

II in the 13th C. (A. Kazhdan, *JÖB* 38 [1988] 339f). According to Constantine VII Porphyrogennetos (*De cer.* 414.17, 432.15), this type of crown was offered to Leo I in 457 and to his grandson Leo II in 473. It was also worn by empresses (Genes. 5.64–67). If the emendation of Dagron (*CP imaginaire* 185, n.115) is correct, the statue of Tyche in Constantinople bore a *modiolos* as well. The scanty source evidence does not permit a clarification of the constitutional role of the *modiolos*; most probably, it was given by the senate to the emperor during the coronation ceremony.

LIT. P. Charanis, "The Imperial Crown Modiolus and its Constitutional Significance," *Byzantion* 12 (1937) 189–95, with discussion by F. Dölger, *BZ* 38 (1938) 240 and P. Charanis, *Byzantion* 13 (1938) 377–81. *DOC* 3.1:129, n.395. —A.K.

**MODIOS** (μόδιος), a unit of measurement for both grain and land, of varying quantity. A normal Roman (or Italic) *modius* equaled 20 *librae* (LITRAI, pounds) of wheat, the *modius castrensis* in the 4th C., 30 *librae*. There were various kinds of *modioi* in Byz. The sea (*thalassios*) or imperial (*basilikos*) *modios* equaled 40 *logarikai litrai*, or 17.084 liters; the monastic (*monasteriakos*) *modios*, 32 *logarikai litrai*, or 13.667 liters; the revenue (*annonikos*) *modios*, 26.667 *logarikai litrai*, or 11.389 liters. E. Schilbach assumes that the so-called large (*me-gas*) *modios* equaled 4 sea *modioi* and identifies the cross-signed (*staurikos*) *modios* with the revenue *modios*. He also assumes that there was a special *modios* for trade, which he identifies with the public (*politikos*) *modios* mentioned in Byz. sources and with the Italian *moggio* (*mozo*) *di Romania*. He equates this with 18 sea *modioi*.

The sea *modios* was mostly used as a measurement for the land *modios*. Synonymous terms are sowing (*sporimos*) *modios* and geometric (*geometrikos*) *modios*. The following equation is established: 1 *modios* = 2 sq. SCHOINIA = 40 *logarikai litrai* of wheat seed = 200 sq. ORGYIAI, that is, 888.73 sq. m; in some cases 1 *modios* is equated with 288 sq. *orgyiai*, or 1,279.78 sq. m. From the 13th C. STREMMMA was synonymous with *modios*. In some classicizing texts the term *medimnos* was used instead of *modios*.

**Use in Documents.** Both treatises on taxation and acts recording actual practices (cadasters, charters) measure land in *modioi* without specifying what type of *modios* was in use. Another dif-

ficulty that Byz. land surveyors faced was the transition from linear measurements to *modioi* as square measures (G. Litavrin, *VizVrem* 10 [1956] 101–03). Some inconsistencies in measurement force scholars to assume that in certain cases large *modioi* were employed, in other instances small *modioi* (Svoronos, *Cadastre* 128, n.1). Difficulties sometimes appeared insurmountable: thus officials who compiled the *praktikon* of Kephallenia confessed that they were unable to "measure in *modioi*" (*modiologesai*) 36 small pieces (*komatia*) of land (Th. Tzannetatos, *To praktikon tes Latinikes episkopes Kephallenias tou 1264 kai he epitome autou* [Athens 1965] 47.253); in other cases a *komatis* could be expressed in *modioi* (e.g., MM 6:159.8–9). Definition of an allotment as *komatis* ("piece") or *loris* ("strap") is typical of Trebizond (e.g., F.I. Uspenskij, V. Benešević, *Vazelonskie akty* [Leningrad 1927] no.143), where they were sometimes calculated in *psomiaria*; Schilbach (*Metrologie* 127) identified *psomiarion* as the sea *modios*. The capacity of boats was also measured in *modioi* (e.g., *Patmou Engrapha* 1, no.7.14), likewise without specification.

LIT. Schilbach, *Metrologie* 56–59, 72f, 95–108. R.P. Duncan-Jones, "The Size of the *modius castrensis*," *ZPapEpig* 21 (1976) 53–62. —E. Sch., A.K.

**MODON.** See METHONE.

**MOECHIAN CONTROVERSY** (from *μοιχεία*, "adultery"), a religious, political, and legal dispute (795–811) over the second marriage of CONSTANTINE VI. In 795 Constantine divorced his wife Maria to marry his mistress Theodote, Maria's *koubikoula*. Constantine's mother Irene reportedly encouraged him in order to undermine his authority; Constantine claimed that Maria had tried to poison him. Patr. TARASIOS initially opposed the marriage, since no emperor had ever divorced his wife, but acceded when Constantine threatened to restore ICONOCLASM (PG 99:1048–53). The wedding, performed in Sept. 795 by Joseph, *oikonomos* of Hagia Sophia and superior of the Kathara monastery, angered many churchmen, who considered the marriage uncanonical and broke off communion with Tarasios. Constantine tried to appease PLATO OF SAKKOUNDION and THEODORE OF STODIOS, but in 797 he had them beaten and exiled. After Constantine's de-

thronement that same year, the monks returned and were reconciled with Tarasios, who then deposed Joseph of Kathara.

In 806 Patr. NIKEPHOROS I revived the issue by rehabilitating Joseph, probably because Emp. Nikephoros I wished to reward him for mediating during the revolt of BARDANES TOURKOS in 803. By 808 Archbp. Joseph of Thessalonike (Theodore's brother) refused to communicate with the emperor and patriarch. In 809 a synod confirmed Joseph of Kathara's restoration, anathematized those who refused to apply OIKONOMIA to the affair, and reduced Archbp. Joseph to priest. The monks of the STODIOS monastery rejected the "adulterous" synod and were persecuted. Michael I ended the affair in 811 by restoring the Stoudites and deposing Joseph of Kathara. The Moechian Controversy greatly enhanced the prestige of the monastic clergy and further differentiated "rigorists" from those who favored *oikonomia* in theological disputes.

LIT. J. Fuentes Alonso, *El divorcio del Constantino VI y la doctrina matrimonial de San Teodoro Estudita* (Pamplona 1984). P. Henry, "The Moechian Controversy and the Constantinopolitan Synod of January A.D. 809," *JThSt* 20 (1969) 495–522. Alexander, *Patr. Nicephorus* 80–101. A.P. Dobroklonskij, *Prep. Feodor, ispovednik i igumen studijskij*, vol. 1 (Odessa 1913) 350–590. —P.A.H.

**MOESIA**, Roman province on both banks of the Lower Danube. When, in the 3rd C., the territory north of the Danube was evacuated by the Romans, Aurelian created DACIA Ripensis between Moesia I (formerly Superior) and Moesia II (Inferior); later, SCYTHIA MINOR was separated from Moesia II and Dardania from Moesia I. Diocletian developed the system of forts and watchtowers in Moesia I, so that in the 4th C. the province was relatively quiet, the mainstream of barbarian invasions moving through neighboring PANNONIA. Mócsy (*infra*) hypothesizes that the 4th C. in Moesia I was a period of growth for larger estates that belonged to urban landowners; they were situated farther south from the LIMES than the smaller villas of the previous period. The pressure of the HUNS made part of the Roman population abandon Moesia I and search for refuge in the mountainous areas in the south. By the mid-5th C. NAISSUS replaced the Danubian towns as the center of trade with the Huns.

Archaeological investigation of Roman cities in

the territory of Moesia II (IATRUS, NOVAE, etc.) shows that urban life in this area ceased to exist by the mid-7th C., sometimes as a result of a catastrophe (invasion of the Avars and Slavs), sometimes of a slow decline. Byz. authors of the 11th–15th C. applied the ethnic term *Mysoi* primarily to the Bulgarians, but also to the Pechenegs and Hungarians (Moravcsik, *Byzantinoturcica* 2:207–09).

LIT. A. Mócsy, *Pannonia and Upper Moesia* (London-Boston 1974) 266–358. V. Kondić, "Ergebnisse der neuen Forschungen auf dem obermoesischen Donaulimes," *gCEFR* (1974) 39–54. S. Vaklinov, "Za kontaktite između starata i novata kultura v Mizija i Trakija sled VI v.," *IzolstDr* 29 (1974) 177–88. —A.K.

**MOGLENIA** (Μόγλενα), a region in southeastern Macedonia. Circa 1015 Moglena was a Bulgarian territory administered by an *archon* Elitzes (Skyl. 352.33–34). Captured by Basil II, it formed a theme first attested in 1086 (*Lavra* 1, no.48.6) and a bishopric mentioned in a chrysobull of 1020. The Lavra of Athanasios obtained lands in Moglena and ca.1196 had a dispute with local *stratiotai* and the bishop of Moglena's *paroikoi* when they refused to pay rent (*dekateia*) to the monastery (*Lavra* 1, no.69). Another conflict arose ca.1181 when the monastery contested the rights of Cumans who were granted *pronoiai* in Moglena (*Lavra* 1, no.65). In 1205 Moglena was conquered by Kalojan.

LIT. N. Svoronos in *Lavra* 1:72. Ostrogorsky, *Féodalité* 48–53. —A.K.

**MOKIOS** (Μώκιος), legendary saint whose memory was celebrated on 11 May, the day of the foundation of Constantinople. According to his *martyrion* (written probably after the 6th C.), Mokios was born in Amphipolis, fought against idolatry, suffered during Diocletian's persecutions, and was decapitated at the decision of the curia (*bouleuterion*) of Byzantion. His cult became popular in Constantinople at an early date; by the 5th C. Sozomenos (Sozom., *HE* 8:17.5) mentions his shrine there. Later tradition ascribes the foundation of the church to Constantine I himself, who allegedly constructed it on the site of the temple of Zeus (or Herakles).

The location of the church and the monastery of St. Mokios is not yet precisely established. It was probably situated near the cistern of Mokios

built on the seventh hill, beyond the walls of Constantine and not far from the GOLDEN GATE. It is questionable that the church collapsed in the reign of Leo III, as alleged, but a section of it was destroyed in the 9th C. and sumptuously restored by Basil I. It was a place of important court ceremonies; on 11 May 903, during a customary procession to St. Mokios, Leo VI was attacked and wounded in the church. The memory of various martyrs was celebrated at St. Mokios, which also housed the relics of St. EUTHYMIOS THE YOUNGER. Still splendid at the beginning of the 13th C., the church was in ruins at the end of the 14th C. when John V used its stones to repair the walls near the Golden Gate.

SOURCE. H. Delehaye, "Saints de Thrace et de Mésie," *AB* 31 (1912) 163-87. F. Halkin, *Martyrs Grecs: IIe-VIIIe s.* (London 1974), pt. XII (1965), 5-22.  
LIT. Janin, *Églises CP* 354-58. -A.K.

**MOKISSOS** (*Μωκισσός*, now Viranşehir), a city in western Cappadocia at the foot of the Hasan Dağ southeast of KOLONIEIA. Justinian I rebuilt the ruined city, renamed it Justinianoupolis (a name last attested in 692), and elevated it to the rank of ecclesiastical (though not civil) metropolis, with an *eparchia* that stretched south of the Halys River. The bishopric survived under its original name through the Byz. period, without playing any role in history. The extensive site, which lies in a protected valley, contains the remains of nine churches (mostly standard basilicas, one cruciform), streets, and unidentified civic buildings.

LIT. *TIB* 2:238f. M. Restle, *Studien zur frühbyzantinischen Architektur Kappadokiens* (Vienna 1979) 26, 46-48. -C.F.

**MOLDAVIA** (called Pogdania or Bogdania [*Βογδανία*] by the 15th-C. Greek historians Sphrantzes and Chalkokondyles, probably from the name of the mid-14th-C. prince Bogdan [H. Ditten in *BBA* 5 (1957) 94f]), geographic term designating the territory north of the Lower Danube, in the basin of the Dniester, Prut, and Siret rivers. The term *Moldavia* is found in vernacular texts, such as the *Chronicle of the Turkish Sultans*, and Moldoblachia appears in ecclesiastical nomenclature (*Notitiae CP*, no. 21.181); both terms are probably later than 1453.

In late antiquity Moldavia was populated by DACO-GETANS and remained in the sphere of

Roman economic and cultural influence. From the 4th C. onward, Moldavia was a passage zone for many barbarian tribes (Germanic, Hunnic, Avar, etc.); at the end of the 6th C., Slavs began to settle there. Byz. impact diminished and the area seems to have been cut off from the empire until the 10th C., when Byz. coins and objects penetrated into Moldavia. Archaeologically distinct in the 7th C., the autochthonous and Slavic cultures were probably merged in the 8th C. Byz. coin finds decrease again in the 11th C., as first the Pechenegs and then the Cumans became the dominant factor on the Lower Dniester. It is possible that Rus' tribes of Tivertsians and Ulichians gained control of the area, whereas the ethnic origin of the Brodniks (who are mentioned in the same area in the 12th-13th C.) is still controversial.

In the mid-13th C. Moldavia was occupied by the Tatars and lost its connections with Byz. In the 14th C., Hungary established its power over Moldavia and between 1359 and 1365 the country achieved independence.

LIT. N.A. Mochov, *Moldavia epochi feodalizma* (Kišinev 1964) 57-119. D.G. Teodor, *The East Carpathian Area of Romania in the V-XI Centuries A.D.* (Oxford 1980). V. Spinei, *Moldavia in the 11th-14th Centuries* (Bucharest 1986). Idem, *Realități etnice și politice în Moldova meridională în secolele X-XIII: Români și Turanici* (Iași 1985). I.A. Rafalovič, "K voprosu o stepeni vlijanija Vizantii na material'nuju kul'turu naselenija Karpato-Dnestrovskich zemel' v VI-IX vv.," in *Karpato-Dunajskie zemli v srednie veka* (Kišinev 1975) 7-19. -A.K.

**MOMČILO** (*Μομτζίλος*), Bulgarian soldier who fought on both sides in the Byz. CIVIL WAR OF 1341-47 and was rewarded with the titles of *despotes* (by Anna of Savoy) and *sebastokrator* (by John VI Kantakouzenos); died Peritheorion 7 June 1345 (Bartusis, *infra* 209). In his youth Momčilo was a *hajduk* (bandit) who plundered both Byz. and Bulgarian territories. He then served in the army of Andronikos III, but fled to Stefan Uroš IV Dušan and then joined the rebel Kantakouzenos in the early winter of 1343/4, at the time of his unsuccessful siege of PERITHEORION. Kantakouzenos entrusted to Momčilo the Merope district, where he raised 300 horsemen and about 5,000 foot soldiers. He turned against Kantakouzenos, however, forcing him to flee. He briefly aided the loyalist forces of the regency, changed allegiance again, and then in the summer of 1344 pro-

claimed his independence. He captured Xantheia and assembled an army of 3,000 horsemen. He was soon defeated at Peritheorion, however, by Kantakouzenos and his Turkish ally UMUR BEG, and died in this battle. Momčilo became a hero of South Slav epic, a brigand of monumental proportions, victorious in legendary battles against the Turks.

LIT. M. Bartusis, "Chrelja and Momčilo: Occasional Servants of Byzantium in Fourteenth Century Macedonia," *BS* 41 (1980) 206-21. V. Gjuzelev, *Momčil junak* (Sofia 1967). Lemerle, *Aydin* 169f, 204-06, 210-15. -J.S.A.

**MONARCHIANISM** (from *μοναρχία*, "one rule, monarchy"), a term designating certain theologies of the 2nd and 3rd C. The term *monarchia* was used already before the Christian era, esp. by Philo, and then chiefly by the Apologists to designate the theistic view of MONOTHEISM. Generally, a distinction is made between "dynamic" and "modalistic" Monarchianism. The former is a characterization of ADOPTIANISM, while the latter is used to describe so-called Sabellianism. The Sabellian heresy eventually becomes that which is generally understood by the terms Monarchianism and MODALISM. It is consciously opposed to the doctrine of the Logos presented in the Gospel of John and the Apologists, and esp. to the notion of mediator (subordinationism) that was applied in the middle-Platonic doctrine or theology of principles encountered, for example, in Origen. Father, Son, and Holy Spirit are simply different modes by which the one God appears in the history of salvation (ΟΙΚΟΝΟΜΙΑ). The proponents of this effort to interpret the data of the New Testament in the framework of Hellenistic concepts of divine epiphanies, so as to preserve the monotheism inherited from the Judaic tradition, were Sabellios, Noetos of Smyrna, and Epigonos (called Praxeas in the West).

In the genealogies of heresies so common in Byz., 4th-C. theologians connected MARKELLOS OF ANKYRA with Monarchianism, while in the 6th C., the same charge was made against SEVEROS of Antioch and the JACOBITES. Protestant dogmatists of the 19th and early 20th C. largely overestimated the significance of modalistic Monarchianism and presumed a background of religious ideas directed against the philosophical tradition.

LIT. M. Simonetti, "Sabellio e il sabellianismo," *Studi storico-religiosi* 4 (1980) 7-28. -K.-H.U.

**MONARCHY.** See AUTOKRATOR; TAXIS.

**MONASTERY** (*μονή*), complex of buildings housing MONKS or NUNS (see also NUNNERY). The term is used primarily for a KOINOBION, LAVRA, or an IDIORRHYTHMIC monastery. Byz. monastic architecture was standardized at a fairly early date, with many of the common elements appearing at SOHAG in Egypt, QAL'AT SEM'AN in Syria, and St. CATHERINE on Mt. Sinai. A monastery was often contained within strong defensive walls, along the inside of which were located the dormitories of the monks, stables, workshops, and storage buildings. These surrounded an open space, with the principal church (the KATHOLIKON) at its center. In front of the church was the PHIALE. One side of the enclosure, most commonly that facing the church, was occupied by the refectory (TRAPEZA). Other buildings could include a BATH and an infirmary.

Monasteries varied greatly in size, ranging from a minimum of three (later eight to ten) monks to several hundred (A.-M. Talbot, *GOrThR* 30 [1985] 4f, 18-20). They were located in both town and countryside but were most numerous in Constantinople and the HOLY MOUNTAINS such as Mt. Olympos and Mt. Athos. A. Bryer estimated that about 1,000 different monasteries are recorded in the Byz. sources (*SChH* 16 [1979] 219f, n.3), about one-third of them in Constantinople (a statistic perhaps skewed by the nature of the available sources).

There were no monastic "orders" as in the West; thus the organization of each monastery varied and was prescribed by its ΤΥΡΙΚΟΝ. There were nonetheless some connections between monasteries, for example, between those on the same holy mountain or between a monastery and its smaller affiliated establishments, the METOCHIA. The *typika* of some monasteries were closely modeled on those of earlier foundations. Monasteries were variously classified as imperial, patriarchal (see STAUROPEGION), or episcopal, and as private or independent.

In general each monastery had a superior (HEGOUMENOS), steward (ΟΙΚΟΝΟΜΟΣ), sacristan (ΕΚΚΛΗΣΙΑΡΧΗΣ), and other officials charged with supervision of the refectory, treasury, and archives. Most monasteries possessed agricultural lands and other properties that provided food for the monks and revenues to maintain the buildings

and operations of the monastery. (See also MONASTICISM.)

LIT. A.K. Orlandos, *Monasteriake architektonike* (Athens 1926; 2nd ed. 1958). S. Mojsilović-Popović, "Secular Buildings in Medieval Serbian Monasteries," *Zograf* 16 (1985) 19-25. P.M. Mylonas, "Research on Athos," 15 *CEB*, vol. 2 (Athens 1981) 529-44. —M.J., A.M.T.

**MONASTERY, DOUBLE** (διπλοῦν μοναστήριον), a monastery housing two separate but adjacent communities of men and women, under the direction of the same superior, and supported by the same sources of income. Because of the dangers posed by such close proximity of monks and nuns, double monasteries were officially prohibited as, for example, by novel 123.36 of Justinian I (546). The inefficacy of his legislation is demonstrated by the continuing existence of double monasteries, such as the one presided over by St. Anthousa in the 8th C., which allegedly housed 900 monks and nuns (C. Mango, *AB* 100 [1982] 401-09). The Second Council of Nicaea (787) forbade any future foundations of this sort (can. 20). Circa 810 Patr. Nikephoros I went a step further and closed all double monasteries.

The Palaiologan period saw a resurgence of these institutions. Some of the foundations, such as the monastery of Philanthropos Soter established in Constantinople by Irene CHOUMNAINA, were designed so that the family of the founder could remain close even in monastic seclusion (R. Trone, *BS/EB* 10 [1983] 81-87). Patr. Athanasios I attacked the practice (*RegPatr*, fasc. 4, no.1747) but is known to have founded two double monasteries himself, Nea Mone on Mt. GANOS and the monastery on the hill of Xerolophos in Constantinople. Because of disputes over the division of labor, the latter monastery was partitioned in 1383 by Patr. Neilos Kerameus and its property distributed to the two communities of monks and nuns (MM 2:80-83).

LIT. S. Hilpisch, *Die Doppelkloster: Entstehung und Organisation* (Münster 1928) 5-24. J. Pargoire, "Les monastères doubles chez les Byzantins," *EO* 9 (1906) 21-25. R. Janin, "Le monachisme byzantin au moyen âge: Commende et typica (Xe-XIVe siècle)," *REB* 22 (1964) 42-44. Beck, *Kirche* 138. —A.M.T.

**MONASTICISM** (from μονάζειν, "to live alone"), a life devoted to worship, practiced by MONKS and NUNS. Monasticism was an essential part of the

social and religious fabric of the empire, affecting the life of every Byz. and playing a spiritual, economic, philanthropic, and cultural role. Initially a lay movement, monasticism first appeared in the late 3rd C. when Christians began to retire to the Egyptian DESERT for solitary lives of ASCETICISM and PRAYER. Among these early DESERT FATHERS was ANTONY THE GREAT, whose biography by Athanasios of Alexandria provided a model for future generations of monks. In the 4th C., as the HERMITS attracted disciples, communities of monks and nuns developed. PACHOMIOS wrote a rule for these semicenobitic Egyptian monastic communities (see PACHOMIAN MONASTERIES), which added to the celibacy and poverty of the hermits the virtue of obedience to a superior. He also emphasized regular religious services and manual labor. From Egypt monasticism spread to the LAVRAS of Syria and Palestine (Wilderness of JUDAEA) and to Anatolia, where BASIL THE GREAT composed the Long Rules, which were to provide the basic foundation of Byz. monasticism. Basil strongly favored cenobitic monasticism (see KOINOBION) over eremitism and advocated that the MONASTERY should be a community of self-sufficient working monks. He urged moderation in asceticism and endorsed the establishment of urban monasteries.

The first monastery in Constantinople was DALMATOU, founded in the late 4th C. Thereafter monastic institutions proliferated rapidly in both town and countryside. By 536 there were almost 70 monasteries in the capital. A number of HOLY MOUNTAINS developed, where both eremitic and cenobitic forms of monasticism were practiced. The tradition of the monastery as a working community was realized in its most ideal form at the STODIOS MONASTERY in the early 9th C., thanks to the reforms of THEODORE OF STODIOS.

Late Roman emperors, esp. Justinian I, conferred upon monasteries particular economic privileges (the right to inherit from private citizens, the prohibition against confiscation of their properties, beneficial forms of renting out their lands), but, nevertheless, until the 9th C. monasteries remained predominantly modest landowners, more often rewarded by SOLEMNIA than actual land donations; it is plausible to surmise that during Iconoclasm many monasteries even lost their buildings and liquid assets. In the 10th C. monasteries began to acquire substantial amounts

of immovables. They accumulated fields, vineyards, pastures, livestock, mills, fishponds, saltworks, urban rental properties, and workshops through purchase and through the donations of emperors and private pious benefactors. Monasteries also received gifts of cash and precious liturgical objects from the faithful in exchange for old-age pensions (ADELPHATA) or posthumous commemoration. Monastic wealth was further increased because of the customary exemption of monasteries from payment of state taxes (EXKOUSSEIA).

NIKEPHOROS II PHOKAS, who endorsed the concept of the "poor monastery" and strongly supported Athanasios's foundation of the Great Lavra on Mt. ATHOS, tried unsuccessfully to curb the growth of monastic estates. In 964 he issued an edict restricting further acquisition of land, esp. by monasteries that lacked sufficient manpower to cultivate the estates they already owned. His decree was overturned, however, by his successor John I Tzimiskes, and monasteries continued to expand their possessions. However, in the PARTITIO ROMANIAE of 1204 only the PANTOKRATOR MONASTERY in Constantinople is listed among the major landowners of the empire. There are copious documents from the end of the 13th C. to the 15th C. recording monastic acquisitions of land in southern Macedonia, Trebizond, on Aegean islands, etc.—but since almost all of these documents survived in monastic archives, the result is a distorted perception of the exclusive role of monastic landownership in late Byz. In reality, the state managed to curb the growth of monastic estates, and after 1371 distributed a substantial part of monastic lands among soldiers.

One feature of Byz. monasticism was the individualism of many monks and their disregard of the canonical principle of monastic STABILITY; this was esp. true of holy men, many of whom moved frequently from one monastery to another or alternated between a cenobitic monastery and a hermit's KELLION. Another manifestation of this trend was the development of IDIORRHYTHMIC MONASTICISM in the 14th C. Unlike the West, there were no established "monastic orders"; rather, each monastery was a unique foundation with its own rule or ΤΥΡΙΚΟΝ, although some monastic rules imitated earlier models.

The most important function of monasteries was to provide a haven from the world where

pious men and women could devote themselves to the VITA CONTEMPLATIVA (*theoria*) in the search for their own salvation and the salvation of those for whom they prayed. Monasteries also played a philanthropic role, by offering a refuge to social outcasts or those in need of assistance: orphans, the elderly, the maimed or disfigured, the mentally ill, battered wives. (They also served as a place of imprisonment or exile for deposed emperors and patriarchs, and unsuccessful rebels or political rivals.) In addition to accepting people in distress as members of their community, monasteries used some of their resources to run philanthropic institutions, increasingly performing functions that had been in the purview of the state. A number of monastic complexes included HOSPITALS, GEROKOMEIA, and XENODOCHEIA; they also regularly distributed food, money, and clothing to the needy. Owing to the relative stability of monastic property, many ΚΤΗΤΟΡΕΣ considered monastic institutions a convenient place for "investment" and granted them lands in exchange for certain rights (sometimes hereditary). On the other hand, emperors and patriarchs endowed upon some lay people or ecclesiastical institutions benefits similar to those enjoyed by *κτητορες* (CHARISTIKION).

In contrast to the West, EDUCATION was not a function of the Byz. monastery, except for the training of a few children destined for the monastic life. Monasteries did, however, play an integral role in the intellectual and cultural life of the empire. Establishments like the Stoudios and HODEGON monasteries in Constantinople housed SCRIPTORIA that produced manuscripts for both internal and external use. A. Cutler (*BZ* 74 [1981] 328-34) has estimated that in the 10th and 11th C. about 50 percent of scribes were monks, in the 14th C. about 25 percent. Although most monastic LIBRARIES were modest in size and restricted in scope to the Scriptures, hagiography, patristics, theology, and liturgy, a few, like CHORA, had some secular holdings. LITERACY was required of choir brothers and sisters; many devoted themselves to study of the Scriptures, and a number became writers, esp. of hymnography, hagiography, and theology. In the first half of the 9th C. monks and nuns formed the majority of literati; for the 14th C., I. Ševčenko (*Society*, pt.I [1974], 72) has calculated that more than 25 percent of the literati were monks.

Monasteries had a significant impact on the development of Byz. THEOLOGY and spirituality. Many leading theologians and churchmen who wrote on doctrine, liturgy, and mysticism were monks. Monks played a key role in the ecumenical councils of the 4th and 5th C.; they were prime supporters of icons in the debate over ICONOCLASM and defended Orthodoxy against attempts at Union of the Churches. The mysticism of SYMEON THE THEOLOGIAN in the early 11th C. and the HESYCHASM of the monks of Athos in the 14th C. profoundly affected the evolution of Orthodox tradition. A number of monks had a chance to influence ecclesiastical policy through their promotion to a bishopric or the patriarchate (see CONSTANTINOPLE, PATRIARCHATE OF).

Even though monks were the leading force in defending icon veneration in the 8th–9th C., there is little firm evidence to link monks with the production of art. Normally, teams of outside architects and ARTISTS were hired to build and decorate monastic complexes, and in many cases even MSS copied in monastic scriptoria were illuminated elsewhere, esp. when the miniature was on a separate page. Nonetheless, monasteries were great patrons of art and architecture. Most surviving Byz. churches were once monastic churches, and many icons, MSS, liturgical vessels, and the like were originally made for monasteries or were eventually donated to and preserved in monasteries.

LIT. Mango, *Byzantium* 105–24. A. Failler, "Le monachisme byzantin aux XIe–XIIe siècles: Aspects sociaux et économiques," *Cahiers d'Histoire* 20 (1975) 279–302. I. Konidares, *To dikaiou tes monasteriakas periousias* (Athens 1979). A. Papadakis, "Byzantine Monasticism Reconsidered," *BS* 47 (1986) 34–46. A.-M. Talbot, "An Introduction to Byzantine Monasticism," *ICS* 12 (1987) 229–41. A. Kazhdan, "Vizantijskij monastyr' XI–XII vv. kak social'naja gruppy," *VizVrem* 31 (1971) 48–70. —A.M.T.

**MONEMVASIA** (*Μονεμβασία*, lit. "single entrance," Malvasia and Malmsey in Western sources), a fortified city on an isolated rock that lies just off the coast of the southeastern Peloponnesos. It is called a *kastron* by PAUL OF MONEMVASIA in the 10th C. (AASS May 5:426B). Evidence for its early history is scanty. It is mentioned first by HUGEBURC, who described it as located in a "Slavic land." Theophanes (Theoph. 422.29–30) speaks of Monemvasia only once, relating that the plague of 746/7 arrived there from Sicily and Calabria.

A colophon of the MS Vat. Palat. gr. 44 mentions a certain Leo who was "*taboularios* of Monobasia" in 898 (P. Nikolopoulos, *LakSp* 5 [1980] 227–46). On the other hand, later legends, preserved in the CHRONICLE OF MONEMVASIA, pseudo-Sphrantzes, and other sources, claim that Monemvasia was founded ca.582/3 (P. Schreiner, *TM* 4 [1970] 471–75) and that it obtained metropolitan status from Maurice. In fact, however, a simple bishopric of Monemvasia is known from 787; it was probably a suffragan of Corinth and not Patras, as a literary tradition asserts (Laurent, *Corpus* 5.1:430). In the 12th C. Monemvasia served as a naval station in wars against the Normans, who in 1147 failed to seize it.

Monemvasia was the last stronghold in the Peloponnesos to acknowledge the supremacy of the Franks in the aftermath of the Fourth Crusade: it fell to WILLIAM II VILLEHARDOUIN in 1248 after a two-year siege. In 1262 the Byz. recovered Monemvasia as a result of the Treaty of Constantinople and the next year the Byz. fleet secured control of the surrounding territory; as a naval base it was administered by a *komes* (Ahrweiler, *Mer* 361). Michael VIII granted certain privileges to Monemvasia, but the authenticity of Andonikos II's chrysobull of 1301 is questionable (P. Schreiner in *Praktika B' Diethnous synedriou Peloponnesiakon spoudon* 1 [1981–82] 160–66). Michael VIII elevated Monemvasia to a metropolis that was later moved from the 34th place in the hierarchy of Monemvasia is evidently a forgery (Dölger, *Diplomatik* 383f). In 1384 Theodore I Palaiologos, *despotes* of the Morea, offered the city to Venice, but the powerful Mamonas family prevented the donation. In 1460 Monemvasia came under papal authority, in 1462/3 it was ceded to Venice (B. Krekić, *ZRVI* 6 [1960] 131–35), and in 1540 it fell to the Turks.

The impressive walls of Monemvasia are largely Venetian, but they are everywhere built on Byz. foundations. The Church of Hagia Sophia in the upper citadel has a breathtaking location at the edge of a sheer cliff. It is a domed octagon of the type and scale of HOSIOS LOUKAS and DAPHNI; it was probably constructed ca.1150, though E. Stikas (*LakSp* 8 [1986] 271–376) argues that it was founded by Alexios I. It has frescoes of the 13th C.

An important 14th-C. icon of the Crucifixion

was removed from the Helkomenos Church to the Byzantine Museum in Athens (A. Xyngopoulos, *Peloponnesiaka* 1 [1955] 23–49; Catalog of the *Ekthese gia ta hekato chronia tes Christianikes Archaio-logikes Hetaireias* [Byzantine Museum, Athens, 1984] no.8). The church itself preserves a carved lintel of ca.1000.

LIT. W.R. Elliott, *Monemvasia, the Gibraltar of Greece* (London 1971). W. Miller, "Monemvasia," *JHS* 27 (1907) 229–41. P. Schreiner, "I diritti della città di Malvasia nell'epoca tardo-bizantina," in *Miscellanea di studi storici* (Genoa 1983) 91–98. A.D. Katsore, *Monembasia* (Athens 1976). H. Kalliga, "The Church of Hagia Sophia at Monemvasia," *DChAE* 4 9 (1977–79) 217–21. M. Panayotidi, "Les églises de Géraki et de Monemvasie," 22 *CorsiRav* (1975) 349–55. —T.E.G., N.P.Š.

**MONEY-CHANGER.** See BANKER.

**MONGOLS** (*Μουγούλοι*), also called TATARS, an Asian people who, under the leadership of Genghis Khan (died 1227) and his successors, created an empire stretching from the Baltic to the Pacific Ocean. While its capital was in Karakorum, two appanages separated from it in the west: the Golden Horde (with a center at Saray on the Volga) and the empire of the Ilkhans in Persian territory. In the north the Mongols defeated the CUMANS in 1223 and obliged them to seek a refuge in Byz.; they conquered Kievan Rus' by 1240 and penetrated DOBRUDJA. In the south the Mongols captured Baghdad in 1258, but were halted by the MAMLŪKS at 'Ayn Jālūt on 3 Sept. 1260.

In Anatolia, Trebizond had to acknowledge its dependence on the Mongols and pay tribute to them, while the empire of Nicaea retained a more independent stance. At first, the Nicaean emperor John III Vatatzes supported the SELJUKS of RŪM against the Mongols, but, after the Seljuk defeat at Köseadağ on 26 June (or 2 July) 1243, he tried to maintain friendly relations with both powers. His successors continued this ambivalent policy. In 1265 Michael VIII Palaiologos sent his natural daughter Maria to Karakorum as a wife of the great khan Hülegü; the khan died before her arrival, however, and Maria was married to his son Abaqa. The monastery of the Theotokos Panagiotissa in Constantinople, of which Maria was a patron (Janin, *Églises CP* 213f), became known as "St. Mary of the Mongols." Another Maria, illegitimate daughter of Andronikos II, married

Toktay, khan of the Golden Horde, toward the end of the 13th C. It is probably this Maria, rather than Michael's daughter, who appears as the nun Melania in the Church of the CHORA MONASTERY (Underwood, *Kariye Djami* 1:46f), where she is described as "the lady of the Mongols." Despite this intimacy, Mongols are never represented in Byz. art, in contrast with CRUSADER ART, where distinctly Mongol features are given to one of the Magi on an iconostasis beam at the St. CATHERINE monastery on Sinai (K. Weitzmann, *DOP* 20 [1966] 63f). Michael VIII also managed to preserve friendly relations with NOGAY in the north. Nuptial connections continued in the 14th C.: Andronikos III gave his daughter in marriage to Özbek, the khan of the Golden Horde. The Mongols remained tolerant toward the Christian church and, in Saray, a bishopric was established under the jurisdiction of Constantinople.

TIMUR temporarily united the Mongol Empire. He crushed both the Mamlūks and Ottomans, and his victory at the battle of ANKARA in 1402 postponed the Ottoman conquest of Constantinople. After Timur's death the empire dissolved. Its last vestige in contact with Byz. was the khanate of the Crimea, founded ca.1430, which was supported by the Genoese of Kaffa. After 1475 the southern coast of the Crimea came under direct Ottoman administration.

LIT. D. Morgan, *The Mongols* (Oxford 1986). B. Spuler, *History of the Mongols* (Berkeley–Los Angeles 1972). R. Grousset, *The Empire of the Steppes* (New Brunswick, N.J., 1970). P.I. Zavoronkov, "Nikejskaja imperija i Vostok," *VizVrem* 39 (1978) 93–101. M.A. Andreeva, "Priem tatarskich poslov pri Nikejskom dvore," in *Recueil d'études dédiées à la mémoire de N.P. Kondakov* (Prague 1926) 187–200. J.J. Saunders, *Muslims and Mongols* (Christchurch, N.Z., 1977). —O.P., A.C.

**MONK** (*μοναχός*), a man who renounced the world in order to devote himself to a life of ASCETICISM and PRAYER. In Byz. there were various types of monks: (1) the cenobites, who lived and ate together in a communal society, the KOINOBION; (2) the *lavriotai* or *kelliotai*, who lived in separate cells but came together for common worship (see LAVRA, KELLION); (3) IDIORRHYTHMIC monks; (4) anchorites or HERMITS, who lived alone in an isolated location; and (5) wandering monks. The minimum age for adoption of the habit varied from monastery to monastery but averaged around 18; many men, however, became monks

at a later stage in life, often after being widowed. Some categories of individuals (e.g., eunuchs, young boys, fugitive slaves) were denied or limited permission to become monks. After a novitiate that could range from six months to three years, the **NOVICE** took vows of poverty, celibacy, and obedience. The monastic profession was symbolized externally by the **TONSURE**, the monastic habit (**SCHEMA**), and the adoption of a monastic name (which usually, but not necessarily, began with the same initial letter as one's baptismal name). In theory monks were supposed to remain in the same monastery for life (see **STABILITY**, **MONASTIC**), but in practice many of them wandered from one monastery to another, or left a *koinobion* to become a hermit (often as a temporary stage).

A monastery had two sorts of monks: the literate choir brothers, responsible for singing the daily offices, and the uneducated brethren who were servants (*diakonetai*) and did much of the manual labor. This hierarchical division of the monks into two classes was also reflected in their different food and dress, their seating in the refectory, even their place of burial in the cemetery. Members of the nobility who entered monastic life were frequently accompanied by servants and lived in a suite of rooms rather than a single cell. Prospective monks customarily made substantial donations to the monastery at the time of their admission; despite their vows of poverty they were allowed to retain some personal property after they took the monastic habit. In addition to the daily round of prayers and manual labor, monks might engage in intellectual endeavors such as study of the Scriptures, copying of MSS, or composition of hymns and hagiographical works.

LIT. Meester, *De monachico statu*. P. Charanis, "The Monk as an Element of Byzantine Society," *DOP* 25 (1971) 61–84. D. Savranis, *Zur Soziologie des byzantinischen Mönchtums* (Leiden-Cologne 1962). —A.M.T.

**MONOCONDYLE**, a conventional scholarly term formed from the classical Greek adjective *μονοκόνδυλος*, "having but one joint" (said of the thumb). The term designates a word or a short sentence written in a single, uninterrupted line drawn without lifting the pen from the parchment or paper. The monocondyle sometimes deliberately obscures the name or signature. Synodal decisions were signed by bishops in the form of a

monocondyle (examples survive primarily from the post-Byz. period); the imperial chancellery used monocondyle notes written over two glued-together sheets of a document to prevent the addition of forged insertions.

LIT. L. Politis, *Paléographie et littérature byzantine et néogrecque* (London 1975), pt.V (1957), 318–20. Dölger, *Diplomatik* 247f, n.4. Dölger-Karayannopoulos, *Urkundenlehre* 36f. —A.K.

**MONOCYCLIC AND POLYCYCLIC**, terms central to **RECENSION THEORY**, specifically as it is applied to the study of illuminated MSS. The former designates a MS whose miniature **CYCLE** coincides both in substance and extent with the limits of its accompanying text. A polycyclic MS, on the other hand, is one whose original set of pictures has been supplemented by one or more series of images, each originally created for its own text and having its own recensional history. Each may also carry traces of the style of the model from which it was drawn. Weitzmann labels as polycyclic a number of the finest extant Byz. MSS, including the **PARIS GREGORY**, whose original, comparatively small set of homily pictures, he suggests, was enriched by excerpted picture cycles deriving ultimately from, for example, an illustrated Genesis, a Book of Kings, a Gospel book, etc.

LIT. Weitzmann, *Roll & Codex* 193–205. —G.V.

**MONODY** (*μονωδία*), a short unrelieved lament, intended to comfort the bereaved by sharing their grief. It differs from **EPITAPHIOS** in not being part of the actual funeral ceremony.

LIT. A. Sideras, "Byzantinische Leichenreden," in *Leichenpredigten als Quelle historischer Wissenschaften*, ed. R. Lenz, vol. 3 (Marburg 1984) 17–49. —E.M.J.

**MONOENERGISM** (from *μόνος* and *ἐνέργεια*, "one energy"), a conventional scholarly term to describe a theological movement of the 7th C. Its core was the assumption that Christ had a single **ENERGY** attributed to his individual hypostasis. This idea was implied in **MONOPHYSITISM** (one nature presumes a single "activity"), but even pseudo-Dionysios the Areopagite (PG 3:1072C) spoke of a "new theandric activity (*theandrike energeia*)" in Christ, a phrase that was broadly used (misused, from the Orthodox point of view) by the

Monothelites. The Neo-Chalcedonians (see **NEO-CHALCEDONISM**) seem to have been close to the development of the notion of a single activity, but the movement fully arose as an attempt at political unification of the Chalcedonians and Monophysites in the face of the Arab threat.

KYROS of Alexandria attempted in 633 to reconcile the two parties on the basis of the formula "the single Christ and Son operating as God and man in the single theandric activity" (Mansi 11:565D). SOPHRONIOS, the future patriarch of Jerusalem, remonstrated against this formula, and during his discussions with Patr. SERGIOS I of Constantinople they came to a compromise: both phrases "single activity" and "two activities" were prohibited—instead, one had to speak of "the single Son acting upon both divine and human [things]." Both parties assumed that Christ was *theokinetos*, "moved by God." Pope HONORIUS approved of the compromise and in his letter to Sergios spoke of "*una voluntas*" of Christ. Sophronios soon rekindled discussion, but since the **EKTHESIS** issued by Emp. Herakleios in 638 banned the *energeia* formulas, the debate subsequently focused on the problem of the single will (**MONOTHELETISM**).

LIT. Beck, *Kirche* 292–94. F. Winkelmann, "Die Quellen zur Forschung des monenergetisch-monotheletischen Streites," *Klio* 69 (1987) 515–59. P. Galtier, "La première lettre du pape Honorius," *Gregorianum* 29 (1948) 42–61. P. Parente, "Usò e significato del termine *theokinetos* nella controversia monotheletica," *REB* 11 (1953) 241–51. —T.E.G.

**MONOGENES, HO** (*ὁ μονογενής*, "the only-begotten"), **TROPARION** that sums up the teaching of the early councils on the Christian economy of salvation in terms drawn from their creeds (J.H. Barkhuizen, *BZ* 77 [1984] 3). It was probably unknown in Constantinople before 519, for it is not mentioned in the disputes that year over the **THEOPASCHITE** clause, "One of the Trinity was crucified," which it paraphrases.

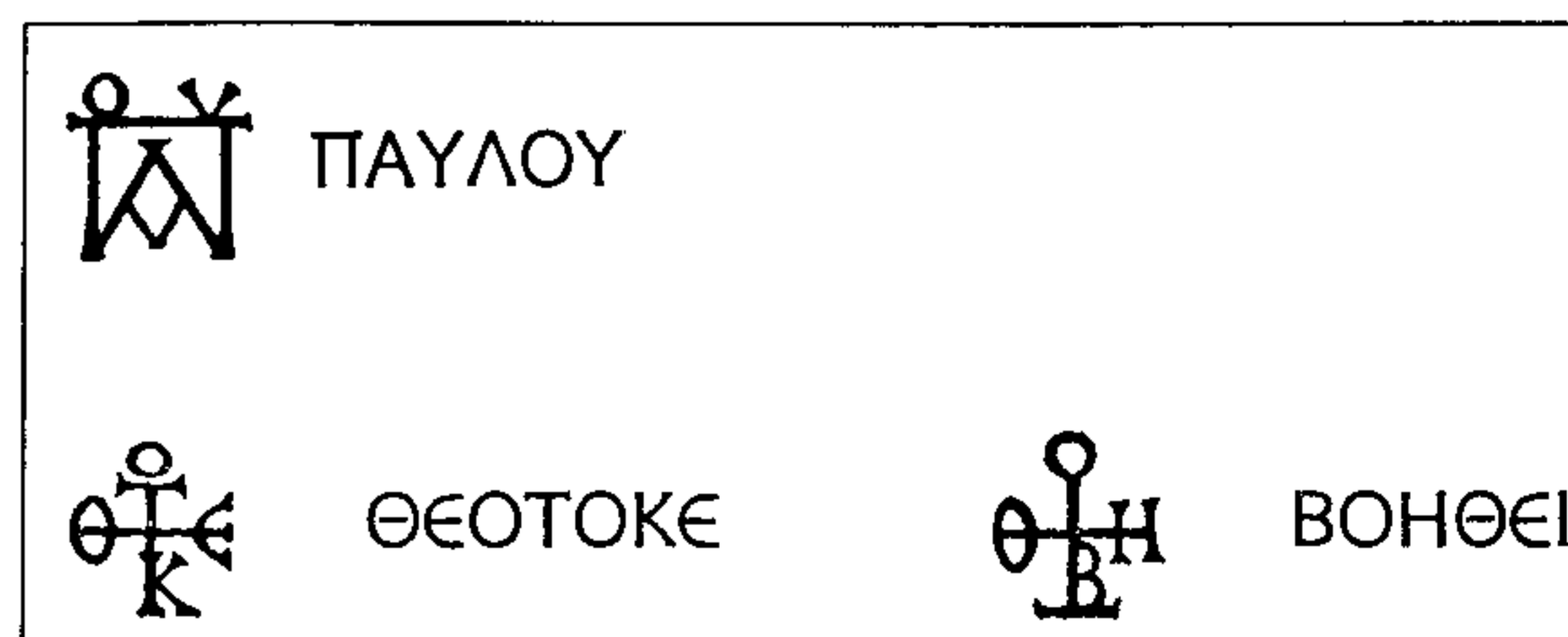
Justinian I introduced the *Monogenes* into the liturgy of Constantinople in 535/6 (Theoph. 216.23–24). The Orthodox attributed its text to Justinian himself; the Monophysites to SEVEROS of Antioch. Both Orthodox and Monophysite churches used it, probably from the attempted reconciliation of 533/4.

Found at the beginning of the Eucharist in Armenia, Syria, and Egypt, its first certain attestation in the Byz. Eucharist is in the 9th-C. Latin version of the so-called *Church History* of Patr. GERMANOS I by ANASTASIOS BIBLIOTHECARIUS (actually a commentary on the liturgy). It served as refrain of the third **ANTIPHON** on ordinary days; on feasts the *Monogenes* was a variant refrain of the second antiphon (Mateos, *Typicon* 2:308, 313f). It was intoned by singers standing beneath the ambo of Hagia Sophia in Constantinople.

ED. Brightman, *Liturgies* 365.33–366.9. LIT. V. Grumel, "L'auteur et la date de composition du tropaire *Ho monogenes*," *EO* 22 (1923) 398–418. Mateos, *La parole* 50–52. —R.F.T.

**MONOGRAM**, the combination of a number of letters that form, when read in the correct order, a name, a title (or name *and* title), or an invocation. The Byz. monogram normally contains all letters of the name or word(s) in question (a repeated letter, however, is only used once). Sometimes **ABBREVIATIONS** are used, as in the case of the **CHRISTOGRAM**, and the symbols for authors' names in marginal notes in MSS. Monograms are found on elements of architecture, silver objects—here both to identify the donor by name and title and to serve as control stamps (see **SILVER STAMPS**)—ornaments, ivories, coins, and esp. seals. They occur abundantly from the 6th to 8th C., become rare in the 9th to 12th C., and reappear again in increasing number in the Palaiologan period, in MSS, on book bindings, and esp. on architectural elements. The most common forms are the block or box-type monogram where the letters are joined together in the form of a quadrangle, and (from ca.550 onward) the cruciform monogram where the letters are placed at the extremities of a cross.

MONOGRAM. Sample monograms. Above: block or box-type monogram signifying "of Paul"; below: cruciform monograms signifying "Mother of God, help."



The arrangement of the letters seems to follow primarily aesthetic principles; attempts to discover underlying rules have failed. Hence the decipherment often proves difficult and in many cases remains ambiguous.

LIT. Gardthausen, *Palaeographie* 2:54–56. Idem, *Das alte Monogramm* (Leipzig 1924). W. Fink, "Das frühbyzantinische Monogramm," *JÖB* 30 (1981) 75–86. Idem, "Neue Deutungsvorschläge zu einigen byzantinischen Monogrammen," in *Byzantios* (Vienna 1984) 85–94. V. Laurent, "Monogrammes byzantins pour un hommage," *EEBS* 39–40 (1972–73) 325–41. —W.H.

**MONOMACHOS** (*Μονομάχος*, lit. "fighting in single combat," fem. *Μονομαχίνα*), the name of a family of functionaries, perhaps related to the Monomachatoi and Monomachitai. The first occurrences of the name are questionable. The 9th-C. Life of IOANNIKIOS refers to an Iconoclast bishop of Nikomedeia whom it calls "monomachos or rather theomachos" (AASS Nov. 2.1:432B), that is, a fighter against God; *monomachos*, which prompted a pun, is here to be taken as a proper name. A *patrikios* Niketas, during Irene's reign, took the sobriquet Monomachos. An addressee of Leo CHOIROSPHAKTES was a son of patrician Niketas Mon[omachos]; unfortunately, the reading of the name is conjectural. Another Monomachos, a functionary who supervised monasteries ca.921, was mentioned by NICHOLAS I MYSTIKOS (ep.96.3). The family flourished in the 11th C. when the son of a judge Theodosios became Emp. CONSTANTINE IX MONOMACHOS. The Monomachoi had property in Constantinople and functioned primarily as judges (e.g., Pothos, *protospatharios* and judge of the Hippodrome). Despite their warlike name and the frequent use of the image of St. George on their seals, the only member of the family who is known to have been connected with the military administration was George Monomachatos, *doux* of Illyricum (Dyrrachion) during the reign of Nikephoros III; Alexios I dismissed him, and George fled to Serbia but eventually was granted amnesty. A female relative of Constantine IX (Maria or Anastasia?) was married to a prince of Rus' and gave birth to VLADIMIR MONOMACH.

The family played no role under the dynasty of the Komnenoi, but emerged again at the end of the 12th C.; George Monomachos, for example, was an official of maritime administration (*Patmou Engrapha* 2, no.59.27). The family is at-

tested in Asia Minor from the beginning of the 13th C. A John Monomachos lost his fortune in Philadelphia when it was besieged by the Turks in 1304; he then moved to Thessalonike, where he exercised military functions and belonged to the entourage of Nikephoros CHOUMNOS; later he became intimate with Alexios PHILANTHROPENOS and accompanied him to Philadelphia in 1324 (H. Ahrweiler in *Philadelphie et autres études* [Paris 1984] 9–16). The Monomachoi were still active in the first half of the 14th C., when George Monomachos and esp. his brother Michael, eparch and grand *konostaulos*, were generals. In Jan. 1333 Michael received a *praktikon* granting him the *oikonomia* of 50 hyperpera in the villages of Chantax and Nision—an exceptional case of a recorded donation of a PRONOIA to a secular person (*Zogr.*, no.29). He died before 1346. Another George Monomachos was an architect (*oikodomos*) in Thessalonike ca.1421 (Dölger, *Schatz.*, no.102).

LIT. Winkelmann, *Quellenstudien* 155. V.L. Janin, G.G. Litavrin, "Novye materialy o proischozhenii Vladimira Monomacha," *Istoriko-archeologičeskij sbornik* (Moscow 1962) 204–21, with add. A. Soloviev, *Byzantion* 33 (1963) 241–48. F. Barišić, "Michailo Monomach, eparch i veliki konostavl," *ZRVI* 11 (1968) 215–34. Ostrogorsky, *Féodalité* 112–22. *PLP*, nos. 19286–309. —A.K.

**MONOPHYSITISM**, religious movement that originated in the first half of the 5th C. as a reaction against the emphasis of NESTORIANISM on the human nature of the incarnate Christ. The term Monophysite (*Μονοφυσίτης*), from *monos* (one) and *physis* (nature), is, however, of later origin: it appears in ANASTASIOS OF SINAI (7th C.) and JOHN OF DAMASCUS (8th C.) when the heat of the Monophysite dispute was long over. On the other hand, some roots of Monophysite views can be found before the 5th C., for example, in APOLLINARIS OF LAODIKEIA. As a theological doctrine, Monophysitism was an attempt to find a solution to the problem of the God-Man relationship in Christ: if before the Incarnation the divine nature of the Logos existed separately, it came into contact or union with the human nature after the Incarnation. What kind of union was thus created? Was the divine nature only in an apparent unity with the man in Christ while the human nature prevailed? Was it a real mixture? Did the divine nature engulf the human nature so that only one *physis* remained? Philosophically and

theologically the questions were difficult to answer. The Monophysites suggested two responses: the so-called real Monophysites (the followers of EUTYCHES) inclined to accept the doctrine of the union of natures, whereas the moderate or "verbal" Monophysites (the partisans of SEVEROS of Antioch) construed the *physis* as close to the concept of *prosopon* or hypostasis and saw in Christ a new *physis*, possessing both perfect divine and perfect human qualities.

The Monophysite dispute began in the 440s. The initiators of the movement were Eutyches and DIOSKOROS, patriarch of Alexandria, who developed some formulations originally made by CYRIL of Alexandria. After a short-lived victory at the so-called Robber Council of Ephesus (449), the Monophysites were condemned at the Council of Chalcedon (451) that elaborated the dyophysite (or Chalcedonian) formula. The movement continued with varying degrees of success, Emp. Anastasios I supporting the Monophysites, Justin I favoring the Chalcedonians, and Justinian I vacillating between the two dogmas. The controversy was accompanied by severe persecutions of both parties, banishment of leaders, destruction of churches, etc. In the 7th C. the state and church tried to find a compromise in the form of MONOTHELETISM.

Theological and philosophical differences were exacerbated by political, social, and cultural factors: the most evident of them was the rivalry of Alexandria with Constantinople and Rome. It seems also that the rural population of Egypt and Syria supported Monophysitism partly as a protest against oppression, partly due to local traditions: the belief in a deity who died and was then resurrected was well entrenched in Egypt and Syria, and in these provinces the addition to the TRISAGION ("We believe in God who died for us") was received sympathetically. Monophysitism in its earlier stages seems to have been allied with the state, and only from the late 6th C. onward did the increasing persecutions alienate the Monophysites and make them potential supporters of foreign enemies, like the Arabs. As a symbol of local independence the Monophysite churches that were established in Syria and Egypt, and the separation of Christians into the MELCHITE and JACOBITE sects intensified political and cultural dissension in these lands. Monophysitism was accepted by the Armenian church.

LIT. W.H.C. Frend, *The Rise of the Monophysite Movement* (Cambridge 1972). Idem, "The Monophysites and the Transition between the Ancient World and the Middle Ages," *Passagio dal mondo antico al medio evo da Teodosio a San Gregorio Magno* (Rome 1980) 339–65. M. Jugie, *DTC* 10 (1929) 2216–2306. R.C. Chesnut, *Three Monophysite Christologies* (Oxford 1976). F. Winkelmann, "Nekotorye zamečanja k ocenke roli monofisitstva v Egipte v poslejustinianovskuju epochu," *VizVrem* 39 (1978) 86–92. L. Perrone, *La chiesa di Palestina e le controversie cristologiche* (Brescia 1980). —A.K.

**MONOPOLY** (*μονοπώλιον*), the exclusive privilege of trading specific goods, existed in Byz. in two forms: state monopolies and rights granted (or farmed) to particular persons/organizations. Leo I prohibited officials from granting monopolies in any place or city for any kind of goods except SALT (*Cod. Just.* IV 59.1, a.473); Zeno outlawed monopolistic production of clothing, fish, and other commodities and underlined the illegality of collusion among construction workers, teachers of crafts (*ergodidaskaloi*), and bath attendants (*Cod. Just.* IV 59.2, a.483; *Basil* 19.18.2).

The question of state monopolies has been hotly disputed: J. Nicole (*Le livre du préfet* [Geneva 1904] 292–94), who developed a concept of Byz. as a paradise of monopolies and privileges, viewed monopolies as a factor that helped destroy the Byz. economy; in contrast, both A. Andreades (*Byzantion* 9 [1934] 171–81) and G. Mickwitz (*Die Kartellfunktionen der Zünfte* [Helsinki 1936] 207f) denied the existence of state monopolies and acknowledged only a state regulation over commerce that was allegedly beneficial for tradesmen. Prokopios twice (*Wars* 2:15.11, *SH* 26.36) mentions "the so-called monopolies" established by governors on the frontier with Lazika and in Alexandria: the governors prohibited all trade activity by merchants and acted as *kapeloi* of all goods. While "all goods" is apparently an exaggeration, in some spheres (esp. the SILK trade) the existence of a state monopoly is probable; N. Oikonomides (*DOP* 40 [1986] 33–50) assumes that by the 9th–10th C. this monopoly loosened. ALBERT OF AACHEN (*RHC Occid.* 4:311D) testifies to the presence of state monopolies at the end of the 11th C., saying that only the emperor could sell wine, olive oil, wheat, barley, and other victuals throughout the entire empire; Attaleiates' description of the monopoly in Rhaidestos (*Attal.* 202.5) likewise reveals state privilege in the grain trade. On the other hand, the report (*Skyl.* 277.44–

5) that Nikephoros II Phokas traded in "imperial grain" during a famine is not sufficient to assert the existence of a monopoly at that time. Other state monopolies included the emperor's exclusive rights over objects of PURPLE and GOLD as symbols of his power and the production and use of some types of weapons (e.g., GREEK FIRE).

LIT. Kazhdan, *Derevnja i gorod* 302-04. Hendy, *Economy* 174, 626-34, 654-62. G. Brătianu, "Une expérience d'économie dirigée," *Byzantion* 9 (1934) 643-62. —A.J.C.

**MONOTHEISM** in Christianity was perceived as a refutation of polytheism ("Hellenic deception") and Judaic absolute or consistent monotheism (John of Damascus, *Exp. fidei* 7.28-30, ed. Kotter, *Schriften* 2:17). The rejection of polytheism was a relatively easy task, even though NICHOLAS OF METHONE still found it necessary to discard Proklos's polyarchy of gods, and PLETHON attempted the revival of Olympic deities. Disassociation from Judaic absolute monotheism was a more difficult problem, solved by the concept of the TRINITY. Absolute monotheism created an unbridgeable gap between God and mankind, whereas the triune God, one in substance and numerical in hypostases, provided the possibility for intercourse with humans, a possibility realized in the double nature of Christ that formed the cornerstone of the doctrine of salvation. Besides the Trinitarian and Christological controversies that required sophisticated definitions of substance and hypostasis, the concept of the Trinity implied a danger of confusion with "TRITHEISM." Nicholas of Methone (*Anaptyxis*, p.10.13-16) pointed out that pagan gods are a multitude (*plethos*) and differ from each other, whereas within the Trinity there is no difference (*diaphora*) but one *ousia*, power, energy, will, glory, kingdom.

In modern times Peterson (*infra*) argued that monotheism was a political ideology closely connected with the idea of the unique Roman Empire; the introduction of the concept of the Trinity brought an end to this connection. Although plausible for the West, this alleged disruption did not occur in Byz. (F. Dölger, *BZ* 36 [1936] 225f) where the concepts of monarchy and monotheism remained interwoven, even though in some cases political slogans could be perverted, as happened during the riot of 668 when the army, referring to the Trinity, demanded that Constans II establish the collective rule of three brothers. —A.K.

**The Monotheistic Structure of the Trinity.** The Byz. concept of God was monotheistic; nevertheless they believed in the Trinity, that is, in God the Father, the Son or LOGOS, and the HOLY SPIRIT, who were of common SUBSTANCE, although of three hypostases. The "common" (*koinon*) substance or substance "shared in common" was understood as follows in the theology of the Cappadocian Fathers: that in thought or in contemplation there was a difference (*diaphora*) and not a distinction (*diairesis*) between the persons of the Trinity. Gregory of Nazianzos (PG 36:348A) emphasized that the term *diairesis* had to be applied with caution lest their unity and their difference be obscured. The "difference" was a sufficient condition for countability or number (*arithmos*), the concept developed by MAXIMOS THE CONFESSOR (Balthasar, *Kosmische Lit.* 104-09). "We venerate monarchy," said Neilos KABASILAS (ed. M. Candal, *OrChrP* 23 [1957] 252.17-20), "We believe in one God, one not numerically—this would be a Judaic baseness—but one by nature; numerically God is not one but three." When the Byz. spoke of "one Godhead and one *ousia*," they meant a monad that stood beyond any number, that is, was not countable (e.g., JOHN ITALOS, *Quaestiones quodlibetales*, par.63, ed. Joannou, p.87.95).

After Trinitarian monotheism was established in disputes against ARIANISM, in opposition to the notions of MONARCHIANISM and ADOPTIANISM, it faced a challenge from DUALISM, which posed the question of the limits of God's power: if there is only one Lord of the created world, what is the cause of evil? Byz. theologians had to refute the old idea expressed particularly by the MANICHAEANS and some heresies possibly drawing upon them (PAULICIANS, BOGOMILS) that there is an opposition between the realm of light (or God) and that of darkness (or matter); the anti-Manichaean arguments and the principles of monotheism were formulated, among others, by JOHN OF CAESAREA in his *Dialogue with a Manichaean* (*Opera* 58f, 245f).

LIT. Prestige, *God* 97-111, 242-64. E. Peterson, *Der Monotheismus als politisches Problem* (Leipzig 1935); rp. in his *Theologische Traktate* (Munich 1951) 45-147. *Monotheismus als politisches Problem?*, ed. A. Schindler (Gütersloh 1978). —K.-H.U.

**MONOTHELETISM** (from *μόνος* and *θέλημα*, "one will"), scholarly term designating a 7th-C.

theological movement. It inherited the problems raised by MONOENERGISM after the ban of the *energeia* formulas in 638. The new phrase, "a single will (*thelema*) in Christ," was suggested by Patr. SERGIOS I of Constantinople and developed by his supporters such as Makarios of Antioch and PYRRHOS. The emperor Herakleios saw Monothelism as a means of compromise between Chalcedonians and Monophysites and proclaimed it in the EKTESIS of 638. The main opponent of Monothelism was MAXIMOS THE CONFESSOR who elaborated the concept of a variety of wills: the natural will, he argued, is a property of nature, and therefore desires good; FREE WILL (*proairesis*) means a choice and therefore presupposes the possibility of error or sin; finally, *boulesis* is imaginative desire (*phantastike orexis*—PG 91:13B). Christ, having two natures, had to have two natural wills.

The TYPOS OF CONSTANS II (648) forbade discussion of the controversy, but Maximos defied the edict. He was exiled, as was Pope MARTIN I who supported him. The Council of Constantinople in 680 condemned Monothelism and its adherents. Emp. Philippikos repudiated this condemnation and tried to revive Monothelism, but when he was overthrown the movement finally disappeared.

LIT. M. Jugie, *DTC* 10 (1929) 2307-23. V. Grumel, "Recherches sur l'histoire du monothélisme," *EO* 27 (1928) 6-16, 257-77; 28 (1929) 19-34, 272-82; 29 (1930) 16-28. P. Vergheze, "The Monothelite Controversy—a Historical Survey," *GOrThR* 13 (1968) 196-211. S. Brock, "A Monothelite Florilegium in Syriac," in *After Chalcedon* (Louvain 1985) 35-45. —T.E.G.

**MONREALE**, Sicilian town 18 km southwest of Palermo, site of the abbey church of a monastery, chartered by WILLIAM II on 15 Aug. 1176; also a cathedral. It is essentially a magnified version of his grandfather's Cappella Palatina in PALERMO, which Monreale overlooks. The figural mosaics in the nave, aisles, transept, and three apses are generally ascribed to Byz. craftsmen because their style is similar to that of late 12th-C. MONUMENTAL PAINTING in Cyprus, Macedonia, and other centers of Byz. art. According to Demus (*infra*), so huge a body of decoration would have taken 50 mosaicists five to six years to complete, and new scenes had to be invented to extend the standard repertoire. The decoration includes an unusually detailed Old Testament narrative in the nave;

MIRACLES OF CHRIST in the aisles and transept; and in the main apse a bust of the PANTOKRATOR, the Virgin Panachrantos, apostles, and saints. Some of the miracle scenes were composed on Greek rhetorical principles and may directly reflect the sermons of PHILAGATHOS (Maguire, *Art and Eloquence* 80-83). In the sanctuary are two portraits of William in imperial dress, crowned by Christ and again, as in a Byz. donor PORTRAIT, offering his foundation to the Virgin.

LIT. E. Kitzinger, *The Mosaics of Monreale* (Palermo 1960). W. Krönig, *The Cathedral of Monreale and Norman Architecture in Sicily* (Palermo 1966). Demus, *Norman Sicily* 91-177. —D.K., A.C.

**MONTANISM**, the heresy of the Montanists (*Μοντανιστῆς*), also called Kataphrygians, followers of a certain Montanus who preached in Phrygia in the 2nd C. Their theology did not differ substantially from Orthodoxy, although some church fathers (e.g., Didymos, PG 39:881B) accused "thick-witted Montanists" of teaching the doctrine of the identity of the members of the Trinity. The main particularities of Montanism were: an emphasis on the exclusive role of the "new prophets" (Montanus and two women, Priscilla and Maximilla); attacks on the established church and its concessions to the pagan state; stress on asceticism and rejection of marriage; eschatological expectations; and veneration of a deserted city, Pepouza in Phrygia, as the new Jerusalem. John of Damascus (*Haeres.* 49, ed. Kotter, *Schriften* 4:33f) noted the role of women among the Kataphrygians—not only did they dominate the group and serve as priests, but Priscilla taught that she had had a vision of Christ "in a female shape." According to EPIPHANIOS of Cyprus (*Panarion* 48.14.2), Montanists were numerous in Cappadocia, Galatia, Phrygia, Cilicia, and Constantinople; they were also known in the West, as far as North Africa and Spain.

Both state and church persecuted the Montanists. JOHN OF EPHESUS reportedly went to Pepouza where he burned their place of assembly and destroyed the relics of Montanus and the two prophetesses (S. Gero, *JThSt* 28 [1977] 520-24). According to a 9th-C. historian (Theoph. 401.22-27), Leo III ordered that Montanists be forcibly baptized in 721/2; they responded by gathering "in the houses of their deviation" and burning themselves to death. Montanism may have survived in Byz. into the 9th C.

LIT. W.H.C. Frend, "Montanism: Research and Problems," *Rivista di storia e letteratura religiosa* 20 (1984) 521–37. P. de Labriole, *La crise montaniste* (Paris 1913). A. Strobel, *Das heilige Land der Montanisten* (Berlin–New York 1980). —T.E.G.

**MONTECASSINO** (μονή τοῦ Κασίνου), monastery south of Rome, founded in 529 by St. Benedict of Nursia. After destruction by the Lombards (581) and the Arabs (883), the monastery was finally reestablished by Abbot Aligernus ca.950. Though officially patronized by the Western emperors and not in Byz. territory, the abbey, which owned possessions in Apulia, was favored throughout the 10th–11th C. by the *strategoi* of Longobardia, the *katepano* of Italy, and the Byz. emperors themselves. Montecassino was closely associated with Greek monasticism: ca.980–95 NEILOS OF ROSSANO lived with some 60 disciples in Valleluce, a *metochion* of Montecassino; some Benedictine monks from Montecassino migrated to Mt. Athos, Jerusalem, and Mt. Sinai. A Greek monk from Calabria, Basil, was abbot of Montecassino from 1036 to 1038. During the Norman conquest of southern Italy Abbot Desiderius (1058–87) actively supported the invaders, who bestowed lavish donations on the monastery. Nevertheless, between 1076 and 1112, Michael VII and Alexios I sent sumptuous gifts to the abbots of Montecassino, hoping for their mediation in the conflict with Rome and with the Crusaders (*Reg* 1, nos. 1006, 1207f, 1262–64). In 1206, after the Latin conquest of Constantinople, Montecassino was given the monastery of S. Maria de Virgiottis (*tes Euergetidos*) outside the walls of Constantinople (Janin, *Églises CP* 181).

**Monuments.** Montecassino is one of the few places in Italy where written sources attest the activity of Byz. craftsmen. According to the chronicler Leo of Ostia, when Desiderius rebuilt its main church (1066–71), he sent to Constantinople for mosaicists to decorate the sanctuary vaults and the pavement; perhaps ca.1070 a monk was dispatched to Constantinople to commission precious fittings and liturgical furniture, including the elements of a bronze and silver templon (J. Shepard, *BS/EB* 9 [1982] 233–42) and a gold and enamel altar frontal. The new basilica also incorporated bronze DOORS that Desiderius had commissioned in Constantinople for the old church ca.1065. Of these expensive Byz. objects only some pieces of the nave pavement and 15 plaques from

the bronze doors survive; nevertheless, much has been written about Montecassino as a source of Byz. artistic influence in Rome and southern Italy (see SANT'ANGELO IN FORMIS; SALERNO), and certain illuminated MSS made in the monastery's scriptorium have been said to reflect the work of Byz. artists (H. Toubert, *MEFRM* 83 [1971] 187–261).

Leo of Ostia wrote that "since *magistra latinitas* had left uncultivated the practice of these arts for more than 500 years," Desiderius had a number of young monks trained in mosaic-making and in the arts of silver, bronze, iron, glass, ivory, wood, alabaster, and stone. It is not clear whether all of these arts were considered Byz. or taught by Byz. craftsmen, and it is usually overlooked that Amatus of Montecassino attributes the pavement to "Greeks and Saracens." Unquestionably Montecassino was a unique showcase of imported Byz. objects in southern Italy; yet modern scholars may have overestimated its role as a center of diffusion of Byz. artistic practice.

LIT. H. Bloch, *Monte Cassino in the Middle Ages*, 3 vols. (Cambridge, Mass., 1986). F. Newton, "The Desiderian Scriptorium at Monte Cassino: The Chronicle and Some Surviving Manuscripts," *DOP* 30 (1976) 35–54. —V.v.F., D.K.

**MONTH** (μήν). Ancient local systems and local names of months (Egyptian, Syriac, Attic, Macedonian, etc.) continued well into the late Roman period, but from the 5th C. onward they were replaced by Roman names; only on the outskirts of Byz. civilization were other denominations and systems in use—Armenian, Jewish, and Islamic. In Egypt, Egyptian month names were used until 641; their use by Christians continued even after the Arab conquest. Late Byz. antiquarians (PACHYMERES, Theodore GAZES) tried to revive Attic names of months (with slight variations), but this scholarly conceit never extended to documents and was rarely used by historians. In the Roman/Byz. calendar the reconciliation of the cycle of lunar months with the 365-day solar year was achieved by having 12 fixed months of uneven length and by intercalating one day to a given month every four years. PLETHON suggested a reform of the calendar, introducing numerical designations for the months (instead of Roman or Attic names): the first was to begin after the winter solstice; the year was to be composed of 12 months, a 13th month being intercalated

whenever the 12th month did not extend to the winter solstice (M. Anastos, *DOP* 4 [1948] 188–90). Plethon also suggested the division of the month into four parts to simplify the institution of new holy days invented by him. Within each month individual days were sometimes designated according to the traditional Roman calendar as being a certain number before three fixed points in the month—Kalends (1st), Nones (5th or 7th), and Ides (13th or 15th). However, the continuous reckoning system (1st, 2nd, etc.) eventually became the norm.

LIT. Grumel, *Chronologie* 166–80. H. Leclercq, *DACL* 11:1624–48. —B.C., A.K.

**MONTHS, PERSONIFICATIONS OF.** In the literary sphere a series of texts appears from the 12th C. onward, describing the personified months and the actions (mainly agricultural) appropriate to them; these texts fall into two groups according to whether or not dietary regulations are included. The chief representative of the first group is a set of DODECASYLLABLES attributed to Theodore PRODROMOS (W. Hörandner, *Theodoros Prodromos: Historische Gedichte* [Vienna 1974] 55), in which the months address the reader directly, giving equal space to seasonal activities and to diet (the rules for which derive from the medical handbook of Hierophilus of Alexandria, 3rd C.). The chief example of the second group is the set of short EKPHRASEIS found in the romance *Hysmine and Hysminias* (at 4.5–18) of Eustathios MAKREMBOLITES, where the months are described in terms of the Late Antique culture, which Eustathios is apparently recreating (March wears military dress, carries sword and bow, etc.). Both groups are reflected in subsequent shorter texts lacking the pseudo-antiquity of Makrembolites; these are usually in verse and anonymous, though one set of dodecasyllables was written by Manuel PHILES. The most significant of the later texts are the vernacular descriptions in LIBISTROS AND RHODAMNE (ed. J. Lambert, [Ms E, 1017–1107] pp. 116–23), influenced by Makrembolites, and *Ta eidea ton dodeka menon* (The Forms of the Twelve Months), in turn influenced by *Libistros* and accompanied by illustrations. In most of the texts the year begins in March, though in some (e.g., *Ta eidea*) it starts in September.

**Representation in Art.** While Late Antique images of the months drew on astronomy, local cults,

and folklore, Byz. cycles were generally much more restricted. Certain ancient symbols were retained: the consul representing January in floor mosaics at Argos (G. Akerström-Hougen, *The Calendar and Hunting Mosaics of the Villa of the Falconer in Argos* [Stockholm 1974]) and GERASA is also preserved in the Vatican PTOLEMY (Vat. gr. 1291). By the 11th C. this image had been replaced by one of feasting on a boar, as in OCTATEUCH illustration, where the Months are shown beside tombs to suggest the longevity of Abraham's descendants. In Late Antique art such personifications occurred in many media, whereas in Byz. they were confined to MSS, appearing as marginal vignettes in the Vatican MS of JOHN KLIMAX (Vat. gr. 394) or as *atlantes* decorating CANON TABLES in Gospel books. Here these figures represent labors, corresponding to descriptions of the Months in Eustathios Makrembolites. Novel variations on this iconography occur as late as the illustrations in the *typikon* of the Church of St. Eugenios, Trebizond (Athos, Vatop. 1199), written in Feb. 1346 (Strzygowski, *infra*).

LIT. B. Keil, "Die Monatscyclen der byzantinischen Kunst in spätgriechischer Literatur," *WS* 11 (1889) 94–142. B. Voltz, "Bemerkungen zu byzantinischen Monatslisten," *BZ* 4 (1895) 547–58. H. Eideneier, "Ein byzantinisches Kalendergedicht in der Volkssprache," *Hellenika* 31 (1979) 368–419. Poljakova, *Roman* 177–89. J. Strzygowski, "Die Monatscyclen der byzantinischen Kunst," *RepKunstw* 11 (1888) 23–46. H. Stern, "Poésies et représentations carolingiennes et byzantines des mois," *RA* 45 (1955) 167–86. Maguire, *Earth & Ocean* 24. —E.M.J., A.C.

**MONTPELLIER**, commercial center in Languedoc, founded in the 10th C. The first significant contact between Montpellier and Byz. was the marriage of William VIII of Montpellier and Eudokia, the niece of Manuel I Komnenos, in 1178 (Barzos, *Genealogia* 2:346–59; W. Hecht, *REB* 26 [1968] 161–69). The arrangement was not part of the emperor's original plan: Manuel had hoped to marry his niece to the brother of Alfonso II of Aragon (see CATALANS) but, to the surprise of the imperial embassy that arrived in the kingdom, he was found to be already wed. It was probably on the advice of Alfonso that William was proposed as an alternative bridegroom. The marriage was ultimately a failure for all of the concerned parties but particularly for Manuel, since Montpellier was at that time a minor political power far too immersed in its own local affairs to advance Byz. diplomatic policy.



The only other evidence of significant interaction between Montpellier and Byz. is found in a series of notarial acts from Montpellier dating between 1293 and 1348 that reveal considerable commercial activity between Montpellier, Constantinople, and unspecified ports in "Romania." The major item of export from Montpellier to the empire was Languedocien and French cloth, particularly woolen items. The Genoese at Pera seem to have acted at times as intermediaries in the process. In return for cloth, the Montpellierians sought luxury products as well as alum, skins, and wax. In 1327–28 and 1333, when poor harvests occurred, Montpellier also imported grain from the Black Sea area. The absence of notarial sources after 1348 is probably a reflection of a decline in commerce between Montpellier and the empire caused by internal problems within the empire, the economic depression in the West brought on by the onset of the Hundred Years War in 1337, and the arrival of the Black Death at Montpellier in 1348.

LIT. K.L. Reyerson, "Montpellier and the Byzantine Empire," *Byzantion* 48 (1978) 456–76. —R.B.H.

**MONUMENTALITY**, a quality of massiveness and, by implication, of realism normally associated with renderings of the human figure. Primarily a function of SCALE and proportion, in Byz. painting it was achieved also through PLASTICITY and a sense of setting in SPACE. Monumentality is not necessarily absent in relief sculpture, the minor arts, or book illustration: it is found in many ivories and MS illustrations of the 6th and 9th–10th C. Nor is a progressive chronological decline from the truly monumental—still apparent in much Late Antique ivory and silver—to its negation in late Byz. art an acceptable view of stylistic development, since monumentality is strikingly evident in, for example, the massive figures, drapery, and architectural settings at SOPOČANI. But such works constitute exceptions. As most EKPHRASEIS make clear, to the Byz. eye the monumental was the result not of classical techniques but of a work's brilliance and ability to engage the emotions of the spectator. —A.C.

**MONUMENTAL PAINTING** in Byz., comprising frescoes and mosaics, can be divided into three

periods: the 4th–8th C., the 9th–12th C., and the 13th–15th C.

**First Period (4th–8th C.).** If there was a theme common to the development of monumental painting in the 4th–8th C.—a period of great artistic diversity—it is the adaptation of Roman modes of decoration to the new contexts and imagery of Christianity. Style and medium were transformed, and MOSAIC became the preferred form of mural decoration. The scarcity of evidence, with random chronological concentrations and geographical distribution, makes understanding the period as a whole difficult. Most evidence survives in two main functional contexts: in churches and their ancillary structures such as chapels and baptisteries, and in tombs, esp. the CATACOMBS; important remains also survive in a number of houses and palaces.

The invention of a variety of schemes for ornamenting the surfaces of a room ranging from the naturalistic or illusionistic to the fantastic and abstract was an important contribution of ancient Roman wall painting. Painters continued in the 4th–8th C. to use many of these methods, with emphasis given to one style or another at certain periods. At the beginning of the 4th C., and in contrast to the immediately preceding era, dominated by a highly abstract style of wall design, the preferred mode of wall painting was illusionistic, with the fictive architectural membering of walls and ceiling (columns, coffering) and the imitation of OPUS SECTILE. An important document of the period survives in Trier (ceiling traditionally dated to the time of Constantine I) where the figures, too, have a tangible, natural quality that has earned them the label "classical" (I. Lavin, *DOP* 21 [1967] 97–113). Much painting also survives in Rome (Via Latina Catacomb; Catacombs of Domitilla, Petrus, and Marcellinus); scattered remains are found elsewhere (AQUILEIA, EPHEBUS).

The simple and rational architectural systems of the early 4th C., however, became progressively more complicated and illogical (with painted coffers curiously out of joint as, for instance, at STOBI) in the later 4th and 5th C. Similarly the depiction of the human form gradually lost its organic unity. In late 5th-C. ROME, RAVENNA, and THESSALONIKE, walls and ceilings frequently bore ornamental strips or a lattice of lines and complex patterns drawn from textiles (Rotunda of St.

George, Thessalonike). During this period a formula for the decoration of the BASILICA emerged that would prove vastly influential in the Middle Ages (a single large image in the conch focused on the figure of Christ or the Virgin; files of narrative scenes in rectangular panels in the nave).

In the era of Justinian I the framework of mural decoration was richly articulated with floral and geometric motifs (S. Vitale, Ravenna) in an attempt to evoke illusionistic schemes of the past but with curious contradictions (regarding, for instance, the distinction between frame and field—Kitzinger, *infra* 81–98). A more severe, abstract mode soon replaced this richly ornamental style (St. CATHERINE on Sinai, S. Apollinare in Classe, Ravenna). In the Church of St. DEMETRIOS, Thessalonike, and S. Maria Antiqua, Rome, of the 7th and 8th C., the subdivisions of walls—often no more than thin strips of color—were determined more by the needs of individual figures and scenes (monumental icons) than by a sense of the framework as a unified composition.

The Early Christian use of vault mosaics persisted into the 4th C., as in the Mausoleum of Constantia, Rome, but with the lower reaches of the wall reveted in opus sectile. The mausoleum clearly illustrates how the progressively less logical schemes of decoration of the period used the unique resources of the medium: patterns of strewn flowers and fruit on the ambulatory vault, first developed for FLOOR MOSAICS, here appear in mosaic on the ceiling (H. Stern, *DOP* 12 [1958] 157–218).

Probably from the time of Constantine onward, mosaics decorated the apses and perhaps even the entrance walls of great basilicas of Rome (S. Sabina). Often though not always (S. Maria Maggiore), wall paintings covered the nave walls. The preference for mosaic owed in no small part to the luminous qualities of the medium, deemed particularly appropriate to the depiction of the heavenly realm. Consequently, gold emerges as a dominant element of decoration particularly for the conch, as if sheathing the curved surface of the apse with light. Contemporary inscriptions (as at S. Stefano Rotondo, Rome) often commented on the effect. In many later churches, such as S. Vitale in Ravenna, mosaic was limited to the BEMA.

Regarding secular mural decoration in the 4th–8th C., little is known. Some houses of the period, painted notably with imitation *opus sectile*, survive

in Ostia and Ephesus. The wall decoration of the GREAT PALACE in Constantinople is known only from literary descriptions. The two paired images of the Anastasis and the Virgin and Child in the corridor beside the nave of S. Maria Antiqua in Rome, dated to the reign of Pope JOHN VII, may have been painted as part of the redecoration of the palatine palace, which John VII assumed as his residence, and may reflect contemporary palace decoration in the East (P.-J. Nordhagen, *BZ* 75 [1982] 345–48).

During the period of ICONOCLASM (726–843), painting of sacred images was forbidden; it is known from both literary sources and surviving decoration that in some churches the figures of holy personages and biblical events were replaced by pictures of trees, flowers, birds, and animals as well as crosses.

LIT. E. Kitzinger, *Byzantine Art in the Making* (London 1977). J. Kollwitz, "Die Malerei der konstantinischen Zeit," 7 *IntCongChrArch* (Vatican-Berlin 1969) 29–158. V.M. Strocka, *Die Wandmalerei der Hanghäuser in Ephesus* (Vienna 1977). —W.T.

**Second Period (9th–12th C.).** A sequence of dominant metropolitan monumental painting styles can be observed between the restoration of images in 843 and the fall of Constantinople in 1204. Of course, a range of stylistic alternatives was always available to Byz. artists.

A number of post-Iconoclastic figural mosaics from the late 9th/early 10th C. surviving in HAGIA SOPHIA, Constantinople, show stoutly proportioned, flatly patterned figures that have an eminently legible presence. These are found in the room over the vestibule (870s?), the bishops in the nave tympanums (3rd quarter of the 9th C.?), the lunette of the central portal (900?), and the portrait of Emp. Alexander (ca.912). The figures in the Ascension in the dome of HAGIA SOPHIA in Thessalonike are similar. Frescoes in this style found in the provinces indicate the artistic hegemony of the capital (e.g., Ayvalı Kilise in GÜLLÜ DERE; Hagios Stephanos, KASTORIA; S. Pietro, OTRANTO). No extant monumental works in Constantinople can be dated with assurance to the mid-10th C. The lavish wall paintings of the New Church of Tokalı Kilise in GÖREME suggest, however, that the highly classicizing style found in manuscripts such as the PARIS PSALTER and the JOSHUA ROLL had a monumental equivalent.

A series of mosaic programs from the early and

mid-11th C. (HOSIOS LOUKAS, the NEA MONE on Chios, and St. Sophia in KIEV) suggest that a style characterized by simple, organically articulated figures isolated on a plain ground developed in the capital concurrently with the GREAT FEAST cycle (see CHURCH PROGRAMS OF DECORATION). A very similar style is found in the crypt frescoes of Hosios Loukas (early 11th C.). Frescoes elsewhere in the empire continue to reflect the responsiveness of the provinces to metropolitan developments, as indicated in the dramatically hard-edged figures in monuments such as the PANAGIA TON CHALKEON in Thessalonike and the apse decoration of ESKI GÜMÜŞ. The notion that this is a particularly "monastic" style has been appropriately dismissed (C. Mango in *Habitat, structure, territorio* [Galatina 1978] 45–62).

From the mid-11th C., the dogmatic clarity of monumental images is dramatized by a new emotional content. The master of the frescoes of Hagia Sophia, OHRID, lent his images intensity through the expressions of his figures and his juxtaposition of contrasting shades. Whether this master had metropolitan connections, as did his presumed patron LEO OF OHRID, is debated. The imprint of the same aesthetic is, nevertheless, found in other parts of the empire and in Italy, contemporaneously at Karabaş Kilise in SOĞANLI, later at ASINOÜ and, with less sophistication, in the Mavriotissa at KASTORIA and in SANT'ANGELO IN FORMIS. The mosaics of the main porch and main apse of S. Marco in VENICE, dated by Demus to the late 11th/early 12th C., show a similar formal clarity though they lack emotional expressiveness. The mosaics at DAPHNI suggest a concurrent revival of a classicizing figural style. Not only are the figures organically convincing, but there are intimations of a pictorial middle ground, a novelty in post-Iconoclastic painting. Classicizing conventions of figural representations appear in the frescoes of VELJUSA and in the mosaics of the Cappella Palatina and the Martorana in PALERMO and of CEFALÜ, which, like the Venetian mosaics, have been ascribed to Byz. artists.

In the second half of the 12th C. an elaborate, linear manner developed. No monumental examples survive in Constantinople with the exception of a fragmentary angel in KALENDERHANE CAMI. The Annunciation icon at St. Catherine's on Sinai ascribed to ca. 1170–80 has been treated as a metropolitan representative of this style. Its

chronological position may be suggested by datable frescoes in the provinces. The painted figures at NEREZI refine the emotional expressiveness introduced earlier in the frescoes at Ohrid. At Nerezi the forms are elongated and their drapery elaborated with multiple complex folds, while the settings for the narrative images remain uncluttered. In the frescoes at KURBINOVO and phase two of the Anargyroi in KASTORIA, this elegant expressiveness is carried to an extreme. Less emotionally wrought versions are found contemporaneously elsewhere: MONREALE in Sicily, the Enkleistra of St. NEOPHYTOS and LAGOUDERA in Cyprus. The relatively homogeneous development of monumental painting in Byz. between the late 9th and late 12th C. as well as the restricted programmatic framework within which stylistic change evolved reflect the highly centralized nature of the empire. The decentralization of the empire that was to result from the conquest of Constantinople by the Latins in 1204 would fundamentally disrupt the traditions of craftsmanship and patronage that informed Byz. art.

LIT. Lazarev, *Storia* 124–272. Mouriki, "Stylistic Trends." V.J. Djurić, "La peinture murale byzantine: XIIe et XIIIe siècles," 15 *CEB* (Athens 1979) 159–252. L. Hadermann-Misguich, "La peinture monumentale tardo-Comnène et ses prolongements au XIIIe siècle," *ibid.* 255–84. K.M. Skawran, *The Development of Middle Byzantine Fresco Painting in Greece* (Pretoria 1983). Demus, *Mosaics of San Marco*.

—A.J.W.

**Third Period (13th C.–1453).** Though few monuments survive, written sources testify to the existence of considerable artistic activity in Constantinople in the years between the restoration of the Byz. Empire in 1261 and 1300. Some older churches were restored (St. Andrew in Krisei), and others, such as the church dedicated by the empress Theodora Palaiologina to St. John the Baptist (south church of the LIPS MONASTERY) or the north church of the Virgin PAMMAKARISTOS, were built anew. The churches founded by Nikephoros CHOUMNOS and his daughter, Irene CHOUMNAINA, and by the patriarch ATHANASIOS I are not preserved, nor are the wall paintings in the Church of the Theotokos ton Magoulion or the works of Modestos, the painter who decorated the *katholikon* of the Theotokos tes Panagiotisses (1266). Nothing survives of the mosaic portraits of Emp. Michael VIII and his family that once adorned the Church of the Virgin PERIBLEPTOS in Constantinople.

The DEESIS mosaic in the south gallery of Hagia Sophia, Constantinople, however, preserves the basic features of what may be called the "first Palaiologan style": the larger scale of figures, the three-dimensionality, the rich shading of each particular form. The use of earlier classicizing models in this period results in a more convincing depiction of space and a better knowledge of anatomy. Drawing their inspiration from works as old as the 5th–6th C., the artists of Constantinople created a distinctive stylistic vocabulary in works such as the MS of the Acts and the Epistles in the Vatican (Vat. gr. 1208) or the Gospels produced before 1300 in a scriptorium patronized by a "Palaiologina" (Buchthal-Belting, *Patronage*). The new style was immediately developed in monuments at some distance from the capital, such as the frescoes of SOPOČANI in Serbia (1263–68).

The next generation concentrated less on monumental forms and complementary colors and more on the dramatic aspect of their subjects. The frescoes of the PROTATON monastery on Mt. Athos, of the Virgin Peribleptos at OHRID, or the mosaics of the Paregoretissa at ARTA (1290) announce the main features of the so-called second or mature Palaiologan style, which reached its full development only in the second decade of the 14th C. in the mosaics and frescoes of the CHORA MONASTERY in Constantinople and in the mosaics of the HOLY APOSTLES in Thessalonike, and the frescoes of the Church of Christ in BERROIA. This "mature" Palaiologan style is marked by the introduction of a multitude of figures into each composition, an intensity of feeling conveyed by gesture and movement, a new sense of plasticity achieved by gradually lightening the tone of a color on the drapery, and a new sense of space enhanced by elaborate background architecture. The artists of this period also loaded their images with multiple narrative and symbolic meanings. Such painted metaphors and allusions, used rarely in Komnenian painting, became the standard mode of expression after 1300. Other important extant monuments of this period are found in MISTRA and in the churches painted by MICHAEL (ASTRAPAS) AND EUTYCHIOS. The style also appears in both painted and mosaic ICONS as well as in miniature painting.

The style was not accepted everywhere, however, and it was not easily mastered by provincial

artists. While artists trained in the larger urban centers followed more classical traditions, mannerist exaggerations appeared in provincial monumental painting toward the middle of the 14th C. (cf. esp. some frescoes from Lesnovo, near Štip, and some Greek island churches).

After the civil wars of 1321–1328 and 1341–1347 ended, artists of Constantinople tried to impose a new, "heroic" style featuring monumental figures of saints with powerfully rendered bodies, whose cheeks were covered by tiny white parallel lines to symbolize a transcendental LIGHT. These idealizing portraits of calm and powerful saints should perhaps be viewed as a response to the growing threat of Ottoman domination. The frescoes in the Peribleptos and Pantanassa churches at Mistra, in the naos of Dečani, and at Andreaš (1389) probably most closely reproduce the style as it was practiced in the capital. Some icons also are painted in this manner (i.e., the Great Deesis in the Hilandar monastery on Athos of ca. 1360, the Pantokrator in Leningrad of 1363, the Thaumaton Latomou in Sofia of ca. 1371, and the Pantokrator on Lesbos of the third quarter of the 14th C.). This late Palaiologan style did not spread quite as widely as had the previous ones, but characterizes the monuments of the "Morava" school in Serbia, the Church of Calendžicha in Georgia (painted by Manuel EUGENIKOS), and the works of THEOPHANES "THE GREEK". During the 15th C. a new artistic center emerged in Candia (CRETE), where Byz. masters produced vast quantities of icons and frescoes based on early 14th-C. models.

LIT. Lazarev, *Storia* 273–442. M. Chatzedakis, "Classicisme et tendances populaires au XIVe siècle," 14 *CEB* (Bucharest 1971) 97–134. T. Velmans, *La peinture murale byzantine à la fin du moyen âge*, vol. 1 (Paris 1977). *L'art byzantin au début du XIVe siècle (Symposium de Gračanica)* (Belgrade 1978). *L'art de Thessalonique et des pays balkaniques et les courants spirituels au XIVe siècle* (Belgrade 1987).

C.B.

**MONZA AMPULLAE.** See AMPULLAE, PILGRIMAGE; MONZA AND BOBBIO, TREASURIES OF.

**MONZA AND BOBBIO, TREASURIES OF.** The Cathedral of St. John the Baptist at Monza, founded by Theodelinda, queen of the LOMBARDS, and the abbey of St. Columban at Bobbio, built by her husband Agilulf (r.590–615) and his

son Adaloald possess important collections of PILGRIM TOKENS and AMPULLAE from the Holy Land. The lead flasks, formed in molds, were made to contain oil from lamps that burned in the Christian sanctuaries of Jerusalem and the region of Bethlehem; such provenances determine their description as pilgrimage ampullae. They are decorated with images of the Virgin enthroned, scenes from Christ's infancy, ministry, and Ascension, as well as symbolic representations of the Crucifixion and the memorial *aedicula* on Golgotha. Although the Bobbio fragments are less well preserved than those at Monza, they are of interest because their iconography includes such unusual subjects as the "Navicella" (the ship, emblematic of the Church, from which the apostles watched Christ walk on the water). Sun-baked clay pilgrim tokens illustrate the Flight of Elizabeth (Bobbio) and the Virgin at the spring (Monza).

At Monza three lead boxes contain fragments of wood and bone; 25 glass flasks and a small black glazed amphora from Rome are said to have held oil from lamps in the catacombs. Five palm-shaped purses may also have contained relics. Finally, Pope Gregory I sent Theodelinda's infant son Adaloald a gold True Cross reliquary of which the original niello and gold low-relief panels may survive under a modern crystal cover. Gregory probably received the reliquary when he was *apocrisiarius* at the Byz. court. Three late antique ivory diptychs at Monza include one representing STILICHO, his wife, and their son.

LIT. A. Grabar, *Les ampoules de Terre Sainte* (Paris 1958). M. Frazer in *Il Duomo e i suoi tesori*, ed. R. Conti (Milan 1988) 15-48. Vikan, *Pilgrimage Art* 20-25. —M.E.F., A.C.

**MONZA VOCABULARY**, a list of some 65 Latin or Italian words with the Greek equivalents, written in the Latin alphabet, added on the final page of a 10th-C. Latin MS in the Biblioteca Capitolare of Monza, near Milan. The Monza vocabulary is written in a rough Carolingian minuscule of approximately the same date as the MS to which it is appended. Difficult to read, and often more difficult to interpret, the Monza vocabulary is important because of the early Italian and vernacular Greek forms that it records. It was apparently constituted through questioning of a Greek speaker, perhaps a clergyman in northern Italy. No evidence links the Monza vocabulary with the Greek spoken in southern Italy. Like the

bilingual Psalters and similar texts, the Monza vocabulary attests to interest in and elementary knowledge of Greek in the West in the early Middle Ages.

ED. B. Bischoff, H.-G. Beck, "Das italienisch-griechische Glossar der Handschrift e 14 (127) der Biblioteca Capitolare in Monza," in *Medium Aevum Romanicum: Festschrift für Hans Rheinfelder* (Munich 1963) 49-62.

LIT. W.J. Aerts, "The Monza Vocabulary," in *Studia Byzantina et Neohellenica Neerlandica* (Leiden 1972) 36-73.

—R.B.

**MOORS.** See MAURI.

**MOPSUESTIA** (Μο(μ)ψουεστία, Crusader name Mamistra, Turk. Misis), civil and ecclesiastical metropolis of CILICIA II (under Antioch). Justinian I rebuilt Mopsuestia's bridge over the Pyramos and in 550 called a council whose records reveal the exceptional power of the imperial representative, the *comes* (or *stratelates*). The city is said to have been destroyed by Herakleios when the Arabs advanced (they first took Mopsuestia in 637), leaving a no-man's-land between Antioch and Mopsuestia. The region remained desolate from raids of the MARDAITES. In 703, the Arabs took Mopsuestia and transformed it into a base against Byz., whose attacks it frequently met. John (I) Tzimiskes captured Mopsuestia in 965. In 1085, it became part of the ephemeral state of Philaretos BRACHAMIOS; from 1097 to 1133, Mopsuestia was generally controlled by the Crusaders, who appointed a Latin archbishop. John II captured Mopsuestia in 1137, but Manuel I had to reconquer it in 1159, when it became his main base in Cilicia. Soon after, the Armenians gained control of Mopsuestia, first as Byz. vassals, then (after 1173) as independent princes.

The most remarkable Byz. remains are the elaborate mosaics of a probably 5th-C. building—a church rather than a synagogue. These include NOAH'S ARK and a unique cycle of the deeds of Samson (E. Kitzinger, *DOP* 27 [1973] 133-44).

LIT. E. Honigmann, *EI* 3:521-27. H. Hellenkemper, *RBK* 4:202-06. G. Dagron, "Two Documents Concerning Mid-Sixth Century Mopsuestia," in *Charanis Studies* 19-30. L. Budde, *Antike Mosaiken in Kilikien*, vol. 1 (Recklinghausen 1969). —C.F.

**MORA**, or Morrha (Μόρρα), also called Achridos, a mountainous region in the eastern RHODOPE. The toponym Achrido appears in the *Alexiad*

(An.Komn. 1:151.23), while Mora is a later appellative, esp. frequent in Kantakouzenos. The area was dotted with fortresses—called *astea*, *phrouria*, or *polichnia* in the Greek sources (Cernomen on the Marica, Ephraim, Oustra, CONSTANTIA, and others). According to Kantakouzenos (Kantak. 3:251.19-22), the inhabitants of Mora bred livestock and took their herds to CHALKIDIKE for the winter. Achridos-Mora, together with MELNIK, probably formed a part of the principality of the *despotes* Alexios SLAVOS but was then conquered by Theodore Komnenos Doukas of Epiros. In 1255 Alexios Doukas Philanthropenos, leading a Nicaean army, captured a stronghold in Achridos (not near Ohrid, as stated by Polemis, *Doukai* 168), and was appointed the commander of garrisons in Achridos and Tzepaina (Akrop. 1:119.11-16). Mora was a point of contention during the civil wars of the mid-14th C.

LIT. Asdracha, *Rhodopes* 148-54. B. Cončev, "Le château médiéval Oustra dans les Rhodopes," *BS* 25 (1964) 254-60. A. Razboinikov, "Za krepostta Efrem," *Arheologija* 7.3 (1965) 39-42. C. Ćirković and B. Ferjančić in *VizIzvori* 6:469, n.358. —A.K.

**MORAVIA** (Μοραβία, also in Constantine VII Porphyrogenetos as Great [Megale] Moravia and the country of Svjatopluk), state that arose in Pannonia in the early 9th C. after the dissolution of the AVAR khaganate. It reached its apex under the princes RASTISLAV and Svjatopluk but was crushed by the Hungarians in 906.

Archaeologists have discovered in Moravia remnants of at least 18 churches of the 9th C. (e.g., those of "Na Valách" and "Na Špitálkách" in Staré Město), some of which are of the Byz. inscribed-cross type, with a dome over the nave; Byz. jewelry and silk; and a gold coin of Michael III. It is quite plausible that some economic and political relations between Moravia and Constantinople began in the first half of the 9th C.

Excavations at Mikulčice show that the Moravians were pagan in the 7th-8th C. but thereafter converted to Christianity. The first missionaries active in Moravia were monks from Bavaria ca.800. Prince Rastislav, who was probably fearful of growing German influence in his country and a possible Germano-Bulgarian alliance, requested missionaries from Constantinople in 862. The Byz. sent CONSTANTINE THE PHILOSOPHER and METHODIOS in response. After Constantine's death and

the departure of Methodios, an "archbishop of Moravia" named Agathon (probably a supporter of Patr. Ignatios) was active in the country ca.873-79, but Latin missionaries came to dominate there. Constantine VII erroneously calls Moravia unbaptized (*De adm. imp.* 40.33). Byz. retained some ecclesiastical connection with Moravia even after Hungarian settlement there.

LIT. J. Dekan, *Moravia Magna* (Bratislava 1980). V. Vaříněk, B. Zástěrová, "Byzantium's Role in the Formation of Great Moravian Culture," *BS* 43 (1982) 161-88. Z.R. Dittrich, *Christianity in Great-Moravia* (Groningen 1962). E. Honigmann, "Un archevêque ignatien de Moravie, rival de S. Méthode," *Byzantion* 17 (1944-45) 163-82. J. Poulik, B. Chropovský, *Grossmähren und die Anfänge der tschechoslowakischen Staatlichkeit* (Prague 1986). —A.K.

**MOREA** (Μορέα), alternative name for the PELOPONNESOS. The origin and etymology of the name is obscure, and attempts to derive it from Slavic *more*, the sea, were rejected by Vasmer (*Slaven* 2). Others see in the name a Latin corruption of the Greek Romaia, "land of the Romans." The most common derivation is from the name of the mulberry tree (*morea*), whose leaf is similar to the shape of the peninsula. The bishopric of Moreon first appears in a notitia of the 10th C. (*Notitiae CP* 7.554) or in an addition to this text; at any rate, a seal of Theodore, a bishop of Moreon, is dated by Laurent (*Corpus* 5.1, no.656) in the 11th C. V. Laurent's conjecture (*REB* 20 [1962] 186) that the bishopric was created by Nikephoros III is purely hypothetical. The bishopric of Moreon was a suffragan of Patras. Its location is uncertain, probably in Elis, near the promontory Ichthys (A. Chatzes, *BNJbb* 9 [1932] 65-91). It remains unclear whether and how the local toponym Moreon was transformed into Morea and from the 13th C. onward became the designation of the Peloponnesos as a whole, or specifically of its western coastal regions. In the 15th C. MAZARIS jokingly and artificially connected the name, which he reads as Mora, with words such as *moros*, death.

LIT. Bon, *Morée franque* 306-14. D. Georgakas, "The Post-Classical Names Designating the Peninsula of the Peloponnesos (MOREAS)," *Studia onomastica Monacensia* 3 (1961) 302-07. —T.E.G.

**MOREA, DESPOTATE OF** (1349-1460). As a result of the Fourth Crusade, the Frankish conquest of the Peloponnesos (or MOREA), and the establishment of the principality of ACHAIA, the Byz. lost all control over southern Greece from

1205 to 1262. After William II Villehardouin's defeat at PELAGONIA, however, and his cession of several fortresses to the Byz. by the Treaty of Constantinople (1262), the Byz. regained a foothold in the Peloponnesos. During the ensuing century the Greeks reconquered the southern portion of the peninsula from the principality.

Soon after he ascended the throne, John VI Kantakouzenos created the despotate of Morea as an autonomous province under imperial suzerainty. He sent his son MANUEL KANTAKOUZENOS to the Morea as its first *despotes* in 1349 to reestablish order in a province troubled by dissident *archontes*. Manuel's long rule brought a measure of peace and prosperity to the region. Shortly after Manuel's death in 1380, John V Palaiologos made his son THEODORE I PALAIOLOGOS *despotes*; thereafter the despotate was an appanage ruled by a member of the Palaiologan family. By 1429 the despotate gained control of the entire Peloponnesos by a combination of warfare and marriage diplomacy and eliminated the principality of Achaia. Its final years (1429–60) were marked by conflict among the sons of Manuel II (THEODORE II PALAIOLOGOS, CONSTANTINE XI PALAIOLOGOS, THOMAS PALAIOLOGOS, and DEMETRIOS PALAIOLOGOS) over the rule of the despotate and devastating attacks by the Ottoman Turks, who were only temporarily thwarted by the construction of the HEXAMILION wall (1415) to defend the Isthmus of Corinth. After 1447 the *despotes* of Morea became a tribute-paying vassal of the Ottoman sultan. The despotate briefly survived the

Turkish conquest of Constantinople; its capital of Mistra fell to the Ottomans on 29 May 1460. (See table for a list of the *despotai* of Morea.)

The economic basis of the despotate was agriculture (esp. wine, olives, and raisins) and the production of salt and silk. An influx of ALBANIAN immigrants provided the manpower for farming in the region, which was severely depopulated by constant fighting. The Albanians also served as mercenaries in the army. Trade was controlled by the Venetians, who also defended the coasts. The despotate of Morea was the site of the final flowering of Byz. culture, esp. at MISTRA, where many churches were built and decorated with frescoes. The court of the *despotes* attracted numerous intellectuals, most notably the philosopher-reformer Gemistos PLETHON.

LIT. D. Zakythinos, *Le despotat grec de Morée*<sup>2</sup>, 2 vols. (London 1975). J. Longnon, "La renaissance de l'hellénisme dans le despotat de Morée," *JSav* (1954) 111–33. M. Kordoses, "Historika-topographika Moreos kata ten proten ekstrateia tou Mechmet B'," *Peloponnesiaka* 15 (1982/4) 153–60. M. Andreeva, "Torgovij dogovor Vizantii i Dubrovnik i istorija ego podgotovki," *BS* 6 (1935/6) 114–18. T. Tzortzakes, *He dikaiosyne ton Palaiologon sto despotato tou Mystra* (Athens 1980). —A.M.T.

**MORPHOLOGY**, study of the structure of words; in Greek, the study of nominal and verbal inflections and paradigms. Byz. grammarians adopted the analysis and classification of these features worked out by Alexandrian grammarians and given canonical form by HERODIAN and did not take into account the changes in Greek morphology over the centuries. This traditional prescriptive morphology is represented by the *Canons* of Theodosios of Alexandria (4th–5th C.) and THEOGNOSTOS (9th C.), the *epimerisms* of George CHOIROBOSKOS, and the *erotemata* of late Byz. grammarians. Meanwhile radical changes occurred in the morphology of spoken Greek. In noun paradigms most consonantal stems were restructured as vowel stems, for example, *μήτηρ* was replaced by *μητέρα*, declined like *χώρα*; thus the ancient third declension was virtually eliminated (H.-J. Seiler, *Glotta* 37 [1958] 41–67). In verb paradigms the personal endings of imperfect, first aorist, and second aorist became identical, the future was replaced by various periphrases, the perfect and pluperfect became aorist equivalents and were gradually eliminated, the

optative survived only in fossilized clichés, the middle and passive voices were amalgamated, the infinitive was preserved only in certain periphrastic tenses, the active participles were gradually eliminated in favor of an indeclinable gerund (A. Mirambel, *Bulletin de la Société de Linguistique de Paris* 56 [1961] 46–79), and many anomalous verbal forms were replaced by more regular equivalents. These changes are reflected in occasional lapses by writers using the traditional learned language in documents, in rare verbatim quotations of speech, and more comprehensively in the VERNACULAR literature which appeared from the 12th C. onward.

LIT. S. Kapsomenos, "Die griechische Sprache zwischen Koine und Neugriechisch," 11 *CEB* (Munich 1958) 2.1:1–39. A. Mirambel, "Essai sur l'évolution du verbe en grec byzantin," *Bulletin de la Société de Linguistique de Paris* 61 (1966) 167–90. W. Dressler, "Vom altgriechischen zum neugriechischen System der Personalpronomina," *Indogermanische Forschungen* 71 (1966) 39–63. H. Ruge, *Zur Entstehung der neugriechischen Substantivdeklinaton* (Stockholm 1969). S.M. Cole, *Historical Development of the Modern Greek Present Verbal Classes* (Urbana, Ill., 1975). Browning, *Greek* 56–87.

—R.B.

**MORTAR**, a bonding material made of slaked lime, sand, and crushed brick (ranging from dust to small pieces) used in thin beds to bind courses of ASHLAR blocks or in thick beds to bind courses of bricks. Mortar was also mixed with irregular pieces of stone to form the concretelike core of walls faced on both sides with ashlar blocks and brick. When used with BRICKWORK, mortar beds are normally 5–6 cm thick. Since Byz. brick is 4 cm thick, a Byz. brick structure has more mortar than brick—the reverse of Roman brick construction. This lavish use of mortar probably contributed to the excessive warping and settling of the structure as the mortar dried. The "rubble" mortar used as the core of walls is friable and weak; it was thus avoided in piers designed to carry great weight. In the 6th C. the pointing of mortar beds resulted in smooth concave surfaces recessed behind the leading edge of the brick; later pointing created a flat surface more deeply recessed above than below.

LIT. Mango, *Byz. Arch.* 11–20. J.B. Ward-Perkins in *Great Palace, 2nd Report* 55–57. F.W. Deichmann, *Studien zur Architektur Konstantinopels* (Baden-Baden 1956) 19–40. P.L. Vocotopoulos, "The Role of Constantinopolitan Architecture during the Middle and Late Byzantine Period," *JÖB* 31.2 (1981) 551–73. —W.L.

**MORTARIA** (ὄλμοι). Eustathios of Thessalonike (*Eust. Comm. Il.* 3:168.11–14) defined a *mortarium* as "a round cylindrical [*sic*] stone or a hollow vessel made of stone or wood, in which pulse or other objects were ground." In addition to their use in the preparation of food, *mortaria* were employed to manufacture drugs and colors, or to mix metallic powder; querns or "hand mills" for grinding grain were also known. Roman clay *mortaria* are found throughout the West, but in the eastern Mediterranean they seem to have been replaced by vessels of stone and marble. However, a group of large clay *mortaria* (diam. approximately 50 cm; weight approximately 11 kg) of the 3rd and 4th C. has been found in Syria. All share the same basic form—flat base, high flaring wall, broad, slightly downturned rim with spout—and all are stamped on the rim with a maker's name or trademark (e.g., "of Kassianos"; see STAMPS, COMMERCIAL). The center of manufacture has been archaeologically identified as Ras el-Basit, on the Syrian coast north of Laodikeia.

LIT. J.W. Hayes, "North Syrian Mortaria," *Hesperia* 36 (1967) 337–47. Koukoules, *Bios* 2.2:103. —A.K., G.V.

**MORTE** (μορτή, lit. "portion"), a term denoting the (usually) in-kind RENT paid by a PEASANT on agricultural land belonging to the state or to a private landowner. The land leased was called *hypomortos ge* (*Chil.*, no.92.162). *Morte* is found predominantly in 13th- and 14th-C. documents referring to monastic and state lands in Asia Minor. It may be equivalent to PAKTON and the more common terms *dekateia* (see TITHE) and *dekaton* ("tenth"), although in some 15th-C. *praktika* the *dekateia* appears to be a fixed levy in specie, based on the total land owned (i.e., not merely leased) by monastic PAROIKOI, which was paid to the monastery that held them (N. Svoronos in *Lavra* 4:170, n.650). In the 13th C. the difference between ownership and renting for *morte* was obscured, and tribunals had to investigate whether peasants were paying tax or *morte*; the "contract" of *morte* could pass from one generation to another (Kazhdan, *Agrarnye otnoshenija* 129f).

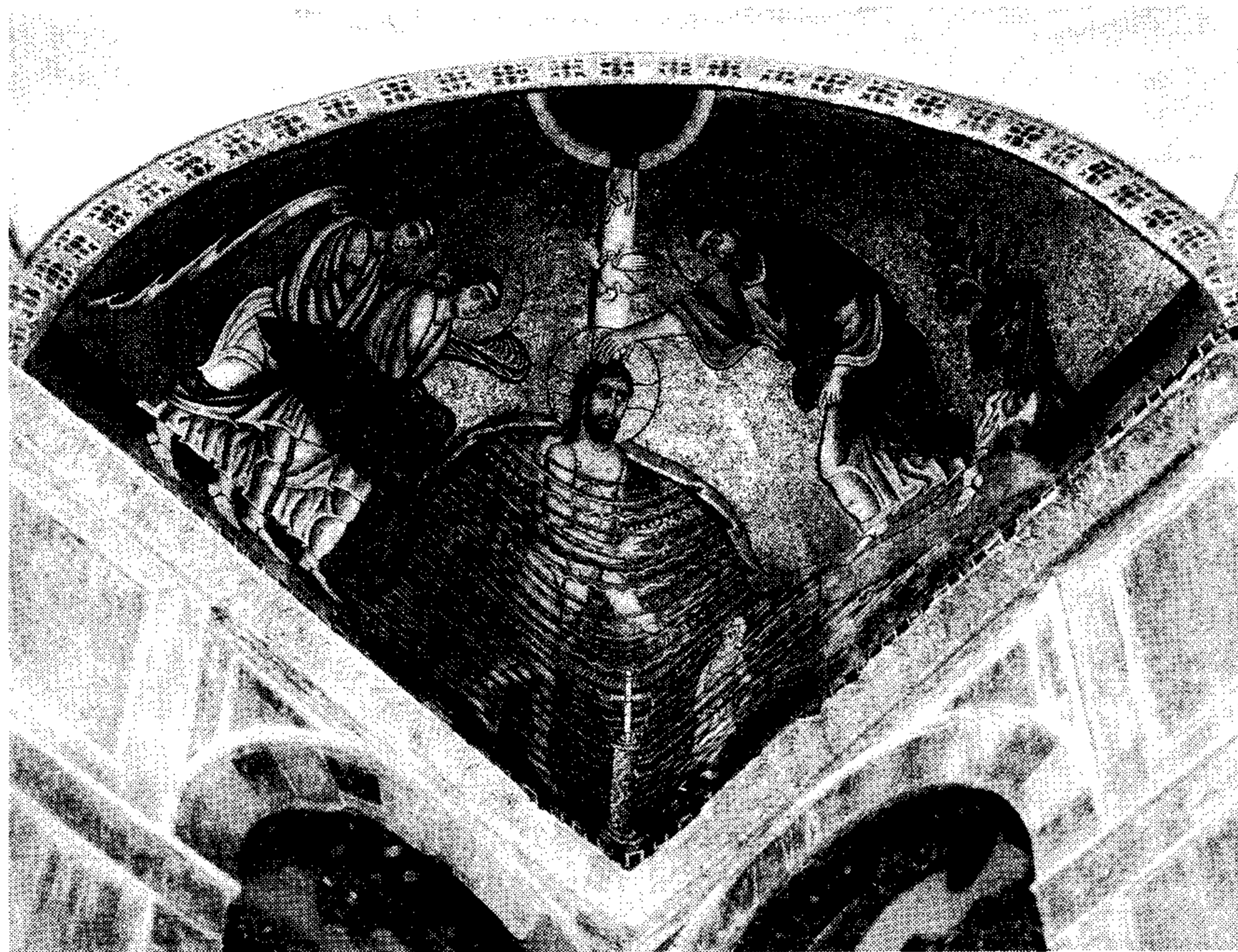
LIT. Laiou, *Peasant Society* 216–21. H. Schmid, "Byzantinisches Zehntwesen," *JÖB* 6 (1957) 55–67, 96–99. Angold, *Byz. Government* 134f. —M.B.

**MORTUARY CHAPEL**. See PAREKKLESION.

#### *Despotai* of the Morea

Ruler	Reign Dates
MANUEL KANTAKOUZENOS	1349–1380
MATTHEW KANTAKOUZENOS	1380–1381?
THEODORE I PALAIOLOGOS	1381?–1407
Demetrios Kantakouzenos	1383–1384
THEODORE II PALAIOLOGOS	1407–1443
alone	1407–1428
with brothers Constantine and Thomas	1428–1443
CONSTANTINE (XI) PALAIOLOGOS and THOMAS PALAIOLOGOS	1443–1449
Thomas Palaiologos and DEMETRIOS PALAIOLOGOS	1449–1460

Source: Based on Grumel, *Chronologie* 373, and Zakythinos, *Despotat*.



MOSAIC. The Baptism of Christ; mosaic, early 11th C. Northwest squinch of the *katholikon* of the monastery of Hosios Loukas, Phokis.

**MOSAIC** (*ψηφιδωτόν, μουσαϊκόν*), the most elaborate and expensive form of mural decoration (see **MONUMENTAL PAINTING**) employed by the Byz. With the toleration of Christianity in the 4th C. and the beginning of the construction of churches, the use of small cubes (tesserae) as an artistic medium was no longer limited to **FLOOR MOSAICS**. It was deemed more appropriate for depictions of sacred personages and biblical events to be placed on the walls and ceilings of churches than on floors where they might be walked on. The gradual shift to mosaic for mural decoration made possible the use of a greater variety of more fragile materials for the tesserae; in addition to the multicolored stone and marble typical of floor mosaic, artists used brick or terra cotta, semiprecious **GEMS**, and opaque colored **GLASS**. Gold and silver tesserae were produced by sandwiching foil between layers of translucent glass. Tesserae varied much in size, the smallest being used for modeling faces and other important details. Often following preliminary, painted guidelines, the mosaicists impressed these tesserae into a setting bed, itself laid over previous plaster strata. While

tesserae could be produced in a small local workshop, as at Masada in the early 5th C. (Y. Yadin, *IEJ* 15 [1965] 102), mosaic decoration on a large scale presupposes huge financial investment and industrial organization. The mosaic in the apse of **HAGIA SOPHIA** in Constantinople required almost 2.5 million tesserae “smeared,” as Photios said, “with gold” (Cutler-Nesbitt, *Arte* 106). Depending on the size of the tesserae used, a mosaicist could cover up to four square meters per day (I. Logvin, *Kiev’s Hagia Sophia* [Kiev 1971] 16).

In contrast to **FRESCO TECHNIQUE**, mosaic is an essentially additive medium, contributing materially to the dominance of **LINE AND CONTOUR**. This inherent linearism could be overcome only by the use of microscopic cubes, such as are found in miniature mosaic **ICONS** of the 11th C. and later. Despite this limitation, mosaic was, at its best, a medium of great subtlety, involving hundreds of shades of **COLOR**.

In late antiquity, wall mosaics were subordinate in extent to floor mosaics and were restricted to such surfaces as domes and the conches of apses until the 6th C. During the reign of Justi-

nian I a new model was established at **HAGIA SOPHIA** in Constantinople, paved in marble but with its upper surfaces sheathed with “the glitter of cut mosaic” (Paul Silentiarios—ed. Friedländer, *Kunstbeschreibung*. 245.647). Mosaic was more widely used in this period than it was to be ever again; the finest 6th-C. examples survive at the monastery of **St. CATHERINE** at Sinai, **POREČ**, and **RAVENNA**; others are found at **DYRRACHION**, **GAZA**, and at several sites on **CYPRUS**. Mosaic was soon to become an important Byz. export. Thus in the early 8th C. the Arabs imported from Constantinople “40 loads of mosaic cubes” and a number of workmen for the decoration of the Umayyad Mosque in **DAMASCUS** (H.A.R. Gibb, *DOP* 12 [1958] 225–29), while Pope **JOHN VII** seems to have employed Byz. mosaicists for his oratory in **St. Peter’s**, Rome (P. Nordhagen, *ActaNorv* 2 [1965] 121–66).

By the late 8th C., holy figures executed in mosaic were a common feature of sacred decoration: the author of the *vita* of **STEPHEN THE YOUNGER** complained that the images of birds and beasts set up by Iconoclasts in the Church of the **BLACHERNAI** to replace a Gospel cycle left the building “altogether unadorned” (PG 100:1120C). The economic revival of the 9th and 10th C. saw the frequent use of mosaic in the churches and private chapels of Constantinople. It was also the model of luxury in **PALACE** decoration, attested for the **Kainourgion** at the **GREAT PALACE** built by **Basil I** (*TheophCont* 332.14–335.7) and in the epic of **DIGENES AKRITAS**.

Mosaic was the technique chosen for imperial **PORTRAITS** in **Hagia Sophia** for three centuries (9th–11th) and was favored in the 12th C. by **Manuel I** for scenes of **HISTORY PAINTING** (Nik.Chon. 206.48–52). In emulation of the empress **Helena**, the same emperor may have sent mosaic cubes and even craftsmen such as **EPHRAIM** to **Bethlehem** for the Church of the **Nativity**. **CLAVIJO** describes mosaics (of the 12th or 13th C.?) in both the church and cloister of the **PERIBLEPTOS MONASTERY** in Constantinople, as at **St. George of MANGANA**. It is also known that large areas of the **HOLY APOSTLES** in Constantinople were decorated by **EULALIOS** in the 12th C. The 11th and 12th C. in general represent a high watermark in work in this medium. The decorations of **HOSIOS LOUKAS**, the **NEA MONE** on **Chios**,

and **DAPHNI** witness to the transport of artists and materials over great distances. In the early 11th C. smalt and mosaicists were sent to **KIEV** for the embellishment of **St. Sophia** (A. Poppe, *JMedHist* 7 [1981] 41–43), and local workmen were taught the craft. A similar importation probably prevailed during the protracted decoration of **San Marco** in **VENICE**, and mosaicists figure among the other craftsmen brought from Constantinople in the 11th C. by **Desiderius of MONTECASSINO**. The extent to which Byz. artists participated in the 12th-C. mosaic decoration of **PALERMO** and **MONREALE** remains in question.

From the 13th C. onward mosaic was used only in the most lavish enterprises at Constantinople and, exceptionally, at **ARTA**. While the mosaic of the **DEESIS** in **Hagia Sophia** (late 13th C.) may have been an imperial commission, later programs, such as those at the **CHORA** and **PAMMAKARISTOS** in Constantinople and the **HOLY APOSTLES** in Thessalonike, were generally sponsored by the bureaucratic or ecclesiastical elite, often in conjunction with fresco decoration. The last major mosaic undertaking in the capital was at **Hagia Sophia** following the partial collapse of the dome in 1346. Shortly after 1355 the **Pantokrator** in the dome was restored, and images of **John V Palaiologos**, **John the Baptist**, and the **Virgin** were installed on the great eastern arch (Mango, *Materials* 66–76, 87–91). The mosaics on the eastern arch, covered by plaster for centuries, were rediscovered in 1989.

LIT. P.J. Nordhagen, C. Bertelli in *Il Mosaico*, ed. C. Bertelli (Milan 1988) 45–163. H.P. L’Orange, P.J. Nordhagen, *Mosaics from Antiquity to the Middle Ages* (London 1966). A. Diem, “Techniken des Mittelalters zur Herstellung von Glas und Mosaik,” *SettStu* 18.1 (1971) 623.32.

—A.C.

**MOSAIC LAW**, more fully titled “Excerpts from the Law Given by God through Moses to the Israelites,” a collection of passages from **Exodus**, **Leviticus**, **Numbers**, and **Deuteronomy** that is preserved in dozens of **MSS** from the 11th C. onward, usually as an appendix to the **ECLOGA**. The compilation cannot be earlier than the 8th C. Out of the 50 chapters of the compilation, about 20 deal with marital and sexual problems; among other topics are theft, murder, witnesses, loans, just weights and measures, charity, etc. The

compilation uses terms such as *paroikos* (11:2) and *misthotos* (7:1). Unlike the much earlier (ca. 5th C.?) Latin *Collatio legum Mosaicarum et Romanarum*, the Greek Mosaic law contains no direct comparison of biblical and Roman legislation.

ED. L. Burgmann, S. Troianos, "Nomos Mosaikos," *FM* 3 (1979) 126-67.

LIT. P.E. Pieler, "Lex Christiana," *Akten des 26. Deutschen Rechtshistorikertages* (Frankfurt am Main 1987) 485-503. S.N. Troianos, "Zum Kapitel 45 der russischen Kormčaja Kniga: Ursprung und Wesen des Nomos Mosaikos," *Cyrrillomethodianum* 11 (1987) 1-8. -A.K.

**MOSCHABAR, GEORGE**, a second name possibly Psyllos (Ψύλλος) or Psyllates (Ψυλλάτης), a relentless opponent of UNION OF THE CHURCHES; fl. second half of the 13th C. Moschabar (Μοσχάμπαρ) is attested in 1281 as *didaskalos tou Evangeliou*, and from 1283 to 1286 as *chartophylax*. Before Michael VIII died, Moschabar fought against Union anonymously. His *Dialogue with a Dominican on the Procession of the Holy Spirit* (1277-78), another work on the same subject, still unpublished, and the *Antirrhetic Chapters* that refute the work of Patr. JOHN XI BEKKOS date from this time. After the restoration of Orthodoxy, Moschabar openly opposed Bekkos and his supporters (Pachym., ed. Bekker 2:98.18-99.3). His relations with the new patriarch GREGORY II OF CYPRUS deteriorated quickly. Moschabar was instrumental in bringing about Gregory's resignation in 1289 and wrote a certification of Gregory's Orthodoxy in exchange for the abdication (PG 142:129AB).

ED. *Antirrhetics*, partial ed. A. Demetrakopoulos, *Orthodoxos Hellas* (Leipzig 1872) 60-62.

LIT. Beck, *Kirche* 677f. V. Laurent, "La vie et les oeuvres de George Moschabar," *EO* 28 (1929) 129-58. Idem, "A propos de Georges Moschambar, polémiste antilatin," *EO* 35 (1936) 336-47. Papadakis, *Crisis in Byz.* 106-12, 133f. *PLP*, no.19344. -R.J.M.

**MOSCHOPOULOS, MANUEL**, writer and philologist; nephew of the bibliophile Nikephoros MOSCHOPOULOS; born ca. 1265?, fl. Constantinople ca. 1300. A student of Maximos PLANOUDES, Moschopoulos (Μοσχόπουλος) became a commentator on and perhaps editor of classical Greek poets. Virtually nothing is known of his biography, except that in 1305/6 he became involved in a plot, fell into political disgrace, and was imprisoned.

Moschopoulos was a versatile scholar, who wrote a book on Greek grammar (*Erotemata grammatika*)

with an appendix on SCHEDOGRAPHIA (J.J. Keaney, *BZ* 64 [1971] 303-13) and an unpublished work, *Discourse Against the Latins*, to which the Unionist George METOCHITES responded (PG 141:1307-1406). At the request of Nicholas RHABDAS, he composed a treatise on magic squares (P. Tannéry, *Mémoires scientifiques* 4 [Paris-Toulouse 1920] 1-19). He is best known, however, for an edition of the *Olympian Odes* of PINDAR, scholia on the *Ploutos* of ARISTOPHANES (J.J. Keaney, *Mnemosyne*<sup>4</sup> 25 [1972] 123-28) and the *Batrachomyomachia*, and for his paraphrase of the *Works and Days* of HESIOD and the first two books of the *Iliad*. His commentaries are grammatical notes or explications of the text at a fairly basic level. The question of whether he produced new recensions of some of the plays of Sophocles (as assumed by A. Turyn, *TAPA* 80 [1949] 94-173) and Euripides is still under discussion. J.J. Keaney (*BZ* 64 [1971] 314f) rejects the previous attribution to Moschopoulos of an Attic dictionary (*Onomaton Attikon sylloge*). Eight of his letters survive, addressed to contemporary literati such as Theodore METOCHITES, Constantine AKROPOLITES, and JOSEPH RHAKENDYTES.

ED. Letters—Ševčenko, *Soc. and Intell.*, pt.IX (1952), 133-57. L. Levi, "Cinque lettere inedite di Emanuele Moscopulo," *SttalFCl* 10 (1902) 55-72. "Le traité du Manuel Moschopoulos sur les carrés magiques," ed. P. Tannéry, in *Mémoires scientifiques* 4 (Paris-Toulouse 1920) 27-60, with Fr. tr. Paraphrases of *Iliad*, Books I-II—ed. S. Grandolini in *Studi in onore di Aristide Colonna* (Perugia 1982) 131-49 and in *Università degli Studi di Perugia. Annali della Facoltà di lettere e filosofia* n.s. 18 (1980/1) 5-22. For complete list of ed., see *Tusculum-Lexikon* 539.

LIT. Wilson, *Scholars* 244-47. *PLP*, no.19373. E. Melandri, "La parafrasi di Manuele Moscopulo ad Hom. AB 493," *Prometheus* 9 (1983) 177-92. -A.M.T.

**MOSCHOPOULOS, NIKEPHOROS**, bibliophile and bishop during the reign of Andronikos II; died between 1322 and 1332. He was named titular metropolitan of Crete by 1285, but could not reside in his see because of the Venetian occupation of the island. He was subsequently made PROEDROS of Lakedaimon (Sparta) ca. 1289. In 1291/2 he restored the Cathedral of St. Demetrios at MISTRA (M.I. Manousakas, *DChAE*<sup>4</sup> 1 [1959] 70-79). He also built windmills and planted vineyards and olive groves in the countryside nearby. Whenever possible, however, Moschopoulos preferred to live in Constantinople. In

1296 the emperor sent him to Venice on a diplomatic mission; in 1303 he served as imperial emissary to Patr. John XII Kosmas, who had just resigned his throne. In 1305 Patr. ATHANASIOS I forced him to return to Mistra.

Like his more famous nephew, the philologist Manuel MOSCHOPOULOS, Nikephoros was a scholar and admirer of classical literature. He possessed a library so extensive that it took four horses to transport it; he copied some codices himself (E. Gamillscheg in *Byzantios* 95-100), commissioned the copying of others, and was generous in his donations of MSS to monasteries. Among his books were a copy of the *Odyssey* and a 10th-C. MS of the homilies of Chrysostom. Moschopoulos apparently also engaged in hymnography; E. Papaneliopoulou-Photopoulou attributed to him an *akolouthia* on John CASSIAN (*Diptycha* 2 [1980-81] 119-45).

LIT. A. Papadopoulos-Kerameus, "Nikephoros Moschopoulos," *BZ* 12 (1903) 215-23. M.I. Manousakas, "Nikephorou Moschopoulou epigrammata se cheirographa tes bibliothekes tou," *Hellenika* 15 (1957) 232-46. *PLP*, no.19376. -A.M.T.

**MOSCHOS, JOHN**, sometimes nicknamed "Eukratas"; monk and writer; saint; born Cilicia (P. Pattenden, *JThSt* 26 [1975] 41, n.1) between 540 and 550 (S. Vailhé, *EO* 5 [1901-02] 108), died Rome Sept. 619 or more probably Constantinople in 634. The prologue to his book, written by a contemporary, records that Moschos (Μόσχος) lived in and visited various monasteries and ascetic centers in Judea, Syria, and Egypt. After the Persian capture of Jerusalem (614), he sailed to the "great city of the Rhomaioi," that is, Constantinople, where he lived as patriarch-in-exile of Jerusalem. Before his death he entrusted the incomplete version of his book, *The Spiritual Meadow* (*Leimon* or *Leimonarion*) to his pupil and fellow traveler, SOPHRONIOS, the future patriarch of Jerusalem (H. Chadwick, *JThSt* n.s. 25 [1974] 41-74). This work, which was dedicated to Sophronios, consists of short edifying anecdotes about monks and hermits, in the tradition of the APOPHTHEGMATA PATRUM. Its contents and pleasantly unaffected Greek ensured the wide later circulation described by Photios (*Bibl.*, cod.199), who mentions variously sized EKDOSEIS. Translations were made into Arabic, Latin, and Church Slavonic. As with other similar hagiographies, the

work provides a wealth of information both for linguists (E. Mihevc-Gabrovec, *Études sur la syntaxe de Ioannes Moschos* [Ljubljana 1960]) and for those interested in the social and intellectual history of his day. It also innocently spotlights, sometimes horribly, the emotional and sexual repressions of its ascetic subjects. Together with Sophronios, Moschos produced a revision of the vita of JOHN ELEEMON.

ED. PG 87.3:2851-3112, with add. T. Nissen, *BZ* 38 (1938) 354-72. E. Mioni, *OrChrP* 17 (1951) 61-94, rev. E. Kriaras, *Hellenika* 12 (1952) 188-94. Fr. tr. M.-J. Rouët de Journel, *Le pré spirituel* (Paris 1946). Ital. tr. R. Maisano, *Giovanni Mosco: Il prato* (Naples 1982).

LIT. E. Mioni, *DictSpir* 8 (1974) 632-40. N.H. Baynes, "The 'Pratum Spirituale,'" *OrChrP* 13 (1947) 404-14. K. Rosemond, "Jean Mosch, patriarche de Jérusalem en exil (614-634)," *VigChr* 31 (1977) 60-67. -B.B.

**MOSCOW** (Μοσκόβιον), town in the Volga-Oka basin, capital of a principality that, though subject to the MONGOLS, emerged in the 14th C. as the major rival to Tver' and LITHUANIA for control over Russia. Moscow was in contact with Byz. from the early 14th C., though it is not mentioned explicitly in Byz. sources until 1380 (MM 2:12.12), when Ivan II (1353-59) was designated the great *rhex* of Moscow and all Russia, while Symeon of Moscow (1341-53), in a letter of John VI Kantakouzenos in 1347, is called the great *rhex* of all Russia (MM 1:263.27). The route from Moscow to Constantinople via the Don and the AZOV SEA is described by IG NATIJ OF SMOLENSK. Muscovite princes contributed regularly toward the repair of monuments in Constantinople (e.g., in 1347, 1364, 1398; cf. Greg. 3:199.24-200.9). Byz.-Muscovite diplomatic activity focused on the metropolis "of Kiev and all Russia." Metr. Peter (1308-26) transferred his actual residence to Moscow, and most of his successors followed suit. The official residence, however, was moved in 1354 at the order of Patr. PHILOTHEOS KOKKINOS from Kiev only to Vladimir-on-the-Kljaz'ma, which was regarded as the senior principality (Greg. 3:514.14-17). Philotheos and ANTONY IV used their involvement with the metropolis to sustain the semblance of Byz. authority, an authority that was lost when Moscow rejected the Council of FERRARA-FLORENCE. Byz. artists (THEOPHANES "THE GREEK"), worked in Moscow from the mid-14th C., as did writers associated with the Hesychast movement (KIPRIAN, EPIFANIJ PREMUDRYJ, PACH-

OMIJ LOGOFET). Moscow ceased paying tribute to the Mongols in 1480, and in the early 16th C. the claim arose that Moscow was the "Third Rome," the successor to Constantinople.

LIT. Obolensky, *Byz. and the Slavs*, pt.VII (1965), 248–75. G.M. Prochorov, *Povest' o Mitjaj: Rus' i Vizantija v epochu Kulikovskoj bitvy* (Leningrad 1978). Meyendorff, *Russia*. –S.C.F.

**MOSELE** (Μωσληέ), or Mousele, a family name of Armenian origin. In 791 Alexios Mosele, the first known *droungarios tes viglas*, supported Constantine VI against his mother Irene and was rewarded with the post of *strategos*, but was soon arrested and blinded. Theophilos proclaimed another Alexios Mosele heir to the throne, married him to his daughter Maria, and made him caesar. After military successes in Italy, Alexios was accused of a conspiracy against Theophilos and soon retired to a monastery. The family maintained its importance in the 10th C., when another Alexios Mosele served as *droungarios tou ploimou* under Romanos I, and Romanos Mosele obtained the high title of *magistros* under Constantine VII. Basil II, however, mentioned in an edict that Romanos's descendants had fallen into extreme poverty. Family members of the 11th C. are known only from several uncertain seals, one of which belonged to the imperial notary John Mosele (Laurent, *Corpus* 2, no.208); in the 12th C. Michael Mosele married a noble lady related to the families of MELISSENOs and XEROS. In Constantinople there were both an *oikos* and a monastery of Mosele; H. Delehay (AB 14 [1895] 161–65) suggested that a school was located in the *oikos*, a hypothesis rejected by Lemerle (*Humanism* 283, n.6); the monastery existed until the 14th C.

LIT. Kazhdan, *Arm.* 10f. Janin, *Églises CP* 358f. Winkelmann, *Quellenstudien* 155f, 176f, 184f. –A.K.

**MOSES** (Μωϋσῆς), biblical legislator and prophet; the ideal king, according to PHILO; feastday 4 Sept. One of the tasks of Christian theologians was to demonstrate that Christ was much more than "a new Moses": Moses not only predicted the advent of Christ but "using obscure riddles shed some light on the Trinity" (pseudo-Basil of Seleukeia, PG 85:136C). Human history was construed as consisting of three stages: a period of natural law, one of Mosaic law, and one of Grace

and the New Testament. God sent Moses, says Eustathios of Thessalonike (Eust. Thess., *Opuscula* 17f), and Moses issued "a better law" that his contemporaries were unable to grasp in full. Gregory of Nyssa wrote a Life of Moses (ed. Simonetti, *infra*): its first book is a historical commentary on the events related in Exodus and Numbers, stressing the miraculous, rejecting naturalistic explanation, and suppressing shocking detail; the second, much longer, book is an allegorical and spiritual reading of the life of Moses as the soul's journey to liberation. The Byz. also found the story's romancelike details attractive: Moses' miraculous rescue from the river, the wonders he worked, his flight to the country of Madiam, and his military success. Moses' CROSSING OF THE RED SEA was interpreted as a prefiguration of the triumph of Christianity and paralleled Constantine I's victory at the MILVIAN BRIDGE.

**Representation in Art.** Images of Moses are found in many contexts. As the protagonist in events of Exodus and Deuteronomy, Moses recurs in narrative art, such as the OCTATEUCHS and two excerpted passages: the Odes of Moses (Ex 15:1–19; Dt 32:1–43) included and illustrated in PSALTERS. A New Testament setting is provided by the TRANSFIGURATION account (esp. Mt 17:3), in which Moses and Elijah appear beside Christ. Moses is represented as an idealized beardless youth (e.g., in the Vatican MS of KOSMAS INDIKOPLEUSTES) and as a white-bearded patriarch (e.g., apse mosaic of St. Catherine's, Sinai). A single 12th-C. icon at Sinai with 20 narrative scenes from the life of Moses in the frame is probably to be explained by a local cult (Weitzmann in *Place of Book Illum.*, figs.20–21). A characteristic 12th-C. innovation is a woeful Moses with sunken cheeks (e.g., Soteriou, *Eikones*, no.161), a type further developed in the 13th C. by the addition of a short beard and heavily lined features to create an entirely different portrait type (*ibid.*, no.179).

LIT. Gregory of Nyssa, *La vita di Mosè*, ed. M. Simonetti (Venice 1984) xiv–xxxvi. H. Schlosser, *LCl* 3:282–97. *La figure de Moïse* (Geneva 1978) 99–127. –A.K., J.I., J.H.L.

**MOSES**, Arab saint of second half of 4th C.; feastday 7 Feb. According to Sozomenos (Sozom., *HE* 6.38.5), he was a holy man and miracle worker who lived in the desert. When the Orthodox Arab queen MAVIA revolted against the Arian Valens

ca.375–78, she insisted during negotiations with the emperor that the Orthodox Moses be consecrated as the bishop of her *foederati*. Valens finally agreed to this condition, and Moses was taken to Alexandria to be consecrated by Loukios, the Arian bishop of the city. Moses refused, however, to be consecrated by an Arian, and was subsequently taken to the "mountain" where the rite was performed by Orthodox bishops in exile. Moses then returned to Mavia's *foederati* and engaged in missionary activity among the Arabs. By some scholars he is identified with Moses the Black (J.M. Sauget, *Bibl.Sanct.* 9:652–54).

LIT. Shahid, *Byz. & Arabs (4th C.)* 152–57, 185–87. –I.A.Sh.

**MOSES DAXURANC'I** (or Kafankatuac'i), Armenian historian (fl. 10th C.?) of whose life nothing is known. His *History of the Caucasian Albanians* ends with the attack of the Rus' on Partaw in 914. Although based on many previous Armenian sources, this *History* is valuable as a prime source for Caucasian ALBANIA and its relations with Armenia, Iran, and Georgia.

Moses focuses on the history of the church in that area of the Caucasus; he claims Albania was converted no later than Armenia. References to Byz. are few, but the campaigns of Herakleios, the schism of the Eastern churches after the Council of CHALCEDON, and the travels to Constantinople and Rome of Stephen (later bishop of Siwnik) are given some prominence. Also included is a lengthy description from about 660 of the holy sites in Jerusalem (E.W. Brooks, *EHR* 11 [1896] 93–97).

ED. Patmut' iwn Atuanic', ed. M. Emin (Moscow 1860; Tbilisi 1912). *The History of the Caucasian Albanians*, tr. C.J.F. Dowsett (London 1961).

LIT. F. Mamedova, "Istorija Alban" Moiseja Kafankatuj-skogo kak istočnik po obščestvennomu stroju rannesrednevekovoj Albanii (Baku 1977). R. Hews, "On the Chronology of Movšēs Daxuranči," *BSOAS* 27 (1964) 151–53. –R.T.

**MOSES OF BERGAMO**, or Moses de Brolo, Latin translator from northern Italy who was in imperial service at Constantinople ca.1130; died after 1157?. Moses probably participated in John II Komnenos's Danubian campaigns, lived near Constantinople's Venetian quarter, and was selected over BURGUNDIO OF PISA and James of Venice to interpret the debate of ANSELM of Hav-

elburg with Niketas, metropolitan of Nikomedeia (10 Apr. 1136). His treatise on Greek expressions in Jerome's biblical prefaces discusses Homeric imitations of Scripture (ed. G. Cremaschi, *Mose del Brolo e la cultura a Bergamo nei secoli XI–XII* [Bergamo 1945] 163–95). Moses probably wrote his poem on Bergamo (ed. G. Gorni, *StMed*<sup>3</sup> [1970] 440–56) before leaving home, although a marginal note associates it with the Byz. emperor. He translated a treatise on Christ's disciples ascribed to EPIPHANIOS of Salamis (Moses alone preserves the authentic text [*CPG* 3780–81], ed. F. Dolbeau, *AB* 104 [1986] 299–314) and a Trinitarian *florilegium* (partially ed. G. Cremaschi, *Bergomum* 47.4 [1953] 29–69). One letter (C.H. Haskins, *BZ* 23 [1914–20] 133–42), written "ex Dacia" (1128?) apparently to his brother Peter at Bergamo, treats Greek accentuation (and incidentally coinage terms). The letter of indiction 8 (1130?), certainly addressed to Peter, survives in the original (ed. G. Gorni). It mentions how fire in Constantinople's Venetian quarter destroyed Moses' expensive library of Greek MSS and shows him finagling a 15-bezant payment from the *vestiarion* for a worthless relative; Moses discusses his personal finances, the ease of travel from Venice to Constantinople, and the purchase of Byz. liturgical furnishings for Bergamo churches. –M.McC.

**MOSES XORENAC'I** ("from Xorean [or Xoren]," an unknown town), in Armenian tradition, "the father of history." The reliability and date of his *History* are still debated. This important work, the first attempt to give a coherent account of Armenian history from the settlement of the country in the days of the giants down to the death of MESROP MAŠTOC' in 439, became the standard version.

In book 1 Moses correlates the legends about the origins of ARMENIA (also found in SEBEOS as the "Primary History") with the biblical genealogies and the events of world history as known from the *Chronicle* of EUSEBIOS OF CAESAREA. In book 2 the role of Armenia between Rome and Parthia is expounded; here the *Jewish War* of JOSEPHUS served as a prime source. Based on the works of AGATHANGELOS and pseudo-P'AWSTOS BUZAND the narrative continues to the death of TRDAT, first Christian king of Armenia. Book 3 describes the predicament of Armenia between

the Byz. emperors and the shahs of Sasanian IRAN. It ends with a lament over the end of the ARSACID monarchy and the removal of the patriarchate from the family of GREGORY THE ILLUMINATOR.

The author claims to have been a pupil of Maštoc' and to have studied in Alexandria and Constantinople. If so, the *History* contains many anachronisms. Nor is it quoted or mentioned until after 900. Its emphasis on the preeminent role of the BAGRATIDS and the down-playing of the MAKIKONEANS has led many to believe that it was written when the former rose to power and the latter declined—in the 8th C.

Moses (whoever he was) was very widely read in Greek theological and secular literature, but he used Armenian renderings of nearly all foreign sources. As a historian Moses was the first Armenian to develop an explicit philosophy of historiography. He speaks of himself as an "anti-quarian," anxious to preserve information about past deeds of great men. His values are those of a landed aristocracy where valor is assessed on the basis of martial accomplishments, and rank depends on hereditary standing. Frequently Moses speaks of the importance of veracity and elegance in historical writing, and emphasizes that "there is no true history without chronology," but he had no hesitation in interpreting his sources quite tendentiously.

Several other works have been attributed to Moses Xorenac'i. Among them a unique *Geography* dates to the 7th C.; based on PAPPUS OF ALEXANDRIA, it briefly describes the entire world, with expanded information on the provinces and political geography of Armenia (R. Hewsen, *REArm* n.s. 4 [1967] 409–32; S.T. Eremyan, *Hayastane est Ašxarhač' oyc'e* [Erevan 1963]). A book of rhetoric (*chreiai*) said to be by Moses is more difficult to date. It is based on APHTHONIOS and other Greek rhetorical writers, but adduces biblical and Christian examples to illustrate traditional Greek themes (A. Baumgartner, *ZDMG* 40 [1886] 457–515; R. Sgarbi, *Rendiconti, Accademia di scienze e lettere, Classe di lettere e scienze morali e storiche, Istituto Lombardo* 103 [1969] 78–84).

ED. *Patmut' iwn Hayoc'*, ed. M. Abetean, S. Yarut' iwnean (Tbilisi 1913; rp. Delmar, N.Y., 1981). *History of the Armenians*, tr. R.W. Thomson (Cambridge, Mass., 1978). *Géographie*, ed. A. Soukry (Venice 1881), with Fr. tr. *Matena-grut' iwnk'* (Venice 1865) 341–616.

LIT. C. Toumanoff, "On the Date of the Pseudo-Moses of Chorene," *HA* 75 (1961) 467–76. —R.T.

**MOSQUE** (*μασγίδιον*), Muslim building for worship. The earliest mosques are difficult to identify because they may lack definitively distinguishing architectural features; the *mihrab* niche begins to be present only with the caliphate of al-Walid in the early 8th C. A possible north Syrian or Coptic/Ethiopian Christian influence on early mosque architecture is much debated.

In areas newly conquered from Byz. some churches were converted to mosques, or possibly even divided, temporarily, into areas for Muslims and Christians. A 6th-C. guest house in the monastery of St. CATHERINE at Sinai was converted into a mosque; it contains a *minbar* dated by inscription to 1106. Some of the earliest surviving mosques on former Byz. territory include that at BOSTRA as well as the controversial and rebuilt so-called Mosque of 'Amr in Fuṣṭāt (Old Cairo). In areas that Byz. recaptured from Muslims, mosques were usually closed and the Muslim population ousted or annihilated.

In Constantinople a mosque was protected by treaties with the FĀṬIMIDS in the 10th–11th C. (M. Canard, *Journal Asiatique* 208 [1926] 94–99); epigraphical evidence raised the question of similar Fāṭimid protection for a possible mosque in Athens (G.C. Miles, *Hesperia* 25 [1956] 329–44). A mosque in Constantinople is again mentioned in the 14th and early 15th C. Which Muslim sovereign's name would be mentioned in prayers at this mosque was always controversial.

LIT. O. Grabar, *The Formation of Islamic Art* (New Haven 1973) 104–38. K.A.C. Creswell, *Early Muslim Architecture*<sup>2</sup> (Oxford 1969) 1–497, 518–21. J. Pedersen, E. Diez, "Masjid," *EI* 3:315–89. —W.E.K., A.C.

**MOSYNOPOLIS** (*Μοσυνόπολις*), town in Thrace on the Via EGNATIA; it is called a *kastron* in the *typikon* of Pakourianos, "cité" or "ville" by Villehardouin. It was built on the site of late Roman Maximianoupolis (ancient Porsulae) at the foot of Mt. Papikion. The archbishop of Maximianoupolis is listed in the notitias of the early 10th C. as suffragan of Traianopolis (*Notitiae CP* 7.598). Basil II used Mosynopolis as an operational base for his Bulgarian wars. In the 11th C. the town was a *bandon* of BOLERON. Anna Komnene knew

Mosynopolis as a center of Manichaean activity. It played an important part in military operations at the end of the 12th through the beginning of the 13th C.: the Normans took it in 1185, and it was ravaged by Kalojan. Whether the town recovered after this blow remains unclear: its name appears as part of the title of the theme of Boleron and Mosynopolis in 1317 (Guillou, *Ménécée*, no.7.26), and a synodal decision of 1347 mentions the return of the bishopric of Mosynopolis from the jurisdiction of Xantheia to that of Traianopolis (MM 1:260.18–21). Asdracha (*infra* 106) argues that Mosynopolis was in ruins by the 14th C., identifying it with the "old polis of Mesene, destroyed many years ago" mentioned by Kantakouzenos (Kantak. 2:429.14–15).

LIT. Asdracha, *Rhodopes* 104–09. Lemerle, *Philippes* 129, 176–81. —T.E.G.

**MOTION** (*κίνησις*), the term by which the Byz. designated various forms of activity: movement from place to place, GESTURE, mental impulses (EMOTIONS) and, in theology, divine energy (*energetike kinesis*). Although Maximos the Confessor (PG 90:253AB) asserts that motion as such is not to be identified with evil, and church fathers distinguished *trope* (deviation, mutability) from motion directed toward good, Byz. ETHICS contrasted motion as a disquieting activity with immovability as a paradigm of good behavior. Thus, John MAUROPOUS stressed that the pious emperor is immovable while the barbarian and rebel are in ceaseless motion (J. Lefort, *TM* 6 [1976] 285–87). The ideal expressed by Byz. BODY LANGUAGE was statuesque repose. Barbaric "nomadism," the rapid movement of mounted warriors across the immeasurable spaces of the steppe, was connected by the Byz. with their ignorance, boorishness, and violence.

**Representation in Art.** Indications of movement, antithetical to the idea of majesty, either celestial or earthly, are designedly missing from much Byz. imagery. Similarly, portraits and many icons embody the virtues of fixity. Motion is required of the spectator's eye, not of the object of his vision in the *ekphrasis* tradition. Yet in scenes such as the Miracles of Christ the efficacy of the Savior is emphasized by the contrast between his dynamic attitude and the inertness of his patient audience. Despite the Aristotelian notion that

movement denotes life (see MOTION, THEORY OF), motion in human forms is generally confined to gesture or simple torsions of the body on its own axis. Rapid or energetic movement is usually left to ANGELS and animals; occasionally the figure of Symeon in scenes of the Presentation of Christ is shown, for emotive effect, rushing toward the object of his desire. Mobility is frequently limited to the less important figures in a scene, be they the children present at the Baptism of Christ or the Egyptians drowned during the Crossing of the Red Sea. —A.K., A.C.

**MOTION, THEORY OF.** The theory of motion developed in antiquity primarily by ARISTOTLE was modified by the Byz. in several ways. First, John PHILOPONOS rejected the Aristotelian theory that a moving missile was pushed by both the thrower and by the surrounding air that was forced into motion by the agent; instead he introduced the theory of impetus, or "kinetic power," which was transferred from the thrower to the projectile (S. Sambursky, *The Physical World of Late Antiquity* [London 1962] 74–76). Then, JOHN OF DAMASCUS (*Dial.* 45.9–19, ed. Kotter, *Schriften* 1:129f) suggested a detailed categorization of types of motion: in essence—birth and destruction; in size—growth and decrease; in quality—alteration; in space—circular and linear movement.

The theological concept of motion was developed in the struggle against PROKLOS, who considered the First Principle as immovable and the soul as self-moving, *autokinetos*. In contrast, the church fathers saw in the Trinity the source of all motion. There were two main theological concepts of motion: one, still connected with Neoplatonic emanationism, construed motion in terms of rest (*mone*), procession (*proodos*), and return (*epistrophe*); NICHOLAS OF METHONE (*Anaptyxis* 43.3–4), however, perceived return not as a circular energy (as Proklos) but going the same way as the *proodos*. He also emphasized the ethical element in *proodos-epistrophe*: the creature that is to return not to itself (as in Proklos) but to God has FREE WILL to act according to nature or to go against nature and to join Satan and his demons who have no access to *epistrophe*. Another view is presented by MAXIMOS THE CONFESSOR, who replaced the Proklean terminology with another triad—being, power, and energy (or action)—thus stress-



ing the category of rest to which both being and action belong (Armstrong, *Philosophy* 492–505). —A.K.

**MOUNTINITZA.** See BOUDONITZA.

**MOUNT OF OLIVES** (Ἐλαιῶν, ὄρος τῶν Ἐλαιῶν). On this steep hill overlooking JERUSALEM from the east is located the cave associated with the ASCENSION teachings of Christ, where he “prayed with his disciples and handed down to them the mysteries of perfection” (EUSEBIOS OF CAESAREA, *Demonstr. evang.* 6.18.23, ed. Heikel, *Eusebius Werke* 6:278.25–28); from the nearby hillock, with its “divine footprints,” it was believed that Christ rose into heaven (EGERIA, *Travels* 43.5). Constantine I built a basilica here, the apse of which incorporated the cave. By the late 4th C. a circular, colonnaded structure open to the sky marked this LOCUS SANCTUS where pilgrims could collect EULOGIA dust. In the vicinity were many lesser churches, monasteries, and nunneries. Golgotha and the Mount of Olives reportedly were the scene of the vision of the Cross in 351 on the eve of the victory of Constantius II over the usurper MAGNENTIUS in Pannonia.

LIT. Wilkinson, *Pilgrims* 166f. L. Heidet, *DictBibl* 14:1779–93. —G.V., Z.U.M.

**MOUSAIOS** (Μουσαῖος), poet; born Egypt?, fl. 5th–6th C. Mousaios is described in some of his MSS as a grammarian (*grammatikos*). Nothing else is known of him, though he might be the Mousaios addressed in two letters from PROKOPIOS OF GAZA. An epyllion *Hero and Leander* is extant, which shows Mousaios to be a follower of NONNOS OF PANOPOLIS and influenced by PROKLOS. Gelzer (*infra* [1967] 136) interprets the poem as a Christian Neoplatonist allegory, but this position is not universally accepted. Mousaios's presumed use of the *Heroides* of OVID is of interest in the tracing of Byz. awareness of Latin literature. The attribution to Mousaios of the anonymous poem on Alphaeus and Arethusa (*AnthGr*, bk.9, no.362) is debatable.

ED. *Hero et Leander*, ed. E. Livrea, P. Eleuteris (Leipzig 1982). Ed. with Eng. tr. by T. Gelzer, C.H. Whitman, in C.A. Trypanis, *Callimachus: Aetia, Iambi, etc.* (London–Cambridge, Mass., 1975) 291–389.

LIT. D. Bo, *Musaei Lexicon* (Hildesheim 1966). T. Gelzer, “Bemerkungen zu Sprache und Text des Epikers Musaios,” *MusHelv* 24 (1967) 129–48; 25 (1968) 11–47. O. Schönberger, “Zum Aufbau von Musaios' ‘Hero und Leander,’” *RhM* 121 (1978) 255–59. E. Livrea, “Geschichte der Textüberlieferung des Musaios zwischen Byzanz und Renaissance,” *JÖB* 32.4 (1982) 23–29. K. Kost, *Mousaios und Ovid* (Cologne 1975). —B.B.

**MOUSEION AND LIBRARY OF ALEXANDRIA.** The Mouseion was a center of scholarship and letters; its members received a stipend and many engaged in teaching. The Library, with its librarian and staff, was probably housed in separate premises. Both were founded and funded in the 3rd C. B.C. by Ptolemy II Philadelphos. They continued to enjoy official support throughout the Hellenistic and Roman periods. The Library was reputed to contain 400,000 volumes, that is, papyrus rolls (L.E. Löfgberg, *Eranos* 3 [1899] 166). Its history in the later Roman Empire is obscure. Probably the collection of the “great library” was moved by the 4th C. to a “daughter” branch in the temple of Serapis; at the end of the century it was visited and described by APHTHONIOS. It remains under dispute whether the Mouseion was destroyed in 391/2 when the temple of Serapis was razed to the ground (J. Schwartz in *Essays in Honor of C. Bradford Welles* [New Haven, Conn., 1966] 97–111); at any rate, the Mouseion is not mentioned by any writer after Aphthonios. The final destruction of the Library may have been caused by 'AMR ibn al-'Āṣ, the Arab general, when he conquered Alexandria in 642. One must view as apocryphal, however, the story that 'Amr, in reponse to John Philoponos's plea that it be spared, observed that if the books agreed with the Qur'ān they were superfluous, and if they disagreed with it they were pernicious and had to be destroyed.

LIT. P.M. Fraser, *Ptolemaic Alexandria* (Oxford 1972) 1:305–35, 2:462–94. E.A. Parsons, *The Alexandrian Library* (London 1952) 344–429. P. Casanova, “L'incendie de la bibliothèque d'Alexandrie par les Arabes,” *CRAI* (1923) 163–71. G. Furlani, “Giovanni il Filopono e l'incendio della biblioteca di Alessandria,” *Bulletin de la société archéologique d'Alexandrie* n.s. 6 (1925) 58–77. J. Thiem, “Library of Alexandria Burnt: History of a Symbol,” *Journal of the History of Ideas* 40 (1979) 507–26. —A.K., R.B.

**MOUZALON** (Μουζάλων, fem. Μουζαλώνησσα), a family whose first member is known from an 11th-C. seal—Theodora Mouzalonissa, “archon-

tissa of Rhosia” (Ch. Loparev, *VizVrem* 1 [1894] 160). She has sometimes been considered the wife of Oleg Svjatoslavič, prince of TMUTOROKAN, but possibly her husband was a Byz. governor of RHOSIA on the Cimmerian Bosporos. In the 12th C. the family produced NICHOLAS IV MOUZALON, patriarch of Constantinople, and Constantine, a patriarchal notary (Benešević, *Opisanie* 1:290.3–5). The Mouzalon family reached its zenith in the 13th C. when they were regarded as originating from Atramyttion (Pachym., ed. Failler 1:41.10): Theodore II Laskaris appointed his childhood friend, George Mouzalon, *megas stratopedarches*, his brother Andronikos *megas domestikos*, and another brother, Theodore, *protokynegos*; after Theodore II's death George became regent for John IV Laskaris but was overthrown by Michael VIII Palaiologos; both George and Andronikos were murdered in 1258 (see MOUZALON, GEORGE). Only Theodore retained influence with Michael VIII and the post of *logothetes ton genikon*, but since he disagreed with the emperor on religious policy, he was flogged (by his own brother). Later he became Andronikos II's adviser and favorite; his daughter married the emperor's son Constantine. The Mouzalons regained their position in the army: Stephen Mouzalon was *megas droungarios* and led the negotiations with the CATALAN GRAND COMPANY; George Mouzalon, *hetaireiarches*, commanded a troop of Alans but was defeated by the Turks at BAPHEUS in 1302.

LIT. *PLP*, nos. 19430–48. Polemis, *Doukai* 148f. —A.K.

**MOUZALON, GEORGE**, regent of the empire of Nicaea (1258); born ca.1220, died Nymphaion 25 Aug. 1258. He and his brothers were the boyhood companions of THEODORE II LASKARIS. They were by all accounts of non-noble origin. As emperor, Theodore raised them to the highest offices of state, making George *megas domestikos* first, and then *protovestiarios*, *protosebastos*, and *megas stratopedarches*. Imperial favor earned them the hatred of the great court families, which intensified when they were given aristocratic brides. George married into the KANTAROUZENOS family. Appointed regent by Theodore II for his young son JOHN IV, George faced the hopeless task of trying to placate the aristocracy led by MICHAEL (VIII) PALAIOLOGOS. Latin mercenaries under Michael's command murdered George along with

his brothers during a commemoration service for the late Theodore at the monastery of Sosandra near Nymphaion.

LIT. Angold, *Byz. Government* 76–85. Polemis, *Doukai* 148f. —M.J.A.

**MOUZALON, NICHOLAS.** See NICHOLAS IV MOUZALON.

**MU'AWIYA** (Μαυίας) ibn Abū Sūfyan, caliph (661–80) and founder of the Umayyad Caliphate; born Mecca between 600 and 610, died Damascus Apr. 680. A brilliant administrator and general, Mu'awiya served as a secretary to the prophet Muḥammad and then participated in the conquest of Syria, notably the capture of Caesarea Maritima (640/1). As governor of Syria and Palestine, Mu'awiya retained the native bureaucracy: Greek continued as the language of record; Byz. images and inscriptions appeared on coins minted in Damascus; and Christians occupied leading offices, esp. those concerning finances. Yet he aggressively attacked Byz. by aiding rebels like SABORIOS and conducting direct assaults. He sent annual raids into Asia Minor and Armenia, leading some himself, and received permission from Caliph 'UTHMĀN to build a fleet, with which he captured Cyprus (649), Rhodes (654), and Kos (654), and in 655 defeated Constans II in the “Battle of the Masts” at Phoenix (mod. Finike in Turkey). Mu'awiya's struggle with 'Alī for the caliphate forced him in 659 to sign a three-year truce with Constans requiring weekly payments of 1,000 solidi, one slave, and one horse (*Reg* 1, no.230).

After becoming caliph Mu'awiya's renewed conquests—Kyzikos (670) and Smyrna (672)—culminated in a great siege of Constantinople (674–78). Byz. use of GREEK FIRE and attacks by the MARDAITES forced him to withdraw and negotiate a 30-year treaty stipulating annual Byz. payments of 3,000 solidi, 50 hostages, and 50 horses (*Reg* 1, no.239). As caliph, Mu'awiya was tolerant of Christians and rebuilt the ruined cathedral of Edessa (679).

LIT. H. Lammens, *Études sur le règne du calife omayyade Mo'awia Ier* [= *MéUnivJos* 1–3] (Beirut 1906–08). A. Stratos, “Siège ou blocus de Constantinople sous Constantin IV,” *JÖB* 33 (1983) 89–107. Idem, “The Naval Engagement at Phoenix,” in *Charanis Studies* 229–47. —P.A.H.

**MUHAMMAD** (Μουάμεδ, Μωάμετ, etc.), prophet of Islam; born Mecca, tribe of Quraysh, ca.570, died Madīna, 8 June 632. Among the most controversial aspects of Muḥammad's life and thought is the extent to which he had contact with Christians and was influenced by them and by Christian (and Jewish) ideas. In *sūra* 30 of the QUR'ĀN, titled al-Rūm, Muḥammad showed concern for and expressed optimism about the survival and welfare of Byz. in its war with Persia. Muslim traditions allege that Muḥammad dispatched messengers to various contemporary sovereigns, including HERAKLEIOS, to call them to Islam. Muḥammad's first expedition against Byz. territory ended in the battle of Mu'ta (628), a serious Muslim defeat. The earliest reference to Muḥammad in a Byz. source is found in DOCTRINA JACOBI NUPER BAPTIZATI, ca.634–35. The aims and reasons for Muḥammad's policy against Byz. late in his life are poorly documented and controversial. His conception of Christians as "people of the Book" enabled his successors to concede them protected status. Hostile and inaccurate traditions about Muḥammad exist in Byz. sources, even though some may draw on Christian Oriental and even Muslim texts.

LIT. W.M. Watt, *Muhammad at Mecca* (Oxford 1953). Idem, *Muhammad at Medina* (Oxford 1956). M.A. Cook, *Muhammad* (Oxford 1983). —W.E.K.

**MULES.** See BEASTS OF BURDEN.

**MUNDHIR, AL-.** See ALAMUNDARUS.

**MUNICH TREASURE**, dated to the 4th C. and found ca.1973 at an undetermined site "in the eastern [Roman] empire." Now belonging to the Bayerische Hypotheken- und Wechsel-Bank in Munich, it is composed of nine silver objects (eight bowls and one plate), five of which are LARGITIO DISHES made ca.321/2 in three different centers and noteworthy as the only such collection yet found in the East. Three bowls have in their centers struck, coinlike portraits—one of LICINIUS and two of his son Licinius II, the caesar, inscribed with acclamation of the latter's fifth anniversary. Two of these bowls (one of the emperor and one of his son) have SILVER STAMPS thought to refer

to a mint workshop of Nikomedeia. The third such bowl, of the son, has a comparable stamp for the mint of Antioch. Two other bowls have incised inscriptions: one acclaiming the tenth anniversary as caesar of CRISPUS and CONSTANTINE II and the other bowl the fifth anniversary of Licinius II. The former bowl has a pointillé inscription referring to Naissus and the latter, one of Antioch. As Naissus had no mint, Baratte (*infra*) suggests that the bowl was manufactured in a state treasury. The close similarity of objects made in different centers for different emperors—and their ownership by one individual—indicates a tightly organized system of *largitio* manufacture and distribution. The owner is thought to have been an official who buried the objects at the time of the overthrow of Licinius by Constantine I in 324.

LIT. B. Overbeck, *Argentum Romanum* (Munich 1973). Baratte, "Ateliers" 202–12. —M.M.M.

**MUNICIPAL ADMINISTRATION** was inherited by the late Roman Empire from antiquity, but by the 4th C., imperial administration came to predominate, and civic self-government was restricted to small hereditary oligarchies, the CURIALES. Their organ was the *boule* (Lat. CURIA), the city council, which consisted of *curiales* and exercised certain rights of justice; administered city estates; and oversaw food supply, building activity, public games, education, and medical care. It was also responsible for paying imperial taxes. During the 5th and 6th C. all of these forms of urban administration fell gradually into the hands of the emperor's agents. In the 7th C. municipal administration declined as the CITY ceased to be the leading social institution; this change was reflected later by a novel of Leo VI abrogating the *boulai*. At the same time the local bishop became responsible for certain aspects of urban affairs. In the 11th and 12th C. some forms of self-government were reestablished in provincial towns. Eustathios of Thessalonike (Eust. Thess., *Opuscula* 92.1–58) mentions an annually elected magistrate who was constantly active in the marketplace and city council (*bouleuterion*), and Michael Choniates describes with some derision noisy ASSEMBLIES that discussed common affairs. Under the Palaiologoi certain cities, such as IOANNINA, KROIA, PHANARION, and MONEMVASIA, received imperial charters that guaranteed their privileges, including elements of

municipal administration. In Byz., however, the conduct of urban affairs was strictly limited not only by imperial administrative omnipotence but also by the power of local landowners and the church.

LIT. J. Liebeschuetz, *Antioch: City and Imperial Administration in the Later Roman Empire* (Oxford 1972). Kazhdan-Epstein, *Change* 50–56. Lj. Maksimović, "Charakter der sozial-wirtschaftlichen Struktur der spätbyzantinischen Stadt," *JÖB* 31.1 (1981) 173–78. —A.K.

**MURAD I** (Μουράτ, Ἀμουράτης, etc.), Ottoman sultan (1362–89); son of ORHAN and his Greek wife Nilüfer Hatun; born 1326?, died Kosovo Polje 15 June 1389. Under Murad the Ottoman beylik evolved into an empire stretching from the Balkans to central Anatolia. As this transpired, the Palaiologoi one by one became Murad's tributary princes—partly to avert total conquest, partly to gain his aid in times of dynastic struggle. John V became Murad's vassal ca.1372–73, following the Turkish conquest of Adrianople (1369) and the battle of the MARICA (1371). Murad's posture toward John vacillated opportunistically. In 1373 Murad and John V cooperated closely in crushing the joint rebellion of their sons SAVCI BEG and Andronikos IV. In 1376, however, Murad aided Andronikos in unseating John V and Manuel II, receiving in turn KALLIPOLIS (1377), which the Turks had lost in 1366. When John V and Manuel recovered power in 1379, it was likewise with Murad's aid, for which he received larger annual tribute. Murad's later relations with John V and Andronikos IV (installed as Murad's vassal in Selymbria 1382–85) were generally stable.

Throughout the period 1383–87, Murad's chief Byz. antagonist was Manuel, who was ruling in Thessalonike and refusing accommodation with the Turks. This hostility ended in 1387 when the Thessalonians surrendered to Hayreddin Pasha, and Manuel later made his submission to Murad. THEODORE I PALAIOLOGOS, Manuel's brother and *despotes* of Mistra, also became Murad's vassal in 1387. At that point, the sultan regarded all the leading Palaiologoi as coordinate members of his state and as sources of revenue and military manpower. Having this network of control, Murad never attempted direct conquest of Constantinople. The Palaiologoi preserved their alignment with Murad in his final years and did not participate in the uprising of the *knez* LAZAR. This

uprising led to the Battle of Kosovo POLJE, during which Murad was assassinated.

LIT. Bombaci-Shaw, *L'Impero ottomano* 248–60. Barker, *Manuel II* 17–67. I. Beldiceanu-Steinherr, "La conquête d'Andrinople par les Turcs," *TM* 1 (1965) 439–61. İnalçık, "Edirne." —S.W.R.

**MURAD II** (Μουράτης and other forms), Ottoman sultan (1421–51); eldest son of MEHMED I; born Amasya (AMASEIA)1404, died Edirne (Adrianople) 3 Feb. 1451. In his reign Murad had important dealings with Emps. MANUEL II, JOHN VIII, and CONSTANTINE XI. Murad's relations with Manuel were chronically tense. In Aug. 1421 Manuel failed to restrain John from launching Düzme Mustafa in a revolt against Murad. Düzme Mustafa claimed to be a son of BAYEZID I and had been imprisoned in Constantinople since 1416. John expected in return territorial concessions, esp. Kallipolis. In Jan. 1422, however, Murad crushed Düzme Mustafa and then moved to chastise the Palaiologoi, opening attacks upon Thessalonike and Constantinople in June. After his 24 Aug. general assault on Constantinople failed, Murad soon lifted that siege. Meanwhile Manuel attempted to undermine Murad by supporting the claims of Murad's brother in Anatolia, Küçük Mustafa. Murad eliminated this Mustafa sometime in 1423 and retaliated by dispatching Turahan Beg to ravage the Morea (late May-June). The continuing siege of Thessalonike so reduced its citizens that the *despotes* Andronikos surrendered the city to Venice (formalized July 27, 1423), further enraging Murad. Early in 1424, Manuel finally concluded peace with Murad, conceding territory and promising tribute of 100,000 hyperpyra yearly.

Murad's relations with Byz. were more stable throughout the period 1424–46. John VIII formally abided by the 1424 pact. Murad's 1430 conquest of Thessalonike strengthened his hold over Macedonia and then Epiros, but thereafter he conducted his European campaigns in the northern Balkans. John's frequent maneuverings for Western help in the 1430s and his absence from 1437 to 40 to attend the FERRARA-FLORENCE Council provoked Murad's suspicions but occasioned no breach. The emperor, moreover, played no visible role in the Crusades that Murad faced in 1443–44; indeed, John dutifully congratulated Murad following his victory at VARNA. Murad's

posture stiffened after 1444, however, when the *despotes* of Mistra Constantine (XI) Palaiologos rendered Murad's vassal, duke Nerio II ACCIAJUOLI of Athens, tributary to himself. Murad replied in 1446 by invading the Morea, after which Constantine became tributary to Murad.

In the turmoil following John VIII's death (Oct. 1448), Murad supported the *despotes* Constantine's succession, and concluded a peace pact with him in March 1449. This pact governed their relations down to Murad's death in 1451.

LIT. H. Inalcik, *IA* 8:598–615. Barker, *Manuel II* 354–79. Babinger, *Mehmed* 3–63. —S.W.R.

**MURDER** (φόνος). Byz. law retained the criterion for murder of Roman law, which required evidence of intention to kill, determined by the weapon used (*Basil.* 60.39.5,13,17). Punishment for the intentional killer differed according to his social status: for the *entimoi* (persons of rank), banishment and confiscation of property; for the *euteleis* (commoners), death. The intentional killer of this law corresponded to the category of *hekousios phoneus* of Byz. legal texts, but Byz. law also introduced divisions within this category (Troianos, *Poinaios* 6–10). There were several mitigating factors in the application of the death penalty for intentional killers. The murderer could avoid prosecution for the crime by paying a settlement to the victim's family (*Basil.* 11.2.2; 60.53.1). Further, the church saved the lives of intentional killers through ASYLUM. A few cases of killing preserved in excerpted form in the *Peira* (66.24–28) show that the murderers who had not sought asylum received corporal punishment or the death sentence (commuted to hard labor in the mines), while those who were under the church's protection had their property divided between their family and the victim's family.

Better sources for the circumstances in which murders occurred are the confessions preserved in the writings of Demetrios CHOMATENOS and John APOKAUKOS from 13th-C. Epiros. These are cases of spontaneous attacks provoked by trespassing on property or insults to personal honor. Although they do not provide a full range of murder cases, they do give examples of everyday murder in rural communities and show that even the innocent needed protection from civil offi-

cials, who moved in and confiscated property at the first opportunity (see PHONIKON).

LIT. R.J. Macrides, "Killing, Asylum, and the Law in Byzantium," *Speculum* 63 (1988) 509–38. —R.J.M.

**MUSA** (Μωσῆς, Μουσῆς, etc.), more fully Musa Çelebi, younger son of BAYEZID I; died near Sofia 5 July 1413. Between 1410 and 1413 Musa attempted to establish himself as Ottoman sultan at the expense of his brothers SÜLEYMAN ÇELEBI and MEHMED (I). In 1410–11, he eliminated Süleyman and gained control of Rumeli. After campaigning in Serbia, he waged war on Byz. to punish MANUEL II for having supported Süleyman and to recover losses suffered in the peace of 1403. Both Thessalonike and Constantinople were besieged, the latter probably from spring 1411 to summer 1412. In response, Manuel first tried to undermine Musa by supporting the claims and maneuvers of Süleyman's son, Orhan. This failed, and by summer 1412 Manuel had allied with Musa's brother Mehmed, who was based in Anatolia. Musa foiled Mehmed's first efforts to crush him, but on 5 July 1413 was defeated, captured, and then strangled at Mehmed's command south of Sofia. By this victory, Mehmed reunited Ottoman territories in Rumeli and Anatolia and ended the dynastic strife that had weakened the Ottomans vis-à-vis Byz. and others since 1402.

Byz. sources depict Musa as intensely anti-Christian and notoriously cruel. His siege of Constantinople evoked renewed outpourings of devotion to Mary, the city's patron; among these is Manuel II's dolorous *Hymn to the Theotokos*. According to the historian Doukas, Musa assaulted Constantinople out of religious zeal and a desire to wreak vengeance on the Palaiologoi for having incited TIMUR to liquidate Musa's father, Bayezid.

LIT. Barker, *Manuel II* 281–88. Bombaci-Shaw, *L'Impero ottomano* 297–99. M. Tekindağ, *IA* 8:661–66. P. Wittek, "De la défaite d'Ankara à la prise de Constantinople," *REI* 12 (1938) 1–34. —S.W.R.

**MUSIC.** Apart from the ACCLAMATIONS, no music survives from Byz. that is not directly connected with the liturgy. Secular music is frequently described by Christian authors and historiographers (see MUSICAL INSTRUMENTS; MUSICIANS; and SINGERS), but its styles, genre, and form are unknown. Hence, modern scholars use the phrase

"Byz. music" to refer to the medieval sacred unaccompanied CHANT of Christian churches following the Eastern Orthodox rite and to a certain group of ceremonial songs in honor of the emperor, the imperial family, and high dignitaries of the Orthodox church. This music is undeniably of composite origin, drawing on the artistic and technical productions of antiquity as well as on Jewish music, and was inspired by the plainsong that evolved in Alexandria, Antioch, and Ephesus.

MSS with symbols to indicate melodic movement (see NEUMATA and NOTATION) appeared only from the 9th C. onward, so our knowledge of the earlier period has to be gleaned from ΤΥΡΙΚΑ, patristic writings, and medieval historians. The evidence suggests that HYMNS and psalms were originally syllabic or near-syllabic in style, stemming as they did from congregational recitatives. Later, as monasticism developed—first in Palestine and then in Constantinople—and with rites and ceremonies taking place in magnificent new edifices (such as HAGIA SOPHIA in Constantinople), trained choirs of singers, each with its own leader (the *protopsaltes* for the right choir, the *lampadarios* for the left—offices common in Byz. churches but unknown at Hagia Sophia before 1453 [see SINGER]) and soloist (the *domestikos* or *kanonarches*), assumed full musical responsibilities. Consequently, after ca.850 the tendency arose to elaborate and to ornament the music, leading to a radically new melismatic and ultimately kalophonic style (see TERETISMATA).

Byz. musical notation passed through several stages of evolution before the fully diastematic system (which indicated step by step the direction of the melody) emerged ca.1175. Earlier forms were memory aids, cuing the singer along a familiar melodic path; they remain undeciphered today. The mature, diastematic Round Notation, readily convertible into the modern system, represented a highly ingenious complex of interrelationships among a handful of symbols that enabled composers to convey a great variety of rhythmical, melodic, and dynamic nuances.

The OKTOECHOS provided the compositional framework for Byz. psalmody and hymnody. For all practical purposes, this system of modal organization was the same for Latins, Greeks, and Slavs in the Middle Ages. Each MODE is characterized by a deployment of a restricted set of melodic formulas peculiar to that mode, which constitutes

the substance of the hymn. While these formulas may be arranged in many different combinations and variations, most of the phrases of any given chant are nevertheless reducible to one or another of this small number of melodic fragments.

Psalmody and hymnody are represented in Byz. MSS by both florid and syllabic settings. Byz. syllabic psalm-tones display extremely primitive features, such as the rigidly organized four-element cadence, which is mechanically applied to the last four syllables of the verse, regardless of accent or quantity. The florid psalm verses, such as those for the Eucharist, which first appeared in 12th- and 13th-C. choir books, demonstrate a simple uniformity in motifs that transcends modal ordering and undoubtedly reflects early congregational recitative.

A special position, however, was accorded to nonbiblical hymnody, within which the generic term TROPARION came to signify a monostrophic stanza, or one of a series of stanzas, in poetic prose of irregular length and accentuation. The development of larger forms began in the 5th C. with the rise of the KONTAKION, which found its apogee in the work of ROMANOS THE MELODE. In the second half of the 7th C., the *kontakion* was supplanted by a new type of hymn, the KANON, initiated by ANDREW OF CRETE and developed by JOHN OF DAMASCUS and KOSMAS THE HYMNORAPHER.

Another kind of hymn, important both for its numbers and for the variety of its liturgical uses, was the STICHERON. Proper *stichera*, accompanying both the fixed psalms at the beginning and end of vespers and the psalmody of Lauds in the *orthros*, exist for all the feasts of the year, the Sundays and weekdays of Lent, and the recurrent cycle of eight weeks in the order of the modes, which begins with Easter. Their melodies, preserved in the STICHERARION, are moderately elaborate and varied, contrasting with the more rigidly syllabic tradition of the HEIRMOLOGION. Nevertheless, all forms and styles of Byz. music, as exhibited in the early sources, are strongly formulaic in design. Only in the final period of its development did composers abandon this procedure in favor of the highly ornate *kalophonic* style. The most celebrated of them, one entirely representative of the new school, was John KOUKOUZELES, who organized the new chants into larger anthologies called *Akolouthiai* (see PAPA-

DIKE). This final phase of Byz. musical activity provided the main thrust that was to survive throughout the Ottoman period and still dominates current Orthodox musical practice.

There exist a few Byz. theoretical documents on music, which are usually philosophical, frequently speculative, and rarely concerned with specific problems. The more conservative ones simply reproduce late classical statements on harmony and symphony from the writings of Plato, Aristoxenos, and Ptolemy, without acknowledging contemporary practice; such are the *Quadriivium* of George PACHYMERES and the three-volume *Harmonika* transmitted under the name of Manuel BRYENNIOΣ. Other treatises are simply catalogs of *neumata* and melodic formulas. The oldest of these, found in the 10th-C. MS Athos, Lavra Γ.67, lists rudiments of the tonal and modal systems together with the names and graphic representations of early musical signs. Of the discursive statements, the earliest, known as the *Hagiopolites* (12th C.), contains observations about the modes and the intonation formulas. It is followed by a *Papadike*, the dialogue attributed to JOHN OF DAMASCUS that begins *Ego men o paides*, the treatises of JOHN LASKARIS, Manuel CHRYSAPHES, and GABRIEL HIEROMONACHOS.

LIT. E. Wellesz, *A History of Byzantine Music and Hymnography* (Oxford 1961). Strunk, *Essays*. —D.E.C.

**MUSICAL INSTRUMENTS** (μουσικά ὄργανα). The number, kind, and function of musical instruments in Byz. is not fully understood. No instrumental music survives and the nature of accompaniment for songs—whether it followed the vocal line faithfully or indulged in heterophonic embroidery—is unknown. Written texts give lists of names, rather than descriptions of musical instruments, and it is difficult to establish the relation between the terms and the pictorial evidence preserved in MSS, ivories, and metalwork. John Chrysostom (PG 55:532f; 62:112.12–14) mentions various terms, all known from ancient sources: *kymbalon* (cymbal), *aulos* (flute), *tympanon* (drum), *salpinx* (trumpet), *psalterion* (harp), *kithara* (harp), *syrix* (pipe). In Constantine VII Porphyrogenetos (*De cer.* 379.7, 381.11) are cited *cheirokekymbalon* (cymbal) and *pandoura* (lute); in a 14th-C. ceremonial book (pseudo-Kod. 172.9–20),

*anakara* (cymbals) as well as horns and trumpets made of silver; LIBYSTROS AND RHODAMNE (ed. J. Lambert, p.315.3168) adds *seistron* (metallic rattle) and *boukinon* (trumpet). The distinction between some of these terms is unclear.

Pictorial data are provided mostly by mythological scenes (flutes, harps, cymbals, etc.); by the illustrations of the Psalms (e.g., Cutler, *Aristocratic Psalters* 39, 49, 73f), in which David is often represented playing a harp or a lyre; and esp. (if it is indeed of Byz. origin) by the 12th-C. silver vase from Berezovo (V.P. Darkevič, *Svetiskoe iskusstvo Vizantii* [Moscow 1975] 163–77), the medallions of which show musicians playing stringed instruments (both plucked and bowed), flutes, trumpets, cymbals, and a drum.

Musical instruments played little if any role in liturgy, but occupied an important place in palace ceremonial, noble entertainment (as described in *Digenes Akritas*), and as accompaniment to dances. At wedding celebrations, such as those described in the dialogue ANACHARSIS (260:965–67) and by Choniates (Nik.Chon. 494.7–8), string and wind instruments (including the *kithara*, *pektides* [angle harps], lyre, and *aulos*) and cymbals were played. The description in a 14th-C. ceremonial book of the Christmas Eve procession in Constantinople reveals the existence of a small imperial band (pseudo-Kod. 197.12–19). The MUSICIANS (*paigniotai*), who stood behind the clergy and were separated from the crowd by standard-bearers, consisted of trumpeters (*salpinktai*), horn players (*bykinatores*), cymbal players (*anakaristai*), and pipers (*souroulistai*). According to pseudo-Kodinos, musicians using “smaller instruments” were not part of the band. Horns, trumpets, and cymbals—played singly or in concert—were used in battles (*Strat.Maurik.* 2.17; Nik.Chon. 381.31–32), as were *tympana* (Leo Diac. 24.17, 36.6).

Both the repertory and construction technique of Byz. musical instruments were heavily based on ancient tradition, although some innovations were made under Eastern and/or Western influence, such as use of drums and bowed string instruments. One of the most imposing instruments was the ORGAN.

Actual examples of Byz. musical instruments are extremely rare. In Corinth the wooden body of a lyre (10th or 11th C.) has been discovered; the bowl would have been covered by a sound-

board (of leather or wood), on which strings would be fastened; neither has survived (Ph. Anogeianakes, *DChAE* 3<sup>4</sup> [1962/3] 115–25).

LIT. S. Karakases, *Hellenika mousika organa* (Athens 1970) 42–81. W. Bachmann, *The Origins of Bowing and the Development of Bowed Instruments* (London 1969) 34–40. J. Braun, “Musical Instruments in Byzantine Illuminated MSS,” *Early Music* 8 (1980) 312–27. Koukoules, *Bios* 5:239–44.

—D.E.C., A.K.

**MUSICIANS** (μουσικοί). While vocal music and SINGERS were sponsored and encouraged in ecclesiastical circles, instrumental musicians in Byz. were accorded little recognition. Indeed, most references to instrumental music-making in the early period condemn the practice. Rhetorical outbursts by church fathers, such as John Chrysostom (“Where *aulos* players are, there Christ is not,” PG 62:389.52–53), were strengthened by strict ecclesiastical legislation. Legal tradition denied baptism to *aulos* and *kithara* players unless they renounced their trade (APOSTOLIC CONSTITUTIONS 8:2.9; Epiphanius of Salamis, PG 42:832A), and a 4th-C. Alexandrian law set excommunication as the penalty for a cantor who learned to play the *kithara*. This vehemence against instrumental musicians is primarily explained by the association of MUSICAL INSTRUMENTS with sexual license, luxurious banquets, and the immorality of the THEATER (J. McKinnon, *Current Musicology* 1 [1965] 69–82). Nothing more is known about the social status of musicians and no names of players have been preserved. Descriptions of musical performances at receptions and processions in the writings of Constantine VII and pseudo-Kodinos (see MUSICAL INSTRUMENTS) suggest that, in later periods, musicians were given certain official duties, though nothing about their training or the scope of their activities is known. In the dialogue ANACHARSIS (218–25), the art of instrumental performance is considered a feature of noble breeding. Finally, while the folk music tradition must have been vigorous, no source describes the musician’s role in it. The most interesting representations of Byz. musicians are on the medallions of the silver vase from Berezovo (in the Urals), now in the Hermitage (Inv. ω 3) (V.P. Darkevič, *Svetiskoe iskusstvo Vizantii* [Moscow 1975] nos.117–33).

LIT. Wellesz, *Music* 91–97.

—D.E.C.

**MUTANABBĪ, AL-**, more fully Abū-al-Ṭayyib Aḥmad ibn al-Ḥusayn al-Mutanabbī, Arab poet and warrior; born Kūfa 915, died Iraq 965. He joined the entourage of SAYF AL-DAWLA at Aleppo from 948 to 957, and accompanied the ḤAMDĀNID ruler on most expeditions, including the almost annual campaigns into Byz. territory between 950 and 957. Thereafter, court intrigue forced him to leave Aleppo, and his unfulfilled ambition to become governor of some province led him to the courts of Egypt and Persia. He was killed by marauders on his way to Baghdad.

His odes on Sayf al-Dawla’s war against Byz., besides their artistry, are valuable historical documents. Of his almost 300 known poems, about 20, some fairly long, are devoted to Sayf’s Byz. campaigns, and two or three refer to Byz. envoys or otherwise bear on Byz.-Arab relations. Though containing poetic hyperbole, his poems, with historical notes by various commentators, provide valuable and often specific details of campaigns and their sequence of events, itineraries, toponymy, names of Byz. personages, actual battles, and the reactions of combatants, as with the battle of Adata (al-Ḥadath), 30 Oct. 954. In addition, he often throws light on the strength and weakness of Ḥamdānid war efforts and public relations, and supplements the reports of historians and other literary sources on the Byz.-Arab encounter.

ED. *Dīwān al-Mutanabbī* [Collected Poems], with ‘Ukbarī’s Commentary, ed. M. Saqqa et al., 4 vols. (Cairo 1936; rp. 1971). Fr. tr. of extracts in Vasiliev, *Byz. Arabes* 2.2:304–48.

LIT. M. Canard, “Mutanabbi et la guerre byzantino-arabe,” in *Al Mutanabbi* (Beirut 1936) 1–16. R. Blachère, *Un poète arabe du IV<sup>e</sup> siècle de l’Hégire (X<sup>e</sup> siècle de J.-C.): Abou Ṭ-Tayyib al-Motanabbī* (Paris 1935). Sezgin, *GAS* 2:484–97.

—A.Sh.

**MUṬAṢIM** (Ἀβησαῖμ in the story of FORTY-TWO MARTYRS OF AMORION), caliph of the ‘ABBĀSIDS (833–42); born between 795 and 797, died 5 Jan. 842. He was the son of HĀRŪN AL-RASHĪD. Under his brother MA’MŪN, Muṭaṣim campaigned against Byz. in Asia Minor. After his accession in Aug. 833 he defeated the Khurramites, who fled to Theophilos with THEOPHOBOS. He sought peace with Byz., but Theophilos sacked Zapetra (reportedly Hārūn’s birthplace) in 837. In 838 Muṭaṣim led a great expedition into Asia Minor that defeated Theophilos at Dazimon on 22 July,

seized Ankyra, and on 12 Aug. captured AMORION (the birthplace of Theophilos's father, Michael II). Many captives were sold as slaves, but a group of murdered officers became celebrated in hagiography as the Forty-two Martyrs of Amorion.

LIT. J.B. Bury, "Mutasim's March through Cappadocia in A.D. 838," *JHS* 29 (1909) 120–29. Vasiliev, *Byz. Arabes* 1:124–90. K.V. Zetterstéen, *EI* 3:785. —P.A.H.

**MUTILATION.** Like all bodily punishments, mutilation was economical to execute and in addition stigmatized the person punished without actually violating taboos against killing. It was so commonly used in late Roman criminal justice—which left the choice of PENALTY largely to the appropriate officials—that Justinian I was compelled to forbid its abuse (*Nov. Just.* 134.13), without entirely renouncing it. It became a crucial part of the penal system of the ECLOGA: in cases of major THEFT, counterfeiting, and the infliction of severe bodily harm, the culprit's hand was cut off; in cases of perjury, the tongue. For sacrilege the punishment was BLINDING; for BESTIALITY, castration; for ADULTERY, cutting off the nose. Many of these punishments more or less reflected the nature of the offense. In the 7th C. mutilation was widely used in political struggles to prevent a possible usurper from seizing the throne; the case of Justinian II shows, however, that this preventive measure was not always successful. In the case of saints, mutilation of the body, whether voluntary or inflicted by persecutors, might actually have served to sanctify it. In certain cases the wealthy were fined for crimes for which the poor were given corporal punishment. Corporal punishment was also applied as an administrative measure—for refusal to pay taxes or violation of trade regulations.

Mutilation is in obvious discord with Christian morality. Some scholars, however, considered its application as a humanitarian act allegedly substituting for the capital punishment of pagan Roman law.

LIT. Sinogowitz, *Strafrecht* 18–22. E. Patlagean, "Byzance et le blason pénal du corps," *Sodalitas* 6 (Rome 1984) 405–26. —A.K.

**MYLASA AND MELANOUDION** (Μυλά(σ)σα, Μελανούδιον), theme of southwestern Asia Minor first attested in 1143 as the theme of Mylasa.

Under Manuel I, when it replaced the parts of KIBYRRHAIOTAI still under Byz. control, it received the name Mylasa and Melanoudion. It also comprised the region of MILETOS. The theme, commanded by a *doux*, is frequently mentioned in the documents of the LEMBIOTISSA MONASTERY; it survived until Byz. rule in the area ended in the late 13th C. In 1259, Theodore Kalothetos was *doux* of Mylasa as well as THRAKESION (Ahrweiler, *infra* 146f). The theme was well defended; it preserves the remains of numerous Byz. fortresses (W. Müller-Wiener, *IstMitt* 11 [1961] 8–24), notable among them the walls of Melanoudion, ancient Heracleia *ad Latmum*, which date to the 13th C., and the fortified monasteries of LATROS. The town of Mylasa, now Milas, contains no significant Byz. remains.

LIT. Ahrweiler, "Smyrne" 127–30. —C.F.

**MYRA** (Μύρα, now Demre), metropolis of LYCIA. Myra flourished in late antiquity: walls were constructed under Marcian (*AnthGr*, bk. 15, no. 2), and the whole city was rebuilt by Justinian I after the earthquake of 529. Although the civic monuments of Myra are poorly known, remains of its port, Andriake, indicate substantial growth in the 6th C. Myra was subject to often devastating Arab raids during the 7th–8th C. Building activity in city and port indicate recovery in the 11th C., interrupted by Turkish and Latin attacks, then yielding to desolation and Turkish conquest in the late 12th C. Myra's major monument, the Church of St. NICHOLAS OF MYRA, was a cross-domed basilica built over the ruins of a Justinianic church, perhaps in the 8th C. During the 11th–12th C., when it was an important pilgrimage center, it was redecorated and enlarged. The fortress on the acropolis shows two periods, probably of the 7th–8th and 12th C. The region of Myra contains numerous stone churches (notably the monastery of Holy SION), chapels, and entire villages that indicate considerable prosperity in the 6th C. and general decline or abandonment thereafter.

LIT. J. Borchhardt, *Myra* (Berlin 1975). R.M. Harrison, "Churches and Chapels of Central Lycia," *AnalSt* 13 (1963) 117–51. —C.F.

**MYRELAION, MONASTERY OF** (Bodrum Camii), located west of the Forum Tauri in Constan-

tinople (see CONSTANTINOPLE, MONUMENTS OF). The origins of Myrelaion (Μυρέλαιον), allegedly named after an icon of the Virgin that exuded myrrh, are obscure. Before 920 it came into the possession of ROMANOS I LEKAPENOS, who either built or acquired a mansion constructed over the remains of a vast 5th-C. rotunda (R. Naumann, *IstMitt* 16 [1966] 199–216). Romanos added a church (probably between 920 and 922) and converted the complex into a nunnery; he himself and several members of his family were buried there, contrary to the practice of previous emperors, who were buried at the Church of the HOLY APOSTLES. Endowed with estates in Asia Minor and Greece, the Myrelaion convent housed several illustrious inmates, including the wife and daughter of Isaac I. By 1315 it had evidently been converted into a male monastery (Hunger-Kresten, *PatrKP*, no. 10.106–07). It is last mentioned in Byz. sources in 1400.

Constructed entirely of brick, the Myrelaion church is a cross-in-square structure built over a lower story so as to bring it to the same level as the mansion. In the Palaiologan period the substructure of the church was used for burials. Myrelaion was transformed into a mosque, probably under Bayezid II (1481–1512), and took its name, Bodrum Camii ("cellar mosque"), from the substructure of the church. Badly restored in 1964–65, Myrelaion was recently refurbished for use as a mosque.

LIT. C.L. Striker, *The Myrelaion (Bodrum Camii) in Istanbul* (Princeton 1981). D. Talbot Rice, "Excavations at Bodrum Camii," *Byzantion* 8 (1933) 151–74. Janin, *Églises CP* 351–54. —C.M., A.M.T.

**MYREPSOS.** See PERFUMES AND UNGUENTS.

**MYREPSOS, NICHOLAS**, probably the author of a late Byz. compilation of pharmaceutical recipes, collected into a work called the *Dynameron* and attributed to "Nicholas." Nicholas Myrepsos (Μυρεψός, lit. "preparer of unguents") has been traditionally identified with the Nicholas who was chief physician (AKTOUARIOS) at the court of JOHN III VATATZES in 1241 (Akrop. 63.13–15). Modeled after the much more modest *Antidotarium* of Nicholas of Salerno (just under 150 recipes), the *Dynameron* has 2,656 recipes, arranged in 48 classes based on pharmaceutical properties; of particular

interest are the 87 *kollyria*, "eye salves" (E. Savage-Smith, *DOP* 38 [1984] 183f), 51 enemas, 98 ointments, 12 recipes for narcotics, and 15 recipes for powders and salves to repel insects. As in the *Properties of Foods* by Symeon SETH, one observes Arabic influence in the *Dynameron*: musk, camphor, and senna are mentioned frequently. This text became the major source of Byz. pharmacy and PHARMACOLOGY available in western Europe; Nicholas of Reggio translated it into Latin (14th C.). A copy of the *Dynameron*, together with botanical and astrological texts, was completed in Aug. 1339 by the priest Kosmas Kamelos, exarch of the metropolitan of Athens, for the physician Demetrios Chloras (Paris, B.N. gr. 2243). Its miniatures include a doctor holding a vial, his patient on crutches, a pharmacist and an assistant mixing drugs (Spatharakis, *Corpus*, no. 251, fig. 451).

ED. Lat. tr. only—*Medicamentorum opus in sectiones quadraginta octo digestum*, ed. L. Fuchs (Basel 1549).

LIT. P.G. Kritikos and S.N. Papadaki, "Contribution à l'histoire de la pharmacie chez les Byzantins," *Veröffentlichungen der Internationalen Gesellschaft für Geschichte der Pharmazie e.V.* n.s. 32 (1969) 19f, 58f. F. Held, *Nikolaos Salernitanus und Nikolaos Myrepsos* (Leipzig 1916). *PLP*, no. 19865. —J.S., A.C.

**MYRIOBIBLION.** See BIBLIOTHECA.

**MYRIOKEPHALON** (Μυριοκέφαλον), site in Phrygia east of CHOMA that gave its name to a battle of 17 Sept. 1176 between Byz. and the Seljuks. After strengthening the frontier by re-fortifying DORYLAION and Soublaion (see CHOMA), Manuel I Komnenos decided to break the power of KILIC ARSLAN I. He set out with a huge army in the summer of 1176, marching past Laodikeia, Chonai, Choma, and the ruined fortress of Myriokephalon. The sultan, whose offer of peace had been rejected, occupied the long and narrow pass of Tzibritze on the route of the Byz. army. Meanwhile he sent irregular troops to harass the Byz. forces and scorched the earth before them. When Manuel and the army entered the pass on 17 Sept., they were overwhelmed by the Turks, who descended from the heights and inflicted such catastrophic losses that Manuel contemplated abandoning the army in secret flight. Since Turkish losses were also considerable, the sultan made peace, demanding only that Manuel's new fortifications be dismantled. The battle was de-

scribed in detail by Niketas Choniates (Nik.Chon. 178–191), who blamed the emperor for the defeat, and by Manuel himself in a letter to the English king Henry II. Manuel's account tried to soften the effect of the disaster, which had shaken the West and allowed Frederick Barbarossa to assume an insolent position toward the weak "king of the Greeks."

In the last years of his reign, however, Manuel I managed to improve the situation: he did not dismantle Dorylaion (as he had promised after the battle), and he successfully repelled Turkish attacks such as that against the city of Klaudioupolis (P. Wirth, *BZ* 50 [1957] 68–73). Nonetheless, the battle had decisive effects: Byz. plans to gain supremacy over the Seljuks were abandoned; the frontier was seriously weakened (Dorylaion and ΚΟΤΥΑΙΟΝ, its major bastions, were in Turkish hands by 1182); and the whole area was exposed to raids and nomadic occupations that made it Turkish by the end of the century. The battle is incorrectly named, for it was fought not at Myriokephalon but in the pass of Tzibritze, whose location has been established north of Lake Eğirdir in Pisidia.

LIT. E. Eickhoff, "Der Ort der Schlacht von Myriokephalon," *VIII. Türk Tarih Kongresi*, vol. 2 (Ankara 1982) 679–87. A. Vasiliev, "Manuel Comnenus and Henry Plantagenet," *BZ* 29 (1929–30) 238–44. —C.F.

**MYRROPHOROI** (μυροφόροι, lit. "unguent-bearers"), a term sometimes applied to the half-dozen women who placed themselves at the service of Christ (cf. *Synax.CP* 789.7–18) but more usually confined to the women who brought spices to Christ's tomb on Easter morning. According to Matthew 28:1–9, Mary Magdalene and Mary, the mother of James, came to look at Jesus' grave. The resurrected Christ met them and greeted them saying *Chairete*, and they clasped his feet, falling prostrate before him. In art, the Myrrophoroi are depicted most often at the empty tomb. In Early Christian art, the tomb is usually shown as a round structure recalling the rotunda of the Anastasis at the Holy SEPULCHRE, and there may be two women (Mt 28:1–7; SANCTA SANCTORUM RELIQUARY) or three (Mk 16:1–10; Baptistery at DURA EUROPOS). Thereafter, except in rare instances illustrating John 20:1–2, there are but two. The round tomb is replaced after the 8th C. by a cave: the angel sits on a stony block before

it, often with soldiers at his feet and grave clothes visible in the entryway, while the women huddle at the left. Sometimes one woman turns to flee, suggesting the vivid emotions found in the description by Nicholas MESARITES of a mosaic in the Holy Apostles in Constantinople. The Myrrophoroi appear in certain other scenes: sitting mourning on the ground beside Christ's sarcophagus, prostrate before the risen Christ, or—very rarely—in the scene of Christ's encounter with MARY MAGDALENE in the garden. (See also APPEARANCES OF CHRIST AFTER THE PASSION.)

LIT. Millet, *Recherches* 517–54. —A.W.C.

**MYRTAÏTES** (μυρταίτης), an enigmatic office or title mentioned in the 14th-C. ceremonial book of pseudo-KODINOS: the *myrtaïtes* occupied a low rank on the hierarchical ladder, between the *sebastos* and *prokathemenoi* of towns, whereas the *mezas myrtaïtes* followed the *domestikos* of the Western themes; their functions are not defined. The *myrtaïtes* is rarely mentioned in other sources: the *myrtaïtes* George Doukopoulos probably signed an act of donation of 1311 (*Docheiar.*, p.117); in 1328 Maria, wife of the *myrtaïtes* George Prokopios, concluded an agreement with the monks of Hilandar (*Chil.*, no.117); MAZARIS twice refers to wise statements of a certain *myrtaïtes* Andronikos (ed. A. Smithies [1975] pp. 10.14, 26.3) who died before 1414.

LIT. Guillard, *Titres*, pt.XXIV, 148f. —A.K.

**MYSTAGOGIA.** See COMMENTARIES.

**MYSTERION** (μυστήριον), term used to designate any of a number of secret cults of Greco-Roman antiquity, such as the Eleusinian mysteries, MITHRAISM, and veneration of Isis. Enormously varied, *mysteria* included three major features: worship of the divine Mother Earth (as Demeter at Eleusis), the tendency to replace rigid dogma with the "religion of sentiment," and the search for salvation. Even though rooted in primitive and oriental cults, later mystery religions formed an atmosphere in which early Christianity developed. The notable similarities between Christianity and the mysteries were early recognized and indignantly rejected by early Christian authors: Tertullian accused *mysteria* of imitating Christianity. A more

sophisticated position was taken by CLEMENT OF ALEXANDRIA, who summoned believers to join the new mysteries of the Logos. Despite the difference between pagan secret cults and the Christian mysteries of the Trinity, Incarnation, and Salvation, the terminology of mysteries, as used by the church fathers, esp. JOHN CHRYSOSTOM and pseudo-DIONYSIOS THE AREOPAGITE, served to describe the ineffability of God and the salutary interventions of God in history. This terminology was applied to LITURGY ("frightful mystery"), SACRAMENTS, and revelation, and permeated Christian symbolism with its images of the mysteries of the cross (esp. exalted in the apocryphal Acts of the apostle Andrew), of BAPTISM, of the symbolic presentation of Christ as HELIOS and the Church as Selene, the moon.

LIT. H. Rahner, *Griechische Mythen in christlicher Deutung* (Zurich 1945) 21–224. M.J. Scheeben, *The Mysteries of Christianity* (St. Louis 1946). —A.K.

**MYSTICISM** in Byz. is a notion of immediate experience or intuitive knowledge of the divine that surpasses rational, logical perception and knowledge as well as "normal" religious consciousness. Apart from the title *Mystical Theology* and formulas derived therefrom in pseudo-DIONYSIOS THE AREOPAGITE, the term *mystikos*, in contrast to the Western tradition, is not used as a technical term in the East. In ORIGEN (*In Johannem* 1,30.29), the Cappadocians, and later church fathers, however, it occurs in the context of apophatic theology, and its attainment is seen as an intellectual or "ecstatic" act. The reference point of the Byz. mystic was intellectual "vision" attained through pure prayer by mature individuals (*monachos, monotropos*) who have surpassed the two stages of practice and contemplation (*theoria physike*). This is exemplified in EVAGRIOS PONTIKOS whose influence on monastic spirituality, particularly in the tradition of Sinai, persisted in spite of his condemnation as an Origenist and his intellectualism, which contrasted with the Areopagite's "mystical theology," involving ecstatic union granted through grace. These facts are firmly rooted in the synthesis of MAXIMOS THE CONFESSOR, which integrated the Evagrian "movement out of the world and out of the self" (*ekdemia*) with the ecstatic experience of the Areopagite.

In the 11th C., with SYMEON THE THEOLOGIAN,

a new element comes to the fore in the history of Byz. mysticism. Following DIADOCHOS of Photike and JOHN KLIMAX, Symeon developed the doctrine that divine activity can be spiritually and sensually perceived; without experience and feeling, the mental and spiritual life dies. What had been casually treated by his predecessors became for Symeon the basis of his spirituality. This spirituality prevailed on Athos in the 14th C. owing to the influence of GREGORY SINAITES and led in HESYCHASM to the belief that "vision" or "mysticism" can be learned by everyone; it also resulted (in contrast to tradition) in a high esteem for the visionary elements, esp. of certain experiences of light, attainable through concentration and breathing techniques. From the time of Symeon onward, particularly in texts on the hesychastic "method of prayer," meditation receives scant attention, but in the sacramental mysticism of Nicholas KABASILAS it finds its appropriate place once again.

LIT. I. Hausherr, "Les grands courants de la spiritualité orientale," *OrChrP* 1 (1935) 114–38. V. Lossky, *The Mystical Theology of the Eastern Church* (London 1957). J.M. Rist, "Mysticism and Transcendence in Later Neoplatonism," *Hermes* 92 (1964) 213–25. Beck, *Jahrtausend* 192–203. J. Daniélou, *Platonisme et théologie mystique. Essai sur la doctrine spirituelle de saint Grégoire de Nysse* (Paris 1944). J. Vanneste, *Le mystère de Dieu: Essai sur la structure rationnelle de la doctrine mystique du Pseudo-Denys l'Aréopagite* (Paris 1959). H. Lewy, *Chaldean Oracles and Theurgy: Mysticism, Magic and Platonism in the Later Roman Empire* (rev. ed. Paris 1978). —K.-H.U.

**MYSTIKOS** (μυστικός, lit. "secret, private"), high-ranking functionary. The office is known from the second half of the 9th C., when Leo CHOIROSPHAKTES was *mystikos* of Basil I (G. Koliass, *Léon Choïrosphactès* [Athens 1939] 127.96). Dölger (*Diplomatik* 64) considered the *mystikos* as a secretary for the emperor's private correspondence, whereas Oikonomides (*Listes* 324) viewed the *mystikos* as a judicial official; in any case, the *mystikos* was very close to the emperor and could also carry out the duties of *protasekretis*, judge, and chief of the imperial KOITON. Known *mystikoi* include several well-educated people such as the future patriarch NICHOLAS [I] MYSTIKOS and Theodore DAPHNOPATES. The office existed until the 15th C.

The term served as a basis for the formation of the names of additional offices: in 1057 the *protomystikos* John Xeros was assigned to preside over a legal case (*Pantel.*, no.5.8); the terms *mystographos*

and *mystolektes* are often found on seals. The *mystographos*, who follows the *mystikos* in the 10th-C. TAKTIKON of Escorial, may have been the assistant of the *mystikos*; he also fulfilled notarial and judicial duties. First mentioned in an inscription of 911/12 (Grégoire, *Inscriptions*, no.302), this office seems to have disappeared after 1100. Among *mystographoi* there were also scholars such as John MAUROPOUS. *Mystolektai*, known primarily from seals of the 11th–12th C., served also as courtiers (*primikerios* and *koitonites*), notaries, and judges.

LIT. R. Guiland, "Études sur l'histoire administrative de l'Empire byzantin: Le mystique ho mystikos," *REB* 26 (1968) 279–96. Laurent, *Corpus* 2:50–76. P. Magdalino, "The Not-So-Secret Functions of the Mystikos," *REB* 42 (1984) 229–40. —A.K.

**MYTILENE.** See LESBOS.

**MYTILENE TREASURE**, dated to the 7th C. and found in 1951 at Krategos, on the island of

Lesbos, 8 km south of Mytilene. Now in the Byzantine Museum, Athens, the treasure is an example of domestic silver PLATE made up as a set, unlike the First and Second CYPRUS TREASURES and the LAMPSAKOS TREASURE, which were formed over several generations of owners. The Mytilene Treasure is composed of 17 silver objects (four plates, two TRULLAE, a ewer, a lampstand, a lamp, eight spoons), 21 pieces of gold jewelry, a bronze stamp with two monograms, 32 gold coins of Phokas and Herakleios, and bronze coins of 565–610. Except for the spoons, the vessels all bear SILVER STAMPS of 605–630. Although occasionally described as LITURGICAL VESSELS, the large naked APHRODITE on one *trulla* handle is sufficient to indicate a profane use for the whole treasure, given the homogeneity of craftsmanship and date.

LIT. A.K. Vavritsas, "Anaskaphe Krategou Mytilenes," *PraktArchEt* (1954) 317–29. Dodd, *Byz. Silver Stamps*, nos. 32, 40–43, 48–50. —M.M.M.

# N

**NABLUS.** See NEAPOLIS.

**NAG HAMMADI**, site near the Nile north of Luxor where a collection of Coptic MSS produced in the 4th C. was discovered in 1945. The MSS are now in the Coptic Museum in Cairo. The collection consists of 52 tractates in 12 papyrus codices plus part of a thirteenth. The book covers were stiffened with papyrus letters and documents, some dated, and these indicate that the collection was buried ca.400. All tractates were translated from Greek into Coptic. Gnostic thought, Hermetic and popular philosophy, and orthodox Christian devotion are represented in the collection.

The collection constitutes the most important single source for the study of Gnosticism without the filter of Christian heresiologists. The burial of the MSS close to an important monastic center (PBOW, the monastery of PACHOMIOS) may also illuminate the mixture of orthodox and heterodox belief in early monasticism. Wisse (*infra*) has argued that the common thread in the tractates is a belief in ASCETICISM as the highest expression of religious faith.

ED. *Nag Hammadi Studies* (Leiden 1971–). *The Nag Hammadi Library in English*<sup>3</sup> (San Francisco–Leiden 1988).

LIT. J.M. Robinson, "From the Cliff to Cairo: The Stories of the Discoverers and the Middlemen of the Nag Hammadi Codices," in *Bibliothèque copte de Nag Hammadi*, vol. 1 (Quebec 1981) 21–58. F. Wisse, "Gnosticism and Early Monasticism in Egypt," in *Gnosis: Festschrift für Hans Jonas*, ed. B. Aland (Göttingen 1978) 431–40. C. Colpe, "Heidnische, jüdische und christliche Überlieferung in den Schriften aus Nag Hammadi X," *JbAChr* 25 (1982) 65–101. —J.A.T.

**NAGYSZENTMIKLÓS** (now Sinnicolau Mare, Rumania, close to the Tisza and Maros rivers), a place where in 1799 a treasure of 23 gold vessels (jugs, bowls, etc.) ornamented with reliefs was found; the objects are now in the Kunsthistorisches Museum, Vienna. Both the original provenance (Avar, Bulgarian, Hungarian?) and the date (700–900?: Z. Kadar, *Folia Archaeologica* 13 [1961]

117–28) of this domestic PLATE are debated; the pieces probably came from different workshops. Traces of the Greek world are few: scenes probably from Greek mythology (e.g., Zeus carrying off Ganymede) on two jugs; Christian symbols (the cross) on several bowls; Greek inscriptions; and a Turkic inscription in Greek letters. Byz. techniques such as granulation, filigree, and niello are absent.

LIT. Gy. László, I. Rácz, *The Treasure of Nagyszentmiklós* (Budapest 1984). A. Alföldi, "Études sur le trésor de Nagyszentmiklós," *CahArch* 5 (1951) 123–49; 6 (1952) 43–53; 7 (1954) 61–67. K. Horedt, "Die Völker Südosteuropas im 6. bis 8. Jahrhundert, Probleme und Ergebnisse," in *Die Völker Südosteuropas im 6. bis 8. Jahrhundert* (Munich-Berlin 1987) 11–26. —A.K., A.C.

**NAISSUS** (Νάϊσος, Serb. Niš), Roman city on the river Nišava, near modern Niš in southeastern Yugoslavia. In describing Naissus, Priskos of Panion considered it a *polis* of Illyria, while under Justinian I the city belonged to *Dacia mediterranea*. Constantine I often stayed in Naissus and adorned it with many buildings. In the mid-4th C. it was an important center in the imperial power struggle: in 350 the *magister peditum* Vetranio was proclaimed emperor in Naissus, and in 361 Julian briefly stopped there before his march on Constantinople. In 441 the Huns destroyed the city. Justinian I allegedly restored Naissus, but it was seized and ravaged by the Avars. According to numismatic evidence, the city fell to the Avars ca.613/14 (V. Popović, *CRAI* [1980] 248). At Jagodina mala, near Niš, a necropolis of the 4th–5th C., containing hundreds of tombs with sarcophagi and inscriptions, and a basilica have been found.

In the medieval period, the city is called Nais(s)os or Nisos (e.g., in Niketas Choniates). In donations of Basil II, it is termed a Bulgarian bishopric. In 1072 CONSTANTINE BODIN made the city the center of his anti-Byz. struggle. Located on important routes leading to Hungary and to Serbia, Naisos was "rich and populous" in the 12th C. (Kinn.