. Kiss, *Acta Orientalia Academiae Scientiarum Hungaricae* 38 [1984] 33–40), and Chinese archaeologists have found various Byz. coins of the 6th and the first half of the 7th C. If Shiao Nai (*VizVrem* 21 [1962] 178–82) is correct and a solidus of Justin II was found in a tomb dated between 595 and 599, then coins could move from Byz. to China in less than 20 years. The discovery of Sasanian silver dirhems in the same localities suggests that they came through the intermediary of the Persian Empire. In light of these discoveries, the romancelike legend, preserved by Prokopios of Caesarea and THEOPHANES OF BYZANTIUM, about smuggling the silkworm (see SILK) from the land of Serinda becomes less incredible, although the location of Serinda remains questionable.

Chinese reports about Da Qin and its apparent successor Fulin have been identified as referring to the Roman Empire and Byz., although some scholars consider them descriptions of a Taoist utopia (K. Shiratori, *Memoirs of the Research Department of the Toyo Bunko* 15 [1956] 25–72). The chronicle of the Tang period (618–907) depicts the capital of Fulin as having a large gate ornamented with gold; a palace adorned with gold, fragrant wood, and ivory; and an AUTOMATON indicating the hours. Twelve ministers administer the country, the emperor has a crown resembling a bird with wings, and the people use chariots and wear garish apparel (H. Wada, 14 *CEB* [Bucharest 1975] 2:445–50). This picture is perhaps a distorted reflection of Byz. reality.

NESTORIAN monks reached China in 635 and the Nestorian communities there were known to 13th-C. western European travelers; the history of these communities between the late 9th and the 12th C. is obscure. Nestorian monks from China occasionally visited the West. In 1278 two Nestorians, Patr. YABH ALLĀHA III and Sauma, set out from Beijing for Jerusalem. Sauma arrived at Constantinople where Andronikos II received him; in 1287 he reached Naples, then visited France and England, negotiated with Pope Nicholas IV and by 1291 returned to China (*The Monks of Ḳûblâi Khan, Emperor of China*, tr. E.A. Wallis Budge [London 1928]).

LIT. A.C. Moule, *Nestorians in China* (London 1940). P. Saeki, *The Nestorian Documents and Relics in China*[2] (Tokyo 1951). H. Wada, *Prokops Rätselwort Serinda und die Verpflanzung des Seidenbaus von China nach dem Oströmischen Reich* (Cologne 1970). H. Miyakawa, A. Kollautz, "Ein Dokument zum Fernhandel zwischen Byzanz und China zur Zeit Theophylakts," *BZ* 77 (1984) 6–19. Eidem, "Das Grab der Prinzessin Ch'ih-ti-lien, einer Enkelin des Anagaios (Ana-Kuei der Jou-jan)," *BZ* 79 (1986) 296–301.
–D.W.J., A.K.

CHIONIADES, GREGORY, astronomer, physician, teacher, and bishop; born Constantinople between 1240 and 1250, died Trebizond ca.1320; baptismal name George. After becoming a monk, Chioniades (Χιονιάδης) went from Constantinople to Trebizond, where he probably composed his notes on John of Damascus's *Dialectics* and *On the Orthodox Faith*. In the early 1290s he traveled on to the court of the Īl-Khāns at Tabrīz, where he began studying ASTRONOMY under Shams Bukhārī. Between Nov. 1295 and Nov. 1296 Shams dictated to him in Persian the rules for using the *ʿAlā'ī Tables* of al-Fahhad, which Chioniades rendered into barbaric Greek as the *Persian Astronomical Composition*. The conventionally titled *Revised Canons*, which he wrote in the spring and fall of 1296 in order to express some of these rules in a better style, indicate that he was then already becoming familiar with the shorter Arabic version of al-Khāzinī's *Sanjarī Tables* and with the Persian *Īl-Khānī Tables* of al-Ṭūsī, both of which he subsequently translated into Greek. In this period he also translated various shorter pieces, including a treatise on the ASTROLABE written by Shams and an introduction to astronomy that is illustrated by diagrams of a Ṭūsī couple. Knowledge of the Ṭūsī couple eventually reached the West through a MS of Chioniades' works, and perhaps by other routes as well; it was employed by Copernicus in his planetary models (N. Swerdlow, O. Neugebauer, *Mathematical Astronomy in Copernicus's De revolutionibus*, pt.1 [New York 1984] 47f).

Chioniades was back in Trebizond by Sept. 1301 and in Constantinople by Apr. 1302. In Constantinople he trained students in Persian astronomy and medicine. It was clearly in this period that he translated into Greek a short Persian treatise on antidotes and, being suspected of heresy for his long residence among the Persians and for his interest in astrology, wrote a confession of faith (ed. L.G. Westerink, *REB* 38 [1980] 233–45). He was appointed bishop of Tabrīz in 1305, at which time he changed his name to Gregory. He remained at his post in Tabrīz for at least five years and then retired as a monk to Trebizond. At his death he left part of his library to Constantine Loukites.

ED. *The Astronomical Works of Gregory Chioniades*, ed. D. Pingree, 3 vols. in 4 pts. (Amsterdam 1985–86). I.V. Papadopoulos, "Gregoriou Chioniadou tou astronomou Epistolai," *EEPhSPTh* 1 (1927) 151–205.

LIT. Pingree, "Chioniades & Astronomy." Idem, "In Defense of Gregory Chioniades," *AIHS* 35 (1985) 436–38.
–D.P.

CHIOS (Χίος), island in the eastern Aegean Sea, near the coast of Asia Minor, in late antiquity part of the province of the Islands. Excavations have revealed building activity through the 6th C. Thus, the third construction phase of the Basilica of St. Isidore is assigned to the mid-6th C. (C.I. Pennas in *Chios*, ed. J. Boardman [Oxford 1986] 332). Late Roman buildings at Pendakas were abandoned by the beginning of the 7th C. when the inhabitants probably retired to the relative security of the fortress south of the harbor (J. Boardman, *BSA* 53–54 [1958–59] 303). Emborio continued to be inhabited into the 7th C. (J. Boardman, *Greek Emborio* [London 1967]); the fortress seems to have been destroyed by fire soon after 660 (M. Hood, J. Boardman, *JHS* 75 supp. [1955] 23). Archaeological evidence from the following centuries is obscure.

Chios was included in the theme of the AEGEAN SEA and ruled in the 9th C. by an *archon* (Laurent, *Coll. Orghidan*, no.204); some seals indicate the role of Chios as a customs station: in 690/1 a certain George was general *kommerkiarios* of the combined *apotheke* of Asia, Chios, and Lesbos (Zacos, *Seals* 1, no.168); in the 9th C. a *dioiketes* of Samos and Chios (no. 2216) is known. In the 11th C. Chios stood under the command of its own *strategos* distinct from that of Samos (Skyl. 373.12–13).

Chios was attacked by TZACHAS ca.1083 and was later a Byz. base against him. The island was sacked by the Venetians in retaliation for the Latin massacre of 1171, and in 1204 it was granted to Baldwin of Flanders; it passed effectively to the Genoese in 1261 as a result of the Treaty of NYMPHAION. From 1304 to 1329 Chios was occupied by the ZACCARIA, from 1329 to 1346 governed by a Greek administrator in the name of the emperor; on 15 June 1346 the Genoese fleet besieged Chios and in eight days conquered the entire island. Kantakouzenos relates that the inhabitants resisted the Genoese, and Tzybos, a former governor of the island, attacked them but was killed; a later chronicle described a plot organized by the local metropolitan who wanted to hand Chios over to the emperor but failed. In a chrysobull of 1355 (*Reg* 5, no.3042) John V Palaiologos considered Chios a Genoese possession (the similar privilege of 1367 [*Reg* 5, no.3117] is probably a forgery).

A Genoese record of 1395 lists 2,142 Greek households on Chios (about 10,000 people). The land belonged to secular nobles (Schilizzi, Coresi, etc.) and to the monastery of NEA MONE that in the 14th C. complained of the shortage of grain and the small number of *douloparoikoi*. The Genoese administration abolished the ANGAREIAI of peasants and replaced them with the KAPNIKON of two hyperpera; indirect taxes were also increased. Chios remained in Genoese hands until 1556, when it fell to the Turks. Chios was a suffragan bishopric of Rhodes and from the 14th C. a metropolis without suffragans.

Aside from Nea Mone, an imperial foundation of the 11th C., Chios preserves the remains of many Byz. buildings and sites. The Church of the Panagia Krina is a smaller copy of the *katholikon*

www.starpomor.ru

of Nea Mone with frescoes of the 13th C. and later (Ch. Bouras, *DChAE*[4] 10 [1980–81] 165–80), while the Holy Apostles at Pyrgoi is of similar shape, with well-preserved exterior architectural detail. The general outline of the castle above the modern town is probably Byz., although it has undergone rebuilding in many periods; in the castle, the Church of St. George may originally have been built in 993.

LIT. Ph. Argenti, *The Occupation of Chios by the Genoese and their Administration of the Island, 1346–1566*, 3 vols. (Cambridge 1958). M. Balard, "Les Grecs de Chio sous la domination Génoise au XIVe siècle," *ByzF* 5 (1977) 5–15. A. Orlandos, *Monuments byzantins de Chios* (Athens 1930). D.I. Pallas, *RBK* 1:917–66. Ch. Bouras, *Chios* (Athens 1974). –T.E.G.

CHI RHO. See CHRISTOGRAM.

CHITON. See TUNIC.

CHLAMYS (χλαμύς, also χλανίς), a long cloak fastened on the right shoulder by means of a FIBULA so as to leave the right arm free. In antiquity, a short *chlamys* was worn by soldiers, hunters, and riders. Diocletian's Price Edict refers to various kinds of *chlamys*, including a military type, a simple and a double *chlamys*, the latter being mentioned for the first time in this document. The two pointed sections hanging down over the legs were called "Thessalian wings" by later lexicographers (Hesychios of Alexandria, Photios, *Souda*, Eustathios of Thessalonike). By about the 6th C. the *chlamys* had lost its military character and in its longer form became a crucial element of court COSTUME. The presence of a TABLION generally differentiates the civilian *chlamys* from military cloaks such as the *paludamentum* or SAGION. The *chlamys* was made in different colors, including white, each office being associated with a specific color. It was bordered with rows of gems or pearls, and on certain occasions it was fastened in front, under the throat. A purple *chlamys* with a gold *tablion* was the prerogative of the emperor and was laid upon his shoulders in a special section of the imperial coronation rite (*De cer.* 192.23–193.1); he wore the *chlamys* over the DIVETESION, but not generally over the LOROS. Members of his family might wear *chlamydes* adorned with eagles.

Representations of the *chlamys* abound, in imperial portraits and images of Old Testament kings such as David or Solomon, in portraits of courtiers, or of princely martyrs. These *chlamydes* are all evidently made of SILK woven with a great variety of gold floral, circular, or spade-shaped designs.

Seeing a *chlamys* in dreams had a broad range of meanings. If the *chlamys* was frayed and dirty, this meant the downfall of a regime, if new and splendid, it foretold happiness and the birth of a male heir (ACHMET BEN SIRIN, *Oneirocriticon*, ed. Drexel, p.116.1–7).

LIT. *DOC* 2.1:71–80; 3.1:117–20. K. Wessel, *RBK* 3:424–48. –A.K., N.P.Š.

CHLEMOUTSI (Χλεμούτσι or Χλουμούτσι, Fr. Clermont, Ital. Castel Tornese), castle in Elis in the northwestern Peloponnesos. It was the primary fortification of the principality of ACHAIA, constructed on a hill with a panoramic view westward to the Ionian Sea and controlling passage into the interior of the Peloponnesos. It was built between 1220 and 1223 by GEOFFREY I VILLEHARDOUIN who used the wealth of the Moreot church for its construction, and was consequently excommunicated. Despite the castle's formidable size and position, it seems to have witnessed no memorable sieges or battles; it was frequently used as a prison, and the Greeks captured at the battle of Makryplage in 1264 were held there. Chlemoutsi is frequently confused with the port of Clarence (Clarentia, Clarenza, mod. Kyllene) some distance to the northwest, which was the site of the mint of the principality until its destruction in 1429. Chlemoutsi remained in Frankish hands until 1429 when it was taken by Constantine (XI) Palaiologos, then *despotes* of the Morea, and used by him as a base for his attack on Patras. The *despotes* Thomas Palaiologos kept John Asen prisoner at Chlemoutsi. It was taken by the Turks in 1460.

The surviving fortress is almost entirely Frankish. It consists of a large polygonal circuit wall and, at the summit of the hill, a powerful keep—an irregular hexagon, with sides 60–90 m long—and an interior court. The walls are in fact enormous halls, over 7 m wide with two stories, the upper supported either on vaults or with wooden beams. Living quarters were on the upper stories. Elaborate arrangements brought water from the roofs to huge cisterns under the floors.

LIT. Bon, *Morée franque* 325–28, 608–29. Andrews, *Castles* 146–58. –T.E.G.

CHLIARA (Χλιαρά), settlement on the road from Pergamon to Philadelphia, known from the 11th C. onward. It is mentioned several times by Anna Komnene, who states that the semibarbarian Monastras controlled Pergamon, Chliara, and neighboring towns (*polichnia*) (An.Komn. 3:155.1). In the mid-12th C. Chliara was already a *polis*; it was fortified by a city wall ca.1162–73 (Nik.Chon. 150.35–40). The bishopric of Chliara, a suffragan of Ephesus, is listed in a notitia (*Notitiae CP* 10.47), the date of which is variously placed between the 10th and the 13th C. The PARTITIO ROMANIAE mentions the "province" of Atramyttion, Chliara, and Pergamon, but the Crusaders could not retain this region and Chliara fell to the Nicene emperor Theodore I Laskaris. It suffered from a severe earthquake in 1296 and from Turkish invasions. A 15th-C. historian (Douk. 221.13–14) is the last Byz. source to mention "Chliera, on the borders of Lydia," but it had long ago been lost by the empire to the Turks.

Recent excavations in the valley of Lykos have revealed the remains of Chliara on the rocks of Gördükkale. The find includes a city wall of stone and brick with traces of towers and a settlement that, as Rheidt hypothesizes, housed about 200 families.

LIT. K. Rheidt, "Chliara," *IstMitt* 36 (1986) 223–44. –A.K.

CHNOUBIS (Χνούβις). The deity or *daimon* engraved on popular medical gem AMULETS, the Chnoubis takes the form of a coiled serpent with a lion's head and a NIMBUS and rays, surrounded by the seven planets or 12 houses of the zodiac. This pagan amuletic device, believed to prevent abdominal ailments, was christianized in late antiquity when the image of Chnoubis evolved into a dominating Gorgon head, often accompanied by the inscription, "Lord, help the wearer."

The Chnoubis also appears on Christian uterine or Medusa amulets, which derive directly from pagan uterine amulets (*hysterika phylakteria*). The Christian versions have the lion-snake Chnoubis on the obverse inscribed with the *Trisagion* or invocations of the Virgin, and, on the reverse, the command to the womb to lie down quietly as well as various symbols such as the pentalpha star, lunar crescents, "Z"s, and eight-pointed stars. The purpose of both pagan and Christian womb amulets was to ensure childbirth without complications.

LIT. Vikan, "Art, Medicine, and Magic" 75–78. Bonner, *Studies* 56–60, nos. 81–86. –F.R.T.

CHOIROBOSKOS, GEORGE, grammarian, deacon, and *chartophylax* of Hagia Sophia in Constantinople; fl. early 9th C. Choiroboskos (Χοιροβοσκός) was above all active as a teacher and is described in the titles of some of his works as *oikoumenikos didaskalos* (see DIDASKALOS). His principal writings are an extensive commentary on the *Rules* (*Canons*) of declension and conjugation by Theodosios of Alexandria (4th–5th C.); commentaries on the grammarians Apollonios Dyskolos (2nd C.), HERODIAN, and DIONYSIOS THRAX, which survive only in fragments; a treatise on ORTHOGRAPHY, also fragmentary; a commentary on the *Encheiridion* by Hephaestion of Alexandria (2nd C.); EPIMERISMS or grammatical analyses of the Psalms; and a treatise on poetical figures. The dry and detailed treatises of Choiroboskos played a major part in transmitting ancient grammatical doctrine to the Byz. world. The work on poetical figures was translated into Old Slavonic, probably in Preslav ca.900, and the translation was included in the IZBORNIK of 1073, copied for Prince Svjatoslav Jaroslavič of Kiev. The *Epimerisms* on the Psalms were used in schools in the mid-10th C. EUSTATHIOS OF THESSALONIKE quotes Choiroboskos frequently as an authority. Renaissance grammarians found in his works a mine of information on literary Greek.

ED. Commentary on Theodosios—*Grammatici Graeci*, ed. A. Hilgard pt.4 (Leipzig 1894; rp. Hildesheim 1965) 1.103–417, 2.1–371. For complete list, cf. *Tusculum-Lexikon* 115.

LIT. Lemerle, *Humanism* 87f. W. Böhler, Ch.Theodoridis, "Johannes von Damaskos *terminus post quem* fur Choiroboskos," *BZ* 69 (1976) 397–401. P. Egenolff, *Die orthoepischen Stücke der byzantinischen Litteratur* (Leipzig 1887). Egenolff, *Orthog.* –R.B.

CHOIROSPHAKTES, LEO, diplomat and writer; died after 919; Kolias (p.15) dates his birth between 845 and 850, Beck (*Kirche* 594) ca.824. Choirosphaktes (Χοιροσφάκτης) was a high-ranking official (*mystikos* and *kanikleios* under Basil I, *magistros* from 896) and a relative of ZOE KARBO-

www.staropomor.ru

NOPSINA. Leo VI sent him on three embassies to SYMEON OF BULGARIA and in 905 to Baghdad. Probably involved in the rebellion of Andronikos DOUKAS (Jenkins, *Studies*, pt.XI [1963], 171), he was arrested probably in 907, but eventually returned to Constantinople and participated in the unsuccessful attempt of Constantine DOUKAS to seize the throne. In 913 Choirosphaktes was tonsured and confined in Stoudios.

Choirosphaktes' letters are an important source for the history of Byz.-Bulgarian relations. He also wrote epigrams, hymns, and theological works, including *Theology in a Thousand Lines*, dedicated to Michael III. The attribution of some of his works remains problematic since the MS tradition is often obscure. Mercati (*CollByz* 1:271–309) ascribed to Choirosphaktes an *ekphrasis* in verse, *On the Bath-house in Pythia*, which he dates to 911; R. Anastasi (*SicGymn* 17 [1964] 1–7) rejects the attribution. Choirosphaktes was the object of severe and vitriolic accusations by ARETHAS OF CAESAREA and probably CONSTANTINE OF RHODES. M. Šangin (*VizSb* [1945] 228–48) interpreted this criticism as a reaction against Choirosphaktes' intellectual activity; on the other hand, Karlin-Hayter treats Choirosphaktes as a "sniveller" in comparison with Arethas, "a fighter" (*Studies*, pt.IX [1965], 456).

ED. G. Kolias, *Léon Choerosphactès, magistre, proconsul et patrice* (Athens 1939); also *FGHBulg* 8 (1961) 176–84. E. Mioni, "Un inno inedito di Leone (Magistro)," *Byzantion* 19 (1949) 133–39. See list in *Tusculum-Lexikon* 468f.

LIT. G. Ostrogorsky, "Lav Ravduch i Lav Chirosfakt," *ZRVI* 3 (1955) 29–36. –A.K.

CHOMA (Χῶμα, now Homa), fortress of PHRYGIA in the upper Meander valley, became important as a frontier post in the 11th–12th C. Its troops, *Chomatenoi*, were in the service of Nikephoros III and Alexios I; at that time, Choma was isolated in an area overrun by the Turks. It was then center of a district called Choma and CAPPADOCIA, under a *toparches*. Choma's location on a major road to the interior made it a base for the campaigns of Alexios I and Manuel I. Continually threatened by Turkish armies and nomads, Choma was refortified in 1193 by Isaac II and given the name Angelokastron. It fell to the Turks soon after 1204; it was never a bishopric. Choma was formerly identified with Soublaion (Ramsay, *Cities* 1:221–26), a fortress rebuilt by Manuel I in 1175 and dismantled by him the following year according to the treaty after the battle of MYRIOKEPHALON; its site was apparently in the vicinity of Choma.

LIT. Ahrweiler, *Structures*, pt.X (1966), 278–83. –C.F.

CHOMATENOS, DEMETRIOS, a central ecclesiastical figure in the independent state of Epiros; born mid-12th C., died ca.1236. In the late 12th C. Chomatenos (Χωματηνός) or Chomatianos (Χωματιανός) served as *apokrisiarios* from the archbishopric of Ohrid to the patriarch in Constantinople; he was also *chartophylax* in Ohrid and in 1216/17 was appointed archbishop of the autocephalous see at Ohrid by THEODORE KOMNENOS DOUKAS. In 1225 or 1227/8 Chomatenos crowned Theodore emperor in Thessalonike, thus inviting the censure of Patr. GERMANOS II at Nicaea and causing the schism (1228–33) between the Epirot and Nicaean churches (G. Prinzing, *RSBS* 3 [1984] 21–64).

That Chomatenos claimed and enjoyed a quasi-patriarchal position can be seen not only from his coronation of Theodore but also from the protocol of documents issued by his chancery even after Theodore's defeat in 1230. The collection of Chomatenos's acts and letters, approximately 150 pieces, constitutes the main source of the administrative and ecclesiastical history of EPIROS, Serbia, and Bulgaria in the first half of the 13th C. (G. Prinzing, *EpChron* 24 [1982] 73–120; 25 [1983] 37–112; F. Barišić, B. Ferjančić, *ZRVI* 20 [1981] 41–58). His acts, mainly decisions on marriage law, inheritance, and cases of killing, like those of his colleague John APOKAUKOS, are major sources for the social and legal history of the period; they indicate the level of legal knowledge, methods of argumentation, and range of cases that came before a bishop's court. Chomatenos's statements on the limitations of imperial power are unprecedented (D. Simon in *Gedächtnisschrift für Wolfgang Kunkel* [Frankfurt 1984] 449–92). Probably between 1230 and 1234, he wrote a brief vita of KLIMENT OF OHRID, a Bulgarian saint (P. Koledarov, *Literaturna misŭl* 27 [1983] no.3, 89–100).

ED. Pitra, *Analecta*, vol. 6.

LIT. G.Prinzing, *LMA* 2:1874f. D. Simon, "Byzantinische Provinzialjustiz," *BZ* 79 (1986) 310–43. A.E. Laiou, "Contribution à l'étude de l'institution familiale en Epire au XIIIème siècle," *FM* 6 (1984) 275–323. Macrides, "Killing, Asylum & Law." –R.J.M.

CHONAI (Χῶναι, now Honaz), city of PHRYGIA. The inhabitants of Kolossai, an ancient city of the plain long in decline, moved to the nearby defensible mountain site of Chonai in the 8th C. An important highway fortress, Chonai was a bastion of the theme of THRAKESION and may have been its capital (C. Foss, *Ephesus after Antiquity* [Cambridge 1979] 195f). It was devastated by Turkish raids in 1070 and after the battle of Mantzikert (1071) became a major frontier defense. Chonai was attacked in 1144, 1189, and 1191, and taken by the Turks after 1204. The great Church of St. MICHAEL in Chonai was a center of pilgrimage and location of great trade fairs, on the ancient site of Kolossai. This was a large basilica decorated with mosaics; nothing of it survives. Chonai was the birthplace of Michael and Niketas CHONIATES. It became an autocephalous bishopric ca.860 and a metropolis (without suffragans) ca.950. The remains of its Byz. fortress have not been studied.

LIT. Ramsay, *Cities* 1:208–16. –C.F.

CHONAI, MIRACLE AT. A miracle performed by MICHAEL THE ARCHANGEL at Chonai was celebrated 6 Sept. As told by Symeon Metaphrastes, the miracle occurred shortly after the deaths of the apostles John and Philip. Next to a healing spring of sweet water, in an oratory dedicated to St. Michael, lived a hermit Archippos. The devil and local unbelievers conspired to dam the river, whose two branches ran on either side of the spring, in order to flood both the spring and the oratory with brackish water. Michael appeared just in time to cleave the rocks in an earthquake, thus diverting the river and preserving hermit, spring, and cult.

Images of the miraculous event show Archippos and the chapel on the right and the Archangel driving his staff into the earth on the left, while the river, descending in two streams from above the figures, plunges down the center of the scene into the cleft created by Michael's staff (e.g., Sinai icon, K. Weitzmann, *The Icon: Holy Images, Sixth to Fourteenth Century* [New York 1978] pl.22). Sometimes devils with pickaxes appear (Venice, Marc. Z586). Known first from the MENOLOGION OF BASIL II (fol.17), the image is one of the rare examples of a miracle of a saint illustrated with the degree of consistency characteristic of feast icons. Michael wears the *pallium*, though independent images of him in armor are sometimes labeled "Choniates" (e.g., at Karanlık Kilise, GÖREME).

LIT. M. Bonnet, "Narratio de Miraculo a Michaele Archangelo Chonis Patrato," *AB* 8 (1889) 287–328. A. Xyngopoulos, "To en Chonais Thauma tou Archangelou Michael," *DChAE*[4] 1 (1959) 26–39. O. Meinardus, "St. Michael's Miracle of Khonae," *Ekklesia kai Theologia* 1 (1980) 459–69. –A.W.C., N.P.Š.

CHONIATES, MICHAEL, writer and metropolitan of Athens (1182–1204), brother of Niketas CHONIATES; born Chonai ca.1138, died Boudonitza ca.1222; the name Akominatos often assigned to him is incorrect. Choniates (Χωνιάτης) was a pupil of EUSTATHIOS OF THESSALONIKE. As metropolitan he was an energetic defender of Athens' interests, esp. during the city's siege by Leo SGOUROS. After the Latin conquest, Choniates left Athens, lived on Keos in 1205–17, and via Euboea went to the monastery of Prodromos in Boudonitza (B. Katsaros, *Byzantiaka* 1 [1981] 99–137). Politically Choniates was a strong opponent of the civilian aristocracy, which he criticized for its indifference to the provinces; he was esp. critical of those who came from peasant and artisan families (Lampros, *infra* 1:337.16–22). He welcomed ANDRONIKOS I at first but then withdrew support, frightened by his reign of terror "that put the whole world in fear" (1:210.12–15).

Choniates was one of the rare writers who escaped from convention and produced lively vignettes, such as a description of a dirty and drafty bathhouse on Keos (A. Berger, *Das Bad in der byzantinischen Zeit* [Munich 1982] 71). He often developed his similes and metaphors into full-blown images. In one of his treatises Choniates discussed the question of the relationship of the artist and his audience, defending the thesis of the creator's independence from the crowd's appraisal, even though in actual rhetorical practice he had to take into consideration the desires of his audience (I. Čičurov, 14 *CEB* 3 [Bucharest 1976] 68f).

In frescoes in the Church of St. Peter at Kalynia Kouvara and in the south chapel of the cave of Penteli, dated 1233/4 by inscription, Choniates is depicted as a nimbed bishop, thus suggesting that in Attica he was regarded as a saint shortly after his death (A.K. Orlandos, *EEBS* 21 [1951] 210–14; D. Mouriki, *DChAE*[4] 7 [1973–74] 96–98, fig.1).

www.staropomu.ru

ED. S. Lampros, *Michael Akominatou tou Choniatou ta sozomena,* 2 vols. (Athens 1879–80; rp. Groningen 1968). See list in *Tusculum-Lexikon* 531.

LIT. G. Stadtmüller, *Michael Choniates, Metropolit von Athen* (Rome 1934). K.M. Setton,"A Note on Michael Choniates, Archbishop of Athens (1182–1204)," *Speculum* 21 (1946) 234–36. I.C. Hill (Thallon), *A Medieval Humanist Michael Akominatos* (New York 1973). –A.K., A.C.

CHONIATES, NIKETAS, government official, historian, and theologian; younger brother of Michael CHONIATES; born Chonai, Phrygia, between 1155 and 1157, died Nicaea, spring/summer 1217 (V. Katsaras, *JÖB* 32.3 [1982] 83–91). After studies probably in Constantinople, Choniates (Χωνιάτης) began his career before 1182 as a provincial functionary in the Black Sea region; he returned to Constantinople, retired while ANDRONIKOS I reigned, but resumed service after ISAAC II ascended the throne, eventually becoming *logothetes ton sekreton.* In 1204 he fled to Nicaea but failed to receive any position of influence there.

Choniates' *History* [*Chronike diegesis*] is the most important source for 1118–1206, although the author's personal (sometimes biased) opinions color it. A major example of Byz. prose, it reveals a new approach to human beings. They are presented as having contradictory, good and evil qualities and as being the active forces in history, while God functions as the highest moral principle. In a period of disaster, terror (esp. under Andronikos), and moral decline, Choniates defended the values of human life and property as well as culture. The *History* is permeated with a foreboding of catastrophe, also reflected in the imaginative system of metaphors and similes, taken from motifs of storm, shipwreck, fire, disease, and beasts of prey. Traditional clichés are interwoven with irony, psychological observations, crude jokes, obscenities: Choniates is concerned with the human body and its excretory and sexual functions, but shies away from his own curiosity. His speeches (panegyrics of Isaac II, Alexios III, Theodore I, address to the bishop of Philippopolis, monodies) and letters are more conventional than the *History;* factual inconsistencies between them and the *History* can be explained by the differing purposes of the two genres. He also wrote the *Thesaurus of Orthodoxy* (*Panoplia Dogmatike*), a refutation of heresies up to his time (published only partially).

ED. *Historia,* ed. J.L. van Dieten (Berlin–New York 1975). Eng. tr. H. Magoulias, *O City of Byzantium* (Detroit 1984). *Orationes et Epistulae,* ed. J.L. van Dieten (Berlin–New York 1972). Germ. tr. of orations and letters by F. Grabler, *Kaisertaten und Menschenschicksale* (Graz-Vienna-Cologne 1966). *Thesaurus,* PG 139:1101–140:292.

LIT. Hunger, *Lit.* 1:429–41. J.L. van Dieten, *Niketas Choniates, Erläuterungen zu den Reden und Briefen nebst einer Biographie* (Berlin-New York 1971). Idem, *Zur Überlieferung und Veröffentlichung der Panoplia dogmatike des Niketas Choniates* (Amsterdam 1970). Kazhdan-Franklin, *Studies* 256–86. A. Kazhdan, "Der Körper im Geschichtswerk des Niketas Choniates," in *Fest und Alltag in Byzanz,* ed. G. Prinzing, D. Simon (Munich 1990) 91–105. –A.K.

CHORA MONASTERY (Turk. Kariye Camii), located in the northwestern region of Constantinople near Edirne Kapı. The early history of Chora (Χώρα, lit. "dwelling place") is obscure. A legendary tradition attributes the foundation to the 6th-C. saint Theodore (*BHG* 1743), supposed uncle of Justinian I's wife Theodora; a more reliable source identifies the founder as Krispos, son-in-law of the 7th-C. emperor Phokas. In the 9th C. Chora was a center of resistance to Iconoclasm; the iconodule saints THEOPHANES GRAPTOS and MICHAEL SYNKELLOS were associated with the monastery and buried there. Restored in the 11th C. by Maria Doukaina, mother-in-law of Alexios I, Chora was again renovated in the 12th C. by her grandson, Isaac KOMNENOS the *sebastokrator.* Like its predecessor, Isaac's church was a domed basilica built of recessed-brick masonry on a cross-in-square plan with, however, a larger, single apse. Traces of its mosaic decoration remain in the south window of the nave.

The church deteriorated during the Latin occupation of Constantinople, but Theodore METOCHITES restored it magnificently (1316–21). He rebuilt the dome over the nave and replaced the narthexes and PAREKKLESION, decorating them with resplendent mosaics and frescoes. Of the mosaics in the nave, only panels of Christ, the Virgin, and the Dormition remain. The well-preserved mosaics of the narthexes and the frescoes of the *parekklesion* are critical for our understanding of the style of MONUMENTAL PAINTING of this period. In the outer narthex esp. notable are the image of Christ, identified as *he chora ton zonton,* "the dwelling place of the living," on axis with the entrance; the cycle of his Infancy with long sequences on the Magi and the Massacre of the Innocents; and that of his Ministry in the domical

CHORA MONASTERY. Frescoes in the eastern end of the *parekklesion* of the church; early 14th C. Below: church fathers, the bishops (l. to r., unidentified, Athanasios of Alexandria, John Chrysostom, Basil the Great, Gregory of Nazianzos, Cyril of Alexandria). In the conch: Anastasis. In the arch: two miracles of Christ with the archangel Michael in the center.

vaults. The focus of the inner narthex is the donor portrait of Metochites offering his foundation to the Lord. In this area are mosaics of the Deesis with CHRIST CHALKITES, but without the Prodromos, accompanied by images of Isaac Komnenos and "Melania the Nun"; 17 scenes of the life of the Virgin; and an unusually full complement of 70 ancestors of Christ. The eastern half of the *parekklesion,* used as a mortuary chapel, is fittingly devoted to the LAST JUDGMENT and culminates in the ANASTASIS, abnormally placed in the conch of the apse. On the chapel walls are frescoes of military saints, some partly covered or destroyed by the finely carved hoods of sepulchral monuments. Along the south walls are Old Testament prefigurations of the Virgin.

Metochites also endowed the monastery with substantial estates, added a hospital and public kitchen, and donated his important collection of books. During the Palaiologan period, Chora housed Constantinople's most comprehensive library and was frequented by scholars such as Maximos PLANOUDES and Nikephoros GREGORAS, as well as Metochites himself. Sultan Bayezid II (1481–1512) transformed the church into a mosque.

www.staropoyhor.ru

LIT. P.A. Underwood, *The Kariye Djami*, 4 vols. (New York 1966; Princeton 1975). R.G. Ousterhout, *The Architecture of the Kariye Camii in Istanbul* (Washington, D.C., 1987). Ø. Hjort, "The Sculpture of Kariye Camii," *DOP* 33 (1979) 199–289. –A.C., A.M.T.

CHORAPHION (χωράφιον, "cultivated field"). The word, rare in classical and patristic texts—Neilos of Ankyra (PG 79:456D) speaks of those who diligently plow their *choraphia*—was used four times in the FARMER'S LAW and became the term for field in documents of the 10th–15th C. The *Treatise on Taxation* (ed. Dölger, *Beiträge* 113.16–17), like the Farmer's Law (pars. 25, 83) and later documents, distinguishes *choraphia* from vineyards, and there is direct evidence concerning plowing and sowing *choraphia*. *Choraphia* are also contrasted with pastures (e.g., MM 4:30.19–20). A *choraphion* was normally under 10 *modioi* in area, whereas the more general term *ge*, "arable land," was commonly applied to much larger tracts, although the combined expression *choraphiaia ge* is used as well.

The terms *esochoraphia* (e.g., *Lavra* 3, no.164.8, 13), *esothyrochoraphia* (*Pantel.*, no.17.21), *choraphion esotheron* (*Chil.*, no.92.123), and the infrequent *exochoraphia* (*Vazelon*, no.144.12; *Dionys.*, no.25.118 app.), that is, inner and outer fields, probably designated the location of a *choraphion* closer to or farther from the house. *Choraphia* could have common borders with vineyards (e.g., *Lavra* 1, no.18.29–32); the cadaster of 1264 for the bishopric of Kephalenia (ed. Th. Tzannetatos [Athens 1965]) registers *choraphia* bordering a garden (p.31.31) or vineyard (p.44.204–06) as well as roads or buildings; the cadaster of 1235 for the monastery of Lembiotissa includes a *choraphion* bordering an olive grove (MM 4:8.10–11). A *choraphion* could be surrounded by a ditch (MM 4:7.33–34) or boundary marks (MM 4:189.8–9). Olive trees and nut trees grew on some *choraphia*. All this indicates that *choraphia* were not peasant "shares" in a particular field, thereby providing evidence against the existence of an "open field" agricultural system.

LIT. Solovjev-Mošin, *Grčke povelje* 506f. Kazhdan, *Agrarnye otnošenija* 61–63. –M.B.

CHOREPISKOPOS (χωρεπίσκοπος, lit. "country bishop"), a type of assistant bishop who presided over a community in the rural countryside. The *chorepiskopoi*, who were probably originally endowed with full episcopal ministry, became gradually subject to their urban colleague, the city bishop. Although their numbers increased in the 4th C., their sacramental and administrative functions were gradually restricted. Thus, the Council of ANTIOCH (341) decreed that they could only ordain ANAGNOSTAI, SUBDEACONS, and exorcists; deacons and priests could be ordained only with the city bishop's permission (canons 8, 10). Although ultimately unsuccessful, canon 57 of the 4th-C. Council of Laodikeia even attempted to replace them with itinerant priests (*periodeutai*). Finally, NICAEA II (787) restricted their episcopal prerogatives almost entirely by legislating that they could not ordain even *anagnostai* without episcopal consent (canon 14). Soon thereafter *chorepiskopoi* disappear.

LIT. F. Gillmann, *Das Institut der Chorbischöfe im Orient* (Munich 1903). M. Jugie, "Les chorévêques en Orient," *EO* 7 (1904) 263–68. Hefele-Leclercq, *Conciles* 2.2:1197–1237. P. Joannou, *Fonti*, fasc. 9 (Rome 1964) cols. 61–62. –A.P.

CHORIKIOS OF GAZA, 6th-C. Christian rhetorician. Chorikios (Χορίκιος) was pupil and eulogist of PROKOPIOS OF GAZA. Forty-six declamations of various types survive. Apart from the historical value of his panegyric on Prokopios, his descriptions of the churches of Sts. Sergios and Stephen at GAZA present invaluable evidence for the variety of CHURCH PLAN TYPES, construction techniques, and figural imagery employed in the 530s and 540s. These accounts are characteristically Justinianic in their emphasis on splendor for its own sake; compared to CORIPPUS, realistic description in Chorikios still bulks larger than symbolic interpretation. Chorikios is also an excellent source for accounts of festivals celebrated in Gaza (F.K. Litsas, *JÖB* 32.3 [1982] 427–36).

Also important for its material on MIME and THEATER is his *Apology for the Mimes*, last in a series of such defenses (reaching back to LIBANIOS and LUCIAN) against the attacks, Christian and pagan, of JOHN CHRYSOSTOM and Ailios ARISTEIDES. Theater, esp. mime, was controversial, persisting as it did in the face of the Christian onslaught, both legislative and ecclesiastical. Chorikios himself had to reckon with both Justinian's theater closures and the notorious thespian past of the empress THEODORA.

www.sbaropolis.ru

ED. *Opera*, ed. R. Foerster, E. Richtsteig (Leipzig 1929). Partial Eng. tr.—Mango, *Art* 60–72. *Synegoria mimon*, ed. I. Stephanes (Thessalonike 1986).

LIT. F.-M. Abel, "Gaza au VIe siècle d'après le rhéteur Chorikios," *Revue Biblique* 40 (1931) 5–31. A. Sideras, "Zwei unbekannte Monodien von Chorikios?" *JÖB* 33 (1983) 57–73. –B.B., A.C.

CHORION (χωρίον) in the classical language designated "place," a meaning retained by Byz. (primarily narrative) sources. In papyri, from the 3rd C. onward, the term acquires the sense of VILLAGE (Preisigke, *Wörterbuch* 2:768), and it is the term for village in both the FARMER'S LAW and the *Treatise on Taxation*, whereas in hagiography it alternates with the classical *kome*. Dölger (*Beiträge* 66) suggests that both words were used synonymously "throughout the entire Byzantine era" and refers to *Peira* 23:3, which mentions a "*topos* (place) in the *chorion* of Gordiou [Gordou] *kome*"; Gordiou *kome* could, however, be a personal name rather than a toponym. The documents use *chorion* almost exclusively and *kome* quite seldom (e.g., "*chorion* Peristerai with the neighboring *kome* Tzechliane"—*Lavra* 1, Appendix II.8–9). The term *chorion* also had a fiscal connotation, esp. in the expression RHIZA CHORIOU. The agrarian legislation of the 10th C. emphasized the economic and fiscal solidarity of the *chorion*, considering it as the VILLAGE COMMUNITY. A *chorion* could also be a rural, juridical entity with legally defined borders that, in their development over time, might not correspond to the real geographical borders and appearance of a "physical" village. Very rarely, the term meant a landed estate (e.g., the expression "the lords of *choria*" in the interpolation VII:6 to the Farmer's Law).

LIT. Lemerle, *Agr. Hist.* 18f, 41–48. Kazhdan, *Agrarnye otnošenija* 54f. D.V. Vayacacos, "Les mots *chora* (pays-ville), *chorion* (village), *kome* (bourg), et *polis* comme noms de lieu dans la langue grecque," *Onoma* 22 (1978) 457–66. –M.B.

CHORTAITES MONASTERY, located east of Thessalonike on the slope of a mountain now called Chortiates. The date of its foundation is unknown, but a seal of the 11th/12th C. exists, indicating that the monastery was dedicated to the Virgin (Laurent, *Corpus* 5.2, no.1242). Circa 1205 Chortaites (Χορταΐτης) was granted to the Cistercians, having been abandoned by its Greek monks soon after the Frankish conquest of Thessalonike. Because of the abuses perpetrated by the Latin monks, it was briefly restored to the Byz. between 1207 and 1212 (E.A.R. Brown, *Traditio* 14 [1958] 79–81). A second group of Cistercians regained control from 1212 to 1233; thereafter it reverted to the Greeks.

Chortaites was an imperial monastery, with property in different regions of Macedonia and in Thessalonike; its holdings are mentioned in the 14th-C. acts of several Athonite monasteries. A poem of Manuel PHILES (Philes, *Carmina*, ed. Martini, no.61) is the only source to mention an early 14th-C. restoration of the monastery after a fire. In 1322 during the civil war the *despotes* Constantine Palaiologos fled to Chortaites from Thessalonike (Greg. 1:356.22). Chortaites' *metochion* on the east side of Thessalonike was visited in 1405 by IGNATIJ OF SMOLENSK. The monastery probably fell into Turkish hands ca.1421 and became deserted.

LIT. A. Bakalopoulos, "He para ten Thessaloniken byzantine mone tou Chortaïtou," *EEBS* 15 (1939) 280–87. Idem, "Historikes ereunes exo apo ta teiche tes Thessalonikes," *Makedonika* 17 (1977) 7–15. Janin, *Églises centres* 414f. –A.M.T.

CHORTASMENOS, JOHN, writer, teacher, and bibliophile; born ca.1370, died before June 1439. Chortasmenos (Χορτασμένος) was a man of diverse interests, whose career was shaped by his love of books and literature. He first appears in 1391 as a notary in the patriarchal chancery, a position he held until ca.1415. At an unknown date he became the monk (and then hieromonk) Ignatios; by 1431 he had been made metropolitan of Selymbria.

Chortasmenos included among his pupils BESSARION, Mark EUGENIKOS, and GENNADIOS (II) SCHOLARIOS. He wrote a variety of works: 56 letters, some of which are addressed to other authors, such as Joseph Bryennios and Demetrios and Manuel Chrysoloras, as well as to Emp. Manuel II; poems, including iambic verses on the palace of Theodore Kantakouzenos and epigrams on the recently deceased scribe Ioasaph; orations; a vita of Constantine I and Helena; scholia on John Chrysostom; prolegomena to the *Logic* of Aristotle; and a short treatise on hyphenation. Particularly interesting are two detailed descriptions of serious illnesses he suffered (H. Hunger in *Polychronion* 244–52). D. Nastase has suggested

that Chortasmenos was the author of a (lost) chronicle that covered the period between the *Histories* of JOHN VI KANTAKOUZENOS and the historians of the fall of Constantinople (cf. Hunger, *Lit.* 1:482). An anonymous account of the Ottoman siege of Constantinople in 1394–1402 was attributed by Hunger to Chortasmenos, a hypothesis rejected by P. Gautier (*REB* 23 [1965] 100f).

At least 24 MSS have been attributed to the private library of Chortasmenos: they include codices of Euripides, Aristotle, Plutarch, Lucian, Libanios, Byz. historians, and the *Introduction to Astronomy* of Theodore METOCHITES. Chortasmenos is also remembered for rebinding the famous 6th-C. herbal of DIOSKORIDES (Vienna, ÖNB, med. gr. 1). Chortasmenos copied several MSS, including *menaia* that he donated to his diocese and astronomical texts for his own use (E. Gamillscheg, *Codices Manuscripti* 7 [1981] 52–56).

ED. *Johannes Chortasmenos (ca.1370–ca.1436–37). Briefe, Gedichte und kleine Schriften*, ed. H. Hunger (Vienna 1969).

LIT. H. Hunger, "Johannes Chortasmenos, ein byzantinischer Intellektueller der späten Palaiologenzeit," *WS* 70 (1957) 153–63. Idem, "Zeitgeschichte in der Rhetorik des sterbenden Byzanz," in *Studien zur älteren Geschichte Osteuropas*, pt.2, ed. H.F. Schmid (Graz-Cologne 1959) 152–61. P. Canart, G. Prato, "Les recueils organisés par Jean Chortasmenos et le problème de ses autographes," in *Studien zum Patriarchatsregister von Konstantinopel*, vol. 1 (Vienna 1981) 115–78. –A.M.T.

CHOSROES I (Χοσρόης), called Anūshirwān ("of the Immortal Soul"), Persian "great king" (531–78/9). Under his father KAVĀD, Chosroes participated in suppressing the social movement of supporters of MAZDAK. As king he introduced several fiscal and administrative reforms and achieved a certain centralization of the state. He used Justinian I's domestic problems and involvement in Western politics to continue the war. The first war (527–32), inherited from his father, was ended by the so-called "Eternal Peace" that preserved the frontier of 502. In 540 Chosroes invaded Mesopotamia and Syria and seized Antioch; simultaneously the Persians were active in Lazica. For this invasion he found an ally in VITIGES. New activities in Lazica interrupted the truce of 545, but in 561 the parties signed a 50-year treaty preserving the status quo. War broke out again in 572, originating in the Armenian revolt against Chosroes, Justin II's suspension of tribute, and Byz.-Persian contest in southern Arabia and Ethiopia for the control of the SEA ROUTES to the East. Despite some success, the Byz. general JUSTINIAN could not retain Armenia.

Probably in 532 (Cameron, *Literature*, pt. XIII [1969], 13, 21) Chosroes offered asylum to Neoplatonist philosophers persecuted in Byz. In Arabo-Persian historiography he is presented as an ideal monarch. Cruel, hard, but worthy of respect, he failed, however, to rectify serious institutional defects. Modern scholarship often exaggerates the influence of Chosroes' reforms on Byz. (E. Stein, *Opera Minora Selecta* [Amsterdam 1968] 65–70; Ostrogorsky, *History* 97, n.2).

LIT. Christensen, *Sassanides* 363–440. *Zeit. Justinians* 1:292–373. Av. Cameron, "Agathias on the Sassanians," *DOP* 23–24 (1969–70) 172–76. –W.E.K.

CHOSROES II, or Khusrau II Parvēz ("the victorious"), the last of the "great kings" (from 590) of Sasanian Iran; died Ctesiphon 29 Feb. 628. Chosroes came to power after crushing the rebellion of Bahrām Chōbīn against Chosroes' father, Hurmazd IV. According to L. Gumilev (*Problemy vostokovedenija* [1960] no.3:228–41), Bahrām revolted after he had defeated the Turks who, with the Khazars and Arabs, had invaded Iran in concert with the Byz. plan for the Persian war. Chosroes had to flee to Byz. territory; MAURICE and DOMITIANOS helped restore him to the throne in 591. The Byz. generals KOMENTIOLOS and (eventually) John Mystakon were sent to support Chosroes. The treaty with Byz. provided for the surrender of Dara and Martyropolis. Chosroes remained Maurice's ally, and rumors circulated that he converted to Christianity.

The overthrow of Maurice by PHOKAS gave Chosroes a pretext for invading Byz. in 604 and reoccupying lost regions. Chosroes' generals SHAHRBARĀZ and SHĀHĪN were successful, but at last HERAKLEIOS organized a counter offensive and in 627 won a decisive victory near Nineveh. Chosroes was dethroned by his son KĀVAD-SHĪRŪYA and, after a trial, murdered in prison.

LIT. A. Kolesnikov, "Iran v načale VII veka," *PSb* 22 (1970) 58–88. R. Frye, *The History of Ancient Iran* (Munich 1984) 335–37. M. Higgins, *The Persian War of the Emperor Maurice (582–602)* (Washington, D.C., 1939). Goubert, *Byz. avant l'Islam* 1:128–90. –W.E.K.

www.starpomor.ru

CHOUMNAINA, IRENE, anti-Palamite nun and bibliophile; born 1291, died Constantinople ca.1355. Daughter of Nikephoros CHOUMNOS, Irene married the *despotes* John Palaiologos, son of ANDRONIKOS II, in 1303. Widowed in 1307 at age 16, she sought solace in monastic life as the nun Eulogia. Despite her father's opposition, she gave much of her fortune to the poor and spent the remainder on the restoration of the monastery of Christ Philanthropos Soter. She became superior of this double monastery, to which her parents later retired. The convent, which housed 100 nuns, was one of the largest in 14th-C. Constantinople. Only a few ruins of the monastery have been uncovered, between the MANGANA palace and the sea walls. The *typikon* for the monastery is extremely fragmentary; its surviving chapters stress the importance of the cenobitic life (P. Meyer, *BZ* 4 [1895] 48f).

Choumnaina's first spiritual director was THEOLEPTOS, metropolitan of Philadelphia; in the 1330s she also conducted extensive correspondence with a monk whose identity cannot be established. She was an ardent supporter of Gregory AKINDYNOS and was harshly criticized by Gregory PALAMAS for meddling in theological controversy. Although errors in spelling and syntax reveal Choumnaina's lack of formal education, she was praised by her contemporaries for her erudition, possessed a substantial library, and commissioned the copying of MSS.

ED. A.C. Hero, *A Woman's Quest for Spiritual Guidance: The Correspondence of Princess Irene Eulogia Choumnaina Palaiologina* (Brookline, Mass., 1986).

LIT. A.C. Hero, "Irene-Eulogia Choumnaina Palaiologina, Abbess of the Convent of Philanthropos Soter in Constantinople," *ByzF* 9 (1985) 119–47. –A.M.T.

CHOUMNOS (Χοῦμνος, fem. Χούμναινα), a family of predominantly civil functionaries attested from the mid-11th C. The first known Choumnos was Michael, deacon and *chartophylax* of Hagia Sophia in Constantinople in 1049 (MM 4:317.11–12). John "Soumn . . ." (read "Choumnos"?) served as chief of the *koiton* in 1087 (*Patmou Engrapha* 1, no.47.24). Another Michael (died ca.1133) was *nomophylax* and *chartophylax* of Hagia Sophia and later metropolitan of Thessalonike. Several 11th- and 12th-C. Choumnoi are known only from their seals. The *sebastos* and *chartoularios* Theodore Choumnos, an important official of Andronikos I, is probably to be identified with the Choumnos who served as tax collector in Athens. Theodore was also entrusted with a military command. A chrysobull of 1192 mentions the "late *sebastos* Choumnos" (J. Verpeaux [in *Nicéphore Choumnos* (Paris 1959) 28] mistakenly named him "grand logothète"—see R. Guilland, *REB* 29 [1971] 82) who inflicted damage on the Genoese; his identification with Theodore is not probable. Nikephoros Choumnos (died 1234) also served as a tax collector in the Thrakesian theme. A later Nikephoros Choumnos was an important politician and writer (see CHOUMNOS, NIKEPHOROS); his brother Theodore was also a courtier. Several letters survive of Nikephoros's son John, the *parakoimomenos* and general (Boissonade, *AnecNova* 203–22); another son George was chief of the imperial table and *megas stratopedarches*. His daughter Irene-Eulogia CHOUMNAINA played an important role in 14th-C. religious life. Several other Choumnoi were influential courtiers: the *stratopedarches* John received a *pronoia* in 1344; Nikephoros was *megas hetaireiarches* in 1355. Makarios Choumnos founded NEA MONE in Thessalonike in the 1360s and was *hegoumenos* of STOUDIOS in the 1370s.

LIT. J. Verpeaux, "Notes prosopographiques sur la famille Choumnos," *BS* 20 (1959) 252–66. –A.K.

CHOUMNOS, NIKEPHOROS, statesman and intellectual; monastic name Nathanael; born between 1250 and 1255, died Constantinople 16 Jan. 1327. Choumnos studied rhetoric and philosophy with GREGORY (II) OF CYPRUS in preparation for a government career. He first appears in the sources ca.1275 as a quaestor entrusted with an embassy to the Mongol khan in Persia. Under Andronikos II, he was promoted to *mystikos* in 1293, and ca.1295 became *epi tou kanikleiou*. Circa 1293–1305 he was also MESAZON and one of the most loyal ministers of Andronikos. He secured an alliance with the Palaiologan dynasty in 1303 through the marriage of his daughter Irene CHOUMNAINA to the *despotes* John Palaiologos. In 1309–10 Choumnos served as governor of Thessalonike; thereafter he gradually withdrew from public service, after being supplanted in influence by his political and literary rival, Theodore METOCHITES. In the 1320s the two men engaged in bitter polemics over questions of literary style, Choumnos attacking the writings of Metochites for their lack of clarity. Metochites in

turn criticized his rival for his devotion to physics and his ignorance of astronomy, the highest form of science. Circa 1326 Choumnos retired to the monastery of Christ Philanthropos. His writings include rhetorical pieces; treatises on philosophy, cosmology, and theology; and 172 letters. He possessed a great fortune, based primarily on land in Macedonia, and founded the monastery of the Theotokos Gorgoepekoos in Constantinople (V. Laurent, *REB* 12 [1954] 32–44).

ED. Boissonade, *AnecNova* 1–201. Boissonade, *AnecGr* 1:293–312, 2:1–187, 3:356–406, 5:183–350. PG 140:1404–38.

LIT. J. Verpeaux, *Nicéphore Choumnos: Homme d'État et humaniste byzantin (ca.1250/1255–1327)* (Paris 1959). I. Ševčenko, *Études sur la polémique entre Théodore Métochite et Nicéphore Choumnos* (Brussels 1962). –A.M.T.

CHRESIS (χρῆσις). In a broad sense, *chresis* implied the principles (e.g., *orthe chresis*, "proper use") by which church fathers integrated Graeco-Roman culture within the Christian worldview (Gnilka, *infra*). In documents, *chresis* meant "use" (e.g., *Lavra* 1, no.59.27) and was the usual word for USUFRUCT. In accordance with the principles of Roman law, a scholium to the *Basilika* (*Basil.* 16.1.7) defines the *chresis* of a field as working the field and enjoying everything produced on it. Legislation of the 10th C. employs *chresis* in a different sense: a novel of Romanos II (Zepos, *Jus* 3:283.31–32) orders that, while a peasant in debt may hand over the *chresis* of his allotments (*topoi*) temporarily to a DYNATOS, he is not to be deprived of ownership of the property. Thus, the individual who received the *chresis* of a property (i.e., the *usufructuarius*) was not necessarily the one who worked the property. The word appears with this particular meaning occasionally in the 12th C.: in a document from 1153 (*Lavra* 1, no.62.7), a monk's *chresis* of a property owned (and worked) by a monastery provided him with an annual income (*siteresion*). In an extended use of the word a *praktikon* from 1181 (*Lavra* 1, no.65.26) distinguishes between a monastery's rights of *despoteia* (OWNERSHIP) over some *paroikoi* and a group of pronoiars' lifetime *chresis* and *nome* (POSSESSION) over the same *paroikoi*. *Chresis* appears only rarely in documents thereafter (e.g., from 1315: *Esphig.*, Appendix B.71).

LIT. Kazhdan, *Derevnja i gorod* 87–89, 118. Ch. Gnilka, *Chresis: Die Methode der Kirchenväter im Umgang mit der antiken Kultur* (Basel-Stuttgart 1984), with rev. F. Winkelmann, *BZ* 79 (1986) 59–61. –M.B.

CHRISM. See ANOINTING.

CHRISMON. See CHRISTOGRAM.

CHRIST. [This article is divided into three sections that treat the theology of Christ (Christology) that developed in Byz., the literary image of Christ, and the types of Christ used in artistic representations. For depictions of Christ in narrative scenes, see the following entries: AGONY IN THE GARDEN; ANASTASIS; APPEARANCES OF CHRIST AFTER THE PASSION; ASCENSION; BLIND MAN, HEALING OF THE; CANA, MARRIAGE AT; CRUCIFIXION; DEPOSITION FROM THE CROSS; EPIPHANY; FEEDING OF THE MULTITUDES; FLIGHT INTO EGYPT; GALILEE, STORM ON THE SEA OF; INFANCY OF CHRIST; LAZARUS SATURDAY; LORD'S SUPPER; MIRACLES OF CHRIST; MISSION TO THE APOSTLES; NATIVITY; PASSION OF CHRIST; TEMPTATION OF CHRIST; TRADITIO LEGIS; WASHING OF THE FEET.]

BYZANTINE CHRISTOLOGY. The image of Christ encountered in the Byz. church and in its theology is not so much that of the Synoptic Gospels, although Orthodoxy confesses the human nature (SUBSTANCE) of Christ and expresses it in the iconographic program of the GREAT FEASTS, but rather the Johannine Christ (LOGOS), the PANTOKRATOR, the Transfigured or Resurrected One who is enveloped by the MANDORLA. The church fathers of the 4th C. in particular exerted a lasting influence on liturgical texts, and their Christ is the Logos who is "of one essence with the Father" (HOMOOUSIOS). Against ARIUS and EUNOMIOS, they emphasized Christ's divine status, thereby initiating the Christology "from above" so characteristic of Byz. and of the ANTIOCHENE SCHOOL as well: the Logos "became flesh" (Jn 1:14), the Preexistent One "became man" (cf. Gal 4:4).

According to Grillmeier there are two distinctive types of Christology: the Logos-*sarx* (cf. *sarkosis*, INCARNATION) and the Logos-*anthropos* (*enanthropesis*) models. Representatives of the first type are inclined to attach no theological relevance to the human soul, or human freedom, of Christ. At the very least, they ignore it (e.g., ATHANASIOS of Alexandria); or, they deny its existence altogether so that in the union the Logos assumes the function of the soul (e.g., APOLLINARIS of Laodikeia); or, they subordinate the soul of Christ (and his human personality) to the preeminence of the Logos. Accordingly, the divine activity of the Logos concerning the human reality of Christ is often vitalistically interpreted (*theokinesis*), as in all Christologies of Monophysitic tendency since the Council of Ephesus (431); this tendency is seen above all in CYRIL of Alexandria, if one excludes the compromise formula that he offered in 433 to the Antiochenes and that the Council of Chalcedon (451) accepted as his belief. Emphasizing Christ as a "man with a body and soul" runs the risk of conceiving the union of the divine and human in the "God-Man," in the most extreme instance, as a relationship of two PERSONS, that is, in the juxtaposition of two beings, as in the NESTORIAN "Christology of separation."

Increasingly, a tendency developed to deny the "God-Man" certain human experiences believed to be "merely human." From the beginning the fact of Christ's sinlessness, a doctrine derived from Hebrews 4:15, was evident to the faithful and soon became a principle of interpretation. Athanasios, for instance, could still accept the ignorance (*to agnoein*) of Jesus as a characteristic of his human nature (PG 26:624A); but later, certain statements in the Gospels were seen only as an accommodation (*oikonomia*) to the audience: "I told you that I do not know, when in truth I do know" (Didymos the Blind, PG 39:920B). The height of this tendency is shown in the Monothelite controversy when MAXIMOS THE CONFESSOR denied the possibility of a gnomic will in Christ, that is, the freedom of choice or FREE WILL.

After the acceptance of dyophysitism at the Council of CHALCEDON, theology was occupied with an explanation of the union, kept within the scope of the Chalcedonian definition (NEO-CHALCEDONISM), as taking place in the Person of the Logos (hypostatic union). This view came to fruition in the 6th C. in the anathemas of the Fifth Ecumenical Council (553) and in so-called THEOPASCHITISM under Justinian I. This made it possible to accord prominence to the Christology of Cyril of Alexandria and to offer the MONOPHYSITES a formula that drew from both traditions (e.g., "Known *in* two natures; united, without commingling, *of* two natures").

Emphasizing the hypostatic union gives prominence to the Logos as the basis of the union so that he is the existential foundation of the one Christ. Thus, emphasis on the predominance of the Logos, in an Alexandrian context, brings prominently into view the deifying "energy." Man as a union of two natures, body and soul, was a Christological model before Chalcedon and was used by Pope Leo I as well as the Monophysites. Not until Neo-Chalcedonism, however, does it become the focus for clarifying the hypostatic union and for distinguishing between varying degrees of individuation, in particular the differentiation of the individuality of NATURE or SUBSTANCE and of PERSON or HYPOSTASIS. The individuality of body and soul, both of which are conceived within a Platonic framework, are united in a particular man, in his person or hypostasis, on which basis the individual "exists in himself" as an independent being; yet, he is more than a particular instance of a common nature, or species.

The consequence of this model is shown in the Christology of Patr. ANASTASIOS I of Antioch with his emphasis on the deification of man: "Many times have our holy fathers made use of the paradigm of man when reflecting on the union of natures [in Christ]. As man is constituted of different activities (*energeiai*), some of which belong to the rational soul, some to the body, in the same way we understand the union that took place in our Saviour; just as we see one hypostasis constituted of different natures, so also we see it constituted of different energies," the divine and human (*Doctrina Patrum*, ed. F. Diekamp, 13.1, pp. 79.13–80.3).

If, as in THEODORE OF RAITHOU, the energies are expressly connected with the hypostasis, or together form a *prosopon* derived from a *prosopon*, then Neo-Chalcedonism is able to promote a single, hypostatic energy of Christ. In other words, there is created a Chalcedonian MONOENERGISM (or MONOTHELETISM) as, for example, in the anthropological paradigm to which Patr. Sergios I refers Pope Honorius (Mansi 11:536AB). By emphasizing that the subject of the activity and will is one, both NESTORIANISM and the possibility of conflict between the divine and the human in Christ were excluded, while Christ's sinlessness, and its accompanying mode of freedom, was firmly established.

It is noteworthy that MAXIMOS THE CONFESSOR sought to understand the uniqueness of Christ's

www.staropomor.ru

hypostatic union by altering this paradigm, after a phase in which he avoided or even rejected it, and thereby provided ANTHROPOLOGY with a significantly different model of man. The human hypostasis is never absolutely independent, never autonomously free; in its worldly and communal existence it is precisely defined as a union of natures, bound by necessity and impotence to arise and disappear, together with its elements, and to be so constituted until the end of the world. Christ alone is a pure hypostatic union standing above the laws of unions in the natural order. Consequently, he is an absolutely unique hypostasis and is not like man, who is unique only in a relative sense, existing as one particular among many other particulars of the same species. The autonomous character of Christ's hypostasis differs from that of the hypostases in the natural order, for there the independence of the hypostasis is conditioned by the essential elements that constitute the species.

Maximos's concept of "person," therefore, is not concerned with its precise content, but rather its ontological structure. Since Christ is a unique synthesis established in divine freedom, he is not subject to anything in or of the world. For Maximos, as soon as one defines the content of the hypostasis, its activity and will, one falls into Monophysitism, for one's thought moves within the framework of the natural synthesis characterizing man.

This Christological model was, however, unique and had little impact on the history of Byz. theological thought, where distinguishing marks are the predominance of the Logos, the notion of the mutual interpenetration (*perichoresis*) of the divine and human natures, and the communication of idioms produced by the hypostatic union. As a result, theological scholarship acquired the religious flavor peculiar to the tradition of Alexandrian Monophysitism, and this became normative for Byz. thought. The divine Logos is the one whom the believer encounters in the icon of Christ, and in the life, suffering, and resurrection of Jesus. It is God who in Jesus has assumed all mankind and whose presence extends in an aesthetic experience.

This experience is in no apparent conflict with God's transcendence, with respect to his essence. The argument of the Iconoclasts—which maintained that the iconographic representation of Christ, to the extent that it claims to depict God and man, either separates his two natures (falling, therefore, into Nestorianism) or fuses them into one (thereby falling into Monophysitism)—reflects not the experience or consciousness of the faithful, but rather competing pseudo-rational Christological formulas. An example of an alternative view is the simple statement of Patr. NIKEPHOROS I that in the icon of Christ the Logos is made visible if it represents his body and therefore refers to him. At issue is the role of perceptible symbols in conveying spiritual understanding: "We do not err when we depict Christ crucified at all times, for if what we see mentally, while absent, is not also seen with the senses in painting, then even what we see mentally will be lost" (Theodore of Stoudios, PG 99:436A).

In spite of this spirituality, the dogmatic formula of Monophysitism remained unacceptable to Byz. thought and theologians were constantly involved in its refutation, esp. when the conquests in Armenia and on the borders of the Euphrates confronted them again with the Monophysite church. Christology also played a role in the polemic against ISLAM in that Monophysite, and even Nestorian, influences are discernible in the Qur'ān, thereby indicating the milieu in which it originated.

LIT. A. Grillmeier, *Christ in Christian Tradition*, vols. 1, 2.1 (London-Oxford 1965–87). K.H. Uthemann, "Das anthropologische Modell der hypostatischen Union," *Kleronomia* 14 (1982) 215–312. Idem, "Das anthropologische Modell der hypostatischen Union bei Maximus Confessor," in *Maximus Confessor*, ed. F. Heinzer, C. Schönborn (Fribourg 1982) 223–33. –K.-H.U.

LITERARY DESCRIPTIONS OF CHRIST. Although the New Testament provides no information on the physical characteristics of Christ, gradually the church fathers developed verbal descriptions of Christ in his human manifestation. Using Isaiah 52:13–53:12 as their source, some early fathers (Clement of Alexandria, Basil the Great, Cyril of Alexandria) imagined Christ as an unattractive man of short stature and ordinary features (A. Michel, *DTC* 8 [1947] 1153). Others (Jerome and Augustine in the West, John Chrysostom in the East) provided a different literary portrait, based on the description of the Messiah in Psalm 44:3 as "the most beautiful of the sons of men." Chrysostom (PG 57:346.19–26) states that Christ's countenance was surely comparable to the glorious face of Moses and to Stephen the Protomartyr, who resembled an angel.

By the 9th C. detailed descriptions of Christ were developed: the LETTER OF THE THREE PATRIARCHS (ed. Duchesne 277.15–18) refers to the church tradition that presented Christ as being "of good build, three cubits tall, with eyebrows that meet, beautiful eyes and long nose, curly haired, bent over, of healthy appearance, with a black beard, a complexion the color of wheat, and long fingers." The same features are listed in the letter to Emp. Theophilos falsely ascribed to John of Damascus (PG 95:349C) and by OULPIOS (ed. Chatzidakes, *EEBS* 14 [1938] 411.39–43).

LIT. P. Hinz, *Deus homo*, vol. 1 (Berlin 1973). S.G.F. Brandon, "Christ in Verbal and Depicted Imagery," in *Christianity, Judaism and Other Greco-Roman Cults. Studies for Morton Smith at Sixty* (Leiden 1975) 164–72. B. Baldwin, "Images of Christ and Byzantine Beliefs," *Aevum* 58 (1984) 144–48. –A.K.

TYPES OF CHRIST. The iconographical tradition of representing Christ was slow to develop. Once established, however, images of Christ remained remarkably consistent, because of the emphasis, from the 6th C. onward, on "authentic" likenesses of Christ that were all supposed to derive from ACHEIROPOIETA fashioned during his lifetime.

Early images of Christ showed him together with the apostles, or in other contexts, such as performing miracles; if depicted alone, he at first took the form of the GOOD SHEPHERD. In these cases he was generally depicted young and beardless.

Other images of Christ alone are documented only from the 6th C. onward (the lost *acheiropoietos* icons from KAMOULIANAI and PANIAS, in the Praetorium of Pilate in JERUSALEM, and at Memphis). Two of these, the miraculous images of Christ's face known respectively as the MANDYLION and the KERAMION, survived longer; both were transferred to Constantinople during the 10th C. These two icons have also been lost, but versions of them made during the 11th C. show a bearded Zeus-like head of Christ, which suggests that these early lost images all used the same type later known as

CHRIST: Types of Christ. Christ Emmanuel in a medallion on the breast of the Virgin; mosaic, early 14th C. Church of the Chora monastery, Istanbul.

www.pravoslavaropomor.ru

the Pantokrator. This is confirmed by the earliest surviving panel portrait of Christ, an icon at St. Catherine's monastery, Sinai (Weitzmann, *Sinai Icons,* B1), and by the image on the solidus of Justinian II, the first figure of Christ to appear on coins (J.D. Breckenridge, *The Numismatic Iconography of Justinian II* [New York 1959]).

Christ Pantokrator. The concepts that separate the types of Christ are theological, having to do with the various manifestations of Christ in his relation to God the Father; the images themselves are based on the prophetic VISIONS of God as well as on traditional representations of antique divinities. The Pantokrator, or "all-sovereign," designates the best-known type: Christ is represented frontally as a severe dark-bearded figure, clad in a tunic and dark blue *himation,* blessing with his right hand raised before his chest and holding a Gospel book in his left. His hair is parted in the middle, and two strands of hair may fall left or right from the center of his forehead. His halo is inscribed with a cross. The features do not change but can be subtly altered to convey a more strongly ascetic, merciful, or judgmental impression, depending on the taste of the period. The image is generally accompanied merely by the abbreviation IC XC, the monogram of Christ; the word *Pantokrator* begins to accompany this image only in the 12th C. Variations in the image are legion: Christ may be holding the book open or closed, from beneath or with his fingers stretched out over its binding. He may bless with the first two fingers raised and the last two touching the thumb or with all raised but the fourth finger. Instead of blessing, he may point to the book.

In monumental painting, this Pantokrator figure, in the form of a bust, was deemed particularly appropriate for dome decoration, where it could appear that Christ the ruler was coming from the heavenly world into the earthly through the center of the dome; it was also frequently placed over the entrance to a church, esp. the door between narthex and naos. Christ Pantokrator could be represented seated on a throne, as in the coins of Basil I (*DOC,* ed. Grierson, 3.1:154–60), but most often appears as a bust.

Christ Emmanuel. Christ as the preexistent Logos, the incarnate Word, the flesh immortal, was depicted in the form of a frontal beardless youth with curly locks pushed behind his ears, a high forehead and a cross-halo; he was known as the Emmanuel (Is 7:14). Though images of the youthful Christ were common in the 4th–5th C., separate images of Christ Emmanuel labeled as such appear with any frequency only from the 11th C. onward. Images of the MAJESTAS DOMINI in the frontispieces to Gospel MSS of the DECORATIVE STYLE group replace the mature Christ with the figure of the young Emmanuel. Manuel I Komnenos used the image of Christ Emmanuel on his coins, evidently a reference to his own name. The VIRGIN BLACHERNITISSA is shown with the Emmanuel enclosed in a medallion on her chest, and the features of the Emmanuel were borrowed for images of CHRIST ANAPESON, for the sacrificed child in the AMNOS, for Christ in the BURNING BUSH, etc.

Ancient of Days. God the Father was never represented, but Christ's oneness with the Father (see TRINITY) was conveyed through the image of Christ as the Ancient of Days (*ho palaios ton hemeron*), an elderly figure with white hair and beard, bearing a cross-halo. His robes and gestures are those of the Pantokrator. The image itself, rarely inscribed, is based on the description in Daniel 7:9 (cf. Rev. 1:14); it grew in popularity from the 12th C. onward.

The relation between the three aspects of Christ (Pantokrator, Emmanuel, Ancient of Days) is explored esp. in the 11th and 12th C., when all three may appear together on a single MS page (as three figures seated on three thrones in Paris, B.N. gr. 74; S. Tsuji, *DOP* 29 [1975] fig.4) or in a single church, each in a separate dome (NEREZI), or in three medallions down the barrel vault of the nave (St. Stephen, KASTORIA).

Christ as Angel. The rare image of the Christ-angel is based on Isaiah 9:6, which speaks of the Messiah as the angel of the Great Council (S. Der Nersessian, *CahArch* 13 [1962] 209–16). This and other Old Testament passages were adopted by Gregory of Nazianzos in his Second Homily on Easter (PG 36:624AB) to describe the vision of Habbakuk, and illustrated MSS of his homilies from the PARIS GREGORY on illustrate his homily with the image of an angel in a mandorla. Later versions stress the relation of the angel figure to Christ by giving the angel the cross-nimbus. Christ as SOPHIA was also depicted as the Christ-angel.

Only a couple of Christ images are clearly related to famous icons in Constantinople: CHRIST CHALKITES and CHRIST ANTIPHONETES. Both are essentially Pantokrator images. Images in which Christ's eyes look off to the viewer's left, the direction followed by his "forelock," has been associated by A. Cutler with Christ Euergetes (*DOP* 37 [1983] 35–45). Other epithets accompanying figures of Christ, such as *soter* (savior), *eleemon* (merciful), *philanthropos* (lover of mankind), *hyperagathos* (supremely good), and *zoodotes* (giver of life), while they correspond to the dedications of famous monasteries, do not necessarily represent distinct types or famous originals. The image of Christ Anapeson derives from a popular literary allegory, rather than from any theological tenet or special icon original. The MAN OF SORROWS and the Helkomenos ("the one dragged along"), which shows Christ being dragged to the cross and is known from at least the early 12th C. onward, are both illustrations of narrative Passion scenes.

LIT. E. von Dobschütz, *Christusbilder* (Leipzig 1899). K. Wessel, *RBK* 1:966–1047. J.T. Matthews, "The Byzantine Use of the Title Pantocrator," *OrChrP* 44 (1978) 442–62. A.W. Carr, "Gospel Frontispieces from the Comnenian Period," *Gesta* 21 (1982) 7–10 and n.51. W. Warland, *Das Brustbild Christi. Studien zür spätantiken und frühbyzantinischen Bildgeschichte* (Rome-Freiburg-Vienna 1986). I. Stouphe-Poulemenou, "Palaiochristianikes parastaseis tou Christou kai ho byzantinos Pantokrator," *Theologia* 57 (1986) 793–854. –N.P.Š.

CHRIST, GENEALOGY OF. See GENEALOGY OF CHRIST.

CHRIST ANAPESON (ἀναπεσών, lit. "the reclining one"), the image of Christ asleep, awaiting resurrection. The image depends ultimately on the description of the lion in PHYSIOLOGOS as a beast who sleeps with his eyes open and whose offspring, born dead, are wakened to life by their father on the third day. References in the Bible to the unsleeping lion of Judah (esp. Gen 49:9; cf. Ps 121:4) led to the incorporation of the *Physiologos* description into biblical commentaries and to the development by the mid-14th C. of the image of Christ as a youth reclining on a bed, legs crossed, his head resting on his right hand, his eyes open. In his left hand he holds a scroll. In monumental painting the image is most often placed in or at the entrance to the *pastophoria* (A. Grabar, *La peinture religieuse en Bulgarie* [Paris 1928] 257–62). The figure of Christ may be flanked by two angels carrying the symbols of the Passion (e.g., at Peribleptos church, Mistra); the instruments of the Passion serve to emphasize Christ's sacrifice, as does the location near the sanctuary (in the case of the Peribleptos, the conch of the *diakonikon*) (S. Dufrenne, *Les programmes iconographiques des églises de Mistra* [Paris 1970] 33, 54). The recumbent pose is occasionally assumed by the Christ child in images of the VIRGIN OF THE PASSION.

LIT. K. Wessel, *RBK* 1:1011–12. Pallas, *Passion und Bestattung* 181–96. –N.P.Š.

CHRIST ANTIPHONETES (ἀντιφωνητής, lit. "the one who responds," also "the guarantor"). An icon of Christ Antiphonetes famous for its miracles was kept in Constantinople in an unidentified "domed tetrastyle" building thought to go back to the time of Constantine I the Great; it was probably in the neighborhood of the Church of the Virgin at CHALKOPRATEIA, where the icon is known to have been housed from at least the 9th C. onward. Its best-known miracle (7th C.) involved a merchant and the Jewish creditor to whom he gave the icon as surety, and it may explain the meaning of the epithet "the giver of surety." According to Psellos (*Chron.* 1:149, ch.66.1–10), the empress Zoe owned an icon of Christ Antiphonetes through which she foretold the future, as the complexion of Christ on the icon was capable of responding to questions by changing color. According to a 13th-C. chronicler, she also founded a Church of Christ Antiphonetes in which she was buried (Sathas, *MB* 7:163.3–5). An icon of Christ Antiphonetes appears, inscribed as such, on her coins and on other coins of the 11th C. (*DOC,* 3.1, ed. Grierson, 162f). The image is that of a standing, three-quarter length Christ, arms held close to his sides, with the palm of his right hand held up so as to face the viewer. It appeared again in the now destroyed 11th-C. mosaic on a bema pier in the Koimesis church in NICAEA (C. Mango, *DOP* 13 [1959] 252), but rarely thereafter. There was a 12th-C. monastery of Christ Antiphonetes on Cyprus.

LIT. T. Raff, "Das 'heilige Kerámion' und 'Christos der Antiphonetés,'" in *Festschrift L. Kretzenbacher* (Munich 1983) 149–61. Mango, *Brazen House* 142–48. Majeska, *Russian Travellers* 356–60. B. Nelson, J. Starr, "The Legend of

www.staropomor.ru

Divine Surety and the Jewish Moneylender," *AIPHOS* 7 (1944) 289–338. –N.P.Š.

CHRIST CHALKITES (Χαλκίτης), Christ of the CHALKE Gate. The site and historical associations of this image of Christ assured its fame, yet its exact appearance remains unclear and may in fact have changed with the repeated restorations to which it was subject. Leo III's order to remove (or destroy) the image in 726 or 730 initiated ICONOCLASM. The 9th-C. version, installed under Patr. Methodios after the TRIUMPH OF ORTHODOXY, was executed by the artist LAZAROS in mosaic. Frolow construed Methodios's epigram on this image to mean that Christ was depicted as a bust of the Pantokrator type, with the arms of the cross as three separate spikes—that is, not inscribed in a halo—behind his head. Coins of John III Vatatzes that bear a standing figure of Christ are labeled Chalkites, as is a similar figure in the Deesis mosaic in the narthex of the Church of the CHORA in Constantinople. But the gesture of Christ's right hand varies, and P. Grierson has suggested that by the 13th–14th C. any standing figure of Christ was called Chalkites (*DOC* 3.1:160–62).

LIT. Mango, *Brazen House* 108–42, 170–74. A. Frolow, "Le Christ de la Chalcé," *Byzantion* 33 (1963) 107–20. –N.P.Š.

CHRISTIANOUPOLIS (Χριστιανούπολις), city of the Peloponnesos, probably to be identified with the modern village of Christianou in western Messenia (N.A. Bees, *OrChr* n.s. 4 [1915] 265–67), although connection with ancient Megalopolis in Arkadia has also been suggested. The city probably did not exist in antiquity but was briefly important in the 12th C. The bishop of Christianoupolis, unknown previously, held metropolitan status from the end of the 11th C. (*Notitiae CP* 11.79). By the 13th C. the city had declined and in 1222 Pope Honorius III divided its territory between the bishops of Korone and Methone (*Regesta Honorii Papae III*, ed. P. Pressutti, vol. 2 [Rome 1895] 50). Christianoupolis is perhaps to be identified with C(h)ristiana of Latin documents of the 13th–14th C., which mention a tower (Bon, *Morée franque* 348). The Greek see was restored before 1278 and is mentioned thereafter (V. Grumel, *AOC* 1 [1948] 166).

Preserved at the site is the large Church of the Transfiguration (restored), a domed octagon similar to the *katholikon* of HOSIOS LOUKAS and DAPHNI, dated to the 3rd or 4th quarter of the 11th C. It was apparently an episcopal church; its construction may be associated with the elevation of Christianoupolis to metropolitan rank.

LIT. Bon, *Péloponnèse* 112. E. Stikas, *L'église byzantine de Christianou en Triphylie* (Paris 1951). R. Janin, *DHGE* 12 (1953) 773f. –T.E.G.

CHRISTODOROS OF KOPTOS (in Egypt), poet of 5th-6th C. Two of his epigrams in the GREEK ANTHOLOGY (bk.7, nos. 697–98) commemorate the death of John of Epidamnos, consul (467) and prefect (479). Christodoros's hexameters on the statues standing in the Zeuxippos baths at Constantinople comprise book 2 of the *Greek Anthology*. These verses, filled with the favorite Roman praise of the statues' lifelike qualities, tell us much about the cultural taste of the times; the presence of statues of the Latin authors Vergil and Apuleius is particularly striking. JOHN LYDOS (*De magistratibus* 3.26) quotes one line from Christodoros's poem *On the Disciples of the Great Proklos*. Possibly Christodoros wrote the fragmentary poems in P. Gr. Vindob. 29788B-C (R.C. McCail, *JHS* 98 [1978] 38–63). The *Souda* credits him with an epic on the Isaurian war of Emp. ANASTASIOS I as well as *patria* on Constantinople, Thessalonike, and other cities, but none survives.

ED. *AnthGr* 1:168–193, 2:406. Eng. tr. in Paton, *Greek Anth.* 1:58–91, 2:368–70.
LIT. F. Baumgarten, *De Christodoro Poeta Thebano* (Bonn 1881). T. Viljamaa, *Studies in Greek Encomiastic Poetry of the Early Byzantine Period* (Helsinki 1968) 29–31, 56f, 101. R. Stupperich, "Das Statuenprogramm in den Zeuxippos-Thermen," *IstMitt* 32 (1982) 210–35. –B.B.

CHRISTODOULOS OF PATMOS, saint; baptismal name John; born Bithynia first half 11th C., died Euripos in Euboea 16 Mar. 1093. After elementary education in his native village, Christodoulos (Χριστόδουλος) became a monk on Mt. Olympos in Bithynia. When his spiritual father died, Christodoulos visited Rome, Bethlehem, and Jerusalem. Forced by Turkish invasions to leave Palestine, he headed for LATROS, where he was *protos* from 1076 to 1079. The Turkish threat then compelled him to seek refuge in Strobilos, Kos, and PATMOS. On Patmos Christodoulos

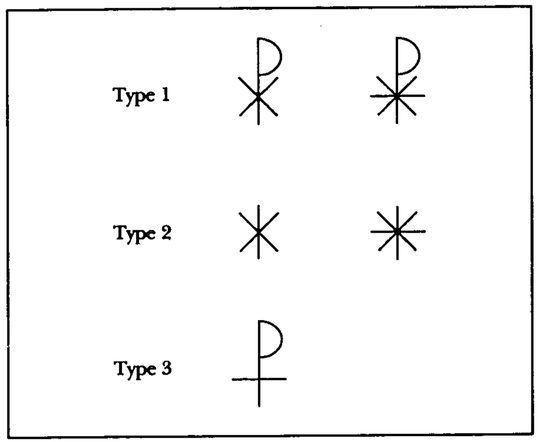
founded a monastery dedicated to John the Theologian and eagerly contributed to the economic regeneration of the island, which had been devastated by invasions. In 1092 a Turkish attack made Christodoulos flee to Euripos, where he soon died.

For his monastery on Patmos, Christodoulos received privileges from Alexios I, including a chrysobull of April 1088; he composed three sets of Rules: the *Hypotyposis* (1091), the *Diatheke* (Testament) (1093), and the *Kodikellos* (1093). John, metropolitan of Rhodes, wrote the Life of Christodoulos, probably ca.1140; Athanasios, a monk on Patmos and later patriarch of Antioch (1156–70), wrote an *enkomion* of Christodoulos based on the Life. After 1191 Theodosios, a monk from Constantinople, compiled another *enkomion* containing a description of Christodoulos's posthumous miracles and substantial information about political events of the late 12th C.

ED. MM 6:59–90.
LIT. *BHG* 303–08. E. Vranouse, *Ta hagiologika keimena tou hosiou Christodoulou* (Athens 1966). *Patmou Engrapha* 1:3*–32*. P. Gautier, "La date de la mort de Christodoule de Patmos," *REB* 25 (1967) 235–38. –A.K.

CHRISTOGRAM (also Chrismon) and Christ's MONOGRAM are terms for various monogrammatic abbreviations of the name of Christ that began to appear during the 3rd C. and became popular in the 4th C. as a result of their use by Constantine I the Great and his sons. The two most common types are (1) the combination of Chi (X) and Rho (P), the first two letters of the Greek name *Christos*, and (2) a starlike figure consisting of the initials of *Iesous Christos*, Iota (I) and Chi (X), the horizontal beam of the cross being often added to each of these figures. A third type of Christogram consists only of the combination of Rho and the cross beam. The programmatic intention can be stressed by the addition of the letters Alpha (A) and Omega (Ω) or of attendant figures like apostles, angels, putti, etc.

The Christian meaning of the abbreviations in question is not always demonstrable, the combination Chi-Rho and similar figures (*crux ansata*) having been used in non-Christian milieus much earlier. Therefore the original aim of Constantine when placing a symbol of this kind on LABARUM and shield cannot be established with certainty (transfer from Mithraic cult?). From the 4th C.



CHRISTOGRAM. Types of Christogram.

into the 6th, the Christogram was used as an apotropaic device on imperial armor and as a sign of imperial triumph. It quickly became a sign of Christ's triumph as well, appearing already on early 4th-C. "Passion" sarcophagi, atop the cross, as it had stood atop Constantine's labarum. Its Christian use hereafter was varied and extensive. Occasionally ornamental, it was a widespread sign of Christian affiliation; it often symbolized Christ's triumph, and sometimes symbolized Christ himself. From the 5th C. onward, it was replaced more and more by the CROSS; it remained in use, however, in special functions, e.g., on doors (apotropaic), on documents and letters (invocative), or as a pattern of *versus intexti*. Its monumental use ceases after the 6th C. in Byz.

LIT. Gardthausen, *Palaeographie* 2:57f. Idem, *Das alte Monogramm* (Leipzig 1924) 73–107. M. Sulzberger, "Le Symbole de la Croix et les Monogrammes de Jésus chez les premiers Chrétiens," *Byzantion* 2 (1925) 337–448. K. Wessel, *RBK* 1:1047–50. R. Grigg, "Constantine the Great and the Cult Without Images," *Viator* 8 (1977) 16–22. P. Bruun, "The Christian Signs on the Coins of Constantine," *Arctos. Acta Philologica Fennica* n.s. 3 (1962) 5–36. H.I. Marrou, "Autour du monogramme constantien," in *Mélanges offerts à Étienne Gilson* (Toronto-Paris 1959) 403–14. –W.H., A.W.C.

CHRISTOPHER, general; dates of birth and death unknown. He was *domestikos ton scholon* under BASIL I and also was the emperor's *gambros;* according to C. Mango (*ZRVI* 14–15 [1973] 22, n.35), he married Basil's eldest daughter, Anastasia. R. Guilland identifies him with the *magistros* Chris-

www.staropomor.ru

topher of the same reign. In 872 Christopher led the army against the PAULICIANS; he seized TEPHRIKE and thereafter sent the *strategoi* of Armeniakon and Charsianon to meet CHRYSOCHEIR at Bathyryax; an attack in the dead of night compelled the Paulicians to flee, and Chrysocheir was killed during the pursuit (P. Lemerle, *TM* 5 [1973] 103).

LIT. Guilland, *Institutions* 1:438. J.G.C. Anderson, "The Campaign of Basil I. against the Paulicians in 872 A.D.," *ClRev* 10 (1896) 136–40. –A.K.

CHRISTOPHER, bishop of Ankyra; fl. first half of the 13th C. After being elected EXARCH of the West on 6 Aug. 1232 at Nicaea, Christopher was sent to the despotate of EPIROS as legate of Patr. GERMANOS II to end the schism between the churches of Nicaea and Epiros. Upon arrival in Epiros in 1233, he convened a synod where the termination of the schism was declared. He was well received by most of the Epirot clergy, who provided him with financial support during his stay. He met with leaders of the schism, like George BARDANES, and investigated the status of certain stauropegial monasteries (G. Prinzing, *RSBS* 3 [1983] 24, 52, 57).

LIT. A. Karpozilos, *The Ecclesiastical Controversy between the Kingdom of Nicaea and the Principality of Epiros (1217–1233)* (Thessalonike 1973) 90–94. E. Kurtz, "Christophoros von Ankyra als Exarch des Patriarchen Germanos II," *BZ* 16 (1907) 120–42. Nicol, *Epiros I* 119–22. –A.M.T.

CHRISTOPHER LEKAPENOS, eldest son of ROMANOS I; co-emperor (921–31); died Constantinople? 931. Christopher replaced his father as *megas hetaireiarches* ca.919 and was crowned co-emperor on 20 May 921. The *patrikios* Niketas, father of Christopher's wife Sophia, tried unsuccessfully to incite him to rebel against Romanos and in 928 was removed from the palace. Maria-Irene, Christopher's daughter, was married to PETER OF BULGARIA.

LIT. Runciman, *Romanus* 64f, 71f. –A.K.

CHRISTOPHER OF MYTILENE, poet, high-ranking imperial official; born Constantinople ca.1000, died after 1050 or perhaps after 1068. Christopher had the titles of *patrikios* and *anthypatos,* and served as imperial secretary (*hypographeus*), judge of Paphlagonia and Armeniakon. His epigrams—sometimes conventional descriptions of various objects, sometimes personal and sarcastic—present scenes of everyday life as well as political events (death of Romanos III, blinding of Michael V); he also praised the manliness of the rebel George MANIAKES. Christopher was deeply interested in the beauty of the visible world which reflected divine wisdom, exemplified in such a small creature as the spider whose skill he praised; yet, at the same time, he was concerned with social inequity (Kurtz, *infra,* no.13). He praised some monks, e.g., Niketas of Synada, whom the empress and the whole city revered (no.27), but he esteemed Niketas primarily for his talent as poet and rhetorician. He derided gluttonous monks (no.135) or gullible monks like Andrew, the collector of false relics (no.114). Christopher was interested in the visual arts and praised artists who depicted people and animals as full of life (nos. 50, 101). He also wrote four CALENDARS of saints: two in classical meters (iambs and hexameters), and two in isosyllabic meters—one very concise (in STICHERA), another a little more expanded (in KANONES); the last is called a SYNAXARION in some MSS.

ED. *Die Gedichte*, ed. E. Kurtz (Leipzig 1903), corr. C. Crimi, *BollBadGr* 39 (1985) 231–42. *Canzoniere,* Ital. tr. R. Anastasi, C. Crimi, et al. (Catania 1983). *I calendari in metro innografico di Cristoforo Mitileneo*, ed. E. Follieri, 2 vols. (Brussels 1980).

LIT. E. Follieri, "Le poesie di Cristoforo Mitileneo come fonte storica," *ZRVI* 8.2 (1964) 133–48. –A.K.

CHRISTOS PASCHON (Χριστὸς πάσχων), anonymous drama presenting the story of Christ's crucifixion and resurrection. Although the *personae dramatis* are derived from the Gospels (VIRGIN MARY, JOHN, Joseph of Arimatheia, MARY MAGDALENE, and others), the author has them express their feelings and attitudes in words borrowed from ancient writers, primarily Euripides. He structures his drama, however, on different aesthetic principles, replacing action with a narrative account of the action (both the chorus and heralds play a substantial part) and emphasizing the sudden shifts in emotion (S. Averincev in *Problemy poetiki i literatury* [Saransk 1973] 255–70); the author accordingly changes the lexical pattern of his sources (I.G. Rizzo, *SicGymn* 30 [1977] 1–63). The problem of authorship remains unsolved; the MS tradition ascribes the work to GREGORY OF NAZIANZOS, and A. Tuilier accepted this traditional point of view, but the majority of scholars prefer to date *Christos Paschon* in the 12th C. Among possible authors mentioned are PRODROMOS, TZETZES, and MANASSES, none of them unquestionably proven. R. Dostálova (*JÖB* 32/3 [1982] 80) hypothesized that the work could have been produced in the circle of EUSTATHIOS OF THESSALONIKE, while L. MacCoull (*BSAC* 27 [1985] 45–51) returned to late antiquity by hypothesizing an origin in 5th- to 6th-C. Egypt.

ED. *Grégoire de Nazianze, La passion du Christ*, ed. A. Tuilier (Paris 1969), with criticism by J. Grosdidier de Matons, *TM* 5 (1973) 363–72.

LIT. Hunger, *Lit.* 2:102–04. F. Trisoglio, "La Vergine ed il coro nel 'Christus Patiens,'" *Rivista di studi classici* 27 (1979) 338–73. W. Hörandner, "Lexikalische Beobachtungen zum Christos Paschon," in *Studien zur byzantinischen Lexikographie,* eds. E. Trapp et al. (Vienna 1988) 183–202. –A.K.

CHRISTOUPOLIS (Χριστούπολις, mod. Kavala), seaport in northern Greece located on the site of ancient Neapolis; it was the harbor of PHILIPPI. Prokopios (*Buildings* 4.4, p.118.50) mentions Neapolis in the list of Macedonian *phrouria* fortified by Justinian I; it is still named among Macedonian bishoprics in a notitia compiled after 787 (*Notitiae CP* 3.274), and is listed by Constantine VII Porphyrogennetos (*De them.* 2.36, ed. Pertusi 88) among Macedonian *poleis*. The name of Christoupolis had probably replaced that of Neapolis by the second half of the 9th C.; seals of several *kommerkiarioi* and an *archon* of Christoupolis have been published (Schlumberger, *Sig.* 114; Zacos, *Seals* 1, no.2404). Its walls were rebuilt by the *strategos* Basil Kladon in 926 (S. Reinach, *BCH* 6 [1882] 267–75).

Located on an important mainland route from Thessalonike to Constantinople, Christoupolis was the object of many attacks: it was burned by the Normans in 1185, captured by Baldwin of Flanders, and seized by semi-independent Lombard barons. In the 13th C. the area was contested among Latins, Bulgarians, the despotate of Epiros, and the empire of Nicaea, with John III Vatatzes the ultimate victor. In the early 14th C. it was a part of the theme of Boleron-Mosynopolis (Guillou, *Ménécée*, no.16.1), in 1335–38 an independent theme (*Xénoph.*, nos. 23.23, 25.1). Because of the strength of its fortifications (G. Mpakalakes, *Hellenika* 10 [1938] 307–18), it withstood the attack of the Catalan Grand Company in the early 14th C., but Stefan Uroš IV Dušan later conquered it. The Byz. retook Christoupolis in 1357–58, after Dušan's death, and John V gave it to two brothers, the *stratopedarches* Alexios and the *megas primikerios* John, who had commanded the army that seized Christoupolis (Ostrogorsky, *Serska oblast* 147–54). The city surrendered to the Turks in 1387.

The bishop of Christoupolis, first attested in the early 10th C., was suffragan of Philippi; he became autonomous archbishop before 1260 and metropolitan without suffragans by 1310. The traditional view that Christoupolis also had the Slavic name Moruvac was rejected by G. Theocharides (*Makedonika* 6 [1964–65] 75–89).

LIT. K. Chiones, *Historia tes Kabalas* (Kavala 1968) 27–64. G. Mpakalakes, "Neapolis, Christoupolis, Kabala," *ArchEph* (1936) 1–48. Idem, "Hoi teleutaioi Komnenoi ex epigraphes tes Kabalas," *ArchEph* (1937) 464–72. Lemerle, *Philippes* 208f. –T.E.G.

CHRIST PHILANTHROPOS MONASTERY. See KECHARITOMENE NUNNERY.

CHRONICLE (χρονικόν, also χρονογραφικόν, χρονογραφεῖον, rarely χρονογραφία), the term that the Byz. applied, without a strict distinction, to various types of HISTORIOGRAPHY, and that has acquired, in modern scholarship, several specific meanings. The concept of the monastic chronicle as opposed to the secular "history" created by high state officials was rejected by Beck (*infra*), who demonstrated that among 21 so-called chronicles only one-third were written by monks, one of whom (GEORGE THE SYNKELLOS) was a man of high education. As a conventional term, chronicle can designate any one of the following types of works: (1) historical works describing world history from Creation (JOHN MALALAS, George Synkellos, GEORGE HAMARTOLOS, GLYKAS) or large sections of past history (as in THEOPHANES THE CONFESSOR, Patr. NIKEPHOROS I) that for the most part were not based on the author's personal observation; the sections on ancient history were derived primarily from JOSEPHUS FLAVIUS, Sextus Julius AFRICANUS, and EUSEBIOS OF CAESAREA; ZONARAS, however, used more sophisticated

www.staroponor.ru

sources; (2) short chronicles that narrated in an annalistic form political events within a limited chronological period; esp. abundant are short chronicles dealing with the Turkish invasions (see CHRONICLES, SHORT); (3) short lists of dated events (ancient empires, emperors' reigns, patriarchs, popes, etc.) beginning with the ancient past (e.g., the *Chronographikon* of Patr. Nikephoros I, the chronicle of PETER OF ALEXANDRIA), attested in Byz. from ca.800 onward, that, according to Z. Samodurova (*VizVrem* 36 [1974] 139–44), were contained in MSS alongside short works on grammar, geography, rhetoric, philosophy, metrology, etc., and probably served educational ends (*VizVrem* 21 [1962] 146f); and (4) private notes with chronological dates, such as the list of the children of Alexios I in Moscow, Hist. Mus. 53/147 (A. Kazhdan in *Festschrift F. Altheim*, vol. 2 [Berlin 1970] 233–37).

ED. *Chronica byzantina breviora. Die byzantinischen Kleinchroniken*, ed. P. Schreiner, 3 vols. (Vienna 1975–79). S. Lampros, *Brachea chronika* (Athens 1932).

LIT. Beck, *Ideen*, pt.XVI (1965), 188–97. Z.V. Samodurova, "Malye vizantijskie chroniki i ich istočniki," *VizVrem* 27 (1967) 153–61. B. Croke, "The Origins of the Christian World Chronicle," in Croke-Emmett, *Historians* 116–31.
–A.K.

CHRONICLE OF 819, a short, annotated chronological table of events and notable persons from the birth of Christ to 819, written in Syriac. The author, a Monophysite, and probably a monk at Qartamīn, a monastery near Mardīn, listed those persons and events that were of interest to members of the Syrian Orthodox church. Of particular interest are the references to military encounters between the Muslims and "Romans" in the 8th and 9th C. The chronicle was later integrated almost completely into the so-called *Chronicle of 846*.

ED. A. Barsaum in *Anonymi auctoris chronicon ad annum Christi 1234 pertinens*, ed. J.-B. Chabot (Paris 1920) [CSCO 81] 3–22, (Louvain 1937) [CSCO 109] 1–16. –S.H.G.

CHRONICLE OF 1234, conventional title for the universal history in Syriac, composed by a now anonymous Edessan author ca.1240. The work covers roughly the same ground as does the *Chronicle* of MICHAEL I THE SYRIAN, which is earlier by almost a half-century and with which the *Chronicle of 1234* often disagrees in details. The latter chronicle is composed of two major parts, a narrative of civil affairs and a record of ecclesiastical events. The two parts are conflated up to the time of Constantine I; thereafter they are in separate books. In the *Chronicle*'s present state of preservation, a unique and incomplete 14th-C. MS, the civil history reaches the year 1234 (hence the conventional title) while the ecclesiastical record ends in 1207. The importance of the *Chronicle of 1234* lies in part in the fact that it preserves excerpts from earlier works that are now lost. Examples of works surviving only in quotations are writings attributed to John of Asia, DIONYSIOS OF TELL MAḤRĒ, and a history of Edessa by Basil bar Shūmana (died 1171). Other now unknown sources used by the author appear to be the same as those used by Theophanes the Confessor (A.S. Proudfoot, *Byzantion* 44 [1974] 367–439).

ED. J.-B. Chabot, *Anonymi auctoris chronicon ad annum Christi 1234 pertinens*, 2 vols. in 3 pts. (Paris 1916–20; Louvain 1937) with Lat. tr. [CSCO, vols. 81, 82, 109]. Fr. tr. A. Abouna, J.-M. Fiey, *Anonymi auctoris chronicon ad A.C. 1234 pertinens II* (Louvain 1974) [CSCO 354].

LIT. W. Witakowski, *The Syriac Chronicle of Pseudo-Dionysius of Tel-Maḥrē* (Uppsala 1987) 85f. –S.H.G.

CHRONICLE OF CAMBRIDGE, conventional and incorrect title of an anonymous chronicle preserved in two Greek versions (Vat. gr. 1912 and Paris, B.N. suppl. gr. 920 of the 11th C.) and in an Arabic translation (MS of Cambridge, of the 13th C.). It consists of brief notes with chronological indications, encompassing 827–965 and relating primarily to Greco-Arab wars in Sicily; it was apparently the continuation of a general chronicle, from Adam to 825/6. G. Cozza-Luzi suggested that it was written in 998/9, with the Arabic text produced in the beginning of the 11th C.

ED. *La Cronaca Siculo-Saracena di Cambridge*, ed. G. Cozza-Luzi (Palermo 1890), corr. C.O. Zuretti, *Athenaeum* 3 (1915) 186f.

LIT. Vasiliev, *Byz.Arabes* 1:342–46. Krumbacher, *GBL* 358. –A.K.

CHRONICLE OF EDESSA, or *Histories of Events in Brief*, as the work is called in Syriac, is essentially a list of notable events and noteworthy churchmen associated with the history of the city of EDESSA from the 3rd to 6th C. The now anonymous *Chronicle*, which was compiled in the 6th C., survives in a unique MS (Vat. Syr. 163). It preserves excerpts from the archives of Edessa as well as other sources, and is important for the history of the establishment of Christianity in the Syriac-speaking world. In its present form the *Chronicle* is probably an abbreviation of a longer recension of the same material. In turn, it became a source for later chronicles.

ED. L. Hallier, *Untersuchungen über die edessenische Chronik* (Leipzig 1892), with Germ. tr. I. Guidi, *Chronica Minora* (Paris 1903) 1:1–13 (Syriac); 2:1–11 (Latin).

LIT. Baumstark, *Literatur* 99f. W. Bauer, *Orthodoxy and Heresy in Earliest Christianity* (Philadelphia 1971) 12–17. W. Witakowski, "Chronicles of Edessa," *Orientalia Suecana* 33–35 (1984–86) 487–98. –S.H.G.

www.staropomor.ru

CHRONICLE OF GALAXEIDI, a brief chronicle composed ca.1703 by Euthymios, a monk of the monastery of the Savior in Galaxeidi (a port on the Gulf of Corinth). Drawing on apparently authentic documents preserved in the monastery and adding a liberal dash of epic imagination and religious credulity, the chronicle provides some interesting sidelights on late Byz. resistance movements in the southern Balkans as well as on earlier events, such as the Bulgarian invasion of the Peloponnesos under Romanos I (Jenkins, *Studies*, pt.XX [1955], 205–09; Bon, *Péloponnèse*, 80 and n.4).

ED. K. Sathas, *Chronikon anekdoton Galaxeidiou* (Athens 1865). G. Valetas, *Chroniko tou Galaxeidiou* (Athens 1944).
–E.M.J.

CHRONICLE OF IOANNINA, name given by Vranoussis to an anonymous 15th-C. prose chronicle, originally wrongly attributed to the nonexistent "Komnenos and Proklos." The chronicle, written ca.1440, is the longest and most informative of the surviving texts on medieval EPIROS and describes the tyrannical reign over IOANNINA of THOMAS PRELJUBOVIĆ (1366/7–84). The author is very hostile to Thomas and emphasizes his cruelty. The second portion of the chronicle concerns Thomas's pious widow, Maria Angelina (died 1394), and her marriage in 1385 to the Florentine Esau Buondelmonti, who ruled benevolently until 1408 or 1411. The chronicle also contains information about the settlement in Epiros of Serbs and ALBANIANS. It concludes with the year 1399; however, an Oxford MS of the chronicle contains additional entries up to 1417/18 (L. Vranoussis, *Historika kai topographika tou mesaionikou kastrou ton Ioanninon* [Athens 1968] 78f). There is also a vernacular version of the chronicle, written in the 18th C., that ends with the death of Thomas.

ED. L. Vranoussis, "To chronikon ton Ioanninon kat' anekdoton demode epitomen," *EpMesArch* 12 (1962) 57–115 (texts: 74–101).

LIT. S. Cirac Estopañan, *Bizancio y España. El legado de la basilissa Maria y de los déspotas Thomas y Esaú de Joannina*, 2 vols. (Barcelona 1943). Nicol, *Epiros II* 131, 142–60. L.I. Vranoussis, *Chronika tes mesaionikes kai tourkokratoumenes Epeirou* (Ioannina 1962). –A.M.T.

CHRONICLE OF MONEMVASIA, conventional and perhaps incorrect title of a local anonymous chronicle preserved in four late MSS (of the 16th C.) that differ from each other in content. Lemerle argued that the original chronicle (as reproduced in Ivir. 329) should be called the "Chronicle of the Peloponnesos": it describes events in the Peloponnesos from Justinian to Nikephoros I. The additional section deals with later events, some of which can be dated from 1082 to 1339. Lemerle argued that the chronicle was written before 932, when it was used in a scholion by ARETHAS OF CAESAREA; J. Koder even hypothesized that it was Arethas who compiled the chronicle (*JÖB* 25 [1976] 75–80). I. Dujčev (in *Charanis Studies* 54) rejected these conclusions on the basis of the allusion to Nikephoros II who lived after Arethas; he dated the chronicle to 963–1018. The chronicle's statement that the Slavs dominated the Peloponnesos for 218 years has provoked heated discussion: S. Kyriakides (*Byzantinai meletai*, vol. 6 [Thessalonike 1947]) considered the chronicle as a nonauthentic text, whereas P. Charanis (*DOP* 5 [1950] 139–66) insisted on its historicity.

ED. *Cronaca di Monemvasia*, ed. I. Dujčev (Palermo 1976).

LIT. P. Lemerle, "La chronique improprement dite de Monemvasie," *REB* 21 (1963) 5–49. –A.K.

CHRONICLE OF THE MOREA (Χρονικὸν τοῦ Μορέως), an anonymous account of the Frankish conquest of the MOREA, from the First Crusade to 1292, which survives in four versions (Greek, French, Italian, and Aragonese, while extracts appear in the chronicle of DOROTHEOS OF MONEMVASIA); debate continues whether the original was in Greek or French. The main MS of the Greek text (which is composed of over 9,000 lines of POLITICAL VERSE) dates from the late 14th C., not long after the time of its composition in the first

decades of that century. Including many Frankish loanwords and written in the mixed Greek found also in the late Byz. verse ROMANCES, this work contains a large number of repeated lines, a feature which usually indicates a close connection with traditional oral POETRY (M.J. Jeffreys, *DOP* 27 [1973] 163–95). The *Chronicle* is a major witness to the forms of VERNACULAR Greek at this time. The unknown author shows good knowledge of the legal niceties of Moreot feudal procedure and is more familiar with the council chamber than the battlefield; on events outside the Morea he is totally unreliable. Taking a Frankish standpoint and at times showing a vehemently anti-Byz. and anti-Orthodox bias, his account reflects vividly the cultural mix of the Frankish-Greek Peloponnesos of the late 14th C.

ED. *The Chronicle of Morea*, ed. J. Schmitt (London 1904; rp. Groningen 1967). *To Chronikon tou Moreos*, ed. P. Kalonaros (Athens 1940). *Crusaders as Conquerors: The Chronicle of Morea*, tr. H. Lurier (New York 1964).

LIT. Beck, *Volksliteratur* 157–59. Jacoby, *Société*, pt.VII (1968), 133–89. M.J. Jeffreys, "The Chronicle of the Morea: Priority of the Greek Version," *BZ* 68 (1975) 304–50. I.P. Medvedev, "K voprosu o social'noj terminologii Morejskoj chroniki," *VizOč* 3 (1977) 138–48. –E.M.J.

CHRONICLE OF THE TOCCO, title given by G. Schirò to an early 15th-C. chronicle in political verse about the Tocco family. Most of the chronicle (3,923 lines) has been preserved in Vat. gr. 1831 (produced before June 1429), which Schirò identifies as an autograph MS; Zachariadou (*infra*) has shown that the order of folios in the MS is confused. The title of the work and the name of its author are missing. The chronicle describes events in EPIROS during the late 14th and early 15th C. and glorifies the accomplishments of the Tocco rulers of IOANNINA. It spans a 50-year period from the death of Leonardo Tocco (1375/6) to 1422. In addition to political history, the work provides information on the feudal structure of Epiros and socioeconomic conditions.

Schirò suggests that the anonymous author was contemporary to the events he described and lived in Ioannina when he wrote the *Chronicle of the Tocco*. He praised Ioannina and the Greeks and criticized Arta and the Albanians. His viewpoint is very provincial: Constantinople and the Byz. emperor seem far removed from the local power struggles on which he focuses. The author writes in the Greek vernacular with many errors in orthography.

ED. *Cronaca dei Tocco di Cefalonia di anonimo*, ed. G. Schirò (Rome 1975), with Ital. tr.; corr. E.A. Zachariadou, *EpChron* 25 (1983) 158–81.

LIT. A. Kazhdan, "Some Notes on the 'Chronicle of the Tocco,'" in *Bisanzio e l'Italia. Raccolta di studi in memoria di Agostino Pertusi* (Milan 1982) 169–76. –A.M.T.

CHRONICLE OF THE TURKISH SULTANS (*Χρονικὸν περὶ τῶν Τούρκων σουλτάνων*), conventional title of an anonymous chronicle of the Ottoman sultans, compiled at the end of the 16th C. It is preserved in a unique MS (Vat. Barb. gr. 111), which lacks both opening and closing folios; another MS (Vat. Barb. gr. 598) contains some fragments of the text (E. Zachariadou, *Hellenika* 20 [1967] 166). In its present form the *Chronicle* runs from 1373 to 1513. Zoras (*infra*) and Moravcsik (*Byzantinoturcica* 1:296) suggested that the chronicler used CHALKOKONDYLES and LEONARD OF CHIOS as well as some sources now lost; Zachariadou (*infra*) demonstrated that its major source was the Italian chronicle of Francesco Sansovino (in its second edition of 1573), which the chronicler translated with slight changes and additions; he used also pseudo-DOROTHEOS OF MONEMVASIA and an independent story of SKANDERBEG. The *Chronicle*'s significance for Byz. events is minimal.

ED. *Chronikon peri ton Tourkon Soultanon*, ed. G.T. Zoras (Athens 1958), with add. and corr. in *EEPhSPA* 16 (1965–66) 597–604. *Leben und Taten der türkischen Kaiser*, tr. R.F. Kreutel (Graz-Vienna-Cologne 1971).

LIT. E.A. Zachariadou, *To Chroniko ton Tourkon soultanon* (Thessalonike 1960). –E.M.J., A.K.

CHRONICLES, CITY. Local chronicles form a subdivision of the genre of CHRONICLES; few are known (e.g., CHRONICLE OF MONEMVASIA). One can hypothesize that some kind of annalistic records were kept in Antioch and Constantinople, but the traces are very indistinct. A chronicle of Antioch seems to have been the main source for MALALAS (bks. 1–17); Theophanes and some other historians also rely on local materials. PARASTASEIS SYNTOMOI CHRONIKAI drew its detailed knowledge of the late 6th-C. emperors from a written source that might be a lost chronicle (*Parastaseis* 45), and some information concerning natural phenomena (solar eclipse, comets) in the second part of the chronicle of SYMEON LOGOTHETE might be drawn from a city record (A. Kazhdan, *VizVrem* 15 [1959] 140f). Schreiner (*Kleinchroniken* 1:24) listed annalistic notes from Thessalonike, Argos and Nauplion, Thebes, Mytilene, and Mesembria as well as those of Greco-Venetian provenance; they belong primarily to the 14th and 15th C.

LIT. A. Freund, *Beiträge zur antiochenischen und zur konstantinopolitanischen Stadtchronik* (Jena 1882). –A.K.

CHRONICLES, SHORT (*Βραχέα Χρονικά*), a name imposed by S. Lambros (the first editor of these texts) on a series of unrelated brief notices found scattered in the margins and on blank folios of MSS from the 10th C. onward. A major characteristic of these notices is a precise date by indiction, year, month, and day (after the *Chronographia* of THEOPHANES THE CONFESSOR, 9th C., this annalistic form ceased to be used for major works). The *Short Chronicles* vary in type and can include extracts from longer works, lists of imperial reigns, records of events in a particular locality, and notes of births and deaths within an individual family. Though often scrappy, the *Short Chronicles*, which cover all periods from the 4th C. to the Turkish conquest of the Aegean in the 16th and 17th C., frequently contain information unattested elsewhere; they provide an invaluable web of references that corroborate and complement the narrative historians.

ED. *Die byzantinischen Kleinchroniken*, ed. P. Schreiner, 3 vols. (Vienna 1977–79), with partial Germ. tr. –E.M.J.

CHRONICON ALTINATE, a complicated Venetian compilation that survives in 13th-C. MSS and whose legendary early history of Venice and its relations with Byz. comprises catalogs of rulers and bishops. It preserves an essential document on the circumstances of the deaths of Byz. emperors and descriptions of their tombs that was compiled in the 10th C. and continued from the 11th to 13th C. The 10th-C. section is a Latin translation of a lost memorandum of the emperors' reigns that once figured as the hitherto lost chapter 42 of *De cer.* book 2 (C. Mango, I. Ševčenko, *DOP* 16 [1962] 61–63) and sheds considerable light on problems of imperial chronology.

ED. R. Cessi, *Origo civitatum Italie seu Venetiarum* [= FSI 73] (Rome 1933) 102–19.

LIT. Grierson, "Tombs and Obits," 3–60. *RepFontHist* 3:265f. –M.McC.

CHRONICON PASCHALE, conventional title for a Byz. universal chronicle, probably written in the 630s. It was so named by its first editor DuCange because it presents methods of determining the date of EASTER. It has sometimes been called the Alexandrian Chronicle, although in fact the work does not follow the Alexandrian chronographic tradition. The *Chronicon Paschale* originally covered the period from Adam to 629/30, but the preserved text breaks off in 628. It is the first extant chronicle to use the reckoning of 21 March B.C. 5509 for the date of Creation. Though largely a compilation of Sextus Julius AFRICANUS, EUSEBIOS OF CAESAREA, KOSMAS INDIKOPLEUSTES, and other sources, it does provide documentary and contemporary evidence for the 6th and early 7th C., esp. the reigns of Phokas and Herakleios. From the prominence accorded to SERGIOS I, patriarch of Constantinople, it has been conjectured that the author was a member of his circle.

ED. *Chronicon Paschale*, ed. L. Dindorf, 2 vols. (Bonn 1832). Eng. tr. M. & M. Whitby, *Chronicon Paschale 284–628 A.D.* (Liverpool 1989).

LIT. J. Beaucamp et al., "Le prologue de la *Chronique pascale*," *TM* 7 (1979) 223–301. Eidem, "La *Chronique pascale*: Le temps approprié," in *Temps chrétien* 451–68. E. Schwartz, *RE* 3 (1899) 2460–77. Hunger, *Lit.* 1:328–30. –B.B.

CHRONICON SALERNITANUM, essential source on Byz. Italy and its relations with neighboring principalities by an anonymous 10th-C. monk of Salerno (perhaps Radoald, abbot of S. Benedetto—H.Taviani, *Annales de Bretagne et des pays de l'Ouest* 87 [1980] 175–89). The chronicle draws on the LIBER PONTIFICALIS, Paul the Deacon, ERCHEMPERT, and lost archival materials, which are sometimes incorporated into the account (e.g., the letter of LOUIS II to Basil I and the spurious epistolary exchange between CHARLEMAGNE and the *basileus*), as well as oral tradition; it also narrates in lively—and sometimes inventive—fashion the deeds of the princes of Benevento and Salerno from the 8th C. to 974. It is particularly valuable for the later period.

ED. *Chronicum Salernitanum*, ed. U. Westerbergh (Stockholm 1956).

www.slaropomor.ru

LIT. Wattenbach, Holtzmann, Schmale, *Deutsch. Gesch. Sachsen u. Salier* 1:340f, 3:111f. P. Delogu, *Mito di una città meridionale (Salerno, secoli VIII–XI)* (Naples 1977).
–M.McC.

CHRONICON VENETUM, the oldest surviving Venetian history, which narrates events from the 6th C. to 1008. The prominent role the anonymous work gives to the diplomat John, deacon, chaplain, and confidant of Doge Pietro II Orseolo (976–78, 991–1008), suggests that John may have written it. Most material on Byz. for the first two centuries comes from the 8th-C. chronicler Paul the Deacon. From ca.800 the *Chronicon* has independent value, although its sources are unclear and its chronology imprecise. It downplays Venice's formal links to Byz. but documents relations in the conferral of dignities like *spatharios*, *hypatos*, etc., on doges (e.g., 103.12–13, 104.1–2, 106.16–17); the defense of Byz. Italy (109.4–12, 113.11–115.4); the dispatch of Venetian BELLS to Constantinople for a church built by Basil I (126.13–16); and the purchase of artwork in Constantinople (143.1–2). It also treats Eastern events like the revolt of BARDANES TOURKOS (100.14–19), the Bulgar victory over Michael I (106.6–14), the attack of the Rus' on Constantinople in 860 (117.14–118.5), Romanos I's coup and Constantine VII's restoration (134.23–136.13), and the marriage at Constantinople of the doge's son with Basil II's "niece," Maria Argyropoulina (167.27–169.11), who was actually a sister of ROMANOS III (Vannier, *Argyroi* 43).

ED. *Chronache veneziane antichissime*, ed. G. Monticolo in FSI 9 (1890) 59–171.
LIT. G. Fasoli, "I fondamenti della storiografia Veneziana," in *La storiografia Veneziana fino al secolo XVI: Aspetti e problemi*, ed. A. Pertusi (Florence 1970) 11–44. Karayannopulos-Weiss, *Quellenkunde* 2:417. –M.McC.

CHRONOGRAPHER OF 354. See CALENDAR OF 354.

CHRONOLOGY. Byz. inherited from the ancient world its wide variety of systems for ordering events at proportioned intervals on a fixed scale and for measuring the time between them, and it proceeded to construct new systems of its own. Nature's way of ordering the passage of TIME is twofold: the monthly cycle of the moon and the annual seasonal cycle of the sun. Following Roman usage, the Byz. calendar comprised a week of seven DAYS, with each day divided into HOURS of light and dark which varied in length depending on latitude and the seasons; and a year of 365 days divided into 12 MONTHS of uneven duration with a bissextile or leap year every four years. At Constantinople and throughout most of the Byz. world each new year began on 1 Sept. (before 462, on 23 Sept.). This day traditionally signified the beginning of the INDICTION, the official administrative year, which became compulsory for legal purposes in 537 (Justinian I, nov.47). The indiction was originally a cycle of years used in Egypt for the purpose of assessing land tax and in 312/13 a regular indiction of 15 years was instituted. Although the successive indiction cycles were themselves never numbered, each year within the cycle was, and the indiction became the usual way for the Byz. to distinguish recent and forthcoming years. When a document is dated only by an indiction, the exact year must be established by some other means. The date of EASTER was the other recurring chronological yardstick for Byz.; it required the provision of paschal tables setting out successive years with each year's Easter date. Sometimes events were dated in or from a year of cataclysmic or portentous events such as EARTHQUAKES, ECLIPSES, and COMETS.

The passing of time was ordered in a number of short-term and long-term ways. In the short term an event might be ascribed to a particular indiction or eponymous year. There was a variety of eponymous years that could begin and end at any point in a solar year: regnal years of Byz. emperors and foreign rulers (regnal years of Byz. emperors might also be used outside the empire, e.g., in Italy); years of the patriarchs of Constantinople, Alexandria, Antioch, and Jerusalem; years of the popes of Rome; and years of leading imperial officials such as PRAETORIAN PREFECTS. Until the 7th C., following Roman practice, each year beginning on Jan. 1 was a consulship named after one or two consuls designated for that year. This was the usual way of dating years in chronicles and in public and legal documents. Lists of consuls were maintained for chronological reference.

The ordering of time over longer spans was much more complex and controversial. Some traditional measures were utilized: Olympiads (each year being the 1st, 2nd, 3rd, or 4th of a successively numbered Olympiad beginning in 776 B.C.); local eras used in different cities and regions such as the ANTIOCHENE ERA or the DIOCLETIANIC ERA originating in Egypt and beginning on Thoth 1 (Aug. 29). The years of Diocletian were used initially for Easter tables but were later employed to date events and documents. More significant were the chronological measures developed by the Byz. themselves: lunar/solar cycles and world eras. Lunar cycles (19 years) and solar cycles (28 years) were employed to establish recurring synchronism and were compounded into larger cycles of 532 (= 28 × 19) years for fixing paschal dates (see COMPUTUS). The cycles also formed the basis for calculating eras from Creation, on the suppositions that the age of the world could be discovered precisely by chronographical methods and that the death and resurrection of Christ were epochal dates of special cosmic significance. All Byz. era calculations were based on the lunar cycle of Anatolios of Laodikeia, which began in 258, and the world era of Julius AFRICANUS (Incarnation in 5500, or 5501 by George the Synkellos's reckoning). Consequently, the ALEXANDRIAN ERA was constructed by changing the commencement of the year to 29 Aug., and the BYZANTINE ERA was constructed by adjusting the cycle of Anatolios first to the equinoctial new moon (21 Mar.), then to the indiction. There were other eras such as that of MALALAS (Incarnation in 5967, Crucifixion 6000) and the eras of the Incarnation (date dependent on world era) and the Ascension (beginning in 31). The official era became the Byzantine Era, while the civil year corresponded to the liturgical YEAR, reflecting the way Byz. had come to sacralize chronology and the calendar.

The multiplicity of dating systems used by Byz. up to the 9th C. meant that historians and annalistic chroniclers always needed to reconcile and combine overlapping systems. The chronicle of Malalas, for instance, dates events by consulships and indictions, by the Antiochene Era, and by years from Adam. It was not easy to maintain perfect synchronism over a long period, as evidenced by the miscalculation of THEOPHANES THE CONFESSOR for the events of the 7th/8th C. After Theophanes a unified system of chronology was used, and the date of the Creation as 5,508 years before the Incarnation was generally accepted.

To establish the chronology of events, modern scholars rely primarily on direct indications of dates. The sources, however, present various difficulties in chronology: (1) many Byz. historians do not date every event; thus, Byzantinists can place undated episodes in time only by inference, assuming that events were presented in strict chronological sequence (not always true); (2) some events or documents are dated by indiction only, and the scholar needs additional information to establish an absolute date; (3) in some cases, when there is a discrepancy between the date by indiction and the date from Creation, the scholar must decide which date is correct (or if both are wrong); (4) a similar problem arises when events are assigned different dates in Byz. and non-Byz. sources. If a source has no date whatever, the event can sometimes be dated on the basis of astronomical data (mention of ECLIPSES and COMETS), of natural phenomena (EARTHQUAKES, PLAGUES, etc.), or of feasts (e.g., by the occasional coincidence of Easter or a Sunday with a day and month of the solar year).

AUXILIARY DISCIPLINES have elaborated complicated methods to date MSS, inscriptions, coins, seals, ceramics, and other objects; to establish the chronology of archaeological material, not only the discovery of relatively well-dated objects (esp. coins) is necessary, but also stratigraphy, that is, the sequence of inhabited levels. Particularly important and difficult is the dating of literary texts, esp. anonymous ones, that can be based only on the mention of persons and events and, to a far lesser degree, on stylistic and linguistic criteria.

LIT. V. Grumel, *La Chronologie* (Paris 1958). M. Sjuzjumov, *Chronologija vseobščaja* (Sverdlovsk 1971). R.S. Bagnall, K.A. Worp, *The Chronological Systems of Byzantine Egypt* (Zutphen 1978). F. Dölger, *Das Kaiserjahr der Byzantiner* (Munich 1949). Ja. Ljubarskij, "Zamečanija k chronologii XI knigi 'Aleksiady' Anny Komninoj," *VizVrem* 23 (1963) 47–56.
–B.C., A.K.

CHRONOS (Χρόνος), ancient personification of TIME, the father of Aion (i.e., aeon). In Neoplatonic philosophy, esp. in Damaskios (381K), he is the principle of being, described as a winged dragon with the face of a god resembling both a bull and a lion. NONNOS OF PANOPOLIS (*Dionysiaka* 2:420–23) depicted Zeus as seated in Chronos's chariot with four winged steeds, whereas QUINTUS OF SMYRNA (12:194f) said that it was "immortal Aion" who framed Zeus's eternal chariot "with his never-wearying hands." Church fathers usually contrasted Chronos and Aion, considering *chronos*

www.staropomor.ru

as the time of the sensible world and *aion* (eternity) as the time of the everlasting cosmos (Basil the Great, PG 29:596B; Gregory of Nazianzos, PG 36:320B).

LIT. O. Waser, *RE* 3 (1899) 2481f. –A.K.

CHRYSAPHES, MANUEL, musician; fl. ca.1440–63. Although little is known about his life and growth as a musician, apparently Chrysaphes (Χρυσάφης) was the most prolific and distinguished composer, singer, scribe, and theoretician of the late Byz. period. At least two of his dated autographs survive: Athos, Iveron 1120 (July 1458) and Istanbul, Topkapı 15 (July 1463). Numerous sources reveal that he held the office of *lampadarios* (see SINGERS) at the imperial palace, and, as John VIII and Constantine XI commissioned certain of his compositions, his association with the imperial court is confirmed.

Chrysaphes' compositions appear with great frequency in musical collections written after the mid-15th C. In this he compares favorably with the prolific 13th- and 14th-C. writers Glykys, KOUKOUZELES, Korones, and KLADAS. All adhere to the new stylistic trends of the Palaiologan period, characterized in musical composition by the dominant kalophonic idiom. Chrysaphes—like his predecessors, acutely aware of the need to refurbish older chants, which were no longer suitable for the new, expanded liturgy, and to enrich the repertory with fresh vocal settings—composed a variety of musical offerings in diverse styles to fit the new requirements: solo and choral hymnody and psalmody; embellished chants; *kratemata* (see TERETISMATA); etc.

Chrysaphes was one of the few Byz. composers to write about theoretical and practical matters that he considered essential for a true understanding of Byz. chant. His treatise, entitled *On the Theory of the Art of Chanting and On Certain Erroneous Views That Some Hold about It*, is of great value in that it clarifies hitherto unexplained aspects of modal theory and musical practice and provides much important information about the development of Byz. singing in the 14th–15th C.

LIT. D.E. Conomos, *The Treatise of Manuel Chrysaphes, the Lampadarios* (Vienna 1985). –D.E.C.

CHRYSARGYRON (χρυσάργυρον, *collatio lustralis*), tax in gold and silver levied every five years, originally designed to pay the quinquennial donatives to the army. The tax was instituted by Constantine I and collected from *negotiatores*, a term primarily denoting merchants, but also including moneylenders and prostitutes; doctors and teachers were exempt. The tax was assessed on the capital assets of the *negotiatores*, along with their tools and families. Officials elected in each city by those liable for the tax collected the *chrysargyron*; it was esp. burdensome for city dwellers and those of small means. In the 5th C. it was collected every four years. In 498 Emp. Anastasios I abolished the tax, making up the difference from his own estate.

LIT. Jones, *LRE* 110, 237, 431f, 871f. Karayannopulos, *Finanzwesen* 129–37. R. Delmaire, "Note sur la périodicité du chrysargyre," *Bulletin de la société française de numismatique* 40 (1985) 621–23. T. Damsholt, "Das Zeitalter des Zosimos: Euagrios, Eustathios und die Aufhebung des Chrysargyron," *Analecta Romana Instituti Danici* 8 (1977) 89–102. –T.E.G.

CHRYSOBALANTES, THEOPHANES, physician; fl. probably 10th C. Recent research has demonstrated that the name of Theophanes Nonnos, previously ascribed to this physician, derives from a Renaissance forgery. No biographical data are known. At the orders of an emperor "Constantine Porphyrogennetos," probably Constantine VII, Chrysobalantes (Χρυσοβαλάντης) compiled a therapeutic manual composed of abstracts from the writings of ORIBASIOS, AETIOS OF AMIDA, ALEXANDER OF TRALLES, and PAUL OF AEGINA. This compendium survives as the *Epitome de curatione morborum* in 297 chapters. He also wrote a pharmaceutical tract, the *De remediis* (as yet unpublished). A third treatise, *De alimentis*, describes the nutritive values of various foods.

ED. *Epitome de curatione morborum*, ed. C.W. Ettinger, 2 vols. (Amsterdam-Gotha 1794–95). *De alimentis*, in *PhysMedGr 2:257–81*.

LIT. J. Sonderkamp, "Theophanes Nonnus: Medicine in the Circle of Constantine Porphyrogenitus," *DOP* 38 (1984) 29–41. Idem, *Untersuchungen zur Überlieferung der Schriften des Theophanes Chrysobalantes (sog. Theophanes Nonnos)* (Bonn 1987). –J.S.

CHRYSOBERGES (Χρυσοβέργης, "golden wand"), a family known from the late 10th C. Some family members were judges or fiscal officials, such as "Krysobourgios," judge of Melitene under Rómanos III (MICHAEL I THE SYRIAN, *Chronique* 3:140f); Peter Chrysoberges, *patrikios* and judge of the *velum* and Charsianon (Schlumberger, *Sig.* 285; the editor's date—10th C.—does not seem acceptable: at that time PATRIKIOS was too elevated a title for a provincial judge); Peter, *megas chartoularios* of the *genikon* (Laurent, *Corpus* 2, no.335) in the 11th C.; John, *megas chartoularios* of the soldiers' *logothesion* in 1088; Michael, *logariastes* on Crete in 1193.

Other members of the Chrysoberges family were high ecclesiastical functionaries: two patriarchs of Constantinople, Nicholas II and LOUKAS CHRYSOBERGES; Theodosios, patriarch of Antioch in the mid-11th C. (Laurent, *Corpus* 5.2, nos. 1521–24); Chrysoberges, metropolitan of Naupaktos, an addressee of THEOPHYLAKTOS of Ohrid; another Chrysoberges, archbishop of Corinth ca.1170 (V. Laurent, *REB* 20 [1962] 214–18); Stephen, *chartophylax* of Hagia Sophia in Constantinople in the mid-12th C. (Laurent, *Corpus* 5.1, no.101; he was, according to Laurent, identical with the archbishop of Corinth); Nikephoros Chrysoberges, metropolitan of Sardis and a writer (see CHRYSOBERGES, NIKEPHOROS). The family possessed lands and held modest posts in the Smyrna region from the 12th C. onward (Ahrweiler, "Smyrne" 109f). While they still participated in administration in the 14th C.—a Leo signed a charter of 1322 as imperial *doulos* (*Chil.* 1, no.85.98–99), and a John was an imperial envoy ca.1343—by that time they were mostly peasants, artisans, and scribes.

LIT. Nikephoros Chrysoberges, *Ad Angelos orationes tres*, ed. M. Treu (Breslau 1892) 38f, add. N. Bees, *EEBS* 2 (1925) 143, n.1. –A.K.

CHRYSOBERGES, MAXIMOS, theologian; died Lesbos? between 1410 and 1429. He was the eldest of three brothers, all of whom became DOMINICANS; both Theodore and Andrew rose to be vicar-general of the order. Maximos was a student of Demetrios KYDONES and studied AQUINAS in his teacher's translation. After his conversion to Catholicism, he entered a Dominican monastery in Pera ca.1390. A few years later he went to Venice to study philosophy and (in 1396) to Pavia to study theology. In 1398 he traveled to Rome, where he received permission from Pope Boniface IX (1389–1404) to celebrate the Dominican rite in Greek. Circa 1399/1400 he went to Crete, where he participated in a public disputation with Joseph BRYENNIOS and wrote his *Discourse to the Cretans on the Procession of the Holy Spirit*. He also engaged in polemics with Neilos DAMILAS. Maximos believed that the decline of the Byz. was a result of their disobedience to the pope.

ED. PG 154:1217–30.

LIT. Loenertz, *Calécas* 57–63. Beck, *Kirche* 742. –A.M.T.

CHRYSOBERGES, NIKEPHOROS, rhetorician; born probably ca.1160 (not 1142), died after 1213?. Promoted with the patronage of Constantine MESOPOTAMITES to the post of DIDASKALOS ca.1186, Chrysoberges probably fell into disgrace in the 1190s but was then appointed *magistros ton rhetoron* (1200–04) and produced speeches to Alexios III, Alexios IV, and Patr. John X Kamateros. Circa 1204 he succeeded his uncle as metropolitan of Sardis. Both his political views and literary principles were traditional and conventional. He praised imperial power but unlike EUSTATHIOS OF THESSALONIKE remained unimpressed by military prowess. The Italian problem occupied an important place in Chrysoberges' works. In 1202 he criticized the Italians for their arrogance and vanity but was more cautious in 1204, trying to present them as loyal servants of Alexios IV.

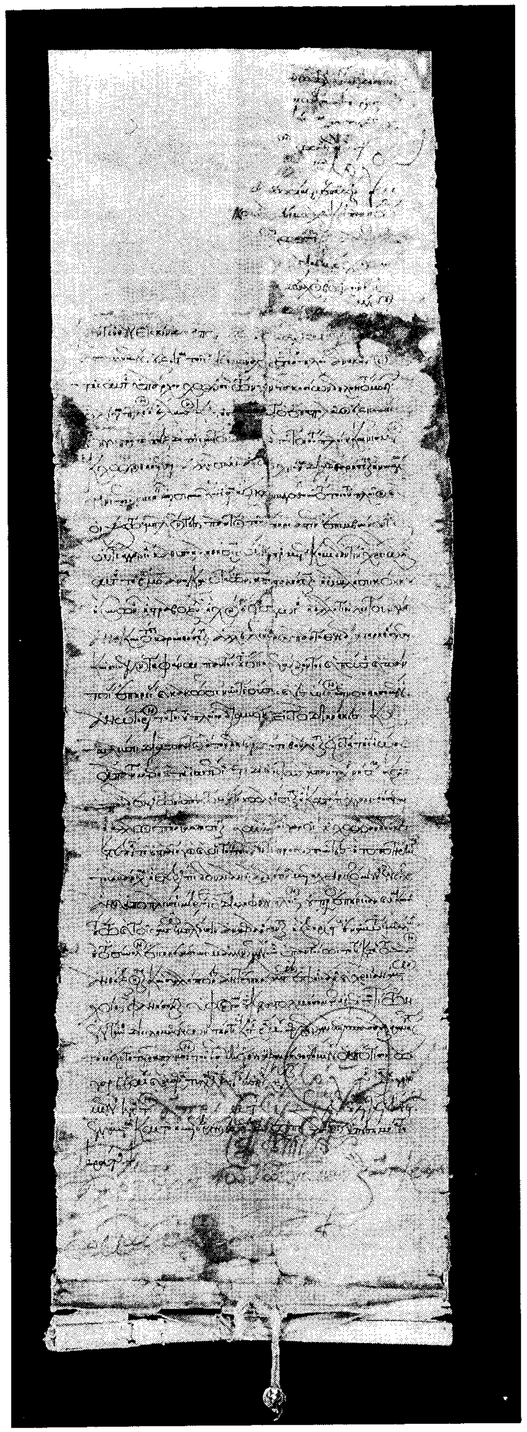
ED. *Ad Angelos orationes tres*, ed. M. Treu (Breslau 1892). Eng. tr. of the speech to Alexios IV by C. Brand, "A Byzantine Plan for the Fourth Crusade," *Speculum* 43 (1968) 465–72. R. Browning, "An Unpublished Address of Nicephorus Chrysoberges to Patriarch John X Kamateros of 1202," *BS/EB* 5 (1978) 37–68. F. Widmann, "Die Progymnasmata des Nikephoros Chrysoberges," *BNJbb* 12 (1935–36) 12–25.

LIT. Kazhdan-Franklin, *Studies* 224–36. Browning, "Patriarchal School" 184–86. Dujčev, *Proučvanija* 91–110. P. Wirth, "Die Wahl des Patriarchen Niketas II. Muntanes von Konstantinopel," *OrChr* 46 (1962) 124–26. –A.K.

CHRYSOBULL (χρυσόβουλλον), generic name for several types of documents bearing the emperor's gold bulla; later, used to indicate solemn documents, even those without such a bulla. Chrysobulls were also issued by the emperors of Trebizond and by Slavic rulers, esp. by STEFAN UROŠ IV DUŠAN.

Types of chrysobull included the *chrysoboullos logos*, the *chrysoboullon sigillion*, the *chrysoboullon*, and the *chrysoboullos horismos*. The *chrysoboullos logos* (preserved originals from 11th to 15th C.) was a solemn document for granting privileges (including unilateral confirmations of TREATIES with

www.stavropoulos.gr



countries of western Europe), sometimes also for communicating important administrative decisions or for publishing new laws. The word *logos* (usually three times), part of the date, the word *legimus* (until the 12th C.), and the full imperial autograph signature were written with red ink. The *chrysoboullon sigillion* (originals from 11th to mid-14th C.) was for lesser privileges, often related to real estate. Words written in purple ink were *sigillion*, *legimus* (until 1119), and the emperor's autograph MENOLOGEM. In some early *sigillia*, the gold seal was accompanied by the emperor's wax seal. The *chrysoboullon*, sometimes defined as *horkomotikon* (when confirming an oath) or *prokouratorikon* (when it served as a procuration), was a document for confirmation of treaties, safe-conducts, appointment of representatives (13th–15th C.), signed either with full signature, or with menologem. The *chrysoboullos horismos* (middle of the 14th C.) was a less-solemn document in which only the emperor's full signature was written in purple.

The gold bulla and the emperor's autograph full signature in purple (exception: menologems 1341, 1342) were also used to confirm treaties (*trevae, symbolaion, symphonia*) with Venice and Genoa (1341 and after) as well as the *litterae patentes* (Gr. *aneogmenai graphai*) issued in Paris by Manuel II (1400, 1402), although the word *chrysobull* was not used of them.

LIT. Dölger-Karayannopulos, *Urkundenlehre* 117–28. Oikonomides, "Chancellerie" 190. Oikonomides, "Chancery" 313–19. Dölger, *Diplomatik* 39–45. –N.O.

CHRYSOCHEIR (Χρυσοχέρις, lit. "Golden Hand"), last leader of the PAULICIANS (ca.863–ca.878/9). Chrysocheir may have served in his youth as an officer in the imperial army, but his career is known primarily after his succession to his uncle, KARBEAS. Chrysocheir sided with the Muslims and fought vigorously against Emp. Basil I, raiding as far as Nicaea, Nikomedeia, and even Ephesus, but the capture of TEPHRIKE and his own murder by a renegade named Poullades (ca.878/9) brought about the end of the Paulician principality. The memory of his career must have survived in popular tradition, for in the DIGENES AKRITAS he seems to have been turned into Digenes' Muslim paternal grandfather.

LIT. Lemerle, "Pauliciens" 96–103. Garsoïan, *Paulician Heresy* 30f, 39, 128f. –N.G.G.

CHRYSOBULL. Chrysobull of Emp. Alexios I; 1088. Monastery of St. John, Patmos.

CHRYSOGRAPHY. See ILLUMINATORS.

CHRYSOKEPHALOS, MAKARIOS, metropolitan of Philadelphia (1336–82); baptismal name Michael; born ca.1300, died Philadelphia? Aug. 1382. Born to a noble family, Chrysokephalos (Χρυσοκέφαλος) is first attested, as a scribe, in 1327. By 1328 he was a monk and was later ordained hieromonk. After becoming metropolitan of PHILADELPHIA, he traveled frequently to Constantinople to participate in the permanent synod (ENDEMOUSA SYNODOS); he remained a moderate on the questions of UNION OF THE CHURCHES and PALAMISM. In 1345 he was praised by AKINDYNOS (ep.48) for his opposition to Palamas, but switched sides by the following year and signed the Tomos of the local council of Constantinople of 1341 five years after it had been issued. By 1350 he had the title of exarch of Lydia, and in 1351 he was called "universal judge" (see KRITAI KATHOLIKOI). He was a candidate for the patriarchate in 1353 but was defeated by PHILOTHEOS KOKKINOS.

Chrysokephalos was celebrated by his contemporaries as an orator and writer. In his youth he compiled the *Rhodonia* (*Rose Garden*), an anthology of PROVERBS and GNOMAI. Later he wrote CATENAE on Matthew and Luke, homilies, and a vita of St. Meletios of Galesios (*BHG* 1246a). Passarelli (*infra*) argues that he was responsible for the restoration of the basilica of St. John at Philadelphia and delivered his *Homily on the Feast of Orthodoxy* at its inauguration. His correspondents included Sophianos, Makarios Paradeissas, and Theodore MELITENIOTES (cf. R. Walther, *JÖB* 22 [1973] 219–32; 23 [1974] 215–27).

ED. *Rhodonia*—ed. Leutsch-Schneidewin, *Corpus* 2:135–227. PG 150:173–244. *Macario Crisocefalo (1300–1382): L'omelia sulla festa dell'Ortodossia e la basilica di S. Giovanni di Filadelfia*, ed. G. Passarelli (Rome 1980). *Vita S. Meletii*, ed. Spyridon Lauriotes in *GregPal* 5 (1921) 582–84, 609–24 and *Ho Athos* 8–9 (1928) 9–11.

LIT. M. Manousakas, "Makariou Philadelpheias tou Chrysokephalou anekdota chronika semeiomata," *Thesaurismata* 4 (1967) 7–19, 223f. –A.M.T.

CHRYSOKOKKES, GEORGE, astronomer and physician; fl. Trebizond and Constantinople ca.1335–50. Chrysokokkes (Χρυσοκόκκης) is first noted as a scribe who copied the *Batrachomyomachia* and *Odyssey* in 1336 (Vat. Palat. gr. 7). Fragments of his works on medicine, perhaps influenced by contemporary Persian practice, survive in some MSS. He studied ASTRONOMY in Trebizond under a priest named Manuel, who owned MSS containing astronomical tables and their canons translated by Gregory CHIONIADES from Persian and Arabic into Greek. Taking his geographical table and one of his three star-catalogs from Chioniades' version of the *Zīj al-Sanjarī* of al-Khāzinī, his calendaric tables from the *Zīj al-ʿAlāʾī* of al-Fahhad, and most of his planetary tables and their canons from the *Zīj-i Īlkhānī* of al-Ṭūsī, Chrysokokkes produced ca.1346 an *Introduction to the Syntaxis of the Persians* (*Exegesis eis ten Syntaxin ton Person*), dedicated to his "brother," John Charsanites (perhaps identical with John Charsianeites, the founder of the CHARSIANEITES MONASTERY—H. Hunger, *JÖB* 7 [1958] 137). Some 30 MS copies survive of this extremely popular work, which influenced several anonymous sets of astronomical tables and canons written in the second half of the 14th and the beginning of the 15th C. as well as the *Tribiblos* of Theodore MELITENIOTES. Shelomo ben Eliyahu of Thessalonike (fl.1374–86) translated Chrysokokkes' *Exegesis* into Hebrew (B. Goldstein, *Journal for the History of Arabic Science* 3 [Aleppo 1979] 36f). Chrysokokkes himself made no significant contribution to astronomy (D. Pingree, *DOP* 18 [1964] 144f). His authorship of the brief list of equivalent ancient and modern toponyms (published by U. Lampsides, *BZ* 38 [1938] 320–22) is extremely doubtful.

A later George Chrysokokkes, active in Constantinople ca.1420–30, was an important humanist, counting among his students BESSARION and among his Italian patrons FILELFO, Aurispa, and Cristoforo Garatone (Wilson, *Scholars* 271f). Another astronomer, Michael Chrysokokkes, a notary of the Great Church in Constantinople, translated the astronomical tables of Immanuel ben Jacob Bonfils from Hebrew into Greek in 1435 under the title *Hexapterygon* (P. Solon, *Centaurus* 15 [1970] 1–20).

ED. Tables and one star-catalog—*Astronomia philolaica*, ed. I. Bullialdus (Paris 1645), *Tabula philolaicae*, 211–32. Canons (partial)—*Ad historiam astronomiae symbola*, ed. H.

www.staropramen.com

Usener (Bonn 1876) 23–37. Three star-catalogs—ed. P. Kunitzsch, *BZ* 57 (1964) 382–411.

LIT. R. Mercier, "The Greek 'Persian Syntaxis' and the Zīj-i Īlkhānī," *AIHS* 34 (1984) 35–60. –D.P., J.S.

CHRYSOLORAS, DEMETRIOS, writer and government official; born before 1360, died after April/May 1416. Little is known of his biography; his relationship to Manuel CHRYSOLORAS (Χρυσολωρᾶς) is unclear. He was an intimate of MANUEL II PALAIOLOGOS, who addressed eight letters to Chrysoloras between 1397 and ca.1417. About 1384/5 he went on an embassy to a "barbarian" ruler, probably the Ottoman sultan Murad I. Despite his friendship with Manuel, he served as *mesazon* for JOHN VII PALAIOLOGOS in Thessalonike from 1403 to 1408.

Chrysoloras wrote a variety of works: anti-Latin polemics (including a dialogue among Thomas AQUINAS, Neilos KABASILAS, Demetrios KYDONES, and himself), a eulogy of St. Demetrios, and discourses on the Annunciation and Dormition. His *enkomion* of a flea is still unpublished. In 1403 he composed an oration of thanksgiving on the first anniversary of the defeat of BAYEZID I at Ankara (P. Gautier, *REB* 19 [1961] 340–57). His description of the ideal emperor (*Comparison of Old Rulers and the Present New Ruler*) was the source of a closely related work, his "Hundred Letters" to Manuel, a collection of very short letters praising the emperor.

ED. *Cento epistole a Manuele II Paleologo*, ed. F.C. Bizzarro (Naples 1984), with Ital. tr. *Comparison*—ed. Lampros, *Pal. kai Pel.* 3:222–45. Eulogy of St. Demetrios—ed. B. Laourdas, *GregPal* 40 (1957) 342–54. For complete list, see *Tusculum-Lexikon* 166.

LIT. Beck, *Kirche* 751. Chortasm. 90–94. –A.M.T.

CHRYSOLORAS, MANUEL, diplomat and teacher of Italian humanists; born ca.1350, died Constance 15 Apr. 1415. About the same age as MANUEL II, Chrysoloras was the emperor's friend and was entrusted with numerous European missions. During embassies to Venice in the 1390s he first came into contact with Italian scholars. From 1397 to 1400 he taught Greek in Florence; his most prominent student was Guarino of Verona (1374–1460). After his return to Constantinople in 1403, he continued his teaching and prepared a textbook on grammar. Chrysoloras made periodic trips to the West to seek assistance against the Turks; in 1406 he was in Venice and Padua, from 1407 to 1410 in Paris, London, Spain, and Bologna. Chrysoloras converted to Catholicism and spent two years in Rome (1411–13) attempting to negotiate the convocation of a church council. He then attended the Council at Constance, where he died.

His relatively small literary output included a *Comparison of the Old and New Rome*, in the form of a letter to Emp. JOHN VIII PALAIOLOGOS. In this work Chrysoloras shows his appreciation of the naturalism of antique art and marvels at the ancient ruins and Christian shrines of Rome, but concludes that Constantinople is the superior city because of its incomparable location and wondrous monuments such as Hagia Sophia. An autograph MS (Meteora, Metamorph. 154) preserves a lengthy and important discourse to Manuel, written in 1414, eulogizing the deceased *despotes* THEODORE I PALAIOLOGOS, and urging the promotion of education and study of the past (C.G. Patrinelis, *GRBS* 13 [1972] 497–502).

ED. Letters—PG 156:24–60. Germ. tr. of eps. 1–2—F. Grabler, *Europa im XV. Jahrhundert von Byzantinern gesehen* (Graz 1954) 109–47. See list in Cammelli, *infra* 177–85.

LIT. G. Cammelli, *I dotti bizantini e le origini dell'umanesimo, I. Manuele Crisolora* (Florence 1941). Barker, *Manuel II* 261–67, 320–23, 544f. H. Homeyer, "Zur *Synkrisis* des Manuel Chrysoloras, einem Vergleich zwischen Rom und Konstantinopel," *Klio* 62 (1980) 525–34. –A.M.T.

CHRYSOPOLIS (Χρυσόπολις, lit. "Golden City"), the name of at least two Byz. cities, one in Macedonia, the other in Bithynia.

CHRYSOPOLIS IN MACEDONIA, a *kastron* at the mouth of the STRYMON River; it was located near ancient AMPHIPOLIS which disappeared in the 7th C., although some archaizing authors (from Bryennios through Kantakouzenos) continued to use the name Amphipolis. Chrysopolis is first attested in an act of 984 transferring from Lavra to Iveron 25 exempted households there (*Ivir.*, no.6.32–35). An act of the mid-11th C. (ibid., no.30.2) places Chrysopolis in the district (*dioikesis*) of Boleron and Strymon. Chrysopolis was a harbor on "the sea of Chrysopolis" (Solovjev-Mošin, *Grčke povelje*, no.9.43–44); in 1347 Stefan Uroš IV Dušan conferred upon Lavra an annual revenue of 300 hyperpera from the salt pan and mooring stations in Chrysopolis (ibid, no.16.48–51). The town is also mentioned in Greek portulans of the 15th–16th C.

Surviving walls represent several phases ranging from the original settlement in the west to a vast extension in the east during the 14th C., probably under Andronikos III, and later repairs.

LIT. F. Papazoglou, "Eion-Anfipol-Hrisopol," *ZRVI* 2 (1953) 7–24. A.W. Dunn, "The Survey of Khrysoupolis, and the Byzantine Fortifications in the Lower Strymon Valley," *JÖB* 32.4 (1982) 605–14. Lemerle, *Philippes* 263–65. –T.E.G.

CHRYSOPOLIS IN BITHYNIA (Scutari, mod. Üsküdar), a harbor on the eastern shore of the BOSPOROS, and a suburb of CHALCEDON. It was one of the principal places to cross the strait to Constantinople. In antiquity it was a simple *kome* (W. Ruge, *RE* 3 [1899] 2518). In the 9th C. Patr. Nikephoros I described it as a coastal *chorion* opposite Constantinople (Nikeph. 44.10–11) and as a port, *epineion* (60.25).

Licinius was captured in Chrysopolis after his defeat in 324 and delivered to Constantine I. The town gained significance in the 7th and 8th C., when both the Arabs attacking Constantinople and armies from rebellious themes headed toward the Bosporos: thus in 668 the soldiers of Anatolikon assembled in Chrysopolis to demand that Emp. Constantine IV accept his brothers as co-rulers; in 715 the town served as a base for the Opsikianoi who mutinied against Anastasios II; in 717 the future Leo III moved against Theodosios III from Chrysopolis. The town also played a crucial role in the revolt of ARTABASDOS against Constantine V. In 803 BARDANES TOURKOS arrived there and waited in vain for the citizens of Constantinople to invite him into the city. In 988 Basil II defeated Bardas PHOKAS at Chrysopolis, and in 1055 the rebellious Bryennios went to Chrysopolis. Around 1050 Chrysopolis formed a theme under the command of a *strategos* (Skyl. 467.2–3). Its role evidently diminished after the Turkish conquest of Asia Minor, where these uprisings had originated. In 1200 Alexios III moved to Chrysopolis when there was a rebellion in Constantinople. Under its new name, Scutari, Chrysopolis is mentioned by Latin authors in the 13th C.

Chrysopolis was an important monastic center. The most renowned of its monasteries was built by Philippikos.

LIT. Janin, *CP byz.* 494f. Janin, *Églises centres* 23–29. –A.K.

CHRYSOTELEIA (χρυσοτέλεια, lit. "tribute in gold"), a tax introduced by Anastasios I. It is described by a 6th-C. chronicler (Malal. 394.8–10) as a tax imposed upon JUGA, collected in money instead of in kind, and used "to feed the *stratiotai*." EVAGRIOS SCHOLASTIKOS (*HE* 3:42) criticizes Anastasios for levying the *chrysoteleia*, since the emperor "sold the soldiers' expense" and placed a heavy burden on taxpayers; according to JOHN OF ANTIOCH, Anastasios's measures left the provinces (*eparchiai*) empty of military contingents (*FHG* 4:621, fr.215). This evidence has been variously interpreted: as a new tax replacing the CHRYSARGYRON that Anastasios had abolished; as a COMMUTATION of the ANNONA; and finally as an *adaeratio tironum* (see SECONDARY TAXES) that was effective only temporarily. The vernacular expression *chrysoteles eispraxis* (exaction in gold) used by the hagiographer of NIKON HO "METANOEITE" (ed. Sullivan, ch.58.13) was understood by N. Svoronos (*Cadastre* 85, n.1) as synonymous with CHARAGMA.

LIT. J. Karayannopulos, "Die chrysoteleia der iuga," *BZ* 49 (1956) 72–84. –A.K.

CHRYSOTRIKLINOS (Χρυσοτρίκλινος, "golden hall"), a hall in the GREAT PALACE, probably constructed at the end of the 6th C. A domed octagon lit by 16 windows, the Chrysotriklinos was the place of ceremonial receptions, esp. at Easter. Its principal table (of gold or rather gilded silver) accommodated 30 high-ranking state and church functionaries; there were 2 to 4 additional tables for 18 persons each, where subordinate officials were seated. Literary sources sometimes mention a small table for the emperor who sat apart from his guests. The imperial throne, decorated with a mosaic representing the enthroned Christ, was placed in the apse of the Chrysotriklinos. The hall contained exquisite furniture, of which the most renowned piece was the so-called PENTAPYRGION, a large cupboard displaying vases, crowns, and other precious objects. The Chrysotriklinos was surrounded by numerous halls: Tripeton (a ves-

www.staropomon.ru

tibule of Chrysotriklinos), Horologion (possibly containing a sundial), Kainourgion (adorned with 16 columns and with mosaics depicting imperial expeditions), LAUSIAKOS, and the TRIKLINOS OF JUSTINIAN (II), from which one could reach the HIPPODROME through the Gate of Skyla. The official in charge of the Chrysotriklinos (also called the *protospatharios* of Chrysotriklinos) was an important court dignitary, but his functions are not yet clear.

LIT. Janin, *CP byz.* 115–17. Oikonomides, *Listes* 196, n. 209, 299. –A.K.

CHURCH (*ἐκκλησία*, lit. "assembly"). The Byz. did not develop a systematic ECCLESIOLOGY. Instead, for them the church was a sacramental communion that included not only the earthly OIKOUMENE but the Kingdom of Heaven as well, with angels, saints, and God himself: in the words of Isidore of Pelousion (PG 78:685A), a "union of saints hammered out of true faith and perfect behavior." In general, however, the Byz. church rejected the claims of DONATISM and MONTANISM, whose followers sought to exclude sinners from membership in the church. Sanctity and unity were considered basic features of the church, contrasted with the multiplicity and falsity of paganism and heresy. The unity of the church was underlined by such epithets as *katholike* (general) and *oikoumenike* (universal), and its dogmatic correctness by the epithet *orthodoxos* (of right belief).

Administration of the church was based on patristic texts and the canons of ecumenical and local COUNCILS, codified beginning in the 6th C. and regularized in the NOMOKANON of Fifty Titles. The Byz. church did not have a single head, rejecting the idea of papal PRIMACY, but embraced the concept of PENTARCHY in which patriarchs and the pope maintained administrative control of their individual territory. In fact, the loss of the East to the Arabs in the 7th C. and the separation of the West made the patriarch of Constantinople the *de facto* head of the Byz. church. The Byz. defended the concept that the authority of the council was superior to the power of the patriarch; in an extreme form, an anonymous treatise of the 10th C. tried to justify the superiority of an assembly of metropolitans over the patriarch of Constantinople (Darrouzès, *infra* 24–29). On the contrary, NIKETAS OF AMASEIA defended the thesis that the patriarch was the supreme arbiter in the ecclesiastical sphere. With regard to the state, theoreticians insisted that the church was superior to the civil administration (e.g., John Chrysostom, PG 61:507.42–43), in contrast to the attempt of the state to treat the emperor as the supervisor ("bishop") of the church's external affairs. The author of the EPANAGOGE presented the theory of two equal powers, that of the emperor, who deals with material matters, and that of the patriarch, responsible for mankind's spiritual health and salvation. In practice, however, civil administration usually had the upper hand over the church.

As an institution, the church possessed an established organization based on a hierarchy of rank (bishop, priest, deacon, etc.), on administrative gradations (patriarchate-metropolis-bishopric, etc.), on regular assemblies (councils), and on the system of ecclesiastical officials. Its privileges included a special CANON LAW distinct from civil law, and various exemptions for the CLERGY. The church obtained jurisdiction over the clergy and in some matters over the laity. Its material basis consisted of the ownership of land, imperial grants (SOLEMNIA), movable property (esp. liturgical vessels and vestments), and voluntary donations and bequests; the mandatory TITHE was a relatively late innovation. Ecclesiastical property was in theory inalienable, and attempts to confiscate it aroused serious conflicts (e.g., the case of LEO OF CHALCEDON).

Being a holy body, the church could expel sinful members, both temporarily and permanently (by means of EXCOMMUNICATION). MISSIONS expanded the church's influence by spreading Christianity to new territories, baptizing heathens and heretics, and converting Jews and Muslims. The Byz. church had no monopoly on education, but it obtained supervision over teaching and offered episcopal posts to many outstanding scholars. Its means of salvation were challenged by some mystics who, like SYMEON THE THEOLOGIAN, considered the individual path of vision of the divine light as superior to the activity of the institutionalized church. The political role of individual bishops was significant in secular affairs, but the influence of episcopal organization had to compete with monasteries (see MONASTICISM) that often managed to obtain independence from local bishops (STAUROPEGION) and even from the patriarch.

SOURCE. Darrouzès, *Ecclés.*

LIT. Meyendorff, *Byz. Theology* 79–90. E. Herman in *CMH* 4.2:105–33. J.M. Hussey, *The Orthodox Church in the Byzantine Empire* (Oxford 1986) 297–368. –T.E.G.

CHURCHES, CAVE AND ROCK-CUT. See ROCK-CUT CHURCHES AND DWELLINGS.

CHURCHES, IMPERIAL, were of three main types, all more or less exempt from patriarchal and episcopal jurisdiction, although this exemption was contested in the early 11th C. by Patr. ALEXIOS STOUDITES (cf. Rhalles-Potles, *Syntagma* 5:29) and no doubt at other times.

1. One group included the churches and chapels of the imperial palaces and provincial governors' residences (*praitoria*). Their exemption is authorized in a real or spurious piece of imperial legislation whose administrative terminology reflects the realities of the 6th–7th C. (L. Burgmann in *Cupido Legum* 20).

2. Another group included those founded by emperors, in association either with the Palace (NEA EKKLESIA, CHALKE) or, more commonly, with monastic and philanthropic institutions in Constantinople (e.g., MYRELAION, MANGANA, PANTOKRATOR). Such foundations, officially designated as "pious houses" (EUAGEIS OIKOI) or, by the 11th C., "pious bureaux" (*euage sekreta*), constituted, with their large endowments, a special crown domain (N. Oikonomides, *TM* 6 [1976] 138–40).

3. Finally, there were monasteries whose founders, often highly respected, influential ascetics, put them under the direct protection of the emperor, in order to make them independent (*autexousia* or *autodespota*) of other earthly authorities (Meester, *De monachico statu* 104; I. Konidares, *To dikaion tes monasteriakes periousias* [Athens 1979] 173–79). Such foundations were registered in the imperial SAKELLION (*Lavra* 1, no.33) and put under the care of particular government ministers (P. Magdalino, *REB* 42 [1984] 235f). –P.M.

www.staropomor.ru

CHURCHES, PRIVATE, were characterized, in canonical terms, by "oratory" (EUKTERION) status, and, for practical purposes, by dependence on a "proprietor" (KTETOR) able to determine how and by whom the foundation was used. Although the rights and requirements of *ktetores* varied considerably and were sure to lapse sooner or later, it is useful to draw a conceptual distinction between churches founded on this basis and churches founded for purposes of public worship. The institution of the private church was already well established by the 6th C., and became even more popular later, accounting for the vast majority of churches built after the slump of the 7th–8th C. From this time the existing public churches were, except in newly reoccupied and reorganized provincial areas, generally more than adequate, while the urge to found one's own church was widespread among all who had the means, which, to judge from many surviving structures, did not have to be very great.

A private church was the expression of all that the founder held most dear. It provided an intimate venue for his regular religious observances; it embodied his personal devotion to the heavenly figure to whom it was dedicated; it was a spiritual investment for his own salvation, and, as sacred PROPERTY, a financial investment that was relatively secure from fiscal erosion and partible inheritance. Whether it served as a funerary chapel or merely commemorated the *ktetor* and his family in its prayers, it was a monument to him and the unity of his kin. The significance of the private church is very well illustrated by the will of Eustathios BOILAS (1059), who with his late sister's grandchildren had joint responsibility for a church that his mother had founded, while he himself was founder of two churches, one a burial chapel, and, close to his house, another which clearly meant more to him than either of his two daughters to whose hands he reluctantly entrusted its fate (Lemerle, *Cinq études* 23–29).

The relationship between private churches and the authorities was ambivalent. Local bishops, who were often *ktetores* in their own right, cannot have objected to modest foundations whose properties were registered in an INVENTORY in the episcopal archives and might be added to the episcopal estates after the founder's death—a practice that Basil II tried to prevent (Zepos, *Jus* 1:268). On the other hand, churches founded by rich and powerful *ktetores* threatened to take business away

from the bishop's church, esp. from the 9th–10th C., when legal restrictions on the liturgical functions of domestic *eukteria* lapsed and founders were able to evade episcopal control by placing their foundations under the jurisdiction of the patriarch. The possibility that private services in domestic chapels were a cover for clandestine gatherings concerned the state as well as the church. William Adam (pseudo-Brocardus), a Western writer of the 14th C., saw the private churches as a politically subversive institution peculiar to Byz. (RHC *Arm.* 2:475).

The proliferation of private churches, whether urban or rural, domestic or monastic, undoubtedly affected the development of liturgy and church architecture from the 6th C. The exclusion of the laity from entrance processions, the confinement of these within the church, the elevation of the sanctuary barrier, and the disappearance of the SYNTHRONON and SOLEA may all be related to the saying of private masses in private chapels. The intimate scale of the Byz. church of the 10th–12th C. and its standardization as a hierarchy of inner surfaces peopled with icons had much to do with the *ktetor*'s desire for communion with his own personal "heaven on earth."

The diversity of plans, masonry types, and forms of decoration in private churches is evident in such regions as have been investigated in detail (GÖREME, KASTORIA, and the MANI), although local traditions tended to dictate norms in these respects. More idiosyncratic were the oratories that existed in monasteries such as St. CATHERINE's on Mt. Sinai and that of Constantine LIPS, and in *katholikai ekklesiai*, for example, in the GALLERIES of Hagia Sophia in Constantinople. After the 8th C., private chapels are found in the residences of both lay persons and ecclesiastics.

LIT. Zhishman, *Stifterrecht*. J. Thomas, *Private Religious Foundations in the Byzantine Empire* (Washington, D.C., 1987). A. Steinwenter, "Die Rechtsstellung der Kirchen und Klöster nach den Papyri," *ZSavKan* 19 (1930) 1–50. E. Herman, " 'Chiese private' e diritto di fondazione negli ultimi secoli dell'impero bizantino," *OrChrP* 12 (1946) 302–21. A.W. Epstein, "Middle Byzantine Churches of Kastoria: Dates and Implications," *ArtB* 62.2 (1980) 190–207. T.F. Mathews, " 'Private' Liturgy in Byzantine Architecture: Towards a Re-appraisal," *CahArch* 30 (1982) 125–37. –P.M., A.C.

CHURCH FATHERS (ἐκκλησιαστικοὶ πατέρες in EUSEBIOS OF CAESAREA, *Against Markellos* 1.4.3), the most authoritative ancient Christian writers, second in their significance only to the APOSTLES. The totality of their oeuvre is called patristics or patrology. In the first centuries of Christianity the title "father" was given to spiritual teachers in general and esp. to bishops; *pateres* was also the term for the DESERT FATHERS whose sayings were collected in the APOPHTHEGMATA PATRUM and for the participants in the First Council of Nicaea. The concept of the church fathers as guardians of Christian tradition was developed from the 4th C. onward, when their opinions were frequently used during Trinitarian and Christological discussions and were, for this purpose, gathered in FLORILEGIA; one of these florilegia was the so-called *Doctrina patrum de incarnatione Verbi* (The Doctrine of the Fathers on the Incarnation of the Logos), a collection of Orthodox and "heretical" statements concerning Monophysitism and Monotheletism, produced between 660 and 685 (Beck, *Kirche* 446). In the West, a (partial) list of "holy fathers" was established, probably in the 6th C., and is found in the so-called *Decretum Gelasianum*, the apocryphal decree of Pope GELASIUS I.

The early Christian theologians are divided into the earlier Apologists (Justin, Hippolytos, etc.) and later "fathers" in a narrow sense of the word, while such authors as ORIGEN, TERTULLIAN, and LACTANTIUS occupy an intermediate place. Among the Western fathers AUGUSTINE was considered supreme; after him patristics declined, and theological thought revived only in the 11th C., in the form of SCHOLASTICISM. In the East, patristics flourished from the 4th to the 6th C., with pride of place being given to the CAPPADOCIAN FATHERS and pseudo-DIONYSIOS THE AREOPAGITE in the theological field, while JOHN CHRYSOSTOM marks the apogee of Christian ethics. JOHN OF DAMASCUS summarized the whole development of Christian doctrine up to his time and can be called the last of the church fathers. The great theologians of the post-patristic period (Symeon the Theologian, Nicholas of Methone, Gregory Palamas, etc.) are not considered church fathers.

LIT. M. Geerard, *Clavis patrum graecorum*, 5 vols. (Turnhout 1974–87). J. Quasten, *Patrology*, 3 vols. (Westminster, Md. 1950–60; Ital. revised tr. Turin 1967–78). O. Bardenhewer, *Geschichte der altchristlichen Literatur*, 5 vols. (Freiburg im Breisgau 1902–32). J. Liébert, *Les Pères de l'Église*, vol. 1 (Paris 1986). P.K. Chrestou, *Hellenike patrologia*, 3 vols. (Thessalonike 1976–87). G.G. Majorov, *Formirovanie srednevekovoj filosofii* (Moscow 1979). –A.K.

CHURCH PLAN TYPES. The classification of religious architecture by type was first established around the turn of the 20th C. and served as a chronological taxonomy. Although this method of dating has largely been superseded, the identification and study of these types remains a useful system of basic classification. The most common plan types are the following: BASILICA (e.g., St. Achilleos, Mikra Prespa); domed basilica (St. IRENE, Constantinople); cross-domed church (HAGIA SOPHIA, Thessalonike); cross-in-square (North Church of LIPS MONASTERY, Constantinople); domed octagon (NEA MONE, Chios); Greek cross, or domed octagon (*katholikon*, DAPHNI); ambulatory church (PAMMAKARISTOS, Constantinople); triconch, or trefoil (large-scale: *katholikon*, Great LAVRA, Mt. Athos; small-scale: Koumbelidike, KASTORIA); tetraconch, or quatrefoil (large-scale: *martyrion* [?], SELEUKEIA PIERIA; small-scale: VELJUSA). (For ill., see next page.)

Many other church plan types existed, but they were less commonly employed. Most could be enlarged by the addition of enveloping spaces—exedrae, ambulatories, aisles, porches, or chapels—resulting in new compound plans and more elaborate exterior massing. Multiplication of domes (St. Sophia, KIEV) is one of the most important architectural by-products of this phenomenon.

LIT. Krautheimer, *ECBArch* 517–21. G. Stanzl, *Längsbau und Zentralbau als Grundthemen der frühchristlichen Architektur* (Vienna 1979). S. Ćurčić, "Architectural Significance of Subsidiary Chapels in Middle Byzantine Churches," *JSAH* 36 (1977) 94–110. –S.Ć.

CHURCH PROGRAMS OF DECORATION. From the earliest surviving remains it is evident that Christian edifices were adorned with figural images selected and positioned according to their religious significance. Already in the mid-3rd-C. baptistery in DURA EUROPOS both symbolic depictions such as the Good Shepherd and representations derived from biblical narratives such as the Healing of the Cripple were used to reinforce visually the beholder's ritual experience.

From the 4th to 7th C. elaborate narrative cycles from both the New and Old Testaments appeared on the interior walls of Christian monuments (S. Maria Maggiore, ROME; S. Apollinare Nuovo, RAVENNA). Other monuments displayed votive panels (St. DEMETRIOS, Thessalonike). On the triumphal arch and in the apse of the BEMA a variety of themes occurred, including Christ in Majesty among saints, apostles, and/or donors (S. Vitale, Ravenna), the prophetic VISION (HOSIOS DAVID, Thessalonike), the Virgin with accompanying figures (KITI, LYTHRANKOMI), and even narrative images, like the TRANSFIGURATION (St. CATHERINE, Sinai; S. Apollinare in Classe, Ravenna).

EKPHRASEIS of churches in Constantinople and surviving provincial monuments suggest that in the period from the 9th through the 10th C. programming was flexible. Scenes such as the ASCENSION and PENTECOST as well as the PANTOKRATOR might appear in the central vault. The Virgin was the most popular but certainly not the only subject for the conch of the apse. The nave might be adorned with elaborate Christological narratives or with single figures. Particularly in the provinces, votive programs seem to have maintained their pre-Iconoclastic popularity.

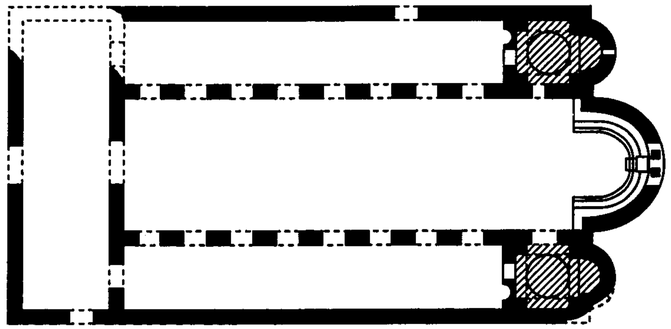
The so-called "Middle Byz. Program" appeared as a dominant formula only at the end of the 10th and beginning of the 11th C., coincident with the political consolidation of the empire. This scheme is typified by a Pantokrator in the central dome and the Virgin, most often holding the Child, in the conch of the bema. The heavenly court—angels, prophets, apostles, and saints—are ranked on the walls and vaults below along with icons of the GREAT FEAST cycle. The hierarchical nature of this program complements the pyramidal ordering of space in the relatively small, centralized churches constructed during this period. With the collapse of the empire in 1204, narrative programming with the multiplication of framed, quadratic images replaced the more iconic and architectonic forms of the earlier period.

LIT. Demus, *Byz.Mosaic*. J. Lafontaine-Dosogne, "L'évolution du programme décoratif des églises," 15 *CEB*, vol. 3 (Athens 1976) 131–56. Demus, *Mosaics of San Marco* 1:231–73. Ihm, *Apsismalerei*. T. Mathews, "The Sequel to Nicaea II in Byzantine Church Decoration," *Perkins Journal* 41 (July 1988) 11–23. –A.J.W.

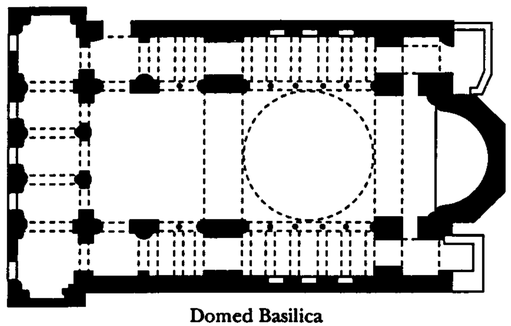
CHURCH SLAVONIC, in its broadest sense, the liturgical and literary language of the Orthodox (and Catholic Croatian) SLAVS. The term *Old Church Slavonic* (OCS) is normally reserved for the language of the earliest translations by Sts. CONSTANTINE THE PHILOSOPHER and METHODIOS and their immediate successors, as preserved in GLAGOLITIC and Cyrillic MSS of the 10th–11th C.

www.slaropomor.ru

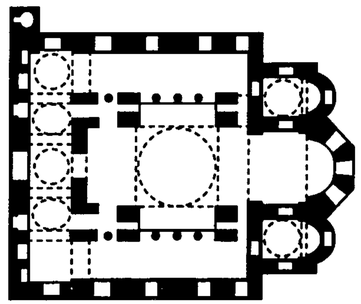
CHURCH PLAN TYPES



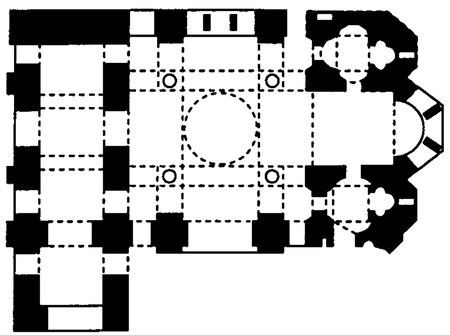
Basilica



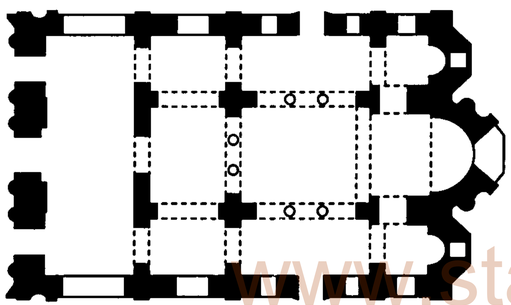
Domed Basilica



Cross-domed Church



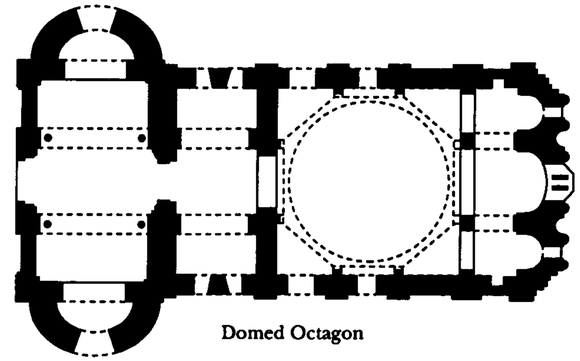
Cross-in-square or Quincunx



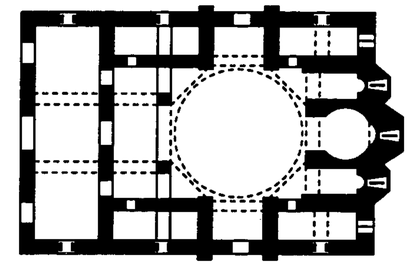
Ambulatory Church

www.staropomor.ru

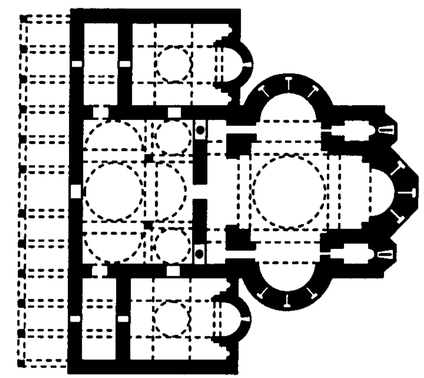
CHURCH PLAN TYPES



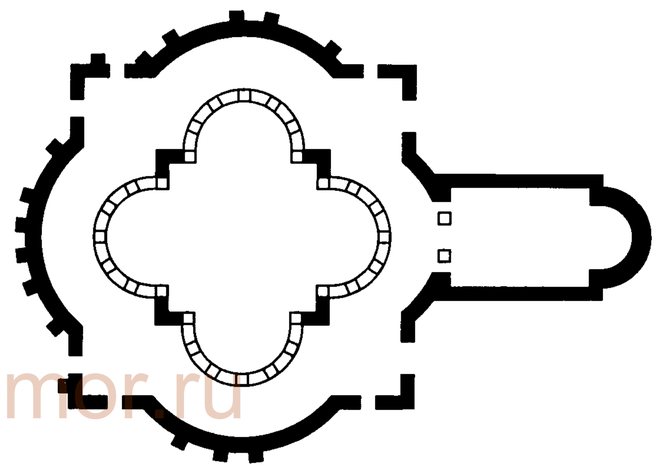
Domed Octagon



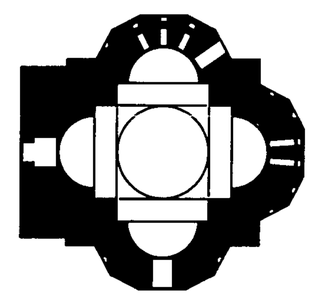
Greek Cross-domed Octagon



Triconch



Tetraconch



Tetraconch