

OATH (ὄρκος). As an assertion of the truth, a strengthening of an agreement, or a guarantee of future conduct, the oath was widely used in the private and public life of the Byz. Theological discussions concerning the New Testament prohibition against oaths (Mt 5:33-37) appear to have resulted merely in the avoidance of "superfluous" oaths, in the use of oathlike formulas, and the release of the higher clergy from having to swear oaths. In the area of "state law," oaths of office and the closely related oaths of fealty were routinely administered. Emperors required the latter from individuals as well as from social organizations or groups: the oath of fealty often served not only to secure the power of the reigning senior emperor but also to establish dynastic succession (cf. Theoph. 449f). From the Crusaders came oaths of allegiance. The emperor himself often resorted to oaths to strengthen political and even international agreements; the corresponding documents were sometimes referred to as *horkomotika*. In the area of trial law the Romans used a profuse variety of oaths, some of which fell into disuse; yet Empress Irene's pious attempt at abolishing the witness-oath ultimately failed. The oath laid upon one party to a litigation by the other or imposed by the judge was deemed an indispensable form of proof. As a rule an oath was sworn on a Gospel book, often inside a church. The oath formula varied; there were specific oaths for Jews (Patlagean, *Structure*, pt. XIV [1965], 137-56). Perjury was considered a serious crime whose punishment was sometimes left to God as the injured party, sometimes threatened in full severity by the earthly powers.

LIT. Svoronos, *Etudes*, pt. VI (1951), 106-42. Oikonomides, *Documents*, pt. III (1963), 101-28. Ferluga, *Byzantium* 399-425. S.N. Troianos, "Symbole eis ten ereunan ton hypo ton Byzantinon autokratoron parechomenon enorkon engyeseon," *Epeteris tou kentrou ereunes tes historias tou Hellenikou dikaiou tes Akademias Athenon* 12 (1965) 130-68. Koukoules, *Bios* 3:346-75. Pryor, "Oaths" 111-41. E. Chrysos, "Henas horkos pisteos ston autokratora Anastasion," in *Aphieroma Svoronos* 1:5-22. Zachariä, *Geschichte* 335f. —L.B.

OBELISK OF THEODOSIOS, conventional name for the Egyptian obelisk of Tuthmosis III (1490-1436 B.C.) brought to Constantinople from Karnak no later than the reign of Constantine I and erected on the *spina* (central axis) of the HIPPODROME in 390 under Theodosios I. It rests on a late 4th-C. sculpted marble base, which is slightly more than 7 sq. m. Reliefs on all four sides of the main part of the pedestal show the emperor and his court attending the games. The emperor's central position, and the frontally or symmetrically disposed guards, prisoners, and spectators about him all suggest a ceremonial rather than a realistic intent for the imagery. On the lower part of the base Greek and Latin inscriptions relate how the obelisk was raised in 32 days when Proklos was eparch of the city, probably to mark Theodosios's victory over MAXIMUS and Victor (*extinctis tyrannis*) in 389; other reliefs on this part of the base depict the mechanics of its erection (H. Wrede in *IstMitt* 16 [1966] 178-98). As the best-preserved secular monument of its period in the city, the obelisk base is usually treated as a key work of the Theodosian "Renaissance" (see SCULPTURE). Its political interpretation has been less developed by scholars, although M. McCormick (*Eternal Victory* 45f, 116) has placed its erection and inscriptions in the context of imperial TRIUMPHS.

LIT. E. Iversen, *Obelisks in Exile*, vol. 2 (Copenhagen 1972) 9-33. G. Bruns, *Der Obelisk und seine Basis auf dem Hippodrom zu Konstantinopel* (Istanbul 1935). Müller-Wiener, *Bildlexikon* 65f, 71f. J. Kollwitz, *Oströmische Plastik der theodosianischen Zeit* (Berlin 1941) 115-21. Grabar, *Sculptures I*, 25-28. —A.C.

OBLATION. See PROSPHORA.

OBLIGATION (ἐνοχλή), in Roman law, the relationship between two people in which one (*debitor*) was obliged to furnish some sort of payment or other effects to the other (*creditor*). Grounds for an obligation were initially classified according to categories of basic human interaction (peaceful or

aggressive) into obligations that had been agreed upon (*ex contractu*) and those that resulted from an injury (*ex delicto*). Through the definitions and distinctions worked out by the jurists, this initial concept was developed into a general liability scheme for CONTRACT and DELICT obligations, whose fundamental idea is that not every case of damage should require compensation nor should every agreement lead to contractual responsibilities. The limitation is accomplished technically through the establishment of certain acts and the corresponding right to bring suit (ACTION). Byz. legal science preserved this concept in principle in the Justinianic period (whether—and, in that case, how—it also differentiated and transformed it is extremely controversial) and revived it again in the 10th–11th C. Juridical practice, not at all unsupported by imperial legislation (e.g., *Cod. Just.* VIII 37.10; *Nov. Leo VI* 72), went, at least in the area of contract obligation, in another direction and finally decided to recognize the binding nature and enforceability of every contract whose agreement and nonfulfillment were demonstrable (*pacta sunt servanda*). The delict obligations degenerated, since Byz. criminal law recognized not

only public punishment but also the payment of compensation, and because civil and criminal procedures were handled according to very similar regulations and before the same judicial bodies.

LIT. Kaser, *Privatrecht* 2:322–440 (§253). Zachariä, *Geschichte* 283–322. Taubenschlag, *Law of GRE* 292–301. —D.S.

OBOL. See FOLLIS.

OCTATEUCH (Ὀκτάτευχος, lit. “eight-book”), the first eight books of the OLD TESTAMENT comprising the Pentateuch together with Joshua, Judges, and Ruth. These existed as a separate volume from at least the 9th/10th C., the date of the earliest, unillustrated example preserved. Six illustrated Octateuchs survive, one of which, the 11th-C. Florence, Laur. Plut. 5.38, has miniatures only as far as Genesis 3 (Expulsion from Paradise) and is not closely related to the other five MSS. They were made in the mid-11th C. (Vat. gr. 747), the 12th (formerly Smyrna A.1, Istanbul Topkapı gr. 8, Vat. gr. 746), and the late 13th (Athos, Vatop. 602). Their importance lies in their

extensive cycle of about 375 miniatures, distributed throughout the eight books, but most numerous in GENESIS. They range from common scenes, such as the CROSSING OF THE RED SEA, to unique illustrations of obscure texts, such as the Daughters of Zelophehad Given Their Inheritance (Jos 17:3–6) in which the land is surveyed and measured with chains. Some scenes may offer visual clues to the realities of EVERYDAY LIFE in Byz.

The relationship of the MSS to one another and to the 10th-C. JOSHUA ROLL is complex and controversial. Around the Octateuch MSS, Weitzmann arranged examples of related iconography to create a recension, often referred to in studies of OLD TESTAMENT ILLUSTRATION. He believes it existed already by the date of the paintings at DURA EUROPOS and derived from the milieu of hellenized Judaism. It is questionable, however, whether the early existence of one or even several scenes related to the Octateuch, as at S. Maria Maggiore in Rome (432–40), should be taken to imply the existence of the entire Octateuch cycle, as exemplified in the surviving MSS. Detailed studies of small groups of scenes in the Octateuch MSS have been made (e.g., those of the CREATION and those related to the KOSMAS INDIKOPLEUSTES MSS—C. Hahn, *CahArch* 28 [1979] 29–40), but an investigation of the entire cycle is still awaited. Two of the MSS, Vat. gr. 746 and 747, remain largely unpublished.

LIT. Weitzmann, *Joshua Roll*. J. Lowden, “The Production of the Vatopedi Octateuch,” *DOP* 36 (1982) 115–26. F. Ouspensky, *L'Octateuque de la bibliothèque du Sérail à Constantinople* (Sofia 1907). D.-C. Hesseling, *Miniatures de l'Octateuque grec de Smyrne* (Leiden 1909). J.C. Anderson, “The Seraglio Octateuch and the Kokkinobaphos Master,” *DOP* 36 (1982) 83–114. —J.H.L.

OCTAVA (ὀκτᾶβα, from Lat. “the eighth part”), a tax mentioned in several laws of the *Codex Justinianus* from 227 to 457–65. The term must designate a charge of 12.5 percent, but it is difficult to determine whether it was a tax levied in the *portorium* (harbor), that is, a predecessor of the later KOMMERKION, or, as Millet (*infra*) suggested, a sales tax. Another difficulty is the high rate of the *octava*: Millet, contradicting his own theory, demonstrated that the regular sales tax in Egypt was only 2 percent; the normal customs tax in the Roman Empire was also 2 or 2.5 percent

(F. Vittinghoff, *RE* 22 [1953] 380), significantly lower than the *octava*. Antoniadis-Bibicou (*infra* 73) theorizes that in the late Roman Empire the difference between the tax on merchandise and customs duties was confused and the same official was entrusted with the collection of both. A tax collector called *octavarius* or *oktabereos* appears in laws and in an inscription of the 4th–5th C. (Grégoire, *Inscriptions*, no.10) in which he seems to be somehow connected with the storage (?) of *kommerkion*.

LIT. G. Millet, “L'octava: Impôt sur les ventes dans le Bas-Empire,” in *Mélanges Gustave Glotz*, vol. 2 (Paris 1932) 615–43. Antoniadis-Bibicou, *Douanes* 59–74, 163f. —A.K.

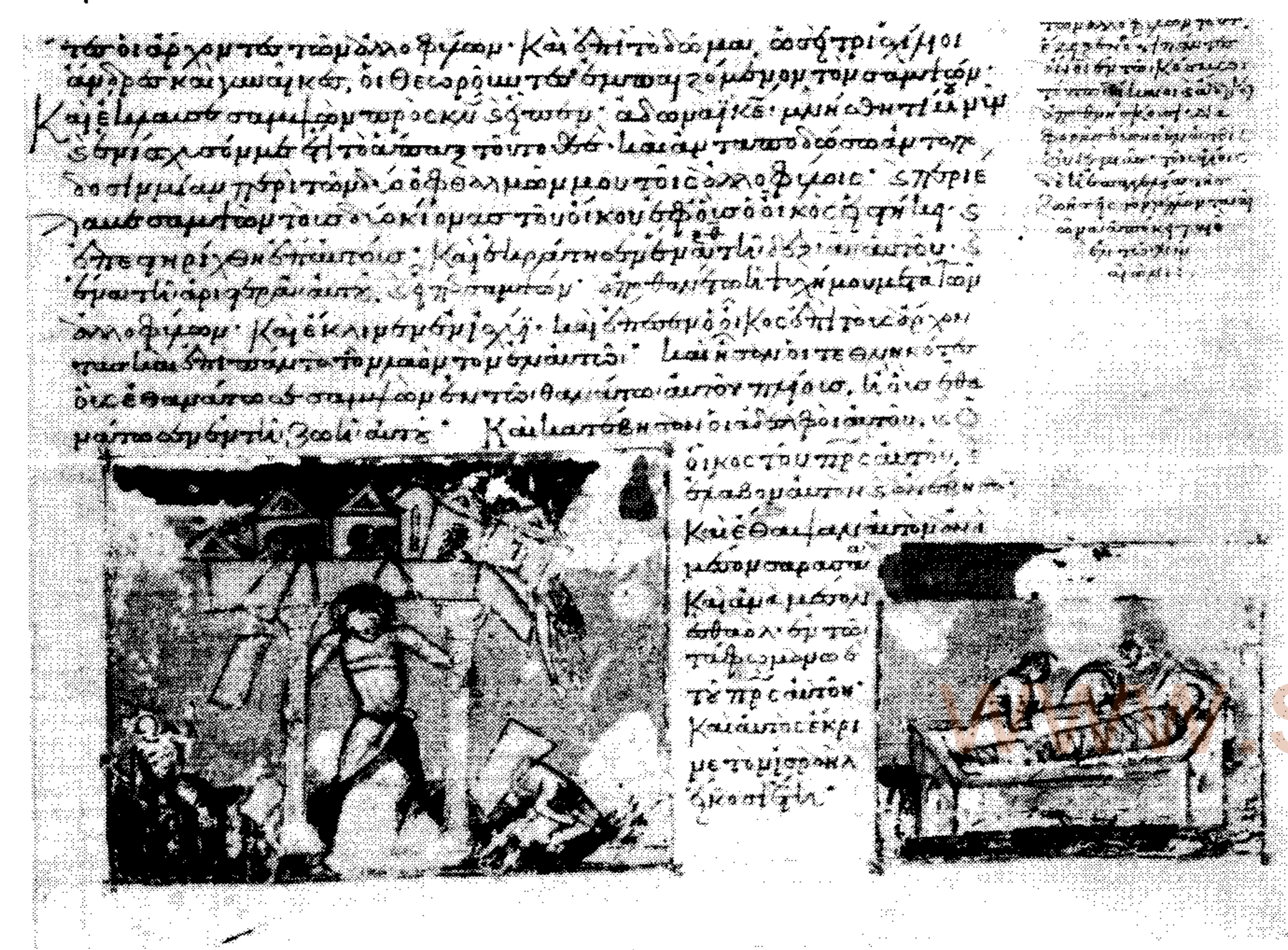
ODE. See KANON; ODES.

ODELJAN, PETER. See DELJAN, PETER.

ODES, certain songs or prayers in song form (i.e., Odes/Canticles), principally from the Old Testament, were central in the liturgy and offices. They are gathered together at the end of PSALTER MSS, emphasizing the liturgical/devotional character of that book. The selection of odes varies, but includes a basic nine (Ex 15:1–19; Dt 32:1–43; 1 Kg 2:1–10; Hab 3:2–19; Is 26:1–20; Jon 2:3–10; Dan 3:26–45, 52–88 [LXX numbering]; Lk 1:46–55, 68–79). Why further odes such as those of Hezekiah (Is 38:10–20) and Manasses (apocryphal) were added in certain MSS is unclear, although it implies a variety of liturgical usage. Some illustrated MSS, such as the Khludov Psalter, show by the minuscule rescript (12th C.?) of the original 9th-C. text of selected odes that the book's usage changed over time.

Illustration. The illustration of odes is an important aspect of Byz. Psalter illustration. Weitzmann has suggested that the illustrations to the odes, like the texts themselves, were taken over from their original context, i.e., in MSS with illustrations to Exodus, Deuteronomy, etc. The subjects selected for representation are usually popular narrative compositions (e.g., CROSSING OF THE RED SEA, THREE HEBREWS in the Fiery Furnace), or single figures of the “composer” of the song (e.g., Hannah, Habakkuk) making a gesture of speech or prayer.

OCTATEUCH. Miniatures from an Octateuch manuscript (Vat. gr. 747, fol.251r); 11th C. Biblioteca Apostolica Vaticana. The miniatures depict Sampson destroying the temple of the Philistines and the death of Sampson.



LIT. H. Schneider, "Die biblischen Oden im christlichen Altertum," *Biblica* 30 (1949) 28-65, 239-72, 433-52 [title varies]. K. Weitzmann, "The Ode Pictures of the Aristocratic Psalter Recension," *DOP* 30 (1976) 65-84. -J.H.L.

ODESSOS. See VARNA.

ODOACER (Ὀδοάκρος), also Odovacer, ruler of Italy (from 23 Aug. 476); born ca.433, died Ravenna 16 March 493. Of Hunnic or Skirian origin (B. Macbain, *ClPhil* 78 [1983] 323-27), he became leader of the rebellious Germanic troops who overthrew ROMULUS AUGUSTULUS in 476. His position, domestic and foreign, was controversial. He was proclaimed king (*rex*) by the barbarians, but on the official inscription commemorating restoration of the Coliseum the title is omitted. Odoacer wanted to receive the recognition of Constantinople and sent Zeno the regalia of the deposed Western emperor, but Zeno was reluctant to give his approval, remembering Odoacer's earlier correspondence with the rebel ILLOS. Thus, Zeno gave Odoacer the title *patrikios*, but advised him to accept the authority of JULIUS NEPOS. The murder of Julius Nepos relieved the ambiguous situation, and Odoacer punished the assassins and seized control of Dalmatia. Zeno tried to incite the Rugians against Odoacer, but in a preemptive attack (487) Odoacer defeated them and sent gifts from the booty to Zeno, still hoping for a reconciliation (M. McCormick, *Byzantion* 47 [1977] 212-22). Zeno then invited THEODORIC to invade Italy; the Ostrogoth leader defeated Odoacer in a difficult campaign and besieged him in Ravenna. The two antagonists seem to have agreed to share the rule of Italy, but Theodoric had Odoacer murdered. Odoacer and his wife Sunigild were Arians (W. Lackner, *Historia* 21 [1972] 763f).

LIT. A.H.M. Jones, "The Constitutional Position of Odoacer and Theoderic," *JRS* 52 (1962) 126-30. J. Moorhead, "Theoderic, Zeno and Odovacer," *BZ* 77 (1984) 261-66. A. Chastagnol, *Le Sénat romain sous le règne d'Odovacer* (Bonn 1966). -T.E.G.

ODO OF DEUIL, French Benedictine monk; born ca.1100, died 8 Apr. 1162. Of modest origins, Odo became Abbot Suger's confidant and abbot of St. Corneille in Compiègne (1150) and St. Denis (1151). He served Louis VII as secretary and chaplain on the Second Crusade, during which he composed *De profectione Ludovici VII in Orientem*

(On the Journey of Louis VII to the East), a history filled with sharp observations of Byz. laced with religious hostility (e.g., pp. 54-56, 68-70). The account was intended as a guide for future expeditions, whence his careful attention to Byz. food supplies (e.g., pp. 28-30, 76-82) and his insistence that Byz. treachery ruined the Crusade (e.g., pp. 12-14). His position made him privy to confidential deliberations, e.g., on negotiations with Manuel I (pp. 26-28) or an assault on Constantinople (pp. 58, 68-72). He records differences between Byz. and French etiquette and costume (pp. 24-26; *proskynesis*, called *polychronia*, is performed for all Byz. grandees, p.56), music (p.68), and coinage and exchange rates (pp. 40, 66). He describes the Latin suburb of Philippopolis (p.42), the imperial pleasure pavilion outside BLACHERNAI (p.48), and Byz. magnates' richly decorated private chapels (pp. 54-56). He also gives a magnificent description of Constantinople (pp. 64-66).

ED. *De profectione Ludovici VII in orientem*, ed. V.G. Berry (New York 1948; rp. 1965), with Eng. tr.

LIT. Karayannopulos-Weiss, *Quellenkunde* 2:436f. Zaborov, *Krest.poch.*, 125-36. -M.McC.

ODYSSEUS, in Greek mythology king of Ithaca and the central figure of the *Odyssey*. After the Trojan War he wandered many years in hostile seas, endured hardships, and was finally reunited with his wife, Penelope. Church fathers gave an allegorical interpretation to the voyages of Odysseus as a journey of the soul across the earthly sea; Odysseus bound to the mast (while exposed to the songs of the Sirens) was compared to Christ on the Cross. The adventures of Odysseus were the subject of many Byz. interpretations (MALALAS), paraphrases (A. Ludwich, *Zwei byzantinische Odysseus-Legenden* [Königsberg 1898]), and vernacular poetry (Beck, *Volksliteratur* 191). In the 12th C. Byz. writers started to emphasize the cunning and versatility (*poikilia*) of Odysseus, in addition to his endurance. For Niketas Choniates, Odysseus exemplifies the talented and wretched Andronikos I Komnenos, while EUSTATHIOS OF THESSALONIKE (*Eust. Comm. Il.* 2:540.3-14) gives a similar characterization of Odysseus: he is not just "inventive," not only a boxer and wrestler, but also a peasant wielding the sickle, helmsman, carpenter, hunter, diviner, cook, provider of medicine (or poison), rhetorician, and astrono-

mer—qualities that appear in the portrait of Andronikos by Choniates.

LIT. H. Rahner, *Griechische Mythen in christlicher Deutung* (Zurich 1945) 414-86. A. Basilikopoulou, "Andronikos ho Komnenos kai Odysseus," *EEBS* 37 (1969-70) 251-59.

-A.K.

ODYSSEY. See HOMER.

OFFERTORY. See PROSPHORA.

OFFERTORY TABLE (τράπεζα προσφορῶν), a round, rectangular, or lunate *sigma*-shaped slab, already in pagan times used as a secondary ALTAR or for sepulchral purposes; in Christian use these tables were often inscribed with the names of martyrs. Between the 3rd and early 7th C. most were carved in marble or colored stone (Sodini-Kolokotsas, *Aliki II* 194-206). *Sigma*-shaped tables derived from the traditional shape of Roman banquet TABLES and were decorated with friezes showing scenes of HUNTING and ANIMAL COMBAT. Christian versions emphasized soteriological themes such as Jonah, the sacrifice of Isaac, and the Raising of Lazarus; these are thought to reflect examples in precious metals. Another important group of sigma tables is characterized by a border of 6-17 lobes (*Age of Spirit.*, no.576). The general form of these slabs is retained in examples in the refectories of the Great Lavra and Vatopedi on Mount Athos (Orlandos, *Monast.Arch.*, figs. 64-67).

LIT. O. Nussbaum, "Zur Problem der runden und sigmaförmigen Altarplatten," *JbAChr* 4 (1961) 18-43. G. Roux, "Tables chrétiennes en marbre découvertes à Salamine," *Salamine de Chypre IV* (Paris 1973) 133-96. C. Metzger, "Rebords de tables ornés de reliefs du Musée du Louvre," *CahArch* 26 (1977) 47-62. -L.Ph.B.

OFFICES (ἀξίαι διὰ λόγου, also ὀφφίκια, ἀρχαί, ζῶναι), high administrative positions, to be distinguished from DIGNITIES (titles), although sometimes the borderline is difficult to draw and some offices were in fact transformed into titles. The late Roman offices are listed in the NOTITIA DIGNITATUM; the late 9th-C. *Kletorologion* of PHILOTHEOS records 60 offices that he divides into seven groups: STRATEGOI, DOMESTIKOI, JUDGES, SEKRETIKOI, *demokratai* (leaders of DEMOI), STRATARCHAI, and "others." *Strategoi* and *domestikoi* had primarily

military functions; judges, *sekretikoi*, and *demokratai* were civil officials; while various *stratarchai* and "others" had military, police, or civil duties. Some offices were only honorary titles. An additional group of offices was held by the court EUNUCHS who kept order in the palace. The term *offikialios* that in the late Roman Empire designated only subaltern officials was by the 9th C. expanded to include all functionaries, probably with the exception of *strategoi*. The term *offikion* was in use also within the ecclesiastical hierarchy, where it denoted the administrative charge as opposed to the clerical order granted by a sacramental ordination.

LIT. Bury, *Adm. System* 36-39. Oikonomides, *Listes* 302-04. Darrouzès, *Offikia* 1. -A.K.

OFFICES, MONASTIC. See HOURS, LITURGICAL.

OFFICINA, a Latin word meaning "workshop" and in a technical sense a subdivision of a MINT. Many late Roman and Byz. coins of the 3rd-8th C. bear numerals or other marks showing, presumably for control purposes, in which *officina* they were struck. Such a mark, when the system became fully organized in the course of the 4th C., usually took the form of a Greek NUMBER placed either at the end of the reverse legend or in the field. These marks vary in number according to the importance of the mint and the metal of the coins; the 6th-C. mint at Constantinople, for example, had ten *officinae* for gold SOLIDI but only five for coins of copper. The use of numbered *officina* marks ended in the 8th C.; although in the 12th-15th C. some coin series bear privy marks in the form of letters or symbols in the field, or exhibit small differences in design that seem to indicate subdivisions of a mint, it is unclear how far these corresponded to the *officinae* of earlier times. On one issue of folles of Constans II of 642-43 the *officina* numerals are accompanied by the letters ΟΦΑ, presumably for ὀφικίνα (*ophikina*), although this Greek form of the word is not otherwise known.

LIT. E. Babelon, *Traité des monnaies grecques et romaines*, 1 (Paris 1901) 970-1044. *DOC* 2:33-53, 3:77-81. Hendy, *Coinage* 157-87. Grierson, *Byz. Coins* 26. -Ph.G.

OGHUZ. See TURKOMANS; TURKS; UZES.

OHRID (Ἄχρῖς), city in southwestern Macedonia, located on the northeastern shore of a large lake. Archbishop THEOPHYLAKTOS of Ohrid (died 1108) wrote that ca.900 the city was a center of the building activity of KLIMENT OF OHRID, but no independent source verifies this late evidence. The city is first mentioned in 11th-C. sources: a Byz. historian (Skyl. 353.61–62) wrote that the palace of the Bulgarian *basileis* was erected there. Ohrid was probably the capital of the empire of SAMUEL OF BULGARIA and of the Bulgarian patriarchate. In 1019/20 Basil II occupied it and made it one of four *kastra* (together with PRESPA, Mokros, and Kitzabis) of the autocephalous Bulgarian archbishopric (H. Gelzer, *BZ* 2 [1893] 42.13)—but the name “metropolis of Achris” emerges only in a late notitia (*Notitiae CP* 17.30). The 12th-C. author Anna Komnene (An. Komn. 3:84.13–14) considered the name Ohrid as a barbarous term for the ancient lake of Lychnidos; neither she, however, nor Michael of Devol, in his supplement to Skylitzes (Skyl. 358.94–95), who mention both the lake and the city of Lychnidos, equate Ohrid with the city of Lychnidos, which was a bishopric in the 4th–5th C., replaced in the 6th C. by JUSTINIANA PRIMA (it is unknown after 519—M. Fluss, *RE* 13 [1927] 2114f). Another—evidently fictitious—12th-C. tradition claimed Ohrid as the successor of Justiniana Prima (G. Prinzing, *BBulg* 5 [1978] 269–87). In the 13th C. Ohrid was contested between Bulgaria and Epiros; returned to Byz. control, it was then conveyed to STEFAN UROŠ IV DUŠAN by the treaty of Aug. 1334 and fell to the Turks in 1394.

The letters of the city's two most prominent archbishops, Theophylaktos and Demetrios CHOMATENOS, reflect the changing situation of the church in Ohrid: in the 11th C. the archbishop tried in vain to secure imperial support against the local officials; in the 13th C. his successor defended the privileges of the archbishopric against the patriarchate in Nicaea.

LIT. S. Vailhé, *DHGE* 1 (1912) 321–32. I. Snegarov, “Grad Ohrid,” *Makedonski pregled* 4 (1928) 91–138. B. Panov, “Ohrid vo krajot na XI i početokot na XII v.,” *Arheološki Muzej na Makedonija. Zbornik* 6/7 (1975) 181–95. P. Angelov, “Demografskijat oblik na grad Ohrid XIII–XIV vv.,” *Vekove* 10 (1981) no.5, 16–22. V. Laurent, “Un prélat fantôme. L'archevêque d'Ochrida Anthime Métochite,” *REB* 15 (1957) 207–11. —A.K.

Monuments of Ohrid. The Cathedral of St. Sophia in Ohrid, perhaps originally built in the



OHRID. Church of the Virgin Peribleptos. Fresco on the west wall depicting the Dormition of the Virgin.

10th C. by BORIS II, seems to have been rebuilt as a domed basilica and redecorated in the 11th C. by the archbishop LEO OF OHRID. A Great Feast cycle decorates the nave; in the conch of the apse an enthroned Virgin holds Christ in a shieldlike mandorla; Christ officiates at the Proskomide below. The liturgical nature of the BEMA program is emphasized by the unusual sequence of scenes from the lives of ABRAHAM and Sts. BASIL THE GREAT and JOHN CHRYSOSTOM on the bema walls (A. Epstein, *JÖB* 21 [1981] 315–29). In the chapel above the *diakonikon* are scenes of the martyrdom of the Apostles and on the exterior west wall of the nave is a scene of the PHILOXENIA OF ABRAHAM (12th C.?). The outer narthex-portico with its flanking domed bays was added in 1313/14.

The Church of the Virgin Peribleptos (now St. Kliment), was built by the *mezas hetaireirarches* Progonos Sgouros and his wife Eudokia in 1294/5, according to a fresco inscription over the entrance (J. Ivanov, *Bŭlgarski starini iz Makedonija*² [Sofia 1931; rp. 1970] 38, no.8). The domed cross-in-square plan includes a tripartite sanctuary and a narthex covered by a central domical vault flanked by groin vaults. The masonry consists of alternating stone and brick courses, the latter arranged in lively decorative patterns; the main apse has niches. The program of wall paintings contains, along with scenes typical of contemporary Byz. church decoration, a Passion cycle and Gospel scenes in the upper zones, the life of the Virgin in the lower zone of the nave, and the life of John

the Baptist in the *diakonikon*. On the walls and vaults of the narthex are PREFIGURATIONS of the Virgin, the Vision of Christ as Angel (based on the Easter Homily of Gregory of Nazianzos), an image of the winged John the Baptist, and illustrations of the Nativity Hymn attributed to John of Damascus. In the wall painting in the south vault of the narthex the souls of the righteous are held in the HAND OF GOD. The frescoes are the first documented work of the artists MICHAEL (ASTRAPAS) AND EUTYCHIOS, whose names are inscribed on depictions of military saints painted on the west dome piers.

The large number of small-scale scenes and the extended narratives (e.g., the DORMITION), the developed compositions involving elaborate architectural backgrounds, and the numerous participants with their exaggerated gestures mark a mature Palaiologan style, although the crude red and blue colors and the over-voluminous bodies reveal a provincial variant. The same painters were responsible for icons made for the iconostasis at a somewhat later date (Ascension, Dormition, etc.); these are now housed in the nearby Gallery of Icons. During the later 14th C. the church was enlarged with side chapels and outer aisles (ambulatory wings) and adorned with new frescoes and icons (V. Djurić in *ZbLkUmet* 8 [1972] 143–45). The remains of St. KLIMENT OF OHRID were transferred here at the end of the same century.

Other surviving medieval monuments in Ohrid include the Virgin Bolnička (14th and 15th C.), the Virgin Čelnica (9th C.?), St. John the Theologian-Kaneo (1270s or 80s?), Old St. Clement (14th C.), Sts. Constantine and Helena (1365–67), St. Naum (originally a triconch of the 9th C., rebuilt as a cross-in-square church), and St. Nicholas Bolnički (14th C.).

LIT. D. Bošković, K. Tomovski, “L'architecture médiévale d'Ohrid,” *Zbornik na trudovi* (Ohrid, Narodni Muzei), ed. D. Koco (Ohrid 1961) 71–100. R. Hamann-MacLean, H. Hallensleben, *Die Monumentalmalerei in Serbien und Makedonien* 2.3 (Giessen 1963), pls. 1–28, 160–81. V. Djurić, *The Church of St. Sophia in Ohrid* (Belgrade 1963). Miljković-Pepel, *Mihail i Eutihij* 43–51, 183–88 and pls. 1–49. Djurić, *Byz.Fresk.* 22–25. —A.J.W., G.B.

OIKEIAKOS (οἰκειακός), properly “belonging to the household,” a term often interpreted as “private” (Bury, *Adm. System* 120f). As an epithet it was applied to the PARAKOIMOMENOS, *vestiarion*, or PROTOSPATHARIOS; in the TAKTIKA of the 9th and

10th C. it was used as a noun to designate a category of courtiers or functionaries; the *Kletorologion* of PHILOTHEOS defines some of them as *oikeiakoi* of the LAUSIAKOS. Their functions are unclear—only Philotheos (Oikonomides, *Listes* 149.17) lists some *oikeiakoi* as judges. R. Guiland (*REB* 29 [1971] 95–110) suggested that in the 11th C. the *epi ton oikeiakon* replaced the *eidikos* (see EIDIKON) as chief of the imperial private treasury; on the other hand, N. Oikonomides (*TM* 6 [1976] 136) considered him a functionary who administered the land of the fisc. It is not clear when the office of chief of the *oikeiakoi* appeared. It obviously existed ca.1030 (Falkenhausen, *Dominatione* 92), but it could have been created earlier since Laurent dates the seals of this official predominantly to the 10th C. His duties varied: they could be combined with those of the KOMES TES LAMIAS in the department of the GENIKON (Laurent, *Corpus* 2, no.404), the enigmatic chief of the barbarians (nos. 523–27), or with judicial duties (no.852). He also fulfilled various fiscal functions. In the 13th–14th C. he became *logothetes* of the *oikeiakon* who usually served as a diplomat and judge, e.g., Glabas, *logothetes* of the *oikeiakon*, was KRITES KATHOLIKOS in 1344 (*Docheiar.*, no.23.8–9).

LIT. Dölger, *Beiträge* 43–45.

—A.K.

OIKEIOS (οἰκεῖος), a term used in the *Kletorologion* of Philotheos (Oikonomides, *Listes* 191.27) for the emperor's close relatives. It is probable that the epithet *oikeios* was linked to the honorific title DOULOS: a man titled *oikeios* would call himself the *doulos* of his majesty. By the end of the 12th C. it became a semiofficial title; thus, in 1196 a *logothetes ton sekreton* is called *oikeios* of the emperor (*Lavra* 1, no.67.24). It was in use through the 15th C., applied primarily to civil dignitaries such as the *papias* (*Dionys.*, no.2.11), *krites* (*Xerop.*, no.26.29), or *mezas chartoularios* (*Docheiar.*, no.23.7). Sometimes it was employed as sufficient characterization without additional titulature (*Docheiar.*, no.49.1; *Dionys.*, no.3.5). Maksimović (*ByzProvAdmin* 22–25) considers *oikeioi* as men in a kind of vassalage to the ruler.

LIT. J. Verpeaux, “Les oikeioi,” *REB* 23 (1965) 89–99.

—A.K.

OIKETES. See DOULOS.

OIKISTIKOS (*οἰκιστικός*), an enigmatic functionary of the GENIKON mentioned in the late 9th-C. *Kletorologion* of PHILOTHEOS and the 10th-C. TAKTIKON of Escorial. E. Stein (*ZSavRom* 49 [1929] 506), who previously connected the *oikistikos* with the late Roman *numerarius scrinii operum*, later rejected this view, indicating that the word *oikistikon* was used in the papyri in the sense of "account." A treatise on TAXATION (Dölger, *Beiträge* 91) describes the *oikistikos* as an official who had among his duties the registration of tax exemptions (*logisima*); in this connection an 11th-C. seal names a certain *protovestis* Stephen, "*oikistikos* of the new ORTHOSEIS" (Nesbitt, *infra*, no.4). *Oikonomides* (*Listes* 313) suggests that the *oikistikos* was connected with the administration of the *oikoi* (imperial domains). By the 11th C. the *oikistikos* became chief of an independent department, perhaps called *oikistike sakelle*, mentioned on a seal of the 11th/12th C. (V. Laurent, *BZ* 33 [1933] 356f; cf. *Ivir.* 1:160). *Oikistikoi* and their protonotaries are mentioned in the lists of officials in 11th-C. chrysobulls, for the last time in 1088 (*Patmou Engrapha* 1, no.6.67). Both seals and charters (MM 4:316.8) show that the 11th-C. *oikistikos* had judicial functions in various themes (Thrakesion, Boukellarion, Armeniakon, Chaldia).

LIT. J.W. Nesbitt, "The Office of the Oikistikos," *DOP* 29 (1975) 341-44. Laurent, *Corpus* 2:188-90. -A.K.

OIKOMODION (*οἰκομόδιον*, Slavic *komod*), a tax probably originating from the principal tax of the Bulgarian fiscal system under Samuel of Bulgaria (one modios of wheat and one of millet per household possessing a pair of oxen: Skyl. 412.67-73), which was continued in Bulgaria by Basil II. From the 11th C. onward (first mention 1019), it is attested throughout Byz. and appears to have been a regular yearly SECONDARY TAX; in the 14th C. it was roughly proportionate to the main land tax (TELOS) (1/2 modios of wheat [Gr. *sitos*] and 1/2 modios of barley [Gr. *krithe*] for an annual *telos* of 1-3 hyperpyra: hence the name SITOKRITHON). It is often mentioned together with the OINOMETRION, which must have had a similar meaning but concerned wine.

LIT. J. Bompaire, "Sur trois termes de fiscalité byzantine," *BCH* 80 (1956) 625-31. N. Oikonomides in *Dionys.* 153f. G. Cankova-Petkova, *Za agrarnite otnoshenija v sredno-vekovna Bŭlgarija XI-XIII v.* (Sofia 1964) 91-95. -N.O.

OIKONOMIA (*οἰκονομία*, lit. "husbandry"), a term with three primary meanings in Byz. First, it referred to the wise or responsible management, "stewardship," or administration of something, sometimes synonymous with PRONOIA. Second, *oikonomia* was that component of doctrine dealing with the divine plan of salvation or Incarnation history (Eph 1:9-10), in contrast with the study of the Trinity, which is *theologia* proper. The theological concept of *oikonomia* was based on the idea of relationship between righteous God and sinful man that required God's dispensations of GRACE and mercy culminating in the "economic" sacrifice of the Son. God's *oikonomia* operated through sacraments and revelations. Western theology emphasized God's justification in the action of *oikonomia* (via grace), whereas the Orthodox stressed man's participation in the divine being, deification (THEOSIS), the direct encounter of man with the Holy Spirit, the mystical redemption, rather than the principles of Roman law that attracted early Western theologians (A.E. McGrath, *Iustitia dei*, vol. 1 [Cambridge 1986] 3f).

Finally, *oikonomia* referred to moral concession as opposed to the rule of order or TAXIS (Ahrweiler, *Idéologie* 129-47). In Byz. canonical literature *oikonomia* is understood as the canonical power of the church by which, under certain circumstances, the strict letter of ecclesiastical law was relaxed. Its purpose was to avoid the severity of the law, to eliminate the obstacle to salvation caused by a rigid legalistic implementation. Thus it was not understood as a legal norm, as *dispensatio*, the Latin Western translation of the term denoting simple exception or dispensation from a law. Indeed *oikonomia*, according to NICHOLAS I MYSTIKOS, was ultimately an "imitation of the divine mercy" (ep.32, 236.379-80). This prudent disposition of church stewardship, which aims at the general well-being of the Christian community and each individual—as long as doctrine or truth is not compromised—prompted the church to recognize the episcopal dignity of repentant Iconoclast bishops (except those who had initiated the heresy) and to receive them to its communion (Mansi 12:1030); or, as in the case of the TETRAGAMY OF LEO VI, to "economize" by accepting Leo as a penitent following his fourth marriage, to Zoe Karbonopsina (*RegPatr*, fasc. 2, nos. 625-29).

There were frequent debates concerning the meaning of *oikonomia* (e.g., during the MOECHIAN

CONTROVERSY and the "tetragamy" affair). Monastic rigorists, like THEODORE OF STODIOS, maintained that *oikonomia* could be admitted only in connection with repentance of the transgressor and a formal cancellation of the act, performed uncanonically. Others adopted a more lenient attitude, but the principle of *oikonomia* was never denied by anyone.

LIT. P. Raï, "L'économie dans le droit canonique byzantin des origines jusqu'au XI^e siècle," *Istina* 18 (1973) 260-326. J.H. Erickson, "Oikonomia in Byzantine Canon Law," in *Law, Church, and Society: Essays in Honor of Stephan Kuttner*, ed. K. Pennington, R. Somerville (Philadelphia 1977) 225-36. H. Thurn, *Oikonomia von der frühbyzantinischen Zeit bis zum Bilderstreit* (Munich 1961). J. Horn, "Oikonomia," in *Oikonomie*, ed. T. Stemmler (Tübingen 1985). G.G. Blum, "Oikonomia and theologia," *OstSt* 33 (1984) 281-301. A. de Halleux, "'Oikonomia' in the First Canon of St. Basil," *PBR* 6 (1987) 53-64. C. Cupane, "Appunti per uno studio dell'oikonomia ecclesiastica a Bisanzio," *JÖB* 38 (1988) 53-73. -A.P.

OIKONOMOS (*οἰκονόμος*), a cleric, usually a priest, responsible for managing the property, income, and expenditure of a see or religious foundation. The Council of Chalcedon (451) required every bishop to appoint an *oikonomos* from his clergy and not to administer the affairs of his see in person (canon 26). The ruling was repeated and elaborated by the Second Council of Nicaea (787), which extended the requirement to monasteries (canon 11).

Under Justinian I, the Great Church of Constantinople was served by nine *oikonomoi*, each with a subordinate staff of CHARTOULARIOI (*Cod. Just.* I 2.24). Of the nine, it was presumably the head of the "home office" (*enoikion skrinion*) who evolved into the single patriarchal *oikonomos* of the 9th C. and later. By the 10th C., the appointment came increasingly under imperial control, being granted even to laymen until Isaac I formally renounced the right to appoint. By this time the epithet *meGas* had become attached to the title. Byz. lists of patriarchal OFFICES always name the *meGas oikonomos* as the patriarch's highest-ranking subordinate; however, this precedence was not uncontested and became something of an honorable anachronism after 1204, with the decline and occasional redundancy of the office.

Oikonomoi were also attached to large public churches of Constantinople such as St. Mokios (*TheophCont* 365.21-23). The institution was also widespread among imperial foundations, both

monastic and otherwise. The NEA EKKLESIA had its own *oikonomos* and the PANTOKRATOR complex had four.

The *oikonomos* or steward of a monastery was a senior monk responsible for the management of its properties, esp. agricultural estates, and the maintenance of monastic buildings. He was usually ranked second in the hierarchy of a monastery and often became *hegoumenos*. The *oikonomos* of a convent might be a eunuch priest (KECHARI-TOMENE), a layman (LIPS), or a nun (DAMILAS, BEBAIAS ELPIDOS). The *oikonomos* at Lips was paid an annual salary of 36 gold pieces, plus an allotment of wheat, barley, and wine.

LIT. Beck, *Kirche* 100, 106f, 133. Darrouzès, *Offikia* 16f, 35-39, 303-09. Laurent, *Corpus* 5.1, nos.49-59. Meester, *De monachico statu* 159f, 281-83. -P.M., A.M.T.

OIKOS (*οἶκος*), a term with a number of meanings, primarily referring to the house and household, but also used in a hymnographic context.

1. **Oikos as a Fiscal and Economic Term.** The basic meaning HOUSE was applied in a broader sense to the aristocratic mansion in urban and rural areas (such as the *oikos* of DIGENES AKRITAS), in contrast to *oikema*, the term regularly employed in *praktika* and other documents for a peasant dwelling; when used in this manner, *oikos* is virtually synonymous with PROASTEION. J. Gasco (TM 9 [1985] 28-37) views the 5th-6th-C. Egyptian *oikos* as a "semipublic institution," representing a delegation of the state's fiscal authority, whereas later Byz. law emphasized the privacy of the *oikos*: "No one can be dragged out of his private *oikos*," states the scholiast to the *Synopsis Basilicorum* K. II:45 (Zepos, *Jus* 5:323.17). *Oikos* might also mean household, the house of God (i.e., a church), or an imperial (*theios*) estate. EUGAIEIS OIKOI were pious institutions. Metaphorically, the word could be applied to the entire community of the faithful: "We are one *oikos*," says SYMEON THE THEOLOGIAN (*Hymn* 15:127), "the house of David" (15:118).

2. **Oikos in an Astrological Context.** In this sense, *oikos* means the domicile of a planet, or planetary house. According to Malalas (Malal. 175.6-9), the mythical Erichthonios constructed a hippodrome that reflected the structure of the cosmos, that is, had the sky, the earth, and the sea; its 12 gates conformed to the 12 *oikoi* of the Zodiac. Hephais-tion of Thebes often speaks of *oikoi* of planets

(Mars, Venus, etc.), indicating their correspondence with the signs of the Zodiac. —A.K.

3. Oikos as a Hymnographic Term. Finally, *oikos* also meant a stanza of a KONTAKION; the initial letters of each *oikos*, which were built on the same metrical pattern throughout the *kontakion*, normally formed an ACROSTIC, either alphabetic or giving the author's name. Originally meaning any stanza of the 20 to 30 forming the complete text, the term eventually referred to the second element of the reduced form of the *kontakion* (consisting only of the *koukoulion*, or prooimion, and one stanza, the *oikos*). This combination of *kontakion* and *oikos* was sung after the sixth ode of the KANON during the ORTHROS.

LIT. 1. P. Magdalino, "The Byzantine Aristocratic *Oikos*," in *Byz. Aristocracy* 92–111. Lemerle, *Cinq études* 272–83. Oikonomides, "Évolution" 138–41. —A.J.C.
LIT. 3. Wellesz, *Music* 241f. Mitsakis, *Hymnographia* 217–30. —E.M.J.

OIKOUMENE (*οἰκουμένη*, lit. "the inhabited [earth]"), an ancient concept that had various meanings in Byz. The word *oikoumene* was used, as in antiquity, to designate the earth as a whole: thus Eustathios of Thessalonike (*Eust. Comm. II*. 2:496.16–17) stated that Poseidonios and Dionysios Periegetes envisaged the *oikoumene* as spherical, Demokritos considered it elongated, and Hipparchos trapezoidal. Byz. ASTRONOMY accepted the concept of a spheroid earth, and PHOTIOS (*Bibl.*, cod.36) defended—against KOSMAS INDIKOPLEUSTES—the image of a spherical COSMOS.

Oikoumene also referred to the inhabited or civilized world, an area identical with the Roman Empire or the region of the MEDITERRANEAN SEA; remote areas were described as located beyond the *oikoumene* (e.g., Greg. 2:992.15–16). Already in patristic literature the word acquired a specific Christian connotation: the *oikoumene* was the world as the scene of Christ's activity and of the celebration of the Christian sacraments, which were performed not in a single city or in a single "theater" but in the whole *oikoumene* (Photios, ep.284, ed. Laourdas-Westerink 3:69.2300–02). Accordingly, the title of ECUMENICAL PATRIARCH (*oikoumenikos patriarches*), adopted by the archbishop of Constantinople in the 6th C., expressed his claim to PRIMACY in the Christian church that led to a serious conflict with Rome. Fewer political repercussions arose from the title *oikoumenikos didaskalos* (see DIDASKALOS), arrogantly assumed by one of

the principal teachers of theology in Constantinople.

LIT. A. Mastino, "Orbis, kosmos, oikoumene: Aspetti spaziali dell'idea di impero universale da Augusto a Teodosio," in *Popoli e spazio romano* (Naples 1986) 63–162. —A.K.

OIKOUMENIOS (*Οἰκουμένιος*), 6th-C. biblical exegete, author of the earliest Greek commentary on the APOCALYPSE. The text of his exegesis was not discovered until 1901 by F. Diekamp. He was identified by S. Pétridès (*EO* 6 [1903] 308f) as the *comes* Oikoumenios who was the addressee of two letters of SEVEROS of Antioch. He is called rhetor and philosopher in the MSS of his commentary. He notes at the beginning that he wrote his commentary more than 500 years after the completion of the Apocalypse, that is, ca.550. His identification with the 10th-C. bishop Oikoumenios of Triikka in Thessaly is now rejected.

His interpretation of the Apocalypse is mostly metaphorical and oriented to the future, but in some passages he refers to the events of Christ's life: thus the sun-clothed woman who gives birth to a male child is interpreted by Oikoumenios (as by many others) as the symbol of the Virgin and Jesus. More original (and distinct from the exegesis of ANDREW of Caesarea) is his interpretation of the thousand-year reign of Christ. It is construed not as a period in future but as a metaphorical description of the day of the first *parousia*: only then, says Oikoumenios, was the devil fettered, but after Christ's crucifixion he was again set free. Unlike Origen and Eusebios, Oikoumenios did not consider Augustus as a peacemaker but rather as "the beast," that is, the devil; Oikoumenios believed that the new era of human history began with "the pious Constantine."

ED. *The Complete Commentary of Oecumenius on the Apocalypse*, ed. H.C. Hoskier (Ann Arbor 1928).

LIT. G. Podskalsky, *Byzantinische Reicheschatologie* (Munich 1972) 84–86. A. Spitaler, "Zur Klärung des Ökumeniusproblems," *OrChr* 31 (1934) 208–15, with add. J. Schmid, *ibid.* 216–18. C. Durousseau, "The Commentary of Oecumenius on the Apocalypse of John," *Biblical Research* 29 (1984) 21–34. A. Monaci Castagno, "I Commenti di Eumenio e di Andrea di Cesarea," *Memorie dell'Accademia delle scienze di Torino: Classe delle scienze morali* 5 (1987) 303–426. —B.B.

OIKOUMENON (*οἰκούμενον*), a fiscal term, synonymous with TELOS, *stoichikon telos* (e.g., *Zogr.*, no.29.76), or *oikiakon telos* (Guillou, *Ménécée*, no.35.42, 45); sometimes *telos* designated an in-

dividual payment while *oikoumenon* meant the sum charged to a fiscal district.

LIT. Ostrogorsky, *Féodalité* 311f. —A.K.

OIL (*ἔλαιον*), usually made from OLIVES, was one of the most important ingredients of the DIET; vegetables were eaten with oil or cooked in oil: thus, Symeon SETH speaks of lentils cooked with oil, garum (a fermented fish sauce), and salt (115.16–17), and of truffles cooked in oil with pepper and garum (109.7–8). Strict ascetics are said to have abstained from oil; normally oil was avoided on fastdays or as penance (Theodore of Stoudios in PG 99:1724C). In addition to its use in food preparation, oil was employed in the concoction of medicines and ointments and as a fuel for LAMPS (in the illumination of churches, palaces, houses, etc.); Eustathios of Thessalonike (PG 136:640A) relates that in lighthouses wax and oil were burned in glass vessels that protected them from the wind. Sailors followed the custom of pouring oil onto stormy seas to calm them (Koukoules, *Bios* 5:338, 380).

The word *elaion* was expanded to include "fish" oil (from dolphins) and mineral oil. The *Geoponika* (9.18.1–2) mentions *elaion* produced from terebinth, sesame seeds, and nuts. Oil was also pressed from flax seeds (see LINEN) and from various fruits and flowers (G. Litavrin, *VizVrem* 31 [1971] 267).

In liturgical practice ANOINTING with sacramental oil was administered before or after baptism, and the sacrament of UNCTION entailed anointing of the sick for healing and/or the forgiveness of sins. Individuals seeking miraculous HEALING often anointed themselves with oil sanctified by proximity to a saint's relics or tomb; anointment was also part of the ritual of CORONATION. The development of the symbolism of oil was enhanced by the similarity of the word *elaion* to *eleos*, mercy: thus it symbolized mercy and grace, and related concepts such as cheerfulness, good works, spiritual riches.

LIT. E. Jeanselme, L. Oeconomus, *Aliments et recettes culinaires des Byzantins* (Anvers 1923) 4, 13. —A.K., A.M.T.

OINAIOTES, GEORGE, writer of first half of 14th C. Together with his older kinsman George GALESIOTES, he prepared a vernacular paraphrase of the *Imperial Statue* of Nikephoros BLEMMEDES.

Oinaiotes (*Οἰναιώτης*) was identified by S.I. Kourouses (*Gabalas* 99–121) as the anonymous author of the so-called Florentine collection of 179 letters (Florence, Laur. S. Marco 356). His correspondents included Theodore METOCHITES, Andrew LOPADIOTES, and John GABRAS. To date only four of the letters have been published (G.H. Karlsson, G. Fatouros, *JÖB* 22 [1973] 207–18). Although many of his letters are rhetorical exercises, others describe topics such as his illnesses, his vineyards, his problems as a landlord, a trip to Mt. GANOS (where he had close ties to the monks), and his intellectual pursuits, such as borrowing books by JOHN XIII GLYKYS. His classical education is reflected in frequent citation of ancient authors, esp. Homer, Plato, and Aristotle. Oinaiotes was interested in ASTRONOMY and received instruction from a physician (*aktouarios*), perhaps JOHN AKTOUARIOS, according to S.I. Kourouses (*Athena* 78 [1980–82] 260–69).

ED. Paraphrase—ed. Hunger-Ševčenko, *Blemmydes* 19–117, 149–206.

LIT. J.E. Rein, *Die Florentiner Briefsammlung (Codex Laurentianus S. Marco 356)* (Helsinki 1915). Hunger, *Lit.* 1:206. PLP, no.21026. —A.M.T.

OINOMETRION (*οἰνομέτριον*, lit. "a measure of wine"), a secondary tax mentioned in several *praktika* of the early 14th C. A chrysobull of Stefan Uroš IV Dušan of 1346 issued for the monastery of Iveron exempted the monks from "the recently introduced *oinometrion*" (Solovjev-Mošin, *Grčke povelje*, no.6.42), thus indicating a relatively late date for its appearance. The *oinometrion* was levied in proportion to the tax called TELOS (usually one METRON [local measure] for each nomisma of the tax) and is listed in the *praktika* together with the OIKOMODION. Dölger (*Byzanz* 258f) hypothesized that both surtaxes were collected by tax officials for their services in measuring grain and wine, respectively; his hypothesis was rejected by J. Bompaire, who considered *oinometrion* as a rent for vineyards. It may also have been a rent in kind imposed on peasants, the amount of which depended not only on the size of their vineyards but on intangible factors. A fragment of a *praktikon* of the late 13th C. (*Esphig.*, no.7.8) calculates *oinometrion* in cash and places it after KASTROKTISIA, not *oikomodion*; it should perhaps be interpreted as evidence that in the early 14th C. the tax changed its nature, and payment in kind replaced that in money.

LIT. J. Bompaire in *Xerop.* 151. Kazhdan, *Agrarnye otnošeniya* 119f. —A.K.

OKTOECHOS (ὀκτώηχος, lit. "eight-toned"), a LITURGICAL BOOK containing the hymns of daily ORTHROS, VESPER, EUCHARIST, and Saturday *mesonyktikon* (see HOURS) for the mobile cycle for every day of the year except for Lent, Easter, and Pentecost, which are covered by two other books, the TRIODION and the PENTEKOSTARION. A "proper," or set of hymns for each of the seven days of the week in each of the eight different musical MODES, that is, 56 "propers" in all, the *oktoechos* cycle takes eight weeks to complete, one mode per week, and is repeated throughout the year from All Saints' Day (the first Sunday after Pentecost) until progressively replaced by the *triodion* during Lent. This complete cycle of the "Great" or "New" *Oktoechos* is now known as the *Parakletike*, the term *oktoechos* being reserved for the Sunday hymns. When the *oktoechos* cycle overlaps with the MENAION or the *triodion*, the liturgical ΤΥΡΙΚΟΝ regulates which hymns will be sung.

The name *oktoechos* was used for these hymns from at least the 11th C. The oldest *oktoechos* poetic pieces were originally scattered in disparate collections of KANONES, STICHERA, and KATHISMATA, of which MSS of the 8th–9th C. have survived. Anthologies of *oktoechos* hymns for Sundays date from the 8th C.; those of the weekday cycle were added later. Though St. JOHN OF DAMASCUS contributed to the *Oktoechos* and is often named as its author, the book was completed only after his death. There is only one surviving illustrated *Oktoechos*, a MS of the DECORATIVE STYLE GROUP (Messina, San Salvatore 51). Its eight miniatures, all of which include the figure of John of Damascus, accompany the *stichera anastasima*.

TR. *Parakletique ou Grande Octoëque*, tr. D. Guillaume, 2 vols. (Rome 1977–1979). Taft, "Bibl. of Hours" 365–67.

LIT. *Dimanche, office selon les huit tons: Oktoechos* (Chevetogne 1972). A. Cody, "The Early History of the Octoechos in Syria," in *East of Byzantium* 89–113. A. Weyl Carr, "Illuminated Musical Manuscripts in Byzantium: A Note on the Late Twelfth Century," *Gesta* 28 (1989) 41–52.

—R.F.T., N.P.Š.

OLD KNIGHT (Ὁ Πρέσβυς Ἰππότης), 14th-C. poem, possibly written in Cyprus. This anonymous compilation in Greek unrhymed POLITICAL VERSE of the opening episode of the French prose

romance *Guiron le Courtois* was drawn probably from the compilation of Rusticiano da Pisa (1272–98). Only 306 lines, at a purist language level, survive. The episode describes the arrival of Branor le Brun (the Old Knight) at King Arthur's court and his challenge to the younger knights of the Round Table—Palamedes, Gauvain, Galahad, Tristan, etc.

ED. "La 'table ronde' en Orient: Le poème grec du vieux chevalier," ed. P. Breillat, *MEFR* 55 (1938) 308–40.

LIT. Beck, *Volksliteratur* 138. —E.M.J., M.J.J.

OLD TESTAMENT (Παλαιὰ Διαθήκη), the first part of the BIBLE. It was inherited by Christians from the Jews and available to them in the so-called Septuagint, the translation by 70 (or 72) "wise men"; other translations (by Theodotion, Aquila, Symmachos, etc.) survive only in insignificant fragments. The Greek Old Testament includes the Hebrew canonical books (the PENTATEUCH; historical books; poetic books, such as the PSALTER and Proverbs of SOLOMON; and the books of PROPHETS) and the so-called deuterocanonical books. The authority of these last works was questioned by major church fathers such as Jerome and John of Damascus, but the Western church accepted the canon in full. Jugie (*infra*) demonstrated that, down to the Council of Ferrara-Florence, the Byz. did not reject the canonicity of the deuterocanonical books; at least this point never emerged as a subject of discussion between the two churches.

The text of the Old Testament survives in complete editions (sometimes together with the New Testament; esp. famous are the 4th-C. uncial MSS, Codex Vaticanus, Sinaiticus, and Alexandrinus) and in separate collections (OCTATEUCH, historical books, Psalter, Prophets). The validity of the Old Testament was questioned by certain heretics, but the official church emphasized its inspired character. Its prohibition of idolatry created special difficulties for the ICONOPHILES. The Old Testament occasioned broad exegeses, homilies, and paraphrases as well as APOCRYPHA. Among many others, Nikephoros Kallistos XANTHOPOULOS wrote poems on the Old Testament and on the later history of the Jews, while Matthew of Ephesus (Manuel GABALAS) used several of its books (JOB, Proverbs, Ecclesiastes) for "the moral education of the soul" (S. Kourouses, *Manouel Gabalas* [Athens 1972] 167).

LIT. E. Würthwein, *Der Text des Alten Testaments* (Leiden 1979). A. Rahlfs, *Verzeichnis der griechischen Handschriften des Alten Testaments* (Berlin 1914). M. Jugie, *Histoire du canon de l'Ancien Testament dans l'église grecque et l'église russe* (Paris 1909; rp. Leipzig 1974). M. Roberts, "The First Sighting Theme in the Old Testament Poetry of Late Antiquity," *ICS* 10 (1985) 139–55. M. Simonetti, "Note sull'esegesi veterotestamentaria di Teodoro di Mopsuestia," *VetChr* 14 (1977) 69–102. —J.I.

OLD TESTAMENT ILLUSTRATION. Study of the Byz. contribution to Old Testament illustration raises both practical and theoretical problems. The material is widely dispersed and still only partially known; despite the existence of photographic collections a significant part remains relatively inaccessible. This situation makes it difficult to gain a thorough knowledge of even the surviving material. In addition, what has been published has sometimes been selected on the basis of theories that have influenced the choice of illustrations, as well as interpretations drawn from them.

The Byz. illustrated some scenes and figures of the Old Testament because these had already been adopted, like the text itself, by the Christians of the first centuries. Thus many of the most familiar Old Testament scenes, such as the CROSSING OF THE RED SEA or JONAH and the Whale, were already widely known by the 3rd or 4th C. These compositions remained substantially the same throughout the Byz. period. That some of these illustrations originated in JEWISH ART has been strongly argued, and that some contain elements of Jewish exegesis is certain; but the syncretistic nature of religious cults, esp. in this crucial period, and the possibility of parallel developments, must be taken into account, esp. in view of the fact that later synagogue FLOOR MOSAICS sometimes reflect the decoration of churches. Clearly many Old Testament scenes and figures (as those of the New Testament) were derived quite simply from formulas in contemporary Hellenistic-Roman art, along with other visual sources.

Some Old Testament scenes—esp. those cited in the COMMENDATIO ANIMAE—were popular initially in funerary contexts, such as catacombs or sarcophagi, as suitable images of a hoped-for salvation in Christ. This is characteristic of the 4th–6th C., and to a large extent they were replaced by Christological resurrection scenes. In early

monumental art the Old Testament was also important, notably in the great basilicas of Rome, where scenes were selected to prefigure and parallel the New Testament story. In the 9th C. and later, this monumental role almost disappears, with the exception of anomalies such as the mosaics of the Cappella Palatina at PALERMO and MONREALE, where the basilical nave was probably used in a deliberately archaizing way. The one distinctively Byz. development of the scheme was in the use of the Old Testament PROPHETS in the upper parts of churches as hierarchically arranged foretellers of the Gospel.

The situation in MSS is rather different. With the exception of GENESIS illustration, the pre-9th C. evidence is scanty and restricted, though thereafter it is relatively full and diverse. This body of illustration can be further enriched if account is taken of Old Testament scenes that have, metaphorically speaking, migrated from the Old Testament itself to MSS such as the *Christian Topography* of KOSMAS INDIKOPLEUSTES or the SACRA PARALLELA. The origin of such scenes, however, remains controversial.

To judge from the MS evidence, which is the most plentiful, the Byz. rarely if ever thought in terms of a unit of text, or of illustration, called the Old Testament. Only a single MS survives that suggests an overall plan for its illustration: the Bible of LEO SAKELLARIOS. Typically the Byz. thought in terms of smaller units: the OCTATEUCH, PSALTER, PROPHET BOOK, or JOB, for example. These represent the convenient volumes in which the Old Testament circulated. They were illustrated, and probably used, in different ways.

Traced over the centuries, the illustration of narrative themes from the Old Testament seems to follow two curves with contrasting profiles. In the public domain, exemplified by the decoration of the walls of churches and monasteries, the 4th–6th C. probably represents a peak, the 9th–12th C. certainly was a trough, and the 13th–14th C. a second peak. This is to be explained by the emphasis after Iconoclasm on large-scale images of the principal events of Christ's life, whereas those in the 13th–14th C. preferred far more numerous images on a smaller scale, as exemplified by the JOSEPH cycle in the narthex at SOPOČANI and the ELIJAH cycle in the prothesis at Morača. By way of contrast, in the private domain represented by the illustration of books, it is the

9th–12th C. that represents the peak of popularity. This fluctuation suggests that the Byz. perception of Old Testament illustration would have been significantly different in, for example, the 5th, 10th, or 14th C., even if its iconography remained substantially the same. That there is any direct connection between the decline of interest in Old Testament illustration in monumental art and its rise in MSS is improbable. It appears to be part of the general pattern of Byz. art.

LIT. Weitzmann, *Studies* 45–75. Idem, "The Study of Byzantine Book Illumination: Past, Present, and Future," in *The Place of Book Illumination in Byzantine Art* (Princeton 1975) 1–60. Idem, *Illustrations in Roll and Codex, a Study of the Origin and Method of Text Illustration*² (Princeton 1970). –J.H.L.

OLEG, ruler of Rus'; died after 911. Norman by birth, Oleg succeeded Rurik in Novgorod (in 879 according to the *Primary Chronicle*) and later subdued the territories to the south. KHAZAR documents relate that Oleg (named HLGW in the texts), incited by Romanos Lekapenos (?), sacked TMUTOROKAN (N. Golb, O. Pritsak, *Khazarian Hebrew Documents of the Tenth Century* [Ithaca-London 1982] 104–05). Golb and Pritsak (pp.61–71) questioned the traditional opinion that Oleg captured Kiev and dated this event to the time of IGOR, ca.930. The *Primary Chronicle*, sub anno 907, describes Oleg's expedition against Constantinople and the treaty concluded between him and Byz.; the text of the treaty is also cited later in full and dated in 911/12. (The majority of scholars now reject the assumption of two separate treaties.) The treaty guaranteed the rights of Rus' envoys, merchants, and mercenaries in Byz.; exchange of captives; and extradition of state criminals.

The silence of the Greek sources about Oleg's expedition has caused a heated discussion of its historicity: H. Grégoire insisted on the legendary character of the chronicle's evidence (*La Nouvelle Clío* 4 [1952] 281–87), whereas G. Ostrogorsky (*SemKond* 11 [1940] 47–62) and many other scholars considered it reliable. R. Jenkins interpreted a passage in pseudo-SYMEON MAGISTROS describing the "Ros-dromitai" as referring to Oleg's expedition (*Speculum* 24 [1949] 403–06), but the passage is too vague to warrant any firm conclusion.

LIT. A.N. Sacharov, *Diplomatija drevnej Rusi* (Moscow 1980) 83–180. V.D. Nikolaev, "Svidetel'stvo chroniki Psevdo-

Simeona o Rusi-dromitach i pohod Olega na Konstantinopol' v 907 g.," *VizVrem* 42 (1981) 147–53. A. Vasiliev, "The Second Russian Attack on Constantinople," *DOP* 6 (1951) 161–225. A. Karpozilos, "Hoi Ros-Dromitai kai ho mythos tes ekstrateias tou Oleg," *Dodone* 12 (1983) 329–46. Idem, "Ros-Dromity i problema pochoda Olega protiv Konstantinopolja," *VizVrem* 49 (1988) 112–18. –A.K.

OL'GA, princess of Kiev (Ἑλγα in Greek sources, Christian name Helena); died 11 July 969. Wife and, from 945, heiress of IGOR, Ol'ga tried to develop trade and political relations with Byz.; both her baptism and her journey to Constantinople should be placed within this framework. The evidence concerning both events is, however, contradictory. Her journey took place in 946, according to G. Litavrin (*Istorija SSSR* [1981] no.5, 173–83), or in 957, according to the traditional view. G. Ostrogorsky (*Byzanz und die Welt der Slawen* [Darmstadt 1974] 35–52) suggested that Ol'ga was already Christian when she traveled to Constantinople and was received by CONSTANTINE VII; so she must have been baptized in Kiev in 954/5. D. Obolensky (*GOrThR* 28 [1983] 157–71) and J.-P. Arrignon (in *Occident et Orient au Xe siècle* [Paris 1979] 167–84) hypothesize that Ol'ga's baptism took place in Kiev after her return from Constantinople; B. Pheidas (*EEBS* 39–40 [1972–73] 630–50) insists that she was baptized in Constantinople during her journey, although Constantine VII, who described her visit in detail (*De cer.* 594–98), did not mention the fact. In any case, Ol'ga's visit to Constantinople did not lead to a strong alliance; in 959 she sent envoys to OTTO I THE GREAT, and Libutius was appointed bishop in the country of the Rus'.

LIT. G. Litavrin, "Putešestvie ruskoj knjagini Ol'gi v Konstantinopol'. Problema istočnikov," *VizVrem* 42 (1981) 35–48. O. Pritsak, "When and Where was Ol'ga Baptized?" *HUKSt* 9 (1985) 5–24. –A.K.

OLIVE (ἐλαία). Olives provided a staple food, and, when crushed in an OLIVE PRESS, yielded cooking OIL and oil for lamps. Until the Arab conquest, Syria was the major area of olive production, replaced from the 7th C. onward by a narrow strip along the Aegean littoral in Asia Minor and Greece as well as southern Italy, but not in Anatolikon (LEO OF SYNADA, ep.43.7–8). English historians of the 12th C. report that no other place in the world produced so many olives

as the southern Peloponnesos (H. Lamprecht, *Untersuchungen über einige englische Chronisten des zwölften und des beginnenden dreizehnten Jahrhunderts* [Torgau 1937] 117). The Farmer's Law does not mention the olive tree. In the acts of Athos, olive trees are infrequent, the climate of Macedonia being too severe for olive cultivation (Laiou, *Peasant Society* 26), and the *praktika* only rarely mention 2–6 trees in single households. More numerous were olive trees in the Smyrna region; thus, a small monastery of St. Panteleemon in 1232/3 possessed 150 olive trees located both inside and outside the monastery walls (MM 4:57.15–16); a donation and a sale of 44–46 trees are mentioned (MM 4:116.30–31, 137.26); in the theme of Mylassa and Melanoudion an entire "olive *proasteion*" is attested (MM 4:320.22). Olive trees can be grown in poor soil and on rocky terrain; sometimes soil under them was irrigated (MM 4:130.13–15), although they can be grown without IRRIGATION. Besides restrictions caused by temperature, the olive tree has other disadvantages: its fruit is produced only in alternate years and, when picked, is easily bruised.

LIT. J.W. Nesbitt, "Mechanisms of Agricultural Production on Estates in the Byzantine *Praktika*" (Ph.D. diss., Univ. of Wis., 1972) 9–12. –A.K., J.W.N.

OLIVE PRESS. The production of oil from OLIVES was fairly complicated, involving removal of the kernel (which, if crushed, imparts a distasteful flavor) and the separation of OIL and dregs. Several oil presses discovered in Syria illustrate the type used in the 5th–7th C. One featured a horizontal beam extending from a niche in a wall across the room and over successive vats to a tall π-shaped housing for a winch. The beam was suspended from the center of the housing and was attached to the winch below. In front of the winch was a vat with two stone rollers at the end. The olives were first piled into this vat and then crushed with the rollers. The lees were collected and removed to a nearby vat. The olive paste was collected in round baskets that were placed in the second vat, one on top of another, under the horizontal beam. By tightening the rope of the winch, the beam was lowered and the olive paste was crushed, the oil flowing into the vat below. The oil was then drawn into another vat, situated to one side and filled with water. Impurities fell to the bottom while the oil came to the surface

and was then drawn off into another vat. Given the complex methods involved, the final product was probably often of inferior quality, retaining impurities such as skin and parts of the kernel.

LIT. K.D. White, *Farm Equipment of the Roman World* (Cambridge 1975) 225–33. Tchalenko, *Villages* 1:363–71. O. Callot, *Huilieries antiques de Syrie du Nord* (Paris 1984). I. Bojanovski, "Antička uljara na Mogorjelu i rekonstrukcija njenog torkulara," *Naše Starine* 12 (1969) 27–54. –J.W.N.

OLIVER, JOVAN, semiautonomous Serbian prince; died after 1355, probably as the monk John Kalybites, whose death on 20 Jan. was noted in a 14th-C. Serbian Gospel (R. Grujić, *Glasnik Skopskog naučnog društva* 11 [1932] 233–37). Of Greek origin, Oliver (ὁ Λίβερος) held a series of positions at the Serbian court that he described in a Serbian inscription in the Lesnovo monastery (see GAVRIIL OF LESNOVO): grand *kephale* (čelnik), grand "servant" (*sluga*), grand *stratopedarches* (*voevoda*), grand *sebastokrator*, and grand *despotes* "of the entire Serbian land and of Pomorie" by the will of Kralj (King) Stefan (probably STEFAN UROŠ IV DUŠAN). The date when he received the title of *despotes* has been a matter of discussion: J. Fine (*Late Balkans* 343, n.3) argues that the title was granted ca.1340 by Dušan, while B. Ferjančić (*Despoti* 159–66) prefers 1347 and John VI Kantakouzenos. It has been suggested that by 1340 Oliver married Maria (Mara) Palaiologina, widow of Stefan Uroš III Dečanski. He obtained control over the province of Ovče Polje, on the border between Byz. and Serbia, was the ally of Kantakouzenos during the CIVIL WAR OF 1341–47, and acted as his patron at Dušan's court. On some of Oliver's coins his name is accompanied by that of Dušan or of STEFAN UROŠ V; others bear his name alone, suggesting that after Dušan's death Oliver gradually gained independence.

LIT. J. Radonić, "O despotu Jovanu Oliveru i njegovoj ženi Ani Mariji," *GlasSAN* 94 (1914) 74–109. –A.K.

OLYMPIAS (Ὀλυμπιάς), saint; born Constantinople between 361 and 368, died Nikomedeia 25 July 408; feastdays 24, 25, and 29 July. Born to an aristocratic family, in 386 Olympias married Nebridios, prefect of Constantinople, who soon died. When she refused to take as a second husband Elpidios, a relative of Theodosios I, the state

confiscated her property, restoring it in 391. Olympias possessed estates in Thrace, Galatia, Cappadocia, and Bithynia, as well as mansions in Constantinople, and used her wealth to support the church and esp. JOHN CHRYSOSTOM. Ordained deaconess by Patr. Nektarios, she founded a convent near Hagia Sophia. After Chrysostom's exile, Olympias refused to accept his successor. She herself was banished to Nikomedeia, where John wrote her several letters of consolation before her death (*Lettres à Olympias*, ed. A. Malingrey [Paris 1947]). She was buried at the monastery of St. Thomas of Brochthoi on the Asiatic shore of the Bosphoros.

Destroyed during the NIKA REVOLT of 532, Olympias's convent was rebuilt by Justinian I and inaugurated in 537. Under the pressure of an early 7th-C. Persian invasion, Sergia, *hegoumene* of the convent, received permission from Patr. SERGIOS I to transfer Olympias's remains to her nunnery; she then wrote an account of the translation of the relics. The fate of the convent is unknown. The deeds of Olympias are briefly narrated by PALLADIOS in both his *Lausiak History* and the *Dialogue* on Chrysostom's life; her anonymous vita was based on the same sources.

SOURCES. H. Delehaye, "Vita Sanctae Olympiadis et narratio Sergiae de eiusdem translatione," *AB* 15 (1896) 409-23; 16 (1897) 44-51. Fr. tr. J. Bousquet, *ROC* 11 (1906) 225-50; 12 (1907) 258-68. Eng. tr. E.A. Clark, *Jerome, Chrysostom, and Friends* (New York 1979) 107-57.

LIT. *BHG* 1374-76. *PLRE* 1:642f. Janin, *Églises CP* 381. Dagron, *Naissance* 501-06. -A.K.

OLYMPIODOROS OF ALEXANDRIA, Neoplatonist philosopher; born ca.500, died after 564/5. A pupil of AMMONIOS, Olympiodoros (Ὀλυμπιόδωρος) taught philosophy in Alexandria and achieved fame as the "Great Philosopher." His commentaries on Plato's *First Alcibiades*, *Gorgias*, and *Phaedo* survive in the form of students' lecture notes, as do those on Aristotle's *Categories* and *Meteorologica*. He is also thought to be the author of the commentaries on the astrological work of PAUL OF ALEXANDRIA ascribed to a certain Heliodoros (L. Westerink, *BZ* 64 [1971] 6-21). It is less likely that he wrote an extant treatise on an alchemical text of ZOSIMOS. Olympiodoros was later thought to be a Christian because ANASTASIOS OF SINAI confused him with another Olympiodoros,

an early 6th-C. deacon who wrote a series of commentaries on the Bible.

ED. *Commentary on the First Alcibiades of Plato*², ed. L.G. Westerink (Amsterdam 1982). *The Greek Commentaries on Plato's Phaedo*, ed. idem, vol. 1 (Amsterdam-New York 1976). In *Platonis Gorgiam commentaria*, ed. idem (Leipzig 1970). *CAG* 12.1 (Berlin 1902), 12.2 (Berlin 1900).

LIT. Westerink, *Prolegomena*, xv-xix. -B.B.

OLYMPIODOROS OF THEBES (in Egypt), 5th-C. historian, poet, and philosophy enthusiast. For 20 years Olympiodoros traveled adventurously around the world with a parrot that could dance, sing, and speak his name. In 412 he went on an embassy to the Hunnish king Donatus; the latter's subsequent death has raised suspicion that Olympiodoros procured it. The next decade saw him in Athens and back in Egypt. His secular history, written in Greek, was a source for PHILOSTORGIOS, SOZOMENOS, and (evidently) ZOSIMOS. It covered the period 407-22 in 22 books and was dedicated to Theodosios II. PHOTIOS (*Bibl.*, cod.80), the sole source of the extant 46 fragments, is harsh on Olympiodoros's lack of style and form; nor did his militant paganism endear him to the patriarch. Olympiodoros certainly violated some classicizing canons, notably by including unadorned Latinisms. His preference for facts and figures over stylistic flights, making him the most scientific of late Roman historians, can hardly be praised too much. Possible samples of his poetry are the line quoted in fragment 43 and the contemporary epic *Blemyomachia*, preserved in P. Berol. 5003; he is known (fr.35.2) to have visited the BLEMMYES.

ED. Blockley, *Historians* 2:151-220, with Eng. tr. *Frammenti storici*, ed. R. Maisano (Naples 1979), with It. tr. *Blemyomachia*, ed. E. Livrea (Meisenheim an Glan 1978), with It. tr.

LIT. F. Paschoud, "Le début de l'ouvrage historique d'Olympiodore," in *Studia in honorem Iiro Kajanto* (Helsinki 1985) 185-96. B. Baldwin, "Olympiodorus of Thebes," *AniCl* 49 (1980) 212-31. E.A. Thompson, "Olympiodorus of Thebes," *CQ* 38 (1944) 43-52. F.M. Clover, "Olympiodorus of Thebes and the Historia Augusta," in *Bonner Historia-Augusta-Colloquium 1979/81* (Bonn 1983) 127-56.

-B.B.

OLYMPIOS (Ὀλύμπιος), exarch of Ravenna (from 649); he was a *koubikoularios* sent to Italy by CONSTANS II with orders to secure approval of the TYPOS OF CONSTANS II and, if possible, to arrest

Pope MARTIN I. Olympios arrived in Rome by 1 Nov. 649 and found the LATERAN SYNOD still assembled. Despite his coercion, the bishops refused to confirm the Typos. According to the *Liber pontificalis* (*Lib.pont.* 1:339), when the frustrated Olympios tried to have Martin assassinated at mass, God blinded his *spatharios* at the crucial moment; Olympios was consequently reconciled with Martin. His subsequent actions are obscure, but later accusations against Martin suggest that Olympios rebelled against the emperor. Perhaps in 651 Olympios reached an accord with the Lombard king Rothari (L. Hartmann, *Geschichte Italiens im Mittelalter*, vol. 2.1 [Gotha 1900] 244). The *Liber pontificalis*, however, says only that some time after making peace with Martin, Olympios collected his army and "set off to Sicily against the Saracens dwelling there," that his army was devastated (perhaps by plague), and that Olympios himself died from disease. Most scholars believe that in 652 Olympios crossed over to Sicily to oppose Arab invaders. When and if he actually reached the island is unclear, and Stratos (*JÖB* 25 [1976] 63-73), pointing out the problems of an Arab presence in Sicily at this time, proposed that in fact Olympios intended to attack Byz. forces in southern Italy.

LIT. Stratos, *Byzantium* 3:104-11, 275f. -P.A.H.

OLYMPPOS, MOUNT, in Bithynia, modern Ulu Dağ, alt. 2,327 m, a HOLY MOUNTAIN southeast of Prousa that was an important monastic center, esp. in the 8th-10th C. It is occasionally called the "mountain of the monks" (*oros ton kalogeron*). The term *Olympos* (Ὀλυμπος) was sometimes extended to include monastic communities in the plain of Prousa, primarily to the north and west as far as the Sea of Marmara. During the first centuries of Christianity Olympos was inhabited only by a few hermits; the first monastery was established by the 5th C. Over the centuries the region is known to have included about 50 monasteries, only one of which (Peristerai) appears to have been female. The monasteries had no formal connection and, with the exception of Agauros, which had four or five dependencies or METOCHIA, were quite independent of each other. Unlike Athos and Latros, it was not a monastic federation headed by a PROTOS or ARCHIMANDRITE.

The monks of Olympos were active in the struggle against ICONOCLASM; many of the signatories of the acts of the Second Council of Nicaea (787) were *hegoumenoi* of monasteries in this region. As a result a number of the communities suffered persecution, esp. under Leo V, and were forced to disperse, at least temporarily. Because of their isolation the monasteries of Olympos suffered from Arab raids in the 9th C. An important group of monasteries continued to function on Olympos in the 10th C., and it occupied first place in the lists of holy mountains established by historians of this period (Genes. 58.21-22, *TheophCont* 418.23, 430.18-19). Romanos I sent two kentenaria of gold to the monks of Olympos (*TheophCont* 440.3-4). Leo VI and his son Constantine (VII) made a pilgrimage to the mountain (*TheophCont* 463f); in the 11th C. disgraced officials (e.g., the *protovestiaris* Symeon during the reign of Michael IV [Skyl. 396.28-32] and Michael PSELLOS in 1054) retired to Olympos. The growth of ATHOS and the invasion of the Seljuks inflicted a blow on Olympos, but separate monasteries in this area were still known in the 14th C.

Among the monasteries of the region were ATROA, MEDIKION, PELEKETE, CHENOLAKKOS, HELIOU BOMON, Sakkoudion, and the lavra of Symboloi(a). Many monastic saints, such as PLATO OF SAKKLOUDION, THEODORE OF STODIOS, IOANNIKIOS, the patriarch of Constantinople METHODIOS, and EUTHYMIOS THE YOUNGER spent part or all of their careers at Olympos.

LIT. Janin, *Églises centres* 127-92. B. Menthon, *Une terre de légende. L'Olympe de Bithynie* (Paris 1935). -A.M.T.

OLYNTHOS (Ὀλυνθος), city in the CHALKIDIKE, north of Potidaia. The late antique and medieval periods are known primarily from excavations. A coin of Justinian I suggests that the settlement survived at least through the 6th C. Late Roman remains were also discovered nearby, at Hagios Mamas south of Olynthos (D. Robinson, G. Mylonas, *AJA* 43 [1939] 69), including a fine undated column decorated with reliefs, and at Mariana, north of Olynthos (a coin of Constantius II, a tower, traces of a wall: D. Robinson, *AJA* 37 [1933] 602). The settlement revived in the 11th C.: coins, pottery of the 11th-14th C. similar to that of Thessalonike (*infra* 5:285-91), and iron objects

have been discovered. The 12th-C. Church of St. Nicholas had mosaic pavement.

LIT. *Excavations at Olynthus*, ed. D. Robinson, vol. 9 (Baltimore 1938) 360f; vol. 12 (1946) 318–22; vol. 14 (1952). —T.E.G.

OMAR. See **UMAR.**

OMOPHORION (ὠμοφόριον), a long scarf, a vestment that only bishops were permitted to wear. It was about 3.5 m long, made of white wool, linen, or silk, and decorated with embroidered crosses. It was worn over the **PHELONION**, looped loosely over the shoulders so that one end hung down in front and one in back. It was said as early as the 5th C. (letter I.136 of Isidore of Pelousion, PG 78:272C) that the *omophorion* must be made of wool, not linen, since it represented fleece of the lost sheep that Christ the GOOD SHEPHERD raised on his shoulders to carry back home—the bishop thus assuming the role of Christ among his flock. Hence, at that point in the liturgy when the text of the Gospel was to be read, the bishop was required to take off the *omophorion* out of respect for the voice of Christ, the true shepherd.

LIT. Braun, *Liturgische Gewandung* 664–74. Bernadakis, "Ornements liturgiques" 133f. Papas, *Messgewänder* 212–50. Walter, *Art and Ritual* 9–13. —N.P.Š.

OMURTAG (Ὁμουρτάγ), Bulgar khan (814/15–ca.831), son of **KRUM**. Omurtag ended Krum's hostilities, most probably in 816 (W. Treadgold, *RSBS* 4 [1984] 213.20), by concluding with Leo V a 30-year peace treaty; its contents are partially preserved in a **PROTO-BULGARIAN INSCRIPTION** (no.55) erected by Omurtag. The agreement defined the boundary between Byz. and Bulgaria; required the temporary evacuation of frontier fortresses, probably to permit construction of the "Great Fence of Thrace" (J. Bury, *EHR* 25 [1910] 283); stipulated the Byz. surrender of Slavic fugitives from Bulgaria; and arranged for the exchange of captives. Michael II probably revalidated the treaty, perhaps in 820 (Proto-Bulgarian inscription no.43) or possibly later, in return for Omurtag's decisive intervention in 822 on Michael's behalf against **THOMAS THE SLAV** (*TheophCont* 65.7–13). Despite evidence that he martyred Byz. captives taken in 813, Omurtag

enjoyed harmonious relations with Byz. and instead contended successfully with the Franks for control of the Slavs in Pannonia. During his reign Byz. influence on Bulgarian court culture increased: Omurtag's inscriptions are written in Greek, often containing Byz. titles and formulations as well as the **INDICTION** dating system; his ambitious building program, including the reconstruction of **PLISKA**, reflects Byz. architectural schemes and techniques.

LIT. Zlatarski, *Ist.* 1.1:292–331. Beševliev, *Geschichte* 275–88. I. Dujčev, "A propos du traité byzantino-bulgare de 814/815," in *Studia in honorem Veselini Beševliev* (Sofia 1978) 500–03. —P.A.H.

ONEIROKRITIKA (ὄνειροκριτικά), eight popular handbooks on dream interpretation surviving from the Byz. era. Two are anonymous (Paris, B.N. gr. 2511 [ca.1400], Paris, B.N. suppl. gr. 690 [11th C.]), while others are ascribed to the prophet **DANIEL**, **ASTRAMPSYCHOS**, **ACHMET BEN SIRIN**, **Germanos** (I or II?), and **Manuel II**; another is assigned to Patr. Nikephoros I, although the same work is attributed to both Gregory of Nazianzos (Milan, Ambros. O 94 Sup.) and Athanasios of Alexandria (Venice, Marc. gr. 608). These fictitious designations of authorship are designed to lend credibility and prestige. The handbooks date from the 9th to 13th C., although the dream book attributed to Daniel may be as early as the 4th C.

Reflecting the Byz. belief in the divinatory and divine nature of dreams, the *oneirokritika* played an integral role in Byz. **MAGIC**, superstition, and **DIVINATION**. The masses used the dream books, while the upper classes consulted professional dream interpreters (for such sessions, *erotemata*, see *oneirokritikon* of Achmet, 15f). The format in all *oneirokritika* is uniform: the listing (usually alphabetical) of dream symbols, followed by their various interpretations. The reader selected the proper interpretation by comparing the dream's content with his circumstances, for instance, social status, occupation, and physical condition. The interpretations derived from literary motifs, mythology and religion, cultural traditions, hypothetico-deductive reasoning, antinomies, puns, and, most importantly, the interpreter's unconscious associations, based on his cultural values and conditioning. Accordingly, these interpretations provide a wealth of information on Byz. culture and society, for example, popular natural science,

medicine (S.M. Oberhelman, *BHM* 61 [1987] 47–60), religion, sexual mores, class prejudice, and attitudes toward women.

LIT. S.M. Oberhelman, "Prolegomena to the Byzantine *Oneirokritika*," *Byzantion* 50 (1980) 487–504. Idem, *The Oneirocriticon of Achmet* (Binghamton 1989), chs. 1–2. Idem, "The Interpretation of Dream-Symbols in Byzantine Oneirocritic Literature," *BS* 47 (1986) 8–24. D. Gigli, "Gli onirocritici del cod. Paris Suppl. Gr. 690," *Prometheus* 4 (1978) 65–78, 173–88. R.G.A. van Lieshout, *Greeks on Dreams* (Utrecht 1980) 165–216. Koukoules, *Bios* 1.2:123–276. —S.M.O.

ONOMASTICS. See **NAMES, PERSONAL;** **PROSOPOGRAPHY.**

ONOUPHRIOS (Ὀνούφριος), saint; a hermit who is believed to have lived ca.400; feastday 12 June. According to the legend he started his spiritual career as a monk in a cenobitic monastery in Hermopolis, near Egyptian Thebes; then he fled to the desert, lived 60 years in solitude, and died there. The author of his Life presents himself as Paphnoutios, a monk who allegedly wandered in the desert and came across Onouphrios, a naked and hairy man who told Paphnoutios the story of his life and deeds. It remains uncertain whether he can be identified with the anchores Paphnoutios who lived in the region of Herakleopolis, near Thebes (Festugière, *Hist. monachorum* 102–10). The Life is poor in concrete data; the author emphasizes that during his long stay in the desert Onouphrios received "the immaculate communion" from an angel (p.28D). Later Onouphrios was praised by a certain Nicholas Sinaites (perhaps in the 9th C.) and by **THEOPHANES OF SICILY**, **Manuel PHILES**, and Patr. **PHILOTHEOS KOKKINOS**. Coptic, Arabic, Armenian, and Latin versions of Onouphrios's Life also survive.

Representation in Art. The desert father with his immensely long white beard is generally depicted naked, his entire body covered with hair or with some desert plant shielding his private parts. Sometimes he wears a loincloth made out of palm fronds. His encounter with Paphnoutios is illustrated in a 12th-C. fresco at **VELJUSA**.

SOURCE. AASS June 3:24–30. F. Halkin, "La vie de saint Onuphre par Nicholas le Sinaïte," *RSBN* 24 (1987) 7–27. LIT. *BHG* 1378–1382c, 2330–2330a. J.M. Sauget, M.C. Celletti, *Bibl.Sanct.* 9 (1967) 1187–1200. G. Kaster, *LCI* 8:84–88. —A.K., N.P.Š.

OPHELEIA (ὀφέλεια, lit. "aid"), a secondary tax mentioned primarily in *praktika* of the 14th C. and once in a chrysobull of Michael VIII of 1275 (*Xerop.*, no.10.43). In documents the term *opheleia* usually followed the **ΟΙΚΟΥΜΕΝΟΝ** and was equivalent to 10 percent of it, although a lower rate was possible: thus a *praktikon* of 1321 established the *opheleia* at 1 nomisma and the *oikoumenon* at 35, that is, only 3 percent (*Xénoph.*, no.15.21–22). The purpose of *opheleia* is not indicated in the *praktika*: Dölger (*Schatz.* 191) hypothesized that it was introduced for the use of public roads and equipment; he also identified *opheleia* with **SITARKIA** and **ZEUGARATIKION** (Dölger, *Byzanz* 257, n.88). Neither theory can be proved.

LIT. Chvostova, *Osobennosti* 99–101. Dölger, *Sechs Praktika* 31. J. Lefort in *Esphig.* 101. —A.K.

OPISTHOTELEIA (ὀπισθοτέλεια), a rare term designating deferred payment, back taxes. The term was first used by a 9th-C. historian (Theoph. 489.27) who related that in 810 Emp. Nikephoros I demanded *opisthoteleiai* from *archontes* for eight years. The *Treatise on Taxation* (ed. J. Karayannopulos, *infra* 322.30–38) describes the method of imposition: if in the process of conducting an **ORTHOISIS** an **EPOPTES** granted a tax alleviation (**SYMPATHEIA**) and deleted several **STICHOI** from the cadaster, his successor after a certain lapse of time could suggest to the peasants of the same *chorion* that ownership be restored; in this case they had to agree to pay *opisthoteleia* for three years. If they refused, the fiscal official (*epoptes*?) gave ownership of the land in question to a third person (a higher bidder?). The payment of *opisthoteleia* could be substantial in a litigation over an estate (*Peira* 36.24, 58.5). After the 11th C. only Harmenopoulos mentions this type of arrears.

LIT. J. Karayannopulos, "Fragmente aus dem Vademecum eines byzantinischen Finanzbeamten," in *Polychronion* 328f. G.G. Litavrin, "OPISTHOTELEIA (K voprosu o nadelenii krest'jan zemlej v Vizantii X–XII vv.)," *VizVrem* 39 (1978) 46–53. —A.K.

OPPIAN, author of the *Halieutika*, a didactic epic on fishing; born Korykos in Cilicia, fl. late 2nd C. **GEORGE THE SYNKELLOS** (431.2) rightly dates Oppian to the reign of Marcus Aurelius. Oppian was a school author, widely read and fairly often quoted

by the Byz. In the 5th C. a prose paraphrase of *Halieutika* appeared. There was considerable interest in Oppian in the 12th C. PTOCHOPRODROMOS (4:215–24), for example, criticized his family for advising him to read Oppian rather than becoming a baker. John TZETZES wrote a commentary on Oppian (A. Colonna in *Lanx saturo Nicolao Terzaghi oblata* [Genoa 1963] 101–04) as perhaps did EUSTATHIOS OF THESSALONIKE (A.R. Dyck, *ClPhil* 77 [1982] 153f). Constantine MANASSES composed a *Life of Oppian* in 15-syllable verse, which is considered the oldest surviving vita (A. Colonna, *BollCom* 12 [1964] 33–40). It includes anecdotal material preserved in Sozomenos (Sozom. *HE* praef. 6), where the emperor Caracalla offered Oppian a golden coin for each verse of his poem. In the Palaiologan period Maximos PLANOUEDES included Oppian in his collection of epic poetry (Florence, Laur. gr. 32.16).

The Byz. attributed to Oppian two more didactic epics as well (*Souda* 3:547.15–20), the *Kynegetika* (on hunting) and the *Ixeutika* (on catching birds with birdlime), which were actually written by pseudo-Oppian (born in Apameia on the Orontes in Syria, fl. early 3rd C.). The *Ixeutika* is now lost, but the *Kynegetika* is preserved among others in a richly illuminated MS of the third quarter of the 11th C. (Venice, Marc. gr. 479—J.C. Anderson, *DOP* 32 [1978] 192–96). The majority of the miniatures illustrate specific aspects of HUNTING, but a smaller group have mythological subjects and attest to medieval attitudes toward ANTIQUITY. This MS belonged to BESSARION. Two post-Byz. copies in Paris (B.N. gr. 2736, 2737) are dependent upon it.

ED. *Oppian, Colluthus, Tryphiodorus*, ed. A.W. Mair (New York 1928) xiii–531, with Eng. tr. *Anonymou paraphrasis eis ta Oppianou Halieutika*, ed. M. Papathomopoulos (Ioannina 1976). U.C. Bussemaker in F. Dübner, *Scholia in Theocritum* (Paris 1878) 243–375. 426–49.

LIT. Furlan, *Marciana*, vol. 5. R. Keydell, *RE* 18 (1939) 702f, 707f. D. Robin, "The Manuscript Tradition of Oppian's *Halieutika*," *BollClass* 2 (1981) 28–94. F. Napolitano, "Esegesi bizantina degli 'Halieutica' di Oppiano," *Accademia di archeologia, lettere e belle arti, Rendiconti*, n.s. 48 (Naples 1973) 237–54. Weitzmann, *Gr. Myth.* 93–151. I. Spatharakis, "The Working Methods of the Artist of ps.-Oppian's *Cynegetica*," *Diptycha* 4 (1986–87) 28–48.

—P.A.A., R.S.N.

OPPIDO (*Ἰοππίδον*), a town and Greek bishopric in the TOURMA of Salines in Calabria. A rich archive of Greek charters of 1050–64/5 from this

bishopric, also named Hagia Agathe, contains 47 documents that shed light on the administration, ethnic character, and economy of this region of Byz. Italy: the *tourma* was divided into *droungoi*; the center of a DROUNGOS was a CHORION protected by a tower (PYRGOS). Oppido itself is described as an *asty* or KASTRON. The population bore primarily (70 percent) Greek names; these "Greeks" included Armenians and probably Turks. Latin names made up 17 percent and Arabic names 13 percent of the total. The economy of the region was agrarian, the acts listing fields, vineyards, fruit trees, mulberry trees; the production of salt is also mentioned. The cultivation of olives was unknown. There is some evidence of a village community. Each landholder's possessions were scattered, but it remains disputable whether such scattered holdings were often (or ever) extensive (A. Kazhdan, *VizVrem* 37 [1976] 273).

LIT. A. Guillou, *La Théotokos de Hagia-Agathé (Oppido)* (1050–1064/1065) (Vatican 1972). —A.K.

OPSAROLOGOS (*Ὁψαρολόγος*, lit. "Fish Book"), a short anonymous ANIMAL EPIC in prose, of uncertain date and context, satirizing late Byz. legal processes. King Whale presides over a court before which Mackerel has been denounced for conspiracy; Mackerel is found guilty and shorn of his beard. Surviving in one MS only (Escorial Ψ IV 22), this FABLE, with its knowledge of technical terminology for court procedures, has much in common linguistically and thematically with the PORIKOLOGOS.

ED. *Das mittelgriechische Fischbuch*, ed. K. Krumbacher, *SBAW* (1903) 345–80, with Germ. tr. —E.M.J.
LIT. Beck, *Volksliteratur* 178f.

OPSIKION (*Ὀψίκιον*), one of the four original THEMES of Asia Minor in the 7th C., derived its name from the Latin *obsequium*, denoting a body of *comitatenses*. Their headquarters was ANKYRA, from which their *komes* commanded the troops of all northern Asia Minor from the Dardanelles to the Halys. The theme, perhaps attested in 626, certainly existed by 680. Opsikion played a major role in history from the 7th to the 9th C.: in 715 it revolted and installed Theodosios III as emperor; it was the base for the revolt of ARTABASDOS, its former commander, in 742; its *komes* David suffered blinding for opposing Constantine V in

766; and its troops supported Michael II against THOMAS THE SLAV in 821. In the mid-8th C., OPTIMATON and BOUKELLARION were detached to become separate themes. Thereafter, Opsikion stretched from the Dardanelles to the edge of the central plateau, its capital was NICAIA, it had an army of 6,000, and its general was paid 30 pounds of gold. In the 12th C., the western part was called "Opsikion and Aigaion"; the theme apparently survived under the Laskarids.

LIT. A. Pertusi in *De them.* 127–30. *TIB* 4:59–62. Angold, *Byz. Government* 244f. —C.F.

OPSONION (*ὀψώνιον*). In addition to their pay (ROGA) soldiers on campaign received provisions in kind (*TheophCont* 265.8–12), called either *opsonia* or *siteresia* (Delehaye, *Saints stylites* 201.14–18), together with fodder for their horses (*chortasmata*). These provisions were distributed monthly (Skyl. 426.19; Kek. 276.24–278.1) or at the beginning of a campaign (*De cer.* 695.2–3). *Opsonion* or *siteresion* referred also to a provisions allowance granted in cash to soldiers; an 11th-C. historian (Skyl. 487.34–38) relates how Michael VI Stratiotikos sent Nikephoros Bryennios and John Opsaras to the Anatolikon theme with money to be distributed among the soldiers as their *siteresion*. In a wider sense, *siteresia*, *stratiotika opsonia*, *opsonismos* (and other terms) came to mean soldiers' salaries (Attal. 60.19) or, in effect, the entire expenditure necessary to equip and sustain a soldier (Ahrweiler, *Mer* 149). However, *opsonia* or *siteresia* were not restricted to the military but could also mean payments in cash or kind to monasteries (e.g., *Lavra* 1, no.7.39–40, 62.13) or the salaries of civil officials.

LIT. Dagron-Mihăescu, *Guérilla* 260–64. Haldon, *Praetorians* 314. —E.M.

OPTIMATOI (*Ὀπτιμάτοι*), theme of northwestern Asia Minor, comprising the region opposite Constantinople, including both sides of the Gulf of Nikomedeia (L. Robert, *JSav* [1979] 286–88) and stretching inland past the Sangarios. Its capital was NIKOMEDEIA. Optimatoi derived its name from the Latin *optimates*, a term used in the STRATEGIKON OF MAURICE to designate an elite corps of FOEDERATI, perhaps of Gothic origin. Originally part of OPSIKION, Optimatoi appears as a separate theme in the late 8th C. According to 9th-C. Arab

geographers, it contained the city of Nikomedeia and three fortresses, and had a force of 4,000. These were not regular troops but were employed to serve the army, caring for pack animals and mules (*De cer.* 475f). When the imperial troops of Constantinople went on campaign, an *optimatos* was assigned to each. Constantine VII consequently describes Optimatoi as having nothing in common with the other themes. Its commander was a *domestikos* who ranked below all the thematic *strategoi*. Seals of the 8th and 9th C. give him the title *strator*, *spatharios*, or *protospatharios*; in the *Kletorologion* of Philotheos he is, however, *anthypatos patrikios*. Unlike the other themes, Optimatoi was not divided into *tourmai* and *droungoi*. The theme long survived: John III Vatatzes reconstituted it after retaking the region from the Latins in 1240.

LIT. A. Pertusi in *De them.* 130–33. Haldon, *Praetorians* 96–100, 213. Angold, *Byz. Government* 244f. —C.F.

OPUS ALEXANDRINUM. See PAVEMENT.

OPUS INTERRASILE (lit. "pierced work"), a means of fashioning gold and silver akin to fretwork or filigree. The craftsman started with a solid band of metal and cut away part of the material. The cutting pierced the band to produce an openwork design, often displaying simple geometric forms, busts, or figural scenes. The technique is known from at least the 3rd C. and was particularly popular for BRACELETS and PENDANTS. It was also used for small plaques intended to be sewn on clothing or a piece of fabric.

LIT. D. Buckton, "The Beauty of Holiness: *Opus interrasile* from a Late Antique Workshop," *Jewellery Studies* 1 (1983–84) 15–19. Kent-Painter, *Wealth* 57. E. Coche de la Ferté, *Les bijoux antiques* (Paris 1956) 93f. —S.D.C.

OPUS LISTATUM. See BRICKWORK TECHNIQUES AND PATTERNS.

OPUS MIXTUM. See BRICKWORK TECHNIQUES AND PATTERNS.

OPUS SECTILE (*σκούτλωσις, συγκοπή, μαρμάρωσις*), inlay—usually of marble, but sometimes mother of pearl and/or glass—cut into shapes following a geometric or figural design, applied to walls and floors. Elaborate figured wall deco-



OPUS SECTILE. Pavement; 12th C. South church of the Pantokrator monastery, Istanbul.

ration in this medium was used in the 4th C. (G. Becatti, *Edificio con opus sectile fuori Porta Marina* [= *Scavi di Ostia* 6] [Rome 1969]), and crates of glass *opus sectile* for a sanctuary of Isis were found at KENCHREAI. HAGIA SOPHIA (Constantinople) preserves vast expanses of *opus sectile* in RINCEAU patterns; an *opus sectile* panel with a jeweled cross is located above the west door. Wall decoration in this expensive medium was, however, usually geometric, as in the bemas of S. Vitale, RAVENNA, and POREČ (A. Terry, *DOP* 40 [1986] 147–64). Painted imitation of *opus sectile* was ubiquitous on walls in provincial buildings.

From the 4th to the 6th C. *opus sectile* was more widespread, if less varied, on floors than on walls. It was usually laid in rectangular panels of simple geometric designs in colored marbles or white marble and slate. More luxurious than FLOOR MOSAIC, *opus sectile* frequently paved sanctuaries, while mosaic was used in less important areas of the church.

Wall decoration in *opus sectile* appeared only occasionally after the 6th C., for example, at DAPHNI and the CHORA MONASTERY, although its painted imitation was widespread. An 11th-C. *opus sectile* icon of St. Eudokia was found at the LIPS MONASTERY. *Opus sectile* floors were common in major Byz. churches of the 10th–12th C., such as the PANTOKRATOR MONASTERY, Constantinople. They differ from earlier floors in having large scale curvilinear designs, parts of which are filled

in with intricately laid small pieces and sometimes figures.

LIT. P. Asimakopoulou-Atzaka, *He technike 'opus sectile' sten entoichia diakosmese* (Thessalonike 1980). U. Peschlow, "Zum byzantinischen *opus sectile*-Boden," in *Beiträge zur Altertumskunde Kleinasiens: Festschrift für Kurt Bittel*, ed. R. Boehmer, H. Hauptmann (Mainz 1983) 435–47. S. Eyice, "Two Mosaic Pavements from Bithynia," *DOP* 17 (1963) 373–83. —R.E.K.

ORACLES (χρησμοί), divinely inspired prophecies or individuals who uttered oracular responses. Oracles were still being given in the 4th C. Theodoret of Cyrrhus notes that Emp. Julian consulted the oracles at DELPHI, DELOS, Dodona, and elsewhere before his invasion of Persia (T. Gregory, *Classical World* 76 [1982–83] 290f). Porphyry in his lost treatise *On the Philosophy of the Oracles* collected many anti-Christian oracular utterances, among them a prediction that the cult of Christ established by St. Peter would last only 365 years (H. Chadwick in *Mémorial A.J. Festugière* [Geneva 1984] 125f). An oracle at Didyma (HIERON), declaring that it could give no truthful utterance until unimpeded by Christians, served to justify the persecutions of Diocletian. Porphyry, as well as other Neoplatonists, found in the so-called CHALDEAN ORACLES (*logia*) the foundation of their world view. Christianity rejected the pagan oracles, claiming them to be the work of witches and demons, but tried to appropriate the tradition of renowned oracles: churches were erected on the sites of ancient temples famous for their oracles and Christian writers circulated bogus oracles, such as the one in which the Apollo of Kyzikos confessed that his temple was now the house of the Theotokos. The Jewish SIBYLLINE ORACLES were revised to convey a Christian message. A set of oracles attributed to Emp. Leo VI was popular in Byz. (C. Mango, *ZRVI* 6 [1960] 59–93), and Byz. apocalypses made use of the genre.

Oracles mentioned in sermons or commentaries on homilies attributed to GREGORY OF NAZIANZOS and JOHN OF EUBOEA (or John of Damascus) were depicted as statues in MSS of the 11th and 12th C.; these include the figure of Apollo (that at Dodona and of the Kastalian spring at Delphi), and the oracle consulted by King Cyrus in the Persian capital. One, called the Despoina Pege and prefiguring the Virgin, is represented as a

Byz. empress. Sometimes clusters of oracle figures are shown dancing, playing instruments, or falling in the manner of IDOLS. Thoroughly medieval in detail, these images still suggest some awareness of classical statuary.

LIT. J. O'Meara, *Porphyry's Philosophy from Oracles in Augustine* (Paris 1959). K. Buresch, *Klaros* (Leipzig 1889). Trombley, "Trullo" 6. K. Weitzmann, "Representations of Hellenic Oracles in Byzantine Manuscripts," in *Mél.Mansel* 1:397–410. —F.R.T., A.K., A.C.

ORANS, or *orant* (Lat., lit. "praying"), the name given to the early Christian posture of prayer: the body upright and frontal, and the open hands lifted to shoulder height to either side. Used to represent piety on many 3rd-C. pagan and Christian sarcophagi, the posture was adopted for innumerable catacomb figures, whether tomb owners or Old Testament characters (e.g., DANIEL) depicted at the moment of their salvation from death. Though rare after the 8th C., when prayer was shown by the inclined profile posture of PROSKYNESIS, the *orant* posture was retained throughout Byz. art for the Virgin Mary in the form often known as the VIRGIN BLACHERNITISSA or VIRGIN PLATYTERA.

LIT. T. Klauser, "Studien zur Entstehungsgeschichte der christlichen Kunst II," *JbAChr* 2 (1959) 115–45. —A.W.C.

ORARION (ὀράριον, ὠράριον), a narrow white stole of silk (originally linen) worn as a vestment by deacons when officiating; it rests on the left shoulder and hangs down in front and back. Its name derives probably from the Latin *orarium*, a cloth for wiping the brow. Its liturgical use is attested by the late 4th C. (Council of Laodikeia, canons 22 and 23, ed. P.-P. Joannou, *Fonti. Fascicolo IX. Discipline générale antique [IVe–IXe s.]* 1:2. *Les canons des Synodes Particuliers* [Grottaferrata 1962] 139f), though we have no sure artistic representations before the 9th C. (PARIS GREGORY). The *orarion* symbolized the humility of Christ, who washed the feet of the disciples and dried them with a towel (Isidore of Pelousion, PG 78:272C), and at the same time the wings of angels. A homily attributed to John Chrysostom describes deacons running in the church with fine linen cloth on their left shoulder in imitation of angels; they expelled catechumens who were not allowed to see the fatted calf being eaten (PG

59:520.17–27). The *orarion* often had woven into it the words of the deacons' pronouncement from the TRISAGION, "Hagios, hagios, hagios." Its two ends also symbolized the Old and New Testaments. In the modern rubrics for the liturgy attributed to Chrysostom, the deacon is required to present the *orarion* to the priest before vesting and to kiss it while putting it on.

LIT. Braun, *Liturgische Gewandung* 601–20. D. Pallas, "Meletemata leitourgika-archaiologika 1. To orarion tou diakonou," *EEBS* 24 (1954) 158–84. —N.P.S., A.K.

ORB. See SPHAIRA.

ORDEAL. The use of ordeal as a means to prove the guilt or innocence of an individual is mentioned in sources of the 13th C.: Demetrios CHOMATENOS (Zepos, *Jus* 7:531f) and John APOKAUKOS (M.T. Fögen, *RJ* 2 [1983] 85–96) testify to its use in private cases, while George AKROPOLITES and PACHYMERES mention the use of ordeal at the treason trial of the future emperor Michael VIII. There were two major kinds of judicial ordeal: single combat and holding a red-hot iron. Ordeal by combat is also mentioned in the romance of PHLORIOS AND PLATZIA-PHLORA (P. Pieler, *JÖB* 20 [1971] 216f). Before enduring ordeal by hot iron the suspect had to spend three days in fasting; his hands were bound to prevent the application of ointments. The ordeal consisted of walking three paces while holding a piece of red-hot iron. Ordeal was considered a barbaric practice and was probably borrowed from Westerners (either before or after 1204).

Appeal to divine judgment was also common in Byz. in the case of the election of a bishop or *hegoumenos* or solution of a theological controversy and often took the form of depositing two or three pieces of paper (inscribed with names or statements) in a church or on a saint's relics. A 14th-C. historian (Greg. 1:166.14–23) relates that during a religious dispute in Atramyttion (1283?) the parties agreed to determine the truth by setting fire to two documents containing their creeds; each party expected its *biblos* to remain undamaged but both burned to cinders.

LIT. Angold, *Byz. Government* 172–74. Geanakoplos, *Michael Pal.* 21–26. Gy. Csebe, "Studien zum Hochverratsprozess des Michael Paläologos im Jahre 1252," *BNJbb* 8 (1931) 59–98. —A.K.

ORDERIC VITALIS, Benedictine historian; born Shropshire 16 Feb. 1075, died St. Evroul, Normandy, on 3 Feb., in 1142 or later. Orderic's *Historia ecclesiastica*, initially a history of his abbey, grew into a universal chronicle focusing on Norman achievements; the original MSS show how Orderic continuously (ca. 1114/15–1141) revised the text. Orderic had access to wide-ranging information and strove for accuracy, although chronological mistakes were made. He conflates traditions on the Norman establishment in southern Italy (2:56–64, 98–104), but his information improves after monks from St. Evroul migrated to St. Eufemia in Calabria (e.g., 2:100–02). He described Anglo-Saxon emigration to Constantinople and connected Michael VII's fall with resentment of the power of the senate (2:202–04). His monastery provided oral sources (e.g., on the pilgrimage of Abbot Thierry [1050–57] to the Levant, 2:68–74; on Normans with family ties to St. Evroul who participated in Robert Guiscard's war with Byz., 4:10–38). Independent recasting of oral testimony may explain a parallel with Anna KOMNENE (4:36–38; cf. *Alexiad* 1:156.15–157.2). For the First Crusade he depends mostly on Baudry of Bourgueil, but, despite semilegendary overtones, Orderic adds details attributable to personal connections (e.g., on Nicaea, 5:50–59; Hugh Buel's service with Alexios I, 5:156–58; Alexios's role in releasing Arpin of Bourges from prison thanks to Byz. merchants in Cairo, 5:350–52). He also treats Bohemund's siege of Dyrrachion (6:100–02), Constantinople's relations with the Crusader states (6:128–32, 502–08), and an insurrection on Byz. Cyprus (6:130–32).

ED. M. Chibnall, *The Ecclesiastical History of Orderic Vitalis*, 6 vols. (Oxford 1969–80), with Eng. tr.

LIT. M. Chibnall, *The World of Orderic Vitalis* (Oxford 1984). —M.McC.

ORDERS, MINOR. See ACOLYTE; ANAGNOSTES; SUBDEACON.

ORDINATION. See CHEIROTHESIA; CHEIROTONIA.

ORGAN (*ὄργανον*). The organ was not used in the Byz. church, but did play an important part in imperial ceremonies, such as banquets, chariot races, weddings, and processions (cf. the organ depicted in the miniature, Entry of the Ark into

Jerusalem, in the Vatican Book of Kings [Lassus, *Livre des Rois*, fig.85]). For these purposes the instrument was decked out in gold and costly decoration. Most sources refer to the bellows-type organ. An Arabic source (al-MAS'ŪDĪ) suggests that three (or two) bellows fed air into a large reservoir below the pipe-chest. The Blue and Green FACTIONS at court each had an organ, but the instrument otherwise remained a rarity. At his palace the emperor had both AUTOMATA and true organs, in which at least one emperor (Theophilos) took an interest. Nothing is known of the pipework, sound, compass, precise function, or repertory of the organ in the CHRYSOTRIKLINOS of the Great Palace or indeed of any others, though one 9th-C. source, the Arab HĀRŪN IBN YAḤYĀ, does refer to "60 copper pipes" in what appears to have been a large table organ. Byz. organs sent as gifts to the West helped revive interest in the instrument. Organs became objects of visual as well as aural show, eliciting wonder for their intricate technology and respect as extravagant diplomatic gifts or signs of royal power—a notable example being the organ sent to the Frankish king Pepin in 757.

LIT. P. Williams, *A New History of the Organ: From the Greeks to the Present Day* (London 1980) 29–33. J. Perrot, *The Organ from Its Invention in the Hellenistic Period to the End of the Thirteenth Century* (London 1971) 169–83.

—D.E.C., A.C.

ORGYIA (*ὄργυιά*), name of several units of length and measures of land.

1. The shorter *orgyia* of 6 *podes* (= 96 DAKTYLOI = 1.87 m) had its origin in the ancient Greek *orgyia* of 1.89 m. Called also *haple* (simple) *orgyia*, it was used in commerce and handicraft.

2. A longer *orgyia* of 9 *basilikai SPITHAMAI* (= 108 *daktyloi* = 2.10 m) was commonly used in the measurement of land. This *orgyia* had its origin in the ancient Philetairic *orgyia* of 2.10 m. Out of concern for the taxpayers, Michael IV ordered the use of a longer *orgyia* (9.25 *basilikai spithamai* = 111 *daktyloi* = 2.17 m) for fields of best and middle quality, while the *orgyia* of 9 *spithamai* was retained for fields of poor quality. The *orgyia* used in measuring land was sometimes called *geometrike* or *basilike orgyia*.

3. From the 14th C. onward the use of different *orgyiai* of local validity can be demonstrated, sometimes called *kanna* (It. *canna*).

On the basis of setting marks for the columns

in the Church of St. John at the Stoudios monastery, and other calculations, T. Thieme (in *Le dessin d'architecture dans les sociétés antiques* [Leiden 1985] 291–308) suggested that the basilica had been planned using two modules within a system of *orgyia* and *daktyloi*.

LIT. Schilbach, *Metrologie* 22–26.

—E. Sch., A.C.

ORHAN (*Ὀρχάνης*), second Ottoman ruler (1326–62); born 1281?, died 1362. During 1326–27, Orhan incorporated what remained of Byz. Bithynia north and west of the Sangarios River. As his father OSMAN lay dying, Orhan conquered PROUSA (6 Apr. 1326), henceforth his capital. He then began a general northeastern advance, which Andronikos III tried but failed to oppose in June 1329. NICAEA surrendered to Orhan (2 Mar. 1331), but NIKOMEDEIA held out until 1337.

After 1345 Orhan was often entangled in Byz. dynastic politics. In May 1346, he married Theodora, daughter of John VI, and remained an ally of the Kantakouzenoi until 1357. Four times he dispatched Turkish troops into Europe to assist them (1348, 1350, 1352, 1356). During the final conflicts between Matthew I Kantakouzenos and John V Palaiologos from 1352 to 1356, Orhan simultaneously supported the initiatives of his eldest son, Süleyman Pasha, in conquering and settling southeastern Thrace. During 1357–59, Orhan adopted a conciliatory policy toward John V to gain his help in rescuing Halil, his youngest son by Theodora, from Phokasian pirates. Orhan favored an engagement between Halil and John V's daughter Irene, which occurred in Constantinople in summer 1359, following the boy's ransom. This liaison, however, produced no lasting peace (İnalçık, "Edirne" 189–95). With Orhan's assent, Turkish expansion in Thrace resumed late in 1359 and continued throughout the rest of his reign.

LIT. Bombaci-Shaw, *L'Impero ottomano* 197–201, 232–48. G. Arnakis, *Hoi protoi Othomanoi* (Athens 1947) 162–97.

—S.W.R.

ORIBASIOS (*Ὀριβάσιος*), physician; born Pergamon ca. 325, died after 395/6. Oribasios received early training from Zeno of Cyprus, a famous iatrosophist, as EUNAPIOS OF SARDIS relates in his short biography of Oribasios. While young JULIAN was confined to Asia Minor, Oribasios became a close friend of the future em-

peror. In 355, Julian took Oribasios to Gaul with him as personal physician and librarian. An extant letter from Julian to Oribasios (358/9) shows that Oribasios supported Julian's religious policies. A Byz. legend, found in the vita of Artemios and in Kedrenos, records that Oribasios brought from Delphi to Julian an "oracle" describing the desperate situation of the shrine (T. Gregory, *GRBS* 24 [1984] 355–66). Julian had ordered Oribasios to summarize GALEN, a task completed after 361; these *epitomai* have not survived. Oribasios also composed a medical synopsis, partially extant. He accompanied Julian on the Persian expedition (363) and was present at the emperor's deathbed; later Oribasios recorded events of that campaign in a private *Synopsis for Eunapios*. Emperors in the following decade forced Oribasios into exile, but he returned to Constantinople by the mid-370s.

Oribasios established the method for using ancient medical authors: quoting verbatim from carefully cited works and pairing each quotation with another of similar content, not necessarily from the same tract or author, as is seen in his streamlining of Galen's writings. Oribasios's version of Galen generally was followed by AETIOS OF AMIDA and PAUL OF AEGINA and was the form in which PHOTIOS knew Galen's works. Arabic physicians used Oribasios in translation, and by the 5th C. he was rendered into Latin. Oribasios ensured Galen's enormous influence on later Byz., western medieval, and Arabic medicine.

ED. *Collectionum medicarum reliquae*, ed. I. Raeder, 4 vols. (Leipzig-Berlin 1928–33).

LIT. H. Schröder, *RE* supp. 7 (1940) 797–812. J. Scarborough, "Early Byzantine Pharmacology," *DOP* 38 (1984) 221–24. B. Baldwin, "The Career of Oribasios," *Acta Classica* 18 (1975) 85–97. S. Faro, "Oribasio medico, quaestor di Giuliano l'Apostata," in *Studi in onore di Cesare Sanfilippo* 7 (Milan 1987) 263–68.

—J.S.

ORIENS (*Ἐφῶα*), diocese of the Eastern Prefecture from the 4th to 7th C., administered by the *comes Orientis* at ANTIOCH and comprised of the provinces of Syria I and II, Theodorias, Phoenicia Maritima and Libanensis, Arabia, Palestina I, II, and III, Isauria, Cilicia I and II, Euphratensis and southern Euphratensis, Osrhoene, Mesopotamia and southern Mesopotamia, Armenia IV, and, until 536, Cyprus. Egypt was removed from Oriens and made a separate diocese by Valens. Oriens was an important military, commercial,

industrial, and agricultural region that also included notable intellectual and university centers, esp. in Syria and Palestine. Oriens ceased to exist as an administrative unit in the 7th C., with the disappearance of the office of the PRAETORIAN PREFECT and the reorganization of provinces into THEMES.

LIT. Jones, *LRE* 373f. Jones, *Cities* 540–47, tables XXVIII–XLI. —M.M.M.

ORIGEN (Ὠριγένης), surnamed Adamantios, theologian; born Alexandria? ca.185, died Tyre? probably 254. A professor of the ALEXANDRIAN SCHOOL from ca.202, he was excommunicated in 231/2 but found refuge in Caesarea Maritima, where he continued his teaching career. His traditional identification with the Neoplatonist Origen, a disciple of AMMONIOS, is not valid (K.O. Weber, *Origenes der Neuplatoniker* [Munich 1962]).

Origen was a very prolific writer (Jerome claims that Origen produced 2,000 works), but because of the later condemnation of his teachings most of his works survive only in fragments or in Latin translation. Origen laid the foundations for the further development of Christian theology by introducing such concepts as HOMOOUSIOS, *theanthropos* (God-man), and HYPOSTASIS. He treated the questions of SACRAMENTS and ESCHATOLOGY and the doctrines of angels and demons, the soul, and sin. He developed allegorical or typological exegesis of Scripture and in polemics against Celsus defended the truth of Christianity. His *First Principles* is the first systematic treatment of Christian theology, and the *Dialogue with Herakleides* is a rare case of a stenographic record reporting a lively discussion of the Father-Son relationship. Unlike CLEMENT OF ALEXANDRIA, Origen proceeded from the idea of God, not the Logos, and he understood the Trinity hierarchically, so that Jerome accused him of subordinationism (a charge that ATHANASIOS of Alexandria refuted); he emphasized the unity of the soul and the human body in Christ after the Incarnation so that Christ's soul lost the possibility of sin; he taught the preexistence of souls and the eschatological *apokatastasis* (restoration) when all individuals will be purified.

Discussions about Origen's theology began immediately after his death, and his student Pamphilios of Caesarea defended Origen from his critics. Then, ca.400, Epiphanius of Salamis and

Theophilus of Alexandria attacked him, while John of Jerusalem and Rufinus of Aquileia supported him. In addition to being accused of subordinationism, Origen was attacked for believing in the preexistence of souls and for terminological inconsistency. Some of his tenets were accepted by Egyptian and Palestinian monks who stressed the ascetic and mystical elements of his teaching; extreme supporters of his ideas claimed that in the final account each intellect is equal to Christ (hence their name *isochristoi*); a more moderate group (*protoktistoi*) taught that Christ is above other intellects; their opponents claimed that the *protoktistoi* introduced Christ's humanity as the fourth *hypostasis* in the Trinity. In 542/3 Justinian I issued an edict condemning Origen and his work, and anathemas were signed by Pope VIGILIUS and certain patriarchs. The *isochristoi* were condemned by the Council of Constantinople of 553; Origen was also named by the council, linked not to the *isochristoi* but to the affair of the THREE CHAPTERS.

ED. *Origenes Werke*, ed. P. Koetschau et al., 9 vols. (Leipzig 1899–1959). For complete list of ed., see *CPG* 1, nos.1410–1525.

LIT. H. Crouzel, *Bibliographie critique d'Origène* (The Hague–Steenbrugge 1971–80). Idem, *Origène* (Paris 1985). Quasten, *Patrology* 2:37–101. P. Nautin, *Origène: sa vie et son oeuvre* (Paris 1977). —T.E.G.

ORIGINAL SIN (προπατορική ἁμαρτία), the hereditary sin to which every human being is subject at conception as the result of the sinful choice of ADAM AND EVE. Because of the ancestral fall of man, predisposition to EVIL is already present in infants and can increase as the person matures, owing to his or her personal guilt (an idea particularly stressed by AUGUSTINE). As a result of original sin, all humanity remained excluded from PARADISE until the “original virginity” (the expression of a certain John the Monk, sometimes confused with John of Damascus, PG 96:1405C) of mankind was restored by the INCARNATION. In individual cases it is BAPTISM that cleanses man from the defilement of original sin (e.g., pseudo-Athanasios, PG 28:636A).

From the legal point of view the Byz. church accepted the same teaching about original sin as did the Latin church, and the canonists Zonaras and Balsamon formulated the doctrine in accordance with Augustine. Byz. theologians, however, with rare exceptions (e.g., Prochoros KYDONES),

provided different emphases. In strong contrast to Gnosticism and esp. MANICHAEANISM, they (esp. JOHN OF DAMASCUS) stressed that man's nature remained, even after the Fall, an image or icon of God, whereas the likeness (*homoïoma*) to God, based on GRACE, was lost and could be recovered only by ascetic purification and union with God. Adam's sin had an impact on all members of the human race, not in terms of personal guilt but as a punishment imposed collectively on mankind for the generic human sinfulness revealed in individual sins. Photios even considered the concept of original sin heretical (J. Gross, *BZ* 52 [1959] 304–20), while Symeon the Theologian interpreted it as removing oneself from the vision of God and from deification (J. Gross, *BZ* 53 [1960] 47–56). All in all, the concept of original sin was elaborated in Byz. less systematically than in the more legalistic West.

LIT. A. Gaudel, M. Jugie, *DTC* 12.1 (1933) 317–63, 413–32, 606–24. J. Gross, *Geschichte des Erbsündendogmas*, vols. 1–3 (Munich 1960–71). —G.P.

ORIKE (ὄρ(ε)ική), a supplementary or secondary tax of uncertain nature mentioned in many chrysobulls of the 14th C. In 1318 Andronikos II granted a certain George Troulenos ownership of an estate in the region of Serres and exempted *xenoi* (“aliens”) and ELEUTHEROI settled on this land from all state EPEREIAI save for SITARKIA, KASTROKTISIA, *orike*, *phonos* (PHONIKON), and TREASURE TROVE (Guillou, *Ménécée*, no.8.15–17). A series of documents conferred upon the monastery of MENOIKEION, mostly by Stefan Uroš IV Dušan, exempts the monastery from *orike*, as well as *sitar-kia*, *kastroktisia*, and (sometimes) ENNOMION; Dušan's chrysobull of 1345 (no.39.31–34) contains a longer list that also includes *ennomion* on beehives, the tithes on sheep and swine, and PARTHENOPHTHORIA. Charters from other archives sporadically mention the *orike*: in 1327 Andronikos II exempted the monastery of St. Nicholas near Serres from payment of *sitar-kia*, *kastroktisia*, *orike*, and MITATON on their yokes of oxen (*doulika zeugaria*), adding, however, that *sitar-kia* must be paid to the fisc (*Chil.*, no.113.28–33). Dušan exempted the monasteries of Philotheou (*Actes de Philothée*, ed. W. Regel, E. Kurtz, B. Korablev [St. Petersburg 1913; rp. Amsterdam 1975] no.9.75), Esphigmenou (*Esphig.*, no.22.32), and Iveron (Solovjev-

Mošin, *Grčke povelje*, no.7.92) from *orike*; the *orike* is always listed together with *kastroktisia*. Finally, the chrysobull of 1342 issued at the request of the Bulgarian tsar Ivan Alexander abolishes the payment of *sitar-kia*, *orike*, and *kastroktisia* levied in the amount of 50 hyperpera (*Zogr.*, no.31.21–25). It is thus plausible to hypothesize that the *orike* was a charge somehow connected with Slav territories. There is no direct evidence that it was a tax on hilly pastures (so Dölger, *Schatz*. 146f), an interpretation based solely on etymology.

A *praktikon* of 1321 mentions a (different?) charge called *oreiatikion* (*Lavra* 2, no.109.970,985) that was paid by the whole district (*perioche*) together with *ennomion*. The sum seems to have been insignificant.

LIT. Solovjev-Mošin, *Grčke povelje* 473f. —A.K.

ORNAMENT (κόσμος). The most important categories of ornament in Byz. are floral patterns (including “inhabited” vine and acanthus rinceaux), animal figures, interlace, and the medallion style, originally a special case of interlace, in which tangent or interlaced circular medallions enclose other motifs, often human or animal figures. While these types are to some extent characteristic of every Byz. art form, except perhaps icon painting (though icons often received elaborately ornamented metal covers), the most lavish and innovative ornament is found in floor mosaics, textiles, and architectural sculpture. The major achievements in these areas date from the 5th to 6th and 10th to 12th C., but through their influence on other media and in later centuries, they effectively set the pattern for the historical development of Byz. ornament.

FLOOR MOSAICS of the 4th–6th C. display a repertory of floral and geometric forms essential to the development of INTERLACE, which reached an advanced level of complexity in the 5th C., as in the Church of the Nativity at Bethlehem. Complex interlace seems to have lost popularity in the 6th C. but survived to influence the 8th-C. development of Islamic ornament. Another important mosaic pattern was the inhabited RINCEAU, frequently used in borders, and, in the 6th C., as a large-scale floor decoration in its own right (C. Dauphin, *Art History* 1 [1978] 400–23). Medallion compositions, which the most stylized of the rinceaux closely resemble, first appear in the 6th C.

at Beth Sh'an (see SKYTHOPOLIS) and Kabr Hiram, although they derived from earlier forms of interlace. The medallion style occurs in almost every medium, exercised a major influence on the arts of western Europe and the Islamic world throughout the Middle Ages, and was transmitted to China and Japan. Its influence is explained by its extreme adaptability, in terms of purpose as well as medium: not only a pattern in itself, it was a way of incorporating figures or even entire scenes into an ornamental scheme without diminishing their pictorial integrity.

Tessellated pavements passed out of fashion by the 7th C. and OPUS SECTILE became and remained the favored technique of luxurious floor decoration. *Opus sectile* preserved many of the interlace and medallion patterns developed in floor mosaics (PANTOKRATOR MONASTERY, Constantinople); it was instrumental in transmitting these patterns to the West (S. Marco, VENICE). The fullest expression of the medallion style is to be found, however, in SILK textiles. In TEXTILES, as in mosaics, the medallion style derived from interlace patterns traceable at least as far back as the 4th C. Coptic tapestries display a variety of ornament, including floral and interlace patterns that closely parallel those found in mosaics.

The ornament of architectural members as well as of borders and HEADPIECES in illuminated MSS was largely floral, sometimes in the form of GARLANDS or PALMETTES. Although its formal basis was once again Greco-Roman, antinaturalistic tendencies predominated. By the 6th C. the dominant style was close textured and often deeply undercut, with strong contrasts of light and shadow and an emphasis on delicately carved forms that combined sharpness with fluidity (St. POLYEUKTOS and HAGIA SOPHIA, Constantinople; S. Vitale, RAVENNA). Even further conventionalized by the 10th C., these forms were then freely combined with interlace and medallion patterns (HOSIOS LOUKAS, Theotokos church and *katholikon*).

A uniquely Byz. contribution to architectural ornament was the use of rectangular stone plaques with motifs in low relief (T. Ulbert, *Studien zur dekorativen Reliefplastik des östlichen Mittelmeerraumes* [Munich 1969]). The motifs included lozenges and other simple geometric shapes, crosses, small-scale interlace and medallion compositions, and ANIMAL COMBATS featuring both real or exotic creatures; these animals also appeared singly or

symmetrically paired. The earliest examples date from the 6th C. but derive from 4th- and 5th-C. RELIEF sculpture, and ultimately from Roman sarcophagi and architectural decoration. Originally applied to parapets and chancel screens, in later centuries both older and contemporary plaques were set in the walls of buildings, such as the old Metropolis church in Athens and S. Marco in Venice (Grabar, *Sculptures II*, pls. LXV-LXX, XLVIII-LII). These carvings embody what is perhaps the most important principle of Byz. ornament: that a pattern need not cover and transform an entire surface but could be set off from its surroundings as a self-contained unit in the manner of a picture. Both figures and rather complex interlace patterns were treated in this way, recalling earlier floor mosaics in which interlace was confined to panels rather than carpeting the entire floor.

This restraint, together with the popularity and longevity of the medallion style, suggest, if not a rejection of intricacy as the basis of ornamental design, a tendency to subordinate it to an easily readable scheme. Nevertheless, despite a general tendency toward greater elaboration and fantasy beginning around the 12th C., containment and comprehensibility characterize much of Byz. ornament throughout its history. Indeed, they are arguably the features which most clearly distinguish Byz. ornament from the contemporary styles of western Europe and the Islamic world.

What we see in Byz. ornament is not necessarily what the Byzantines themselves saw. They valued craftsmanship and luxurious materials, but seem to have had a special regard for naturalistic effects. These were achieved in two ways: through actual representations, as of flowers or vines, and through the materials themselves, esp. the colored marbles used in *opus sectile*. The latter were not only praised for their intrinsic beauty, but frequently evoked comparison with rivers, gardens, and other natural features.

Many Byz. ornamental themes demand, or at least admit, a symbolic interpretation. The eucharistic and scriptural significance of the grapevine (Jn 15:1-7) helps explain the prominence of vine rinceaux in church decoration. The same motif was used, however, in synagogues, and to a lesser extent in secular buildings, including private dwellings. SHEEP and DEER had obvious religious connotations (Ps 42:1; Jn 10:7-18), but other

creatures used in ornamental contexts may lack overt significance. No convincing interpretation has yet been advanced for the many scenes of animal combat found esp. in architectural sculpture. Not in itself symbolic, the medallion style with its series of linked frames allowed the incorporation of religious imagery into ornamental patterns. This potential was realized first in the 6th-C. Annunciation and Nativity silk in the Vatican, and thereafter in every ornamental medium throughout the history of Byz. art.

LIT. J. Trilling, *The Medallion Style* (New York-London 1985). O. von Falke, *Kunstgeschichte der Seidenweberei* (Berlin 1913). -J.T.

OROPOS (Ὠρωπός, Rupo, Ripō), settlement and fortress on the east coast of ATTICA. Although Oropos was an ancient site, little is known of the medieval settlement until around 1200, when it is attested as belonging to the church of Athens. The fortress may have been built ca. 1204. The site flourished in the 13th C., when it had close connections with both Athens and EUBOEA. The fortification was probably destroyed ca. 1400, when it fell briefly into the hands of Albanians. It remained in Athenian control (until 1456) and was taken by the Turks in 1460. No remains of the fortification survive, but there are many churches in the vicinity, most dating from the period of Frankish domination (A.K. Orlandos, *DChAE*² 4 [1927] 29-41; M. Chatzedakes, *DChAE*⁴ 5 [1969] 57-103).

LIT. *TIB* 1:229.

-T.E.G.

OROSIUS, PAUL, Latin theologian and writer; born probably Braga, northern Portugal, died after 418. Around 412 Orosius migrated to Hippo, where he met AUGUSTINE, who sent him to JEROME at Bethlehem. While in Palestine Orosius, who had already made a theological mark with his *Commonitorium* against the Priscillianists and Origenists, combatted PELAGIANISM at a Jerusalem synod in 415, subsequently defending his own orthodoxy in the *Apology*. Back in Africa, Augustine set him to work on what is now known as the *History against the Pagans*, seven books of world history from the Creation to 417. This work was designed to reinforce the argument of the *City of God* that pagan charges that Rome's problems

were the result of deserting the old gods were unfounded. The work is plainly written, but inevitably derivative (not always honestly) and of little independent value until Orosius reaches his own times. Its influence was ubiquitous (approximately 200 MSS survive), being sufficiently regarded in Byz. for Romanos II to present in 959 a copy to Caliph 'Abd al-Rahman III in Spain, who commissioned an Arabic translation.

ED. PL 31:663-1216. C. Zangemeister in *Corpus scriptorum ecclesiasticorum Latinorum* (Vienna 1882). *The Seven Books of History against the Pagans*, tr. R.J. Deferrari (Washington, D.C., 1964).

LIT. B. Lacroix, *Orose et ses idées* (Montreal 1965). F. Fabbrini, *Paolo Orosio: Uno storico* (Rome 1979). H.-W. Goetz, *Die Geschichtstheologie des Orosius* (Darmstadt 1980). D. Koch-Peters, *Ansichten des Orosius zur Geschichte seiner Zeit* (Frankfurt am Main 1984). -B.B.

ORPHANAGES (ὀρφανοτροφεία). As part of their spirit of PHILANTHROPY, Byz. showed particular compassion for orphans as well as for widows, the sick, poor, and elderly. Some orphans were provided for through ADOPTION, others were cared for in monasteries or in orphanages, which were either independent or administered by a monastery. The director of an *orphanotropheion* was usually called an ORPHANOTROPHOS. The earlier *orphanotropheia* served not only as orphanages proper, but also as hostels, and the boundary between them and XENODOCHEIA was not clearly fixed (Justinian, nov. 131.15). The most famous orphanage in Constantinople was that of St. Paul in the Acropolis region, which was in existence by the 6th C. Alexios I Komnenos restored it on a grand scale; the complex also included a school for orphans and refuges for the blind, crippled, and elderly. Orphans stayed in orphanages until old enough to marry; state legislation protected their rights. The sources also refer to a *brepheiotropheion*, or "foundling home," in Constantinople.

LIT. Constantelos, *Philanthropy* 13-15, 241-56, corr. Dagrón, *Naissance* 512. Janin, *Églises CP* 567-69.

-A.M.T., A.K.

ORPHANOTROPHOS (ὀρφανοτρόφος), director of an ORPHANAGE. The term *orphanotrophos* is first mentioned in Leo I's novel of 469 as an office invented by the *patrikios* Zotikos. The earlier *orphanotrophoi* belonged to the clergy, and two 5th-C. patriarchs (one of them AKAKIOS) were former *orphanotrophoi*. In the provinces the office still re-

mained in the hands of priests and monks, such as the humble monk Kandidos in 1162 (*Lavra* 1, no.64.30). In the capital, however, *orphanotrophoi* became members of the secular hierarchy; in the 9th-C. TAKTIKON of Uspenskij *patrikios* and *orphanotrophos* follows the *chartoularios* of the VESTIARION. In the Palaiologan period, Manuel Philes defined *orphanotrophos* as "the treasurer of imperial means" (Philes, *Carmina*, ed. A. Martini, no.43.59). Some *orphanotrophoi* were influential personages: an addressee of Theodore of Stoudios was the *patrikios* and *orphanotrophos* Leo; at the end of the 10th C. the *orphanotrophos* John was simultaneously judge (*krites*) of the Armeniakon; JOHN THE ORPHANOTROPHOS administered the empire under Romanos III, Michael IV, and Michael V; Michael Hagiotheodorites was *orphanotrophos* and *logothetes tou dromou* in 1166–70, and at the beginning of the 13th C. John Belissariotes was *orphanotrophos* and *logothetes ton sekretou*. Thereafter, the office was in decline, and a 14th-C. ceremonial book (pseudo-Kod. 185.17–20) notes that the *orphanotrophos* had no particular functions.

According to the *Kletorologion* of PHILOTHEOS, the staff of the *orphanotrophos* included the CHARTOULARIOI of two orphanages (probably those of Zotikos and of St. Paul in Constantinople), the *arkarios* (cashier), and KOURATORES. The *orphanotrophos* is mentioned in formulas of exemption.

LIT. R. Guillard, "Études sur l'histoire administrative de l'Empire byzantin: L'Orphanotrophe," *REB* 23 (1965) 205–21. —A.K.

ORPHEUS, mythical musician. In late antiquity Christian apologists like Tatian, Theophilus, and Justin attacked Orpheus as a "false" singer. He was made into a pupil of Moses, who ultimately accepted the God of Israel. On the other hand the story of Orpheus charming wild animals with his song was interpreted as a prefiguration of Christ (Clement of Alexandria, *Protreptikon* 7.74.3–6) in his role as the Good Shepherd (EUSEBIOS OF CAESAREA, *De Laud. Const.* [p.244.14–31]), the new Orpheus outshining the old one. F. Halkin argues that the vitae of St. MAMAS and esp. St. Zosimos of Anazarbos pattern the saints after Orpheus: both saints prefer animal to human company; a lion, taught by Zosimos, instructs the persecutor Domitian in Christianity (*AB* 70 [1952] 249–61). The Byz. also viewed Orpheus as one of the

ancient *sophoi* and quoted often from surviving Orphic fragments (Malal. 72.16–76.9).

In Byz. literature Orpheus and his lyre are used as a metaphor for the power of poetry and music (THEOPHYLAKTOS of Ohrid, ed. Gautier, 1:353.3). Furthermore, a praised addressee (ARETHAS OF CAESAREA, *Scripta Minora* 2:5.27–6.3) or lamented deceased (Psellos, *In Mariam Scleraenam*, ed. M. Spadaro [Catania 1984] vv. 103, 111) is favorably compared with Orpheus. Various authors, though, use the Orpheus simile in an unusual way to surprise their listeners. Niketas CHONIATES (*Orationes* 129.26–9), for example, in praising THEODORE I LASKARIS says that the bronze statue of Orpheus, symbolizing the Muses, sweated to praise Alexander's deeds, thus equating the Macedonian king with the emperor and Orpheus with himself; the story is taken from Arrian. Anna Komnene intends to surpass Orpheus, because he moved only stones, while she will move her readers to tears (*An.Komn.* 1:7.14–20).

A standard figure in floor mosaics of the 3rd–6th C., Orpheus is found in catacomb painting and on Christian sarcophagi—stages in his eventual assimilation to Christ. The potent singer probably also served as a source for images of DAVID the musician, as in the PARIS PSALTER. From the 9th C. onward, miniatures in MSS of the homilies of GREGORY OF NAZIANZOS (Weitzmann, *Gr. Myth.*, figs. 82–84) show Orpheus as a lyre-player or harpist without reflecting the scorn attached to him in the text (PG 35:653AB). Likewise on CASKETS AND BOXES he ranks among mythological figures without ulterior motive.

LIT. K. Ziegler, *RE* 18.1 (1939) 1313–16. J.B. Friedman, *Orpheus in the Middle Ages* (Cambridge, Mass., 1970) 13–85, 147–56. A. Boulanger, *Orphée* (Paris 1925). Cutler, *Transfigurations* 45–52. P. Prigent, "Orphée dans l'iconographie chrétienne," *Revue d'histoire et de philosophie religieuses* 64 (1984) 205–21. —P.A.A., A.C., C.B.T.

ORTHOGRAPHY, the correct writing of words, including both letters and prosodical signs. The sweeping changes in Greek PHONOLOGY that took place from Hellenistic to late Roman times were not accompanied by corresponding changes in the writing of the language. Hence the correspondence between letters and phonemes was upset: the same sound could often be written in different ways and the same sign occasionally read in different ways. Byz. grammarians therefore com-

posed prescriptive treatises on orthography. They all drew directly or indirectly on HERODIAN, particularly on passages concerning the correct writing of long and short vowels and diphthongs. Of the *Orthography* of Oros (5th C.) only a small fragment survives, and that of John Charax (6th C.) is still unpublished. The *Canons* of the grammarian THEOGNOSTOS and the partially preserved *Orthography* of George CHOIROBOSKOS are indicative of the revived cultural interest in the 9th C. NIKETAS OF HERAKLEIA set out the rules of orthography in the form of parodies of liturgical hymns as aids to memory (mainly unpublished). Many brief anonymous treatises on orthography for school use survive from the Palaiologan period, the latest being by the future Patr. GENNADIOS II. The erratic spelling of inscriptions in churches and on seals, as well as in documents, suggests that Byz. society attributed much less importance to correct orthography than its teachers would have wished. The most common of these errors are ITACISM and confusion between *v* as a second element in a diphthong and β .

LIT. Egenolff, *Orthog. C. Wendel*, *RE* 18 (1942) 1437–56. —R.B.

ORTHOISIS (*ὀρθωσις*, lit. "making straight, correction"), a fiscal procedure of reestablishing taxes on land that had temporarily been exempted from payment. If the heir returned within a 30-year period to the land declared SYMPATHEIA, the tax had to be restored gradually, in three stages. If 30 years had already passed and the *sympatheia* had been transformed into a KLASMA, the *orthosis* would not take place. The procedure was performed by the EPOPTES or probably by a special functionary called *orthotes*. The data on *orthosis* and *orthotai* are preserved in documents of the 10th to 12th C., primarily in the treatise on TAXATION published by Ashburner and then by Dölger.

LIT. Dölger, *Beiträge* 141. Svoronos, *Cadastre* 45. G. Litavrin, "Ešče raz o sympafijach i klasmach nalogovykh ustavov X–XI vv.," *BBulg* 5 (1978) 89f. —A.K.

ORTHROS (*ὄρθρος*), Byz. matins, a daybreak service to consecrate the day to God. Along with VESPERS, *orthros* was one of the two principal and original HOURS of both the cathedral and monastic offices.

In cathedral usage (see ASMATIKE AKO-LOUTHIA), the service of *orthros* began in the NARTHEX and proceeded to the BEMA in stages (Mateos, *Typicon* 1:xxiii–iv; 2:309–10). After several ANTIPHONS of psalms and canticles (eight on weekdays, four on Sundays), each preceded by a prayer, the ministers entered the nave to the chant of a TROPARION. The cathedral PSALMODY of lauds, comprising the *Benedicite* canticle of Daniel 3:57–88 (festive), Psalm 50(51) with *troparion*, Psalms 148–150, the Great DOXOLOGY (festive), and the TRISAGION, was celebrated at the AMBO. At solemn festive *orthros*, during the singing of the *Trisagion* the patriarch made his solemn entrance and went to the bema for the Gospel LECTURE and concluding LITANIES.

The *orthros* of the Palestinian monastic HOROLOGION, gradually adopted by the Stoudite monks of Constantinople from the 9th C. onward, is characterized by its poetic KANON of nine odes based on the ten biblical canticles. Originally the canticles themselves were chanted, but the poetic *kanon* ultimately supplanted them outside of Lent, except for canticle nine, the Magnificat (Lk 1:46–55). The full *kanon* was meant to be chanted only at the Sabaitic *agrypnia* or Saturday all-night VIGIL, but eventually became a fixed element of daily *orthros* outside of Lent. In Stoudite usage the *kanon* was interrupted after the third or sixth ode for a lecture from the church fathers or Lives of the saints (Arranz, *Typicon* 381f).

In the final stage of its development, this hybrid office, a fusion of cathedral and monastic usages, was further modified in the SABAITIC ΤΥΡΙΚΑ, esp. in the distribution of the psalmody. Characteristic of Sabaitic *orthros* is the reading of the entire Psalter plus all nine odes of the *kanon* at the *agrypnia*.

LIT. Taft, "Bibl. of Hours" 361–65. Taft, *Liturgy of the Hours* 273–81. J. Matéos, "Quelques problèmes de l'orthros byzantin," *PrOC* 11 (1961) 17–35, 201–20. M. Arranz, "Les prières presbytérales des matines byzantines," *OrChrP* 37 (1971) 406–36; 38 (1972) 64–115. —R.F.T.

OSMAN (Ἄτμάν, Ὀτμάνης, etc.), son of the Turkoman *beg* Ertoghul and progenitor of the dynasty of the OTTOMANS; died Söğüt 1326. Osman succeeded Ertoghul ca. 1282 as leader of a mixed following of Kayı clansmen and other ghazis (see TURKS), whose territory centered on Eskişehir (formerly Dorylaion) and Söğüt (south of the San-

garios River) and whose economy was still substantially pastoral. In the early years of his rule, Osman's posture toward the neighboring, largely autonomous Greek lords varied between peaceful coexistence and conflict. By the late 1280s and 1290s, however, Osman and his warriors were conducting more determined assaults into the interior of Byz. Bithynia. The smaller fortresses of southern Bithynia were variously captured or incorporated, and by 1301 Osman was besieging Nicaea and harrying Prousa. This provoked a counteroffensive led by the *hetaireiarches* MOUZALON, whom Osman defeated on 27 July 1302 at BAPHEUS (in Turkish sources, Koyun-hisar). This victory assured a Turkic settlement in Bithynia, but did not result in his speedy conquest of its strategic centers. Osman's pressures on Prousa, Nicaea, and Nikomedeia continued intermittently throughout the next quarter century. Shortly before his death, Prousa capitulated to his son, ORHAN.

Osman welded his inheritance and conquests into a powerful principality, with Turco-Islamic institutions deriving from the Seljuk legacy. It quickly came to rival the other Anatolian *beyliks*, and by the death of MURAD I in 1389 had evolved as a Eurasian empire.

LIT. Bombaci-Shaw, *L'Impero ottomano* 193–98. G. Arnakis, *Hoi protoi Othomanoi* (Athens 1947) 120–61. M. Gök-bilgin, *IA* 9:431–43. H. İnalcık, "The Question of the Emergence of the Ottoman State," *International Journal of Turkish Studies* 2.2 (1981–82) 75–79. R. Lindner, *Nomads and Ottomans in Medieval Anatolia* (Bloomington, Ind., 1983) 1–50. —S.W.R.

OSRHOENE (Ὀσροήνη), civil and ecclesiastical province of the diocese of ORIENS from the 4th to 7th C.; it extended east from the Euphrates River as far as the province(s) of MESOPOTAMIA. The name of Osrhoene is that of the kingdom of a local Arab dynasty (ca. 130 B.C.—A.D. 214 or 240—Segal, *infra* 9–15) and is thought to derive either from their tribe, the Osrhoeni (Jones, *Cities* 215f) or their capital, Orhay (Edessa). The relatively flat land of Osrhoene was cultivated and also offered grazing for herds belonging to Arab nomads. The province was crossed by trade and military routes, and its 4th–7th-C. history was dominated by the Byz.-Persian wars. In addition to its capital, EDESSA, it contained 18 cities including CONSTANTINA, KALLINIKOS, Kirkesion, and

Batnae/Sarug as well as Carrhae/Harran. The last remained a center of paganism into the 9th C. (Jones, *Cities* 206).

LIT. L. Dillemann, *Haute Mésopotamie orientale et pays adjacents* (Paris 1962) 88f, 105–10. J.B. Segal, *Edessa, The Blessed City* (Oxford 1970) 9–15, 117, 133f. Idem, "Mesopotamian Communities from Julian to the Rise of Islam," *ProcBrAc* 41 (1955) 109–28. —M.M.M.

OSTIARIOS (ὄστιάριος, from Lat. *ostiarius*, "doorkeeper"), a palace eunuch whose function was to introduce dignitaries to the emperor or empress; at the same time, the term was used as a title. A legend preserved in the PATRIA OF CONSTANTINOPLE mentions a certain *ostiarios* Antiochos as a contemporary of Justinian I; a seal of the 7th C. bears the name of the *koubikoularios* and *ostiarios* Theodosios (Zacos, *Seals* 1, no.2939), and John, an imperial *ostiarios* and *logothetes* of the *stratiotikon*, participated in the council of 787 (Mansi 12:1051D). The title of *ostiarios* was conferred on various functionaries, in the 11th C. often on notaries and protonotaries: Psellos sent a letter to John, *ostiarios* and *protonotarios* of the *dromos* (Sathas, *MB* 5:373.1–2); the *ostiarios* Bardas Olyntianos was imperial *protonotarios* (Laurent, *Corpus* 2, no.172). At the end of the 11th C. a certain Nicholas in Calabria was first *ostiarios* and later *protonotarios* (C.A. Garufi, *ASiSic* 49 [1928] 32f). Although some earlier editors had dated certain lead seals of *ostiaroi* as late as the 13th C., Oikonomides (*Listes* 300) thinks that the office did not survive the end of the 11th C. The ecclesiastical *ostiarios* was a deacon: John of Kitros (ca.1200) denied that the post could be held by an *anagnostes* (Darrouzès, *Offikia* 539). There could also be *ostiaroi* in the service of high dignitaries.

LIT. Guiland, *Institutions* 1:286–89. Bury, *Adm. System* 122. Seibt, *Bleisiegel* 167–71. —A.K.

OSTRAKA (sing. ὄστρακον), pottery shards (and sometimes limestone flakes) used as writing material, most often for short texts such as tax receipts and private letters between monks. They also carried accounts, orders for payment, lists of names, memoranda, commodity labels, and writing exercises. The archives of the bishops Pesynthios of Coptos and APA ABRAHAM contain numerous *ostraka* bearing requests for ordination from clerics in minor orders. *Ostraka* were also

used for biblical, patristic, and other literary texts (e.g., the homilies in W.E. Crum, H.E. Winlock, *The Monastery of Epiphanius*, vol. 2 [New York 1926] 56–66), liturgical texts, hymns, prayers, and magical texts. Cheap and ubiquitous, *ostraka* thus provide evidence both for the extent of literacy and for economic and social history throughout late antiquity.

ED. J.F. Oates, R.S. Bagnall, W.H. Willis, *A Checklist of Editions of Greek Papyri and Ostraca*³ (Atlanta 1985). A.A. Schiller, "A Checklist of Coptic Documents and Letters," *Bulletin of the American Society of Papyrologists* 13 (1976) 99–123. —L.S.B.MacC.

OSTROGOTHS (Ὀστρογόθοι), a branch of the GOTHs, earlier known as the Greuthingi, who occupied the lower Don basin in the 4th C. Their king, Ermanaric, committed suicide when attacked ca.375 by the HUNS, of whom they remained tributaries in PANNONIA until 454. In the late 5th C. their kings Valamer, Thiudimir, and THEODORIC THE GREAT alternated between being loyal *foederati* of the empire and ravaging ILLYRICUM. After besieging Constantinople in 488 they were sent to Italy by Zeno to overthrow ODOACER, after whose death in 493 Theodoric became the most powerful ruler in the West with his capital at RAVENNA. The Ostrogothic regime achieved peace and prosperity and, despite their ARIANISM, maintained good relations with the Roman senate and papacy until ca.523. After the death of Athalaric in 534, the murder of his mother AMALASUNTHA by THEODAHAD gave Justinian I a pretext to invade Italy. In a long, bitterly fought war they suffered initial losses under Witigis, then recovered most of the Byz. gains under TOTILA. Their main forces were defeated by NARSES in 552. Some survivors were deported to the East, while others made common cause with the LOMBARD invaders of Italy.

LIT. T.S. Burns, *A History of the Ostrogoths* (Bloomington 1984). H. Wolfram, *History of the Goths* (Berkeley 1988). E.K. Chrysos, *To Byzantion kai hoi Gotthoi* (Thessalonike 1972). —T.S.B.

OTRANTO (Ὀδρόντος), port in southern APULIA, commanding the shortest route across the ADRIATIC SEA to AVLON. During the Gothic War Otranto was an important garrison town and naval staging post. A bishop is recorded in 595 and a tribune in 599. It remained Byz. throughout the 7th C.,

fell to the LOMBARDS sometime after 710 and at some point after its recovery by the Byz. in 758 was the residence of a *dux*. In the 9th C. Otranto withstood Arab attacks, but after the reconquest of the rest of Apulia in 876 it lost its administrative role to BARI. It remained important as a port of entry for troops and officials as well as an autocephalous archbishopric, probably created soon after 876, which lacked suffragans until allocated Acerenza, Gravina, Matera, Tricarico, and Tursi in 968. Otranto's Jewish community was sizable; archaeological finds, including glazed wares and coins, suggest a flourishing economic life. Until 1055 Otranto resisted the Norman advance. Recaptured in 1060, it fell again in 1064 and was finally taken in 1068 by Robert GUISCARD, who used it as a base for operations against Byz. territory. Although a Latin archbishop was installed by 1067, the Greek clergy and rite remained preponderant until the late 14th C. and the Terra d'Otranto continued to be a center of MS copying and literary production. Particularly important was the monastery of S. Nicola at CASOLE, which was founded in 1099 and whose most distinguished abbot (from 1219) was the scholar NICHOLAS OF OTRANTO. Both city and monastery were sacked by the Turks in 1480.

Monuments of Otranto. The Church of S. Pietro at Otranto is a good example of Byz. provincial art. In plan it resembles the Calabrian cross-in-square churches at STILO and ROSSANO, but it differs in elevation, having a single dome rather than five. Corner bays are covered by east-west barrel vaults. It was decorated with frescoes, of which there are at least two layers. The later paintings may be 12th-C.; H. Belting (*DOP* 28 [1974] 12–14, 22) dates the earlier ones to the 10th C., stressing their *retardataire* quality and attributing them to the same workshop as the cave paintings at nearby CARPIGNANO SALENTINO.

LIT. G. Gianfreda, *Otranto nella storia* (Galatina 1972). G. Cavallo, "Libri greci e resistenza etnica in Terra d'Otranto," *Libri e lettori nel mondo bizantino: Guida storica e critica*, ed. G. Cavallo (Rome-Bari 1982) 155–78, 223–27. —T.S.B., D.K.

OTTO I THE GREAT, German king (936–62), emperor (2 Feb. 962–973); born 23 Nov. 912, died Memleben 7 May 973. After stabilizing the situation in Germany, Otto invaded Lombardy in 951; later, under the pretext of helping Pope

John XII (955–64), he entered Rome, where he was proclaimed emperor. His Italian policy and esp. his proclamation as emperor raised the political problem of the relationship between the German and Byz. empires: that is, which could rightly claim to be the successor of the Roman Empire. Vying with Byz., Otto intended to build up the town of Magdeburg as a rival to Constantinople (H. Gringmuth-Dallmer, *BBA* 49 [1983] 26–29). He attracted former Byz. allies in southern Italy, Salerno, and Benevento and tried to invade the theme of Longobardia. NIKEPHOROS II PHOKAS tried to solve the conflict by peace negotiations and sent Otto an embassy in the winter of 966/7. After the negotiations failed, Nikephoros led an army against the Germans in the summer of 967; Otto, afraid of impending war, sent the Venetian envoy Domenico to Constantinople to ask for peace (S.A. Ivanov, *VizVrem* 42 [1981] 94–96). Otto was acknowledged as *basileus* of the Franks (not Romans), and the political alliance was confirmed by the betrothal in 972 of Otto's heir, Otto II, to the Byz. princess THEOPHANO. Otto's expedition against southern Italy in 968 proved a failure.

LIT. W. Ohnsorge, "Konstantinopel im politischen Denken der Ottonenzeit," in *Polychronion* 388–412. Idem, "Die Anerkennung des Kaisertums Ottos I. durch Byzanz," *BZ* 54 (1961) 28–52. Idem, *Ost-Rom und der Westen* (Darmstadt 1983). P.E. Schramm, "Kaiser, Basileus und Papst in der Zeit der Ottonen," *HistZ* 129 (1924) 424–75. —A.K.

OTTO III, king of Germany (crowned Aachen 25 Dec. 983) and Western Emperor (crowned Rome 21 May 996); born near Cologne July 980, died Paterno near Civita Castellana, north of Rome, 23 Jan. 1002. Son of Otto II and THEOPHANO, Otto (Ὀττός) was guided by his mother from Otto's death (983) until her own. He esteemed ascetics highly, esp. NEILOS OF ROSSANO. He valued his Byz. heritage and styled himself *Imperator Romanorum*, a translation of the Byz. emperor's title. Widukind of Corvey had earlier expressed German claims to imperial majesty which Otto sought to realize. He proclaimed a *Renovatio Imperii Romanorum*, while adopting Byz. court ceremonial and Byz. forms for his documents and seals. He was the only German emperor who tried to make Rome his capital. He rejected the DONATION OF CONSTANTINE as a forgery, in order, in Byz. fashion, to assert his superiority to the papacy. Thus he appointed his cousin GREGORY V as pope and

his former tutor as Sylvester II (999–1003). Otto sought a Byz. bride; the embassy of LEO OF SYNADA failed but a subsequent envoy brought a princess (possibly a daughter of Constantine VIII), who reached Bari at the time of Otto's death.

LIT. R. Holtzmann, *Geschichte der sächsischen Kaiserzeit (900–1024)*³ (Munich 1955) 292–382. P.E. Schramm, *Kaiser, Rom und Renovatio* (Leipzig-Berlin 1929) 1:87–187, 2:17–35. Ohnsorge, *Abend. & Byz.* 255–60, 288–99.

—C.M.B.

OTTOMANS (Ἀτμάνες, Ὀθμάνοι), a Turkish dynasty ruling first over an emirate, later over an empire that replaced Byz. Its name derives from its founder Othman (OSMAN). The earliest contemporary reference to him appears in PACHYMERES, who reports that in 1302 a Turkish chieftain, "Atman," defeated a Byz. army at BAPHEUS and invaded the region near Nikomedeia with his troops. A silver coin struck by Osman confirms later sources that give his father's name as Ertoghul. The cradle of the Ottomans was the Söğüt region, west of the Sangarios River; established there during the dissolution of the SELJUK state, they began to wage holy war (*jihād*) against the Byz. In 1326 they captured Prousa, which they made their capital; Nicaea fell in 1331, and Nikomedeia in 1337/8. Annexing the emirate of KARASI gave them access to the Aegean Sea ca. 1348.

During the CIVIL WAR OF 1341–47, Osman's successor, ORHAN, offered military aid to John VI Kantakouzenos, married his daughter, and largely contributed to his victory, but Orhan's uncontrolled troops devastated Byz. territory. In March 1354, when an earthquake destroyed the walls of KALLIPOLIS, the Ottomans occupied this strategically important fortress; with it as a base, they expanded into the Balkans. In 1366 AMADEO VI OF SAVOY sailed to assist Byz. and expelled the Ottomans from Kallipolis, which was restored to the Byz.; but in 1371 the Ottomans defeated the southern Serbs at the battle of MARICA, and soon reduced the Byz. emperor to a tribute-paying vassal. Around this time MURAD I appointed a military governor (*beylerbey*) of the European territories and established him in Philippopolis. In 1376 Murad compelled Andronikos IV to surrender Kallipolis. The Ottomans undertook large-scale operations in the Balkans in 1383, conquered Sofia with its surrounding territory ca. 1385, and overran Macedonia, with Thessalonike sur-

rendering in 1387. Finally they defeated the Serbians and Bosnians at KOSOVO POLJE in 1389. (Some scholars, however, consider the battle at Kosovo a draw.)

Systematic colonization followed the conquest; Turkish colonists were settled among the old local population, nomads were transferred from Anatolia to Europe, Islamic religious foundations (*waqf*) were established, and the sultan granted lands to cavalry officers as *timar* (the approximate equivalent of the Byz. PRONONIA).

In 1390 BAYEZID I annexed the Turkish Anatolian emirates of AYDIN, SARUHAN, MENTESHE, and others, and the city of PHILADELPHIA. In 1391 he conquered the Kastamon region and marched against Sebasteia; he used his Christian vassals in campaigns directed against Muslims. Attacks against his European frontier obliged him to cross to the Balkans, where he undertook several military operations, mainly against the HUNGARIANS. He besieged Constantinople and in 1396 annihilated a crusading army at NIKOPOLIS. Returning to Anatolia, he continued his conquests, which, esp. after the occupation of the caravan city of KELTZENE, provoked the intervention of the Mongol khan TIMUR; the latter's army defeated the Ottomans at the battle of ANKARA and captured the sultan in 1402. Timur restored the Turkish emirates occupied by the Ottomans, while Bayezid's son SÜLEYMAN ÇELEBI, established in Adrianople, concluded a treaty with Byz. and other local Christian powers, which involved important territorial concessions on the part of the Ottomans.

After ten years of dynastic strife, Sultan MEHMED I restored unity in 1413. Social turmoil continued as shown by the revolt of *sheyh* Bedr ed-din, who preached equality between Christian and Muslim. The Venetians profited from this and destroyed the Ottoman fleet at Kallipolis in 1416, but the Ottomans conquered the strategically important port of AVLON (1417), campaigned successfully against Wallachia (1417), and reannexed some of the Anatolian emirates. Under MURAD II Timur's successors exercised pressure in Anatolia and protected the emirate of KARAMAN, which resisted Ottoman supremacy successfully. In the Balkans the Ottomans' main opponents remained the Hungarians under King Sigismund. In 1430 the Ottomans retook Thessalonike and annexed the city of Ioannina. In 1439 they occupied Serbia,

including the silver-producing region of Novo Brdo. They twice defeated the Hungarians under HUNYADI, at VARNA (1444) and Kosovo Polje (1448). These victories consolidated Ottoman power and prepared for the conquest of Constantinople by Murad II's successor, MEHMED II, in 1453.

From the early years the bases of the Ottoman state were the religion of Islam and the dynasty of Osman. Christian slaves converted to Islam played a most important role: they constituted the sultan's personal guard (JANISSARIES); if proved worthy, they gained the highest offices in the imperial palace and the administration. Most of the sultans' mothers were slave girls of non-Muslim origin. The Byz. disapproved of the easy social ascent among the Ottomans, but high Ottoman officials were proud of their humble beginnings.

The Byz. generally scorned the Ottomans as adherents of a false religion (see ISLAM, POLEMIC AGAINST) and as cultural inferiors (S. Vryonis, *GRBS* 12 [1971] 263–86). The Ottoman impact on late Byz. institutions and cultural patterns was minimal, just as Byz. influence on Ottoman institutions and elite culture was circumscribed. Cultural interchange at the folk level, however, was more extensive, esp. during the *Tourkokratia* period (S. Vryonis, *DOP* 23–24 [1969–70] 253–308).

LIT. H. Inalcik, *CHIsl* 1:263–91. Idem, "The Question of the Emergence of the Ottoman State," *International Journal of Turkish Studies* 2.2 (1981–82) 71–79. P. Wittek, *The Rise of the Ottoman Empire* (London 1938). Idem, "De la défaite d'Ankara à la prise de Constantinople," *REI* 12 (1938) 1–34. I. Artuk, "Osmanli beyliğinin kurucusu Osman gazi'ye ait sikke," in *First International Congress on the Social and Economic History of Turkey, Hacettepe University 1977* (Ankara 1980) 27–33. A. Kuran, *The Mosque in Early Ottoman Architecture* (Chicago-London 1968). —E.A.Z.

OTTO OF FREISING, Latin churchman and historian; born between ca. 1111 and 1116, died 22 Sept. 1158. Half-brother of CONRAD III and uncle of FREDERICK I, Otto studied at Paris (ca. 1127/8–1133), became a Cistercian (1132), was named abbot of Morimond and bishop of Freising (1138), and participated in the Second Crusade. In his *Historia de duabus civitatibus* (History of the Two States, 1143–46) Otto interpreted the history of Byz. in an Augustinian way as the translation of the empire from Rome to the Greeks (Byz.) to the Franks. He describes there various events of the period, for example, the campaign of John II

Kommenos against Antioch (ed. Hofmeister, pp. 354f) and an Armenian embassy to the pope (pp. 360–63).

Otto undertook the *Chronica*, or *Gesta Frederici*, at Frederick's request and finished the first books by summer 1158; his chaplain and secretary Rahewin (died before 11 Apr. 1177), who completed Otto's work (bks. 3–4; before Feb. or June 1160), pays less attention to Byz. The *Chronica* describes the Byz. embassy on the marriage of BERTHA OF SULZBACH to Manuel I and the embassy of WILBALD, the attack of ROGER II on Greece (1,35 [pp. 53f]), the Second Crusade (1,35–47 and 62–64 [pp. 54–67, 88–91]), Byz. subversion in southern Italy (2,49–52 [pp. 156–59]), a Hungarian victory over Manuel (2,53 [pp. 159f]), and the plot of a *kanikleios* (Theodore Styppeiotos) against him (O. Kresten, *JÖB* 27 [1978] 61f).

ED. *Chronica sive Historia de duabus civitatibus*, ed. A. Hofmeister [= MGH SRG 45] (Hannover 1912). Tr. C.C. Mierow, *The Two Cities* (New York 1928). *Gesta Friderici I. imperatoris*, ed. G. Waitz, B. von Simson [= MGH SRG 46] (Hannover 1912). *Die Taten Friedrichs*, ed. F.J. Schmale (Darmstadt 1974), with Germ. tr. by A. Schmidt. Tr. C.C. Mierow, R. Emery, *The Deeds of Frederick Barbarossa* (New York 1953).

LIT. Wattenbach-Schmale, *Deutsch. Gesch. Heinv. V* 1:48–66. Karayannopoulos-Weiss, *Quellenkunde* 2:436. H.W. Goetz, *Das Geschichtsbild Ottos von Freising* (Cologne-Vienna 1984). —M.McC.

OULPIOS (Οὐλπίος), or Elpios, “the Roman” (fl. sometime between 828 and 993), author of the lost work *Antiquities of Church History*, fragments of which have been preserved in two MSS; the earliest of them, Moscow, Hist. Mus. gr. 100 (Vladimir 108) was copied in 993. The fragments are entitled “On physical images [of God-bearing fathers]” and contain descriptions of Adam, the biblical prophets, Christ, the apostles Peter and Paul, Dionysios [the Areopagite], church fathers (primarily of the 4th C.), and two patriarchs of Constantinople, Tarasios and Nikephoros. The author describes their height (Adam was 4.5 *pecheis* high); head shape (e.g., *makrokephalos*); facial coloring, hair, and beard; the form of nose, ears, eyes, and eyebrows; and expression (“kindly” for Gregory of Nazianzos, “fierce” for Basil the Great). Tarasios is said to resemble Gregory the Theologian, while Nikephoros resembles Cyril of Alexandria. Iconoclastic views are not mentioned, but Manichaean “futile nonsense fantasy” con-

cerning the Lord's Incarnation is expressly rejected.

The traditional characterization of the fragments as a set of models for artists (e.g., H. Delehaye in *Synax.CP*, p.lxvi) was rejected by J. Lowden (*infra*) who suggests that Oulpios's descriptions depended upon narrative texts (e.g., Malalas) and/or monumental painting.

ED. & LIT. M. Chatzidakis, “Ek ton Elpiou tou Romaïou,” *EEBS* 14 (1938) 393–414. Lowden, *Prophet Books* 51–55, 61f, 122f. F. Winkelmann, “Über die körperlichen Merkmale der gottbeseelten Väter,” in *Festtag und Alltag in Byzanz*, ed. G. Prinzing, D. Simon (Munich 1990) 107–27. —A.C., A.K.

OUNGIA (οὐγγία), unit of weight derived from Lat. *uncia* = 1/12 LITRA. Accordingly, the *oungia*, as 1/12 of the *logarike litra* of 320 g, weighed 26.7 g, and the *oungia*, as 1/12 of the *soualia litra* of oil (256 g), weighed 21.3 g. Many WEIGHTS representing an *oungia* or its multiples have been preserved.

LIT. Schilbach, *Metrologie* 181f. —E. Sch.

OURANOS, NIKEPHOROS, official and writer; died after 1007. Ouranos (Οὐρανός) was involved in the negotiations between Constantinople and Baghdad over Bardas SKLEROS; a contemporary Arab report describes him as an intimate of Basil II and an enemy of BASIL THE NOTHOS (H. Amedroz, D. Margoliouth, *The Eclipse of the Abbasid Caliphate*, vol. 6 [Oxford-London 1921] 23–35). He was a civil functionary (*kanikleios*) and held the title of *magistros*; the *diatyposis* of ATHANASIOS OF ATHOS records his appointment as lay guardian of the Lavra. It was his military career that made him famous. As *archon* of the West he annihilated the forces of SAMUEL OF BULGARIA at the river Spercheios in 997, and as governor of Antioch after 999 he repulsed unruly Arab tribesmen (1000/1), campaigned in Armenia (1001/2), and fought the rebel al-Asfar (1005–07).

Some of his surviving letters are devoted primarily to the topics of service to the emperor, friendship, and family affairs—mother, sister, and younger brother, but not wife or children—and contain occasional details of his military activities. LEO OF SYNADA, who sent him a letter, belonged to the same circle of civil functionaries (ed. M.P. Vinson, ep.13 and commentary p.102). Ouranos's

Taktika (written ca.1000), still only partly edited, is largely a paraphrase of earlier sources, but chapters 56 through 65 represent a revised and expanded version of the PRAECEPTA MILITARIA, including firsthand material based on his campaign experience along the eastern frontier. A. Dain wrongly considered chapters 63 through 74 to have been copied from a part of the *Praecepta militaria* now missing. Ouranos also composed poetic and hagiographical works.

ED. Darrouzès, *Epistoliers* 217–48. J.-A. de Foucault, “Douze chapitres inédits de la *Tactique* de Nicéphore Ouranos,” *TM* 5 (1973) 281–312.

LIT. J.H. Forsyth, “The Byzantine-Arab Chronicle (938–1034) of Yahyā b. Saʿīd al-Antākī” (Ph.D. diss., Univ. of Mich., 1977) 393–416, 502–15, 557–60. A. Dain, *La “Tactique” de Nicéphore Ouranos* (Paris 1937). —E.M.

OUSIA. See SUBSTANCE.

OVČE POLE (Εὐτζάπολις), called Neustapolis by George Akropolites, a district in Macedonia, in the basin of the Upper Vardar. It is first mentioned by an 11th-C. historian (Skyl. 459.82), who relates that in 1048 the governor of Bulgaria, Basil the Monk, settled thousands of Pechenegs in the valleys of Serdica, Niš (Naissus), and Ovče Pole. They later participated in a military expedition in Asia Minor but revolted against Byz. (J. Shepard, *JÖB* 24 [1975] 77). In the mid-13th C. Ovče Pole acknowledged the supremacy of the empire of Nicaea, but at the end of the century it was in Serbian hands: Stefan Uroš II Milutin acquired this territory, and it is cited in his treaty with Charles of Valois (brother of the French king Philip IV) of 1308. Later it belonged to the principality of Jovan OLIVER and, after Dušan's death, was governed by Constantine Dejanović. In 1395 the area was occupied by the Turks.

LIT. T. Tomoski, “Ovče Pole vo sredniot vek,” *Filozofski fakultet na Univerzitet Skopje, Godišen zbornik* 30 (1978) 243–65. —A.K.

OVID (Publius Ovidius Naso), Roman poet; born 43 B.C., died A.D. 17. His mythological epic *Metamorphoses* influenced directly or indirectly a number of late antique poets, such as MOUSAIOS and NONNOS OF PANOPOLIS. Malalas mentions that Ovid wrote on Phaethon. In the 13th C. interest in Ovid was revived. Maximus PLANODES made complete prose translations of the *Metamorphoses*

and *Heroides* (entitled *Epistolai*, or *Letters*). His master copies (in part autograph) are preserved in Vat. Reg. gr. 132 and 133. A 14th-C. MS in Naples (Bibl. Naz. 2 C 32) contains excerpts from Ovid's amatory works, possibly based on a complete translation produced by Planoudes himself or by one of his pupils. Some words in the text that could be considered obscene were modified. Despite this “moral” censorship, the works of Ovid found readers: in PHLORIOS AND PLATZIA-PHLORA (ed. Kriaras, *Mythistoremata* 183 [p.144]) the hero learns much from the *Book of Love*, probably by Ovid (Beck, *Volksliteratur* 140, n.3), and some stories from the *Metamorphoses* penetrated into Greek folktale (E. Kenney, *Mnemosyne* 16 [1963] 57).

ED. *Metamorphoseon libri XV graece versi a Maximo Planoude*, ed. J.F. Boissonade (Paris 1822). *Maximou Planoude metaphrasis ton Obidiou epistolon*², ed. M. Papatomopoulos (Ioannina 1976). *Ovidiana graeca*, ed. P.E. Easterling, E.J. Kenney (Cambridge 1965).

LIT. W.O. Schmitt, “Lateinische Literatur in Byzanz,” *JÖB* 17 (1968) 138f. J. Irmscher, “Ovid in Byzanz,” *BS* 35 (1974) 28–33. E.J. Kenney, “A Byzantine Version of Ovid,” *Hermes* 91 (1963) 213–27. I.O. Tsabare, “He metaphrase ton Metamorphoseon tou Obidiou apo ton Maximo Planoude,” *Dodone* 3 (1974) 385–405. —P.A.A.

OWNERSHIP (δουλοποιία) denotes the full right to dispose of a thing at will; in other words, not only to have it and to use it (as in POSSESSION) but also—unlike possession—to be able to dispose of it during one's lifetime or at death. Ownership can be obtained by various means of ACQUISITION. The owner can demand the return of the object from a third party with an *in rem actio* (*he epi to pragmati agoge*); this procedure is called *rei vindicatio* (Gr. *ekdikesis*) (*Basil.* 15.1).

Although the dogmatic principles of Roman law regarding acquisition and the return of property were maintained in Byz., at least in their Justinianic version, when it comes to the sale of property entirely new regulations for plots of land (immovable THINGS) were introduced by the agrarian legislation of the 10th C. Furthermore, as the documents from the 13th C. onward reveal, the concept of property had effectively changed, despite the continuation of the old legal rulings. Where property rights over a piece of land had once been absolute and indivisible, there were now several proprietary-like arrangements involving various persons or institutions (the state, landlords, PAROKOI) in its sale or inheritance.

Limitations on Ownership. Roman law imposed various limitations on ownership (such as *SERVITUTES*), and Byz. law took a further step in restriction of individual ownership. These limitations had various characteristics: state ownership or, at least, a broad range of fiscal restrictions was superimposed over individual ownership; neighbors, relatives, and the *VILLAGE COMMUNITY* enjoyed certain rights over individually owned land; the church—at least, in the later centuries—acquired certain rights such as a part in the *ABIOTIKION*; the lands of peasants (such as *paroikoi*) were subject to the control of great landowners. The complicated net of overlapping rights obscured the strict distinction between ownership and possession typical of Roman and Byz. law. Accordingly, the alienation of land was subject to serious limitations: the state prohibited the alienation of certain categories of land (e.g., those of the *stratiotai*); it introduced the concept of the just *PRICE*; relatives and neighbors were granted the right of *PROTIMESIS*; the transfer of ownership required confirmation. Even though acts of confirmation are rarely mentioned, cases are known in which a functionary confirmed the transaction of free possessors/owners as well as cases in which the lord confirmed peasant transactions.

LIT. Kaser, *Privatrecht* 2:177–215. E. Levy, *West Roman Vulgar Law: The Law of Property* (Philadelphia 1951). A. Kazhdan, "Do We Need a New History of Byzantine Law?" *JÖB* 39 (1989) 14–28. C. Avila, *Ownership: Early Christian Teaching* (Maryknoll, N.Y., 1983). K.-P. Matschke, "Grund und Hauseigentum in und um Konstantinopel im spätbyzantinischer Zeit," *Jahrbuch für Wirtschaftsgeschichte* (1984) no.4, 103–28. —A.K.

OXYRHYNCHUS (Ὀξύρυγχος, Bahnasa, Coptic Pemje), town in Upper Egypt, a bishopric from 325, famous for its sculpture and numerous papyri (see *OXYRHYNCHUS PAPYRI*, *OXYRHYNCHUS SCULPTURE*). The city, a center of both classical and monastic culture, was home to the *APION* dynasty. Today it is a desolate area, with many modern houses built of reused ancient material.

Historical sources mention a large number of churches and monasteries in Oxyrhynchus and its environs, of which none can be identified save for a few funerary chapels. Excavations in the cemetery have yielded many decorated limestone blocks from several different tombs; there are capitals, niche-heads, friezes, archivolt, etc., all roughly

datable to the 5th and early 6th C. Recently the remains of a small monastic settlement were found in nearby *Kūm Nadūra* (northwest of Samalūt). It contained a three-aisled church, probably of the 7th C., and several small houses.

LIT. Timm, *Ägypten* 1:283–300. W.M. Flinders Petrie, *Tombs of the Courtiers and Oxyrhynchos* (London 1925). H.-G. Severin, "Gli scavi eseguiti ad Ahnas, Bahnasa, Bawit e Saqqara," *CorsiRav* 28 (1981) 303–09. —P.G.

OXYRHYNCHUS PAPYRI, many thousands of Greek, Latin, Coptic, and Arabic literary and documentary texts found in the rubbish mounds of *OXYRHYNCHUS* (Bahnasa) in Middle Egypt, beginning with the excavations of Grenfell and Hunt in 1897. Dating from the first Ptolemies to well after the Arab conquest, they constitute the richest single find of papyri known. Besides previously unknown works of classical literature, the Oxyrhynchus pieces include the sayings of Jesus from the *Gospel of Thomas*; a history (the *Hellenica Oxyrhynchia*); Old and New Testament books and apocrypha; Christian hymns, prayers, and liturgical texts; and a 6th-C. calendar of saints' feasts (*P.Oxy.* XI.1357). Documents illustrating the Byz. period include the archive of the *APION* family. Documentary texts come from every genre: letters, accounts, tax rolls and receipts, petitions, sales, leases, wills, and items from every aspect of public and private life. As well as illustrating social, economic, and religious history, they show the changing nature of Greek as it was written and spoken in Egypt during late antiquity.

ED. *The Oxyrhynchus Papyri*, 55 vols. (London 1898–1988). R.A. Coles, *Location-list of the Oxyrhynchus Papyri* (London 1974).

LIT. J. Gascou, "Les grands domaines, la cité et l'état en Egypte byzantine," *TM* 9 (1985) 1–89. I.F. Fikhman, *Oksirinkh: Gorod papirusov* (Moscow 1976). P. Pruneti, *I centri abitati dell' Ossirinchi* (Florence 1981). —L.S.B.MacC.

OXYRHYNCHUS SCULPTURE, conventional term applied to a large body of limestone carvings—for the most part architectural in origin and pagan in iconography—from in or near *OXYRHYNCHUS* in Egypt. Most come from a vast pagan (later Christian) necropolis outside the city; early pieces (3rd–4th C.) are grave stelae, usually with a standing or seated boy, while 5th–6th-C. pieces tend to be niche heads, arches, capitals, and other items from underground grave chapels. *DIONYSOS*

(with grapevines) was esp. popular, being employed within an eschatological context fundamentally similar to that of earlier Roman sepulchral art (apotheosis of a mortal; anticipated joys of afterlife). Stylistically, however, these pieces are typically Coptic in their technical simplicity and crude expressiveness (see *COPTIC ART AND ARCHITECTURE*). Many pieces are displayed in the Greco-Roman Museum, Alexandria; some of the

numerous chance finds, which are now in American and European museums, have been substantially restored.

LIT. E. Breccia, *Le Musée gréco-romain: 1925–31* (Bergamo 1932) 60–63. Idem, *Le Musée gréco-romain: 1931–32* (Bergamo 1933) 36–47. A. Gonosová, "A Note on Coptic Sculpture," *JWalt* 44 (1986) 10–15. T. Thomas, "An Introduction to the Sculpture of Late Roman and Early Byzantine Egypt," in *Beyond the Pharaohs*, ed. F. Friedman (Providence, R.I., 1989) 54–64. —G.V.