

of Constans II, suggesting a date in the late 7th C. for this group. Certain pieces seem to have been produced in local workshops by craftsmen with "Byz. experience." Werner suggested that the hoard belonged to an Avar *khagan*. Lemerle (*Aphieroma Svoronos* 1:56–58) argued that it could not have been that of Kouber.

LIT. J. Werner, *Der Schatzfund von Vrap in Albanien* (Vienna 1986), rev. É. Garam, *BJb* 187 (1987) 854–57.
—A.K.

VSEVOLOD, prince of KIEV; son of JAROSLAV; baptismal name Andrej; born 1030, died Kiev 13 Apr. 1093. Sometime between 1047 and 1052 he married a relative of Constantine IX Monomachos. After his father's death (1054) Vsevolod, as prince of Perejaslavl', ruled Kievan Rus' together with his older brothers Izjaslav of Kiev and Svjatoslav of Černigov. As a consequence of this triarchy, the bishoprics of Perejaslavl' and Černigov were elevated in the 1060s to titular metropolitan sees. In 1078, Vsevolod became the ruler of all Rus'. He supported the attempts of JOHN II, metropolitan of Kiev, to restore Kievan church jurisdiction over Perejaslavl' and Černigov. Vsevolod contributed to the increased veneration of his saintly patron; probably at this time the legend of the journey of the apostle ANDREW to the Dnieper region was developed. Vsevolod was the first prince of Rus' who, while continuing to use seals with Greek inscriptions (as did his predecessors), also used seals similar to Byz. ones but with Slavic inscriptions.

LIT. Hruševs'kyi, *Istorija* 2:47–81. Poppe, *Christian Russia*, pts.IV, VII–IX. A. Soloviev, *Byzance et la formation de l'État russe* (London 1979), pts.V–VI.
—An.P.

VUKAŠIN, Serbian king (*kralj*; *krales* in the Greek sources) and co-ruler with STEFAN UROŠ V (from Aug./Sept. 1365); died at Černomen on the Marica River 26 Sept. 1371. According to Chalkokondyles, Vukašin was cupbearer (*oinochos*) of STEFAN UROŠ IV DUŠAN, while his brother JOHN UGLJEŠA served the tsar as *hippokomos*, or groom. In 1350 Dušan appointed Vukašin *župan* in Prilep. After Dušan's death, Vukašin expanded his holdings in Macedonia and Kosovo Polje; Tsar Stefan Uroš V gave him the title of *despotes* in 1364 and *kralj* in 1365. Gradually Vukašin acquired dominance over his co-ruler Uroš V; correspondence with Dubrovnik shows him acting in his own name alone. Since Uroš V was childless, Vukašin crowned his son MARKO KRALJEVIĆ as "junior ruler." The rise to power of Vukašin and John Uglješa caused jealous opposition among a number of influential Serbian lords. The Serbian forces were thus weakened at the time of the battle of MARICA against the Turks, when both Vukašin and Uglješa were killed and the Serbian army was defeated. Marko succeeded his father, but had to recognize the suzerainty of the Ottoman sultan.

Joint portraits of Uroš and Vukašin are represented at the Psača monastery, with Uroš in the senior position.

LIT. Fine, *Late Balkans* 362–64. Mihaljčić, *Kraj carstva* 80–163. Ostrogorsky, *Serska oblast* 7–14, 18–21. K. Jireček, *Zbornik* 1 (Belgrade 1959), pt. X, 339–85.
—J.S.A.

W

WĀDĪ NAṬRŪN (Sketis [Σκητίς], Coptic Shiet), west of the Nile Delta, one of the most famous Early Christian monastic centers in Egypt, thought to have been founded by MAKARIOS THE GREAT ca.300. The anchorites joining him lived in individual small houses (*kellia*), usually accompanied by a younger monk who saw to the food supply; there were no shared refectories. The monks' daily occupation consisted of prayer and simple handicrafts (e.g., basketwork), and the products were sold in nearby markets. The monks assembled in church only on Sundays for the liturgy. By the late 4th C. four churches were attested. The present four monasteries in Wādī Naṭrūn represent a development after the 9th C., when for security reasons monks settled within an area surrounded by a high wall. Each monastery had its own multistoried defense tower (*jawsaq*), refectories, a guesthouse, and several decorated churches, of which the earliest belong to the late 7th or early 8th C.

LIT. H.G. Evelyn White, *The Monasteries of the Wādī'n Natrūn*, 3 vols. (New York 1926–33; rp. 1973). P. Grossmann, *Mittelalterliche Langhauskuppelkirchen und verwandte Typen in Oberägypten* (Glückstadt 1982) 112–15, 122f, 206–08, 213–15. J. Leroy, *Les peintures des couvents du Ouadi Natroun* (Cairo 1982).
—P.G.

WAGES (*μισθός*, *μισθωμα*) were paid to agricultural hired workers and apprentices (both called *MISTHIOI*) as well as to construction workers and some professionals (clergy, hospital physicians, teachers) on a daily, monthly, or annual basis. Wages could also be paid for services on a piecework principle: to a craftsman for a specially commissioned object, to a contractor for erecting a building, to a doctor as an honorarium, to a scribe for copying a book; payment to a prostitute was also called *misthos*. Another form of wages was a percentage share: the scribe of a *taboullarios* received 2 *keratia* for each nomisma earned by his master, that is, 1/12 of his pay. Wages were paid primarily in money, but also in grain, olive oil, wine, etc.

Concrete data on wages are scanty: in Egyptian papyri the annual wages of a hired worker average around 6 nomismata a year, whereas a shipbuilder received 2 nomismata monthly; hagiographical sources of the 6th–7th C. give 1 *keration* a day as a typical figure. A 14th-C. textbook of MATHEMATICAL PROBLEMS (K. Vogt, *Ein byzantinisches Rechenbuch des frühen 14. Jahrhunderts* [Vienna 1968], no.51) calculates the daily earning of a worker as 10 assaria (copper coins). Monastic *typika* provide evidence for the salary (in kind and money) of the monastery's steward, physician, and clergy, as well as hospital employees (e.g., P. Gautier, *REB* 32 [1974] 99.1176–105.1289). Women seem to have been paid two to three times less than men (Fikhman, *Egipet* 76f); the woman physician at the Pantokrator hospital in Constantinople received half the salary of her male colleagues (P. Gautier, *supra* 101.1198–99).

Wages were established by private agreement and fixed in CONTRACTS, but the state had control over both wages and PRICES. Diocletian's PRICE EDICT is an example of such control in late antiquity, while the BOOK OF THE EPARCH regulated the size and the form of payment in 10th-C. Constantinople: the contract was not to exceed 30 days, and attempts to increase wages in order to attract the services of another man's *misthios* were punished. Laborers and professionals used the strike as a means to increase their wages: the evidence about the strike of construction workers in Constantinople between 481 and 491 may be questionable (H.G. Beck, *BZ* 66 [1973] 268); much more reliable is the statement of Attaleiates (*Attal.* 204.5–6) that *mistharnountes* in Rhaidestos demanded that their wages be increased in accordance with rising prices. The clergy of Hagia Sophia went on strike in 1307 because the patriarchal treasury did not have sufficient funds to pay them (A.M. Talbot, *DOP* 27 [1973] 25f).

The salary (ROGA) of high-ranking officials was much higher than artisans' wages: according to Justinian's law of 534, the prefect of Africa was paid 100 litrae of gold yearly; Ibn Khurdādhbeh

calculates the salary of officers in the 9th C. between 1–40 pounds of gold, and *De ceremoniis* gives similar sums (5–40 pounds) as the salary of *strategoï*. The salary of functionaries was supplemented by bribes, by presents conferred upon them on feast days, and by various services. Private donations were encouraged: pupils of the law school in Constantinople were allowed to give presents to the *nomophylax* (the director of the school), judges could be paid directly by the litigants, and so on. (See also SYNETHIA.)

LIT. G. Ostrogorsky, "Löhne und Preise in Byzanz," *BZ* 32 (1932) 295–305. —A.K., A.M.T.

WALLACHIA, region on the left bank of the Lower and Middle Danube, bordering MOLDAVIA on the northeast. The term originates from the name of VLACHIA or *Wlachen lant* (in the *Niebelungenlied*) and was firmly established by the 14th C.

Wallachia coincided in rough outline with Trajan's DACIA. When the Romans left in the 3rd C., they retained some fortresses on the left bank (e.g., SUCIDAVA), but the autochthonous romanized culture dominated through the 4th C., Germanic FOEDERATI probably not having been very numerous. In the 5th–6th C. the territory of Wallachia was completely ceded to the Huns, and then to the Avars and Slavs. In the 9th–10th C. a substantial part of Wallachia was within the borders of the Bulgarian state; later, it was invaded by the Pechenegs, Cumans, and Tatars.

The creation of an independent Wallachia began in the 13th C. In 1330, Prince Basarab won a victory over the Hungarian king, Charles (son of CHARLES I OF ANJOU), and established the independence of his principality. Wallachia reached its peak under MIRCEA THE ELDER and looked to Byz. for support: the spouses of the princes Ladislav-Vlaico (1364–ca.1375) and Radu I (ca.1375–ca.1377) were probably of Greek or Greco-Slavic origin; some Wallachian princesses were married to Serbian and Bulgarian rulers. Wallachia also moved toward Orthodox Christianity, and the metropolis of VICINA became its center. In the 15th C. Wallachia acknowledged allegiance to the Ottoman Empire. (See also RUMANIANS.)

LIT. *Istoria României*, 2 vols. (Bucharest 1960–62). A. Elian, "Les rapports byzantino-roumains," *BS* 19 (1958) 212–22. Ș. Andreescu, "Alliances dynastiques des princes de Valachie (XIV^e–XVI^e siècles)," *RESEE* 23 (1985) 359–

61. D. Deletant, "Some Aspects of the Byzantine Tradition in the Rumanian Principalities," *SIEERev* 59 (1981) 1–14. —A.K.

WAR. See PEACE AND WAR.

WAR OF TROY (Ὁ Πόλεμος τῆς Τρωάδος), an anonymous translation of the 12th-C. *Roman de Troie* of Benoit de Ste. Maure, made probably during the 14th C. in Frankish Greece. Originally intended to be illustrated, this is the longest (over 14,000 unrhymed POLITICAL VERSES) of the extant popular verse romances and seems to have exerted a major influence on the genre. Though some of the lengthy EKPHRASEIS of the original have been curtailed, otherwise the version faithfully renders Benoit's romance, itself based on the Latin novels of Dares the Phrygian and DIKTYS OF CRETE. Although the author of the *War of Troy* conceals his debt to these and to Benoit by omitting all references to them, he shows almost no knowledge of either the ILIAD or the Byz. chroniclers' account of the TROJAN WAR. The *War of Troy* thus represents a return of the Trojan story to Greek lands after its circulation throughout the Europe of late antiquity and the Middle Ages. Although the closeness of the translation demonstrates that the poem was composed in a conventional literary manner, its style—with its mixed language and repeated phrases—probably indicates contact with orally disseminated traditional material (see ROMANCE).

ED. L. Polites, ed., "Cheirographa dyo idiotikon syllogon," *Hellenika* 22 (1969) 106–15.

LIT. M. Papathomopoulos, "Diorthoseis ston 'Polemō tes Troados,'" *Dodone* 5 (1976) 349–68; 8 (1979) 355–415. Jeffreys, *Popular Literature*, pt.III (1979), 115–39. —E.M.J., M.J.J.

WARSHIP. See CHELANDION; DROMON; GALEA.

WASHING OF THE FEET. During the Last Supper, Christ washed his disciples' feet, indicating, when Peter protested, that this was a symbolic cleansing from sin (Jn 13:1–20). The scene appears first on 4th-C. sarcophagi as a pendant to that of Pilate washing his hands, Christ being upright; the later ROSSANO GOSPELS (fol.3r) show Christ deeply bowing and humble. The standard imagery had emerged by the 9th C.: Christ slightly

bowing, holding a towel; Peter with one or both feet in a basin, grasping his head in dismay or sorrow, or gesturing to Christ; and up to 11 other disciples, some often shown removing their sandals. It appears in Gospel and PASSION cycles, sometimes displacing the Last Supper; at Psalm 50 (51) in marginal PSALTERS; and occasionally on icons (Soteriou, *Eikones*, figs. 33, 49), appearing in the latter below the Communion of the Apostles (see LORD'S SUPPER). Byz. churches often locate the scene in the narthex (HOSIOS LOUKAS), where the monastic ceremony of the washing of the monks' feet by the *hegoumenos* was usually performed on Holy Thursday. In some large 12th- and 13th-C. churches (MONREALE; S. Marco in VENICE) and in many Palaiologan churches, the Passion cycle adorned the naos instead, and the monastic ceremony sometimes followed the image inside.

In imitation of Christ, Byz. bishops and *hegoumenoi* performed on Holy Thursday the ceremony of washing of the feet of 12 clergymen. Similarly, the emperor washed the feet of 12 poor men selected in Constantinople and brought to the palace. They received new garments and had to approach the emperor with a candle in hand; he washed only the right foot of each person. Each one was given three gold coins before departing.

LIT. H. Giess, *Die Darstellung der Fusswaschung Christi in den Kunstwerken des 4.-12. Jahrhunderts* (Rome 1962). S. Pétrides, "Le lavement des pieds le jeudi-saint dans l'église grecque," *EO* 3 (1899–1900) 321–26. —A.W.C., A.K.

WATER (ὕδωρ) was the most essential of BEVERAGES in the eastern Mediterranean. Cold water was precious in a hot climate: LIUTPRAND OF CREMONA was appalled to see water being sold on the streets of Constantinople. The quality of drinking water was a matter of serious concern, esp. during the summer, when it became scarce. An anonymous author advised drinking only fresh water during July (A. Garzya, *Diptycha* 2 [1980–81] 47). Another anonymous writer recommended water from natural springs, which is superior because it does not smell, has good taste, and is cold year round (Delatte, *AnecdAth* 2:470). In summer, water was kept cold in special VESSELS, which were stored in cellars and cool places.

The problem of water supply was acute in Byz.

In Constantinople the AQUEDUCT provided water for the capital and water was also stored in cisterns (see under CONSTANTINOPLE, MONUMENTS OF); in many places the cisterns were filled with rainwater. Purchase deeds indicate accurately the existence of wells on the lot, and retreating armies are frequently described as destroying and poisoning wells. Water was also needed for BATHS, small-scale IRRIGATION, and as power for MILLS and AUTOMATA. A drought was considered a serious calamity, and some saints reportedly possessed the gift of bringing rain (or stopping it at harvesttime).

Water and its source (*pege*) were symbols of life and purification; in the Constantinopolitan suburb of PEGE was a church dedicated to the Virgin as Zoodochos Pege. Water was the main element of the rite of BAPTISM, and the blessing of water played an important part in the Byz. liturgy, esp. at EPIPHANY. Basil the Great ascribed the introduction of the blessing of water to ancient tradition (PG 32:188B); the oldest evidence, however, comes from Tertullian (P. de Puniet, *DACL* 2:685f). At the same time water in the form of a whirlpool, sea, or flood served as a symbol of destruction. Water was also used for semipagan fortunetelling procedures.

LIT. P. Magdalino, "The Literary Perception of Everyday Life in Byzantium," *BS* 48 (1987) 32f. —Ap.K., A.K.

WATERMARKS, emblems or designs found only in the PAPER of occidental origin that began to be imported into Byz. in the 13th C. The impressions, made by wires twisted into the desired shape and sewed to the mold on which the paper was formed, are only visible against the light. Depending on the size and folding of the sheet of paper, the watermark may appear in the middle of the page, in the folding, or in the corner; in the last two cases only one half or one quarter is on the FOLIO. Because watermarks appear on many dated documents or (less frequently) on MSS, they can provide a chronology for an undated MS (Harlfinger, *Kodikologie* 144–69). A wire screen had an average life of between six months and four years; a MS with a given watermark was usually copied within five years from the known date of that watermark (T. Gerardy, *Datieren mit Hilfe von Wasserzeichen* [Bückeburg 1964] 65f, 69). Further precision of dating is provided by the phenomenon

of pairs of watermarks, made by two wire screens in different degrees of deterioration. All 13th-C. and some 14th-C. watermarks were simple geometric shapes and lines; marks of the 14th–15th C. were more elaborate, including such devices as a unicorn, bow and arrow, oxhead, scissors, flute, and pear.

LIT. C.-M. Briquet, *Les filigranes*, 4 vols. (Geneva 1907; rp. with new introd. Amsterdam 1968). G. Piccard, *Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart. Findbücher*, 15 vols. in 22 parts (Stuttgart 1961–87). D. & H. Harlfinger, *Wasserzeichen aus griechischen Handschriften* (Berlin 1974–80). —E.G., A.M.T.

WEAPONRY. The weapons most commonly used by Byz. soldiers were swords, spears, maces, slings, and bows. The sword (*xiphos*) was the primary weapon and many sword types (straight, curved, one- and two-handed) are depicted in illustrations (A. Bruhn Hoffmeyer, *Gladius* 5 [1966] fig.16). According to the STRATEGIKA, by the 6th C. the short Roman *gladius* had been abandoned in favor of a long two-edged sword, the *spathion*, used by both the infantry and cavalry. The 10th-C. SYLLOGE TACTICORUM (38.5, 39.2) gives the length of this kind of sword as the equivalent of 94 cm and mentions a new saberlike sword of the same length, the *paramerion*, a curved one-edged slashing weapon for cavalrymen. Both weapons could be carried from a belt or by a shoulder strap.

Infantrymen and cavalrymen carried spears for thrusting and casting. Cavalrymen of the 6th and 7th C. wielded lances with a thong in the middle of the shaft (Avar style) and a pennant (*Strat. Maurik.* 78.18–20). Infantrymen's spears (*kontaria*) in the 10th C. were 4–4.5 m long (cavalry lances were slightly shorter) with an iron point (*xipharion*, *aichme*). One type of spear, the *menaulion*, is described in detail; it was very thick, taken whole from young oak or cornel saplings, and capped by a long blade (45–50 cm), for use by esp. strong infantrymen (called *menaulatoi* after their weapon) against enemy KATAPHRAKTOI—an excellent example of a weapon and a type of specialized soldier developed for a specific tactical role (E. McGeer, *Diptycha* 4 [1986–87] 53–57). Both light infantry and cavalry carried javelins (*akontia*, *rhiptaria*) no longer than 3 m (*Sylloge tacticorum* 38.6, 39.7).

Maces (*rabdia*) and axes (*pelekia*, *tzikouria*) served as shock weapons. The 10th-C. *kataphraktoi* carried

heavy all-iron maces (*siderorabdia*)—six-, four-, or three-cornered—to smash their way through enemy infantry (*Praecepta Milit.* 11.30–32). Infantrymen either hurled maces and battle-axes at the enemy or used them in hand-to-hand combat; the axe was the preferred weapon of the mercenaries from Rus' of the 10th and 11th C. Axes were single-bladed (rounded or straight-edged), sometimes with a spike opposite the blade; various types appear in illustrations in the Madrid MS of John SKYLITZES and other MSS (A. Bruhn Hoffmeyer, *Gladius* 5 [1966] fig.18; P. Schreiner in *Les pays du nord et Byzance* [Uppsala 1981] 234–36).

The sling (*sphendone*) and the bow (*toxon*) were the weapons used by light soldiers. Slings, as shown in illustrations of David and Goliath, were the ordinary hand-held type; the Roman staff sling (*fustibalis*) was apparently unknown to the Byz. The Byz. bow, like the late Roman bow, was the composite, reflex type featuring an unbendable horn grip with the reinforced wooden bowstave strung in reverse of the bow's natural flex when unstrung (J.C. Coulston, *BAR Int. Ser.* 275 [1985] 220–366). A bowshot (flight, not target, range) is estimated at over 300 m for an infantry bow (Schilbach, *Metrologie* 42), but cavalry bows, standing 1.2 m high, were smaller and less tightly strung for greater accuracy and ease of handling (*Sylloge tacticorum* 39.4); they had a flight range of 130–35 m (Bivar, "Cavalry" 283). The *solenarion*, usually identified as the Byz. crossbow, has recently been redefined as a hollow tube through which an archer could launch several small arrows (*mues*, i.e., "mice") at a time; consequently Anna Komnene's remarks that the Crusaders' Western-type crossbow (which she called a *tzangra*) was unknown to the Byz. before the 12th C. should be accepted (D. Nishimura, *Byzantion* 58 [1988] 422–35).

Production of Weapons (*ὄπλοποιία*). The production of weapons was assigned to state *ergasteria* (see FACTORIES, IMPERIAL) in the Roman Empire. By the 4th C. there were 15 such centers in the East, 20 in the West (S. James, *BAR Int. Ser.* 394 [1988] 257–331), situated in major cities and along the frontiers. The workers (*fabricenses*) were treated like soldiers and had to meet a minimum quota each month with the weight of their production strictly controlled. Direct supervision and coercion of arms production is evident from the emperor Julian's harassment of the craftsmen in

Antioch as he urged them to furnish arms, uniforms, and siegecraft for his expedition to Persia in 363.

As the story of the transfer of the relics of St. EUPHEMIA relates (F. Halkin, *Euphémie de Chalcedoine* [Brussels 1965] 89.14–19 and n.3), arms factories continued to operate after the 7th C.; the emperor Leo III ordered the establishment of an arms factory in a Constantinopolitan monastery where furnaces were constructed and armorers (*zabaroí*) employed. The production of GREEK FIRE was a state enterprise conducted in great secrecy. No guild of arms-makers is mentioned by the *Book of the Eparch*, but the *Miracles* of St. Artemios refers to a bowmaker (*toxopoios*) in Constantinople. The state's demand that STRATIOTAI present themselves for service with their own arms suggests that local private workshops also existed from which they obtained equipment. The lists of supplies for the 911 and 949 expeditions to Crete (*De cer.* 657.4–660.12, 664.4–678.10) record the quotas assigned to arms factories in both Constantinople and the provinces; for example, in 911 the *strategos* of Thessalonike was ordered to supply 200,000 arrows, 3,000 spears, and "as many shields as possible," and similar demands were sent to the *krites* of Hellas and the *strategoí* of Nikopolis and the Peloponnesos. On campaign the army took along various craftsmen: *samiatores*, who made and repaired iron weapons; *toxopoioi* and *sagittopoioi*, who made bows and arrows (TAKTIKA OF LEO VI 4.50). (See also FIRE-ARMS.)

LIT. J.F. Haldon, "Some Aspects of Byzantine Military Technology from the Sixth to the Tenth Centuries," *BMGS* 1 (1975) 11–47. T. Kolias, *Byzantinische Waffen* (Vienna 1988) 133–259. D.C. Nicolle, *Arms and Armour of the Crusading Era, 1050–1350*, 2 vols. (New York 1988) 26–52, 644–61. Haldon, *Praetorians* 318–23. —E.M., A.K., A.C.

WEAVER (*ὕφαντής*). The production of TEXTILES involved two major stages, spinning and weaving, in addition to cleaning, bleaching, dyeing, and/or fulling as necessary. Spinning was considered to be a primarily female occupation done at home (e.g., Mary of Egypt states that she usually carried a distaff with her [PG 87:3712B]). Both men and women worked as weavers: Timarion, for example, says that textiles and yarn produced by both men and women were brought to the fair in Thessalonike (*Timarion* 54.149–50). Like spin-

ning, weaving was often a household operation (ACHMET BEN SIRIN, *Oneyrocriticon* 215.9 and 22), but in Byz. there were also professional weavers, DYERS, and fullers.

An important source for the activity of women clothmakers is found in Psellos's short treatise on the annual festival of Agathe in Constantinople. This was a celebration by women involved in various aspects of textile production (spinning, carding, weaving) who may have been organized into a guild. The treatise apparently describes wall paintings that depicted women carding and weaving (A. Laiou in *Festschrift Stratos* 1:111–22). Sometimes artisans combined weaving with other facets of textile production: TAILORS might first weave the cloth that they sewed into garments, and the SERIKARIOI of the 10th-C. *Book of the Eparch* may have been involved in both dyeing fabric and tailoring it. In the regulations for the Stoudios monastery, however, tailors and weavers appear as separate artisans (Dobroklonskij, *Feodor* 1:412). The weavers are not listed as a separate guild in the *Book of the Eparch*. Some luxury textiles were woven in imperial factories.

The principal raw materials used in weaving were wool and flax (see LINEN) as in antiquity; SILK and later cotton also came to be used. Sometimes different kinds of fibers (e.g., wool and silk) were woven together.

LIT. Koukoules, *Bios* 2.1:215–17. Smetanin, *Viz.obščestvo* 86f. Aik. Christophilopoulou, "Systema basilikon histourgon," in *Festschrift Stratos* 1:65–72. —A.K., A.M.T.

WEDDING, the nuptial ceremony, was designated in Greek by *gamos*, the word also used for the state of MARRIAGE; the terms for the bride and bridegroom were respectively *nymphē* and *nymphios*. The wedding ceremony was frequently preceded by a BETROTHAL and the signing of a contract that regulated property relations in the marriage, but this was not mandatory. The wedding consisted of two parts—the ecclesiastical MARRIAGE RITE and the subsequent celebratory feast. After ritual ablutions, the bride, clad in white and veiled, left the house of her parents for the church; she and the bridegroom had to express their consent to the marriage, whereupon they received an ecclesiastical blessing (E. Herman, *OrChrP* 4 [1938] 189–234), donned MARRIAGE CROWNS, and exchanged marriage RINGS.

From the church the procession, accompanied by music and special marriage songs (EPITHALAMIA), headed for the house of the groom; the bride was led by a special retinue of *nymphagogoi*, "leaders of the bride." The procession took place at night and was illuminated by torch-bearers. The poor people of Constantinople celebrated their weddings in a public hall, the Nymphaion, located in front of the SENATE HOUSE (Cedr. 1:610.14–15). In the house of the groom the bride removed her veil so that her in-laws could see her (in theory, for the first time). The couple soon retired to the nuptial chamber (*pastas*) where the bride was given the MARRIAGE BELT.

The guests meanwhile were invited to a BANQUET and entertained by MIMES, dancing girls, and spectacles. Church fathers (esp. John Chrysostom) tried to convince the faithful to moderate the games and drinking at weddings, but in vain. The clergy was, however, required to leave the feast before these games began (Balsamon in Rhalles-Potles, *Syntagma* 2:357.10, commenting on canon 24 of the Council in Trullo). By dawn, the guests expected to see proof of the bride's virginity and of the consummation of the marriage.

Aristocratic weddings were magnificent (and sometimes lengthy) occasions: that of DIGENES AKRITAS reportedly lasted three months (Grottaferrata version IV 931, ed. E. Trapp, p.224). Imperial weddings often took the form of a public celebration, with tables placed in open areas, as Eustathios of Thessalonike depicts the reception in honor of Alexios II and Agnes of France. In such cases special games might be arranged.

Descriptions of the "spiritual weddings" of female martyrs (e.g., Martha and Febronia) and nuns to Christ use the vocabulary of earthly weddings: washing, anointing, and clothing of the bride, the dowry, rings and crowns, the wedding feast and bridal chamber (Brock-Harvey, *Women* 7of, 165).

LIT. M. Angold, "The Wedding of Digenis Akrites," in *He kathemerine zoe sto Byzantio* (Athens 1988) 201–15.
—J.H., A.K.

WEIGHT BOX, a low rectangular container (approximately 20 cm long) for flat WEIGHTS and BALANCE SCALES. Many specimens of 5th–7th-C. manufacture—some with their contents intact—have survived in Egypt, and a fragment of another was discovered in the early 7th-C. Yassi Ada

shipwreck. Made of wood, they are usually fitted with a sliding lid secured with a lock. Inside is a removable deck with a variety of geometric sinkings to accommodate the various sizes and shapes of flat weights, as well as the pans and balance arm of the scale. More elaborate specimens may bear copper or ivory panels with floral or geometric motifs, or, in rare cases, figures. The cover most often shows a low-relief cross beneath an arch, much like those common on contemporary flat weights. Similarly, the most frequently encountered inscription, "Grace of God," commonly appears also on flat weights. The Christian meaning is clear from 1 Corinthians 15:10 ("By the grace of God I am what I am . . ."): honest weighing and its resultant prosperity are gifts from God.

LIT. M.H. Rutschowskaya, "Boîtes à poids d'époque copte," *Revue du Louvre* 29 (1979) 1–5.
—G.V.

WEIGHTS are known in two main types: bust or statuette weights for gross weighing with STEEL-YARDS, and flat weights for fine weighing with BALANCE SCALES. The former, introduced by the Romans, survive in large numbers from the 5th to 7th C. Cast in bronze with a lead core, they take two forms: those depicting an empress or, less frequently, an emperor, and those representing Athena-Minerva. The "imperial" imagery likely connoted the accuracy of the measure. Typical specimens weighed approximately four Roman pounds (LITRA).

Flat weights, esp. common from the 4th to 7th C., were used for more precise transactions involving coins and other valuable materials. Most are flat and square, though some take the form of a flattened sphere; all are solid bronze. Moreover, all bear a weight designation: EXAGIA, used for coins, are calibrated in NOMISMATA, whereas *pondera*, generally larger and used for commodities, are calibrated in OUNGIAI or LITRAE. Some bear texts, symbols, or images, which may be inlaid in silver, copper, or brass. Names of officials appear, as do pious phrases, references to justice, and invocations. The cross is esp. common on 5th–7th-C. specimens, whereas earlier examples (4th–5th C.) may bear paired images of emperors. Commonly called imperial weights, the latter often also depict a TYCHE, a reference to HUNTING, or an evocation of prosperity (e.g., via a full MODIOS).

The implication is that prosperity, as facilitated through just weights, was a byproduct of harmonious co-rulership, that rulership drew its legitimacy from the *polis*, and that it depended on the power of the state, as evoked by the hunt. Made in sets, flat weights were stored in WEIGHT BOXES. (See also GLASS WEIGHTS.)

LIT. Vikan-Nesbitt, *Security* 29–37.

—G.V.

WHEAT. See GRAIN.

WIBALD OF STAVELOT, Benedictine monk and statesman; born 1098, died 19 July 1158. Of modest origins, Wibald, who was Lotharingian, studied at Liège and was a monk at Waulsort by 1117, but moved to Stavelot, where he became abbot (16 Nov. 1130). He rose to a position of influence at Conrad III's court, where he was regent during the Second Crusade and was made briefly abbot of Montecassino (1137) and, from 1146, abbot of Corvey. In 1155 and 1157 Wibald traveled to Constantinople as Frederick I's ambassador to Manuel I; he died returning from the second embassy. Much of Wibald's correspondence survives in his original register covering 1146/7–Sept. 1157, which includes letters addressed to Wibald. It is an essential source on diplomacy and marital alliances between Constantinople and the German emperors (Lamma, *Comneni* 1:93–115, 243–50). It documents German, Norman, and Byz. policies in southern Italy and contains letters from Conrad to Manuel (eps. 218, 237, 244, 246) and Manuel's wife Irene-BERTHA OF SULZBACH (eps. 243, 245), from Frederick I to Manuel (ep.410), Wibald's own letters to Manuel (eps. 343, 411, 432), and Manuel's letters to him (eps. 325, 424—*Reg* 2, nos. 1382, 1392). The correspondence reveals Conrad's warm relations with Manuel (e.g., ep.78) and Bertha's role in selecting a Byz. princess for Conrad's son (ep.243) as well as an exchange of embassies (eps. 279, 280, etc.) and rumors about Conrad's alliance with Manuel against the *Romana aeclesia* (eps. 198, 252). Epistle 407 conveys the conditions of a truce of 1153 between Frederick and Pope EUGENIUS III, according to which "the king of the Greeks" should not receive any land "on this side of the sea" (in Italy).

ED. P. Jaffe, *Bibliotheca rerum germanicarum* 1 (Berlin 1864; rp. Aalen 1964) 76–616.

LIT. F.K.J. Jakobi, *Wibald von Stablo und Corvey (1098–1158): Benediktinischer Abt in der frühen Stauferzeit* (Münster 1979). W. Koch, *Die Schrift der Reichskanzlei im 12. Jahrhundert 1125–1190* (Vienna 1979).
—M.McC.

WIDOWS (χήραι) were traditionally equated with the poor and powerless, who, like orphans and strangers, needed protection; care of widows was prescribed as a Christian duty. Widows received charitable distributions, esp. during Holy Week, and might find refuge in *cherotropheia*, homes for widows created by the state or church, such as those built by Eleusios, bishop of Kyzikos, side-by-side with homes for virgins (Sozom., *HE* 5.15.5); later, NUNNERIES replaced them as a refuge (A.-M. Talbot, *ByzF* 9 [1985] 113–15).

An ecclesiastical order of widows was instituted in the early church, allegedly by St. Peter, and probably functioned until the 5th C. Its members had to be 60 years old and married only once. They were selected by the bishop and assigned a special place in the church during services. The order was considered distinct from laity and clergy (including DEACONESSSES), since its members did not receive ordination. They performed various social services later undertaken by CONFRATERNITIES.

Widows could be economically independent and have substantial rights to property. Wealthy widows had significant power, DANELIS being an important example. In 1010 the widow Kalida sold her *choraphion* in order to ransom her son from the Arabs (*Ivir.*, no.16). Laiou (*Peasant Society* 89–94) has calculated that in 14th-C. *praktika* 17 to 22 percent of the households were registered as headed by widows, even if they had adult sons. Some aristocratic widows (Anna KOMNENE, the *sebastokratorissa* Irene KOMNENE, etc.) exercised enormous influence upon political and cultural life, and dowager empresses could act as regents or rulers. In nunneries, some widows became abbesses and a few, like THEODORA OF THESSALONIKE, attained sanctity. The second marriage of widows was legally permitted and recommended by husbands such as DIGENES AKRITAS, who presumed that widowhood would be unbearable (Grottaferrata version VIII, 3503f, ed. E. Trapp, 362). REMARRIAGE was condemned, however, by rigorists such as Kekaumenos (A. Kazhdan, *Byzantion* 43 [1973] 509), while Neilos of Rossano urged the men of the town to maintain a nunnery

so that their widows could avoid remarriage (PG 120:85CD).

LIT. Constantelos, *Philanthropy* 13–15, 276. G. Tibiletti, "Le védove nei papiri greci d'Egitto," *Atti del XVII Congresso internazionale di papirologia* (Naples 1984) 985–94. D. Simon, "Witwe Sachlikina gegen Witwe Heraia," *FM* 7 (1986) 325–75. —J.H., A.K.

WILLIAM I, king of Sicily (1154–66); born 1120, died Palermo 7 May 1166. Son of ROGER II, William (Γιλίελμος) and his chief minister, Maio(ne) of Bari, alienated the Norman barons. When MANUEL I failed to gain the support of Frederick I of Germany against Sicily, he allied himself with the discontented barons. In 1155 Manuel sent a few ships, a small force, and gold to hire mercenaries. They captured coastal towns and fortresses in Apulia from the Monte Gargano peninsula to Taranto. Friction was frequent between the barons and the Byz. During the siege of the citadel of Brindisi (Apr.–May 1156), many Normans and mercenaries deserted upon learning that William was approaching with a large army. The Byz. were defeated and their leaders, Alexios Komnenos and John Doukas, captured. In 1157 Manuel sent Alexios AXOUCH to Ancona, whence he encouraged the remaining Norman rebels. Meantime, peace negotiations, fostered by Pope Adrian IV (1154–59), culminated in 1158: Manuel recognized William as king of Sicily, and William returned the noble prisoners taken since 1147, but not the weavers whom Roger II had carried off from Thebes and Corinth. Thereafter, good relations with Byz. lasted into the reign of William's successor, WILLIAM II.

LIT. Chalandon, *Domination normande* 2:167–304. —C.M.B.

WILLIAM I OF CHAMPLITTE, prince of Achaia (1205–1208 or 1209); died Apulia 1208/9. A younger son and minor lord in the county of Burgundy, William joined the Fourth Crusade and participated in the attacks on Constantinople. After mid-1204, he served BONIFACE OF MONTFERRAT and joined the latter's expedition into Greece. In 1205, during the siege of Nauplia, the future GEOFFREY I VILLEHARDOUIN invited William to help conquer the MOREA. With Boniface's consent, William and Geoffrey advanced to Patras, then to Methone, Korone, and Messenia. A battle

at Kountoura (northeast Messenia) in late summer 1205 overcame the only serious resistance. On 19 Nov. 1205 Pope INNOCENT III referred to William as "princeps totius Achaie provincie." William organized his territories as a feudal state. Around 1208, he learned of the death of his brother in France; he set out to secure his inheritance, but died en route.

LIT. Bon, *Morée franque* 54–64. Longnon, *Compagnons* 210–12. —C.M.B.

WILLIAM II, king of Sicily (1166–89); son of WILLIAM I; born 1154, died Palermo 18 Nov. 1189. Plans for him to wed Maria KOMNENE proved vain. During the reign of ANDRONIKOS I, Byz. refugees in Sicily included Alexios KOMNENOS the *pinkernes*, who speciously claimed the throne, and a youth who pretended to be ALEXIOS II. Nominally in their support, but really to establish himself in Constantinople, William attacked the empire in 1185. From Dyrrachion, the army and fleet hurried to Thessalonike. After the city fell (24 Aug. 1185), it was savagely sacked. Alexios BRANAS defeated the Norman army on 7 Nov. 1185 and Thessalonike was recaptured. In 1186 Isaac II pushed the Normans from Dyrrachion, but Kephallenia, Zakynthos, and Ithaka were lost forever. A treaty, ca.1188, provided for an exchange of prisoners. William's most important artistic enterprise was the cathedral of MONREALE.

LIT. Chalandon, *Domination normande* 2:305–418. Brand, *Byzantium* 160–75. Jamison, *Admiral Eugenius* 56–79. —C.M.B.

WILLIAM II VILLEHARDOUIN, prince of Achaia (1246–78); born Kalamata ca.1211/12, died Kalamata 1 May 1278. Son of GEOFFREY I VILLEHARDOUIN, William was born and raised in the MOREA and knew Greek as well as French. He inherited the title to the principality of ACHAIA after the death of his brother, GEOFFREY II. William, one of the chief heroes of the CHRONICLE OF THE MOREA, was a vigorous ruler who expanded the principality to its greatest extent. He conquered the southeast Morea, including MONEMVASIA (1248), and built castles at MISTRA and MAINA. In 1258, William became an ally of MICHAEL II KOMNENOS DOUKAS of Epiros, and married his daughter Anna. At the battle of PELAGONIA William suffered a crushing defeat and was

captured by Nicene forces. To secure his release (1261), William had to relinquish three key fortresses, Monemvasia, Maina, and Mistra. He became a vassal of Michael VIII Palaiologos and received the title of MEGAS DOMESTIKOS.

After his return to the Morea, William continued to lead Latin opposition to the Byz. In 1267 he entered an alliance with CHARLES I OF ANJOU (Treaty of Viterbo) and became his vassal; this alliance, however, served the ambitions of Charles more than those of William. When William died without male issue, Charles inherited the title of prince of Achaia.

LIT. Bon, *Morée franque* 117–50. Zakythinis, *Despotat* 1:13–57. Longnon, *Empire latin* 217–50. —A.M.T.

WILLIAM OF APULIA, historian of the reign of ROBERT GUISCARD; fl. late 11th C. Probably a Norman in southern Italy, William wrote ca.1095–99 the *Gesta Roberti Wiscardi*, a Latin historical epic dedicated to Pope Urban II and Roger Borsa, Bohemund's half-brother. Despite the epic form and the literary conventions thus imposed, William offers a detailed and generally accurate account of events to the death of Guiscard (1085) from a Norman perspective. Books 1–3 use local sources—they are particularly well informed on events in APULIA and aware of events in Constantinople and their implications for Italy—to describe the Norman conquest of Byz. southern Italy and Arab Sicily from ca.1017 onward; they supply valuable information on Byz. leaders like George MANIAKES and ARGYROS, son of Melo. Books 4–5 narrate in detail Guiscard's war on the Greek mainland against Alexios I and form an essential corrective complement to Anna Komnene's version in the *Alexiad*.

ED. *La geste de Robert Guiscard*, ed. M. Mathieu (Palermo 1961), with Fr. tr.

LIT. Karayannopoulos-Weiss, *Quellenkunde*, 2:415. E. Hanawalt, "William of Apulia's *Gesta Roberti Wiscardi* and Anna Comnena's *Alexiad*: A Literary Comparison" (Ph.D. diss., Univ. of Calif.—Berkeley 1975). —M.McC.

WILLIAM OF MOERBEKE, Flemish Dominican and Latin translator of Greek; born between ca.1220 and 1235, died Italy? before 26 Oct. 1286. William made some of his translations in Byz.: he was at Nicaea on 24 Apr. 1260 when he finished translating Alexander of Aphrodisias and at Thebes

on 23 Dec. 1260 when he completed Aristotle's *On the Parts of Animals*. From Nov. 1267 to Dec. 1277 he was in Italy: by 1272, he became papal chaplain, and he worked for union with the Byz. church at the Second Council of LYONS in 1274. In Apr. 1278 he was made Latin archbishop of Corinth, where he completed three translations of PROKLOS (Feb. 1280). By Jan. 1284, however, he had returned to Italy (A. Paravicini Bagliani, *AFP* 52 [1982] 135–43). It is possible that his remarkable collection of Greek MSS, presumably acquired in Byz., entered the papal library (A. Paravicini Bagliani, *ItMedUm* 26 [1983] 27–69, and Jones, "Papal Manuscripts"). William translated or revised earlier translations of several dozen works, including Aristotle and his commentators, Archimedes, Hero, and Galen. William's literal method of translation means that his Latin versions of many works whose Greek texts survive only partially or not at all illuminate their transmission in Byz.

ED. For lists of works and editions, see L. Minio-Paluello, *DSB* 9:434–40. T. Kaeppli, *Scriptores ordinis praedicatorum medii aevi*, vol. 2 (Rome 1975) 122–29.

LIT. M. Grabmann, *Guglielmo de Moerbeke O.P., il traduttore delle opere di Aristotele* (Rome 1946). —M.McC.

WILLIAM OF TYRE, statesman and historian of the Crusader states; born Jerusalem ca.1130, died 29 Sept. 1186. William studied in France and at Bologna (1146–65) and then returned home in 1165 to become canon of Acre (Akko), where he may have known Theodora, widow of Baldwin III and Andronikos I Komnenos (*Chron.* 20,2). Subsequently he became archdeacon of Tyre (1167) and Nazareth (ca.1173 or 1174), tutor of future king Baldwin IV, chancellor of the kingdom of Jerusalem (1174), and archbishop of Tyre (1175), but failed to attain the patriarchate of Jerusalem in 1180 (cf. R. Hiestand, *DA* 34 [1978] 345–80). He negotiated the joint invasion of Egypt (*Chron.* 20,4) as King Amalric's envoy to Manuel I (1168) and later spent seven months (1179–80) with Manuel in Constantinople (22,4). Whether he knew Greek is unclear (Huygens, *infra* 2).

William's *Chronicon*, in Latin, is the key source for Byz. relations with the Crusader states and a masterpiece of medieval historical writing. The first 13 books draw on CANON ALBERT OF AACHEN, RAYMOND OF AGUILERS, *GESTA FRANCORUM* (indirectly?), FULCHER OF CHARTRES, and his own lost

Gesta orientaliū principū (Deeds of the Eastern Rulers), which used the *Annals* of EUTYCHIOS OF ALEXANDRIA as well as Oriental sources (H. Möhring, *Mittellateinisches Jahrbuch* 19 [1984] 170–83). It is uncertain whether the abrupt ending should be explained as an accident of transmission or William's failure to continue. William understands and likes Byz. (R.H.C. Davis in *Relations between East and West in the Middle Ages*, ed. D. Baker [Edinburgh 1973] 64–76); he regularly prefixes a respectful *dominus* to the title of the emperor, whom he reckoned "far richer" than any other Christian prince (20,22).

Even when William rewrites earlier Latin sources, his own experience and insight into Byz. society work subtle changes in formulation. As an independent witness, William reports, for example, John II's campaign against Antioch (14,24–30), the Byz. fleet's role in the invasion of Egypt (20,13–17), the battle of Myriokephalon (21,11), the troubles at Constantinople after Manuel I's death (22,5 and 11–14), and Amalric's trip to Constantinople, including a description of Boukoleon and the carefully calibrated ceremonial (20,22–24). An Old French translation is associated with several continuations on events after 1184 (ESTOIRE D'ERACLES); a Latin continuation comes from England (ed. M. Salloch, *Die lateinische Fortsetzung Wilhelms von Tyrus* [Leipzig 1934]).

ED. *Chronique*, ed. R.B.C. Huygens, H.E. Mayer, G. Röscher, 2 vols. [= CChr., ser. lat., Cont. med. 63–63A] (Turnhout 1986). Eng. tr. E.A. Babcock, A.C. Krey, *A History of Deeds Done Beyond the Sea* (New York 1943).

LIT. P.W. Edbury, J.G. Rowe, *William of Tyre, Historian of the Latin East* (Cambridge 1988). A.P. Kazhdan-M.A. Zaborov, "Gijom Tirskej o sostave gospodstvujuščego klassa v Vizantii (konec XI–XII v.)," *VizVrem* 33 (1971) 48–54. *RepFontHist* 5:329–32. —M.McC.

WILLIBALD. See HUGEBURG.

WILLS (sing. *διαθήκη*, also *diataxis*, *diatyposis*), documents by which the property of the deceased was transferred to the HEIRS; in addition to matters of SUCCESSION, wills could include clauses concerning the MANUMISSION of slaves, FIDEICOMMISSA, and settlements of DEBTS. Justinianic law required that the will be signed and sealed by seven witnesses; the procedure was simplified by Leo VI in novel 42. The right of opening (*anoixis*) the will was specifically granted by Justinian I to the QUAEATOR, whereas Leo VI in novel 44 ex-

tended this function to various judges in the capital and in the provinces.

Both men and women could make wills. Justinian I, in novel 5.5 of 535, prohibited monks (with certain exceptions) from making wills; Leo VI, in novel 5, did allow monks to dispose of their property, and several preserved wills (esp. of the 13th–14th C.) illustrate this privilege (A. Steinwenter, *Aegyptus* 1 [1932] 55–64). Monastic wills are hardly distinguishable from ΤΥΡΙΚΑ and contain not only dispositions of property but spiritual indoctrination, autobiographical information, and in some cases the appointment of the successor to the *hegoumenos*.

Well known are the wills of Eustathios BOILAS, Symbatios Pakourianos, Kale-Maria Pakouriane, and the ex-archbishop of Thessalonike Theodore Kerameas of 1284 (*Lavra* 2, no.75). These wills, among others, contain data on economic, social, and legal relations; since they sometimes include INVENTORIES of sacred vessels, books, and other sacred objects they are a precious source for cultural history as well.

LIT. Zachariä, *Geschichte* 150–85. K. Manaphes, *Monasteriaka typika-diathekei* (Athens 1970) 124–92. G. Litavrin, "Otnositel'nye razmery i sostav imuščestva provincial'noj vizantijskoj aristokratii XI v.," in *VizOč* (Moscow 1971) 152–68. Lemerle, *Cinq études* 13–63. J. Lefort, "Une exploitation de raille moyenne au XIIIe siècle en Chalcidique," in *Aphieroma Svoronos* 1:362–72. —A.K.

WINDOW (*παραθύριον*). Windows of two types became major elements in the design of Roman public buildings: (1) bands of uniform round-headed windows in clerestories of columnar basilicas; and (2) triple windows, with the central opening higher than the flanking ones. These occur in imperial baths and hence are called "thermal" windows. In Constantine I's Audience Hall at Trier, a double tier of round-headed windows perforated walls and apse; in the basilica of Maxentius and Constantine at Rome, triple windows under the great arches admitted a flood of light from all quarters. Christian columnar basilicas continued the Roman system, lighting the nave and apse more brightly than the side aisles; domical churches of centralized type (Hagia Sophia, Constantinople) or of longitudinal basilical type (St. John, Ephesus; Holy Apostles, Constantinople) continued to use the Roman "thermal" window.

Windows were substantially reduced both in

number and size in the smaller centralized churches of the 9th–15th C. The progressively elongated drums of these churches were lit with tall narrow openings, framed in mosaic in Constantinople, Greece, and the Balkans and deeply splayed on the interior in the stone walls of Armenian and Georgian churches. In the Madrid MS of John SKYLITZES most windows are depicted as round-headed; one, at which the decapitated head of Nikephoros II Phokas is exhibited, is rectangular with an open shutter, and other palace windows are of the same form.

Glazing large windows was achieved by using wood, stone, or stucco frames to hold comparatively small pieces of GLASS in a geometric pattern. From the 12th C. important fragments of stained glass (see GLASS, STAINED) held in lead frames have been found at the church of the PANTOKRATOR MONASTERY, Constantinople.

Windows in private houses are known primarily from written sources, which distinguish between large "loggias" (ΠΑΡΑΚΥΡΤΙΚΑ), which were probably covered with curtains, and small *photagogoi* glazed with pieces of glass or mica. Byz. houses had little natural light; as a result a number of laws protected houses from the construction of neighboring edifices that might cut off the sunlight.

LIT. H.-J. Horn, *RAC* 7:732–47. Koukoules, *Bios* 4:287–90. R. Günter, *Wand, Fenster und Licht in der Trierer Palast- und in spätantiken Bauten* (Herford 1968). G.D. Triantaphyllides, *Stoicheia physikou photismou ton byzantinon ekklesion* (Athens 1964). —W.L., A.C., A.K.

WINE (*οἶνος*; in later texts also *κρασι(ο)ν*, a word that appears already in the Acts of the apostle Thomas and in John Moschos but with the meaning "cup," "draught of any liquid"). Wine was a very important BEVERAGE in Byz., second only to WATER. Although it was produced mostly from grapes (see WINE PRODUCTION), it could also be made from the juice of dates and other fruits. The attempts of some heretical groups to prohibit wine drinking were rejected by the church fathers (e.g., Basil the Great, ep.199:47.10 [ed. Y. Courtonne, 2:163]). Bread and wine were staples of the DIET (e.g., Eust. Thess., *Capture* 110.25–27). Monastic *typika* prescribe bread and wine for supper and include wine in the morning meal as well; some *typika* allocate two mugs (*krasobo(u)lia*) of wine for each monk daily (A. Kazhdan, *Voprosy istorii* [1970] 217). Abstinence from wine was im-

posed as a PENANCE and on some fast days. Wine was also employed as medicine, for cooking, and for industrial purposes: thus, to make a substitute for armor, linen fabric was soaked in wine with salt, acquiring a relative hardness (Nik.Chon. 386.3–6).

Varieties of wine were distinguished by their color (white, yellow, red, or black), viscosity (thick or thin), and taste (harsh or sweet). Some types of wine were clarified with pitch or gypsum and had a peculiar flavor that Liutprand found repugnant. The most renowned wines were produced in the VINEYARDS of the Aegean islands (Thasos, Chios, Crete) and in Monemvasia (the so-called *malvasia*); those of Thrace and Asia Minor were less famous.

During the EUCHARIST deacons offered all the congregation a cup of wine diluted with water along with the bread; the wine was believed to be transubstantiated into the BLOOD of Christ. Wine was an instrument of salvation and a symbol of true knowledge and Christ's teaching.

LIT. C. Seltman, *Wine in the Ancient World* (London 1957). Koukoules, *Bios* 5:122–29. A. Dembińska, "Diet," *Byzantion* 55 (1985) 447f. H. Eideneier, "Zu 'krasin,'" *Hellenika* 23 (1970) 118–22. Koder-Weber, *Liutprand* 76–81. —A.K.

WINE MERCHANT. In Rome the distribution of WINE was divided between two professions: *vinarii* (Gr. *oinopolai*), wholesale providers of wine for Rome, who in the 3rd C. or later were formed into a guild; *caupones* (Gr. *kapeloi*), retailers, owners of TAVERNS. The *Basilika* (53.7.1–19) regulated the trade of *oinemporoi*, wholesale merchants who sold large quantities of wine, *pithoi*, or hundreds of vessels at once. The 10th-C. *Book of the Eparch*, on the other hand, mentions only *kapeloi* who sold wine in their *ergasteria* and used smaller measures: *stathmoi* (30 *litrai*), *angeia* (known also from 6th- and 7th-C. papyri—L. Casson *TAPA* 70 [1939] 5), and *minai* of 3 *litrai*; their MEASURES had to be certified by an official seal. The vita of BASIL THE YOUNGER describes the *ergasterion* of a small wine merchant (*katharopoles*): it had a storage room (*apotheke*), where *pithoi* and *angeia* were kept; the owner used credit extensively in his business and was heavily in debt (ed. Vilinskij, 1:313f). The Council in Trullo (canon 9) prohibited the clergy from possessing *kapelika ergasteria*; however, according to both Zonaras and Balsamon, the clergy were prohibited only from running a tavern, not from owning one and renting it out.

Documents of the 14th–15th C. mention *kapeliatikon*, a tax levied on *kapeloi*: the privilege given to Monemvasia in 1328 lists it together with several other taxes imposed on artisans—*ergasteriatikon*, *metaxiatikon*, etc. (P. Schreiner, *JÖB* 27 [1978] 221.34). Manuel II in 1408 allowed the monks of Mt. Athos to sell their wine without *kapeliatikon*, provided that they did not interfere with each other's trade (V. Mošin, *Akti iz svetogoskih arhiva* [Belgrade 1939] 1–14). The *kapeliatikon* could be granted to a landowner: thus, the Lavra had rights to *kapeliatikon* in the village of Bernarous on the Strymon (*Koutloum.*, no.38.5–6).

LIT. Stöckle, *Zünfte* 50f. *Bk. of Eparch* 244–49. Koukoules, *Bios* 2.1:193–95. —A.K.

WINE PRODUCTION. Since WINE was the staple beverage of the Byz., wine grapes were grown widely throughout the empire. After harvesting the grape clusters, cultivators placed them in baskets (as illustrated in mosaics depicting the SEASONS) or on staves (in OCTATEUCH illustrations) and transported them from the VINEYARD to the wine vat (*lenos*). Before the grapes were pressed the vat was fumigated with incense; leaves and rotting clusters of grapes, which could turn the ensuing must bitter, were removed from the baskets. The grapes were then dumped into the wine vat. After first washing their feet, men climbed into the vat and extracted the juice by treading on the grapes. They next removed the seeds from the treading floor, allowing the must to pass into a channel along which the juice flowed before emptying into the *hypolenion*, a receptacle placed below the vat. After the juice was crushed from the grapes, the must was placed in casks (*barelia*), where it fermented.

Late Roman vats have been widely discovered, from Palestine (e.g., G.W. Ahlström, *BASOR* 231 [1978] 19–49; I. Roll, E. Ayalon, *PEQ* 113 [1981] 111–25) to Bulgaria (D. Cončev in *Acta antiqua Philippopolitana: Studia archaeologica* [Sofia 1963] 125–31). There were two different kinds, stationary and portable. Vats are listed in several *praktika* of the Palaiologan period (*Dionys.*, no.25 of 1430; *Docheiar.* no.60, early 15th C.), sometimes together with *pitharia*, large vessels to contain wine; they were owned by individual peasants (although not found in every household) and situated in the courtyard.

Liutprand of Cremona found *Graecorum vinum* undrinkable because of the taste of gypsum or probably pitch; BURGUNDIO OF PISA, on the other hand, was interested in Greek wine production and translated some passages from the *Geoponika* into Latin (J.-L. Gaulin, *MEFRM* 96 [1984] 95–127).

LIT. K.D. White, *Roman Farming* (London 1970) 46. J. Koder, T. Weber, *Liutprand von Cremona in Konstantinopel* (Vienna 1980) 76–81. —J.W.N., A.K.

WINE TRADE. Wine was an important item of trade in Byz., perhaps because many wine-producing areas are islands or coastlands and, therefore, the transportation of wine was cheaper and easier than that of grain. Evidence from a 7th-C. shipwreck shows that wine was transported in AMPHORAI at that time (F. van Doorninck in *A History of Seafaring Based on Underwater Archaeology*, ed. G.F. Bass [London 1972] 140); in the later period, casks were used. According to PTOCHOPRODROMOS (3:48–71), wine reached Constantinople from Chios, Lesbos, Crete, Varna, and other areas; Chiot wine was considered particularly good. In the 14th C. Pegolotti mentions in Constantinople and Tana the wines of Cyprus, Crete, Trigliaia (Trilya), Greece, Monemvasia, and Thebes. The export of wines to foreigners was forbidden (*Basil.* 19.1.85[86]), and a special duty was levied on internal trade in the 12th C. In the 12th C. wine was, in fact, exported to the West.

Monasteries appear particularly active in the wine trade. The monks of Mt. Athos moved from exchanging wine for other commodities (*Prot.*, no.7.99–100) to trading in it between 972 and 1045 (*Prot.*, no. 8.54–55, 66–67). Both Mt. Athos and Patmos engaged in relatively large-scale sales of wine in Constantinople in the 12th C. Other sources of the period mention the wine trade specifically as an economic activity of monks (Balsamon, in Rhalles-Potles, *Syntagma* 2:151–54; Eust. Thess., *Opuscula* 242.30–31). The exemptions from customs duties that some monasteries obtained undoubtedly facilitated this. The monasteries were also important consumers of wine.

Private individuals participated in the wine trade, although usually without the privileges that monasteries had. In the 14th–15th C. WINE MERCHANTS had to compete with Western, particularly Venetian, merchants. John VI Kantakouzenos and the Palaiologan emperors, esp. John V and Man-

uel II, tried, with only limited success, to protect the trade in Byz. wine, whose price was being depressed below production costs by the importation of Italian wine by the Venetians.

LIT. J. Chrysostomides, "Venetian Commercial Privileges under the Palaeologi," *StVen* 12 (1970) 298–311, 335–39, 345–48, 355f. Schilbach, *Metrologie* 120–22. —A.L.

WISDOM. See SOPHIA.

WITCH. See ENGASTRIMYTHOS.

WITNESS (*μάρτυς*) to a document, as opposed to a WITNESS IN LITIGATION, was someone who, at the request of an individual (in the case of a WILL) or several interested parties (in the case of a sale CONTRACT), indicated by his signature on the document his presence at a legal or other transaction (e.g., a boundary survey; cf. also L. Burgmann, *FM* 4 [1981] 20.49–54). For some legal transactions a specific number of witnesses was prescribed by law—five for receipts of debt, seven for a will—but numerous exceptions existed, and in practice as many witnesses were cited as possible, to ensure that witnesses would be alive and available years later in event of a dispute. The witness, who could not be a minor, had to be trustworthy. Credibility, in this case, was judged according to the reputation of the witness. Women were theoretically excluded from acting as witnesses to documents but several cases are known (e.g., *Xénoph.* no.8.61 [a.1309], or *MM* 4:93.10).

Witnesses' Signatures. The study of the signatures of witnesses provides data concerning the social status of the population in specific areas, their ethnic composition, and degree of LITERACY; for example, some witnesses use the sign of the cross instead of a signature or make mistakes in spelling.

LIT. N. Oikonomides, "Mount Athos: Levels of Literacy," *DOP* 42 (1988) 167–78. —A.K.

WITNESS IN LITIGATION, a person who appeared in civil and criminal proceedings and testified to the truth or falsity of the facts of the case; the testimony was later confirmed by oath. Witnesses in litigations, who could be women, appeared either voluntarily or compulsorily (by court summons). Their testimony was accepted only if more than one witness was available (*unus*

testis, nullus testis). Certain persons of standing (e.g., bishops) and the handicapped (the old, the infirm, minors) were exempted from the obligation to testify. Absent persons could be interrogated by an authorized judge at their place of residence. Slaves, heretics, antisocial and disreputable individuals, and other such types were not allowed to appear as witnesses in litigation. The testimony of a witness could be weakened by the introduction of counter witnesses and attacks on the credibility and usefulness of the deposition. TORTURE could be used to coerce witnesses (esp. those of humble origins) into testifying (*Ecloga* 14.1), and trial by ORDEAL might be used to help establish the truth in the absence of available witnesses.

LIT. D. Simon, *Untersuchungen zum Justinianischen Zivilprozess* (Munich 1969) 209–71. Zachariä, *Geschichte* 397f. —A.K.

WOMEN. Byz. attitudes toward women were ambivalent. On the one hand, the church fathers, following Old Testament tradition, assumed female inferiority and essential weakness, and perceived women to be the instrument of the devil: Eve disobeyed God's first command and was responsible for the Fall of Man. Accordingly, the position of women in the world had to be inferior to that of man, and in the church women were barred from teaching and priestly functions. Byz. churchmen employed a classical misogynist vocabulary with Christian additions, such as *gynaikodoulos*, a man enslaved to women; *gynaikotraphes*, a man reared by women and therefore effeminate (John Chrysostom, *PG* 61:278.54); and *gynaiazo*, being addicted to women (Theodore of Stoudios, *PG* 99:1368A). Even sins acquired female personifications, as in Neophytos the Enkleistos (Galatariotou, *infra* 57–77). Patristic commentary, which emphasized the polarity between good women and bad, remained extremely influential through such collections as the *Sacra Parallela*. The pre-Christian association of women with supernatural powers became a satanic one in Byz. Lazaros of Galesios claimed that the devil used women, sometimes disguised as nuns, in attacks on the chastity of monks. Satanic powers were attributed to Amarantina, a sorceress tried in 1350 (*RegPatr*, fasc. 5, nos. 2318, 2334), and to other women accused of witchcraft and soothsaying.

On the other hand, the church proclaimed woman's spiritual equality with man, through her

being created in God's image and redeemed in the same way as man. Women were equal to men in martyrdom, a few good wives and mothers attained sanctity, and the cult of the VIRGIN MARY was extremely popular.

In theory, the major function of women was MARRIAGE and the procreation of children, in contradiction to the extremist idea that VIRGINITY is one of the main virtues. Motherhood (divinized in the cult of the THEOTOKOS), one of the few acceptable Christian roles for women, was glorified in panegyrics, for example, those by Theodore of Stoudios and Michael Psellos. INFERTILITY as well as the death of young children were considered curses against which women took all possible measures. Prayers for conception, esp. of a son, and for a safe pregnancy and delivery (see BIRTH) were accompanied by the use of relics, AMULETS, and incantations.

In general women led secluded lives at home and were supposed to be veiled when they went out. Some women, of course, worked outside the house, and there were other legitimate reasons for women to leave the house: attendance at church services; visits to bath, shrines, or parents; and participation in celebrations to mark civic or imperial events. Kekaumenos urged women to avoid eye contact with unrelated men (Kek. 202f). Nurses undertook the crucial role of chaperoning girls and protecting their virginity and were ridiculed by epigrammatists such as Paul Silentiarios and Agathias (*AnthGr*, bk.5, nos. 262, 289, 294). Sexual misbehavior of young women was punished: any girl who lost her virginity after a BETROTHAL by sleeping with a man other than her fiancé could be repudiated by her bridegroom (Leo VI, nov.93). Byz. society was more tolerant of male ADULTERY and the related practices of CONCUBINAGE and PROSTITUTION, than of female infidelity; however, some church fathers, for instance, Gregory of Nazianzos, treated male and female adulterers equally (P. Phan, *Social Thought* [Wilmington, Del., 1984] 158f).

In addition to childbearing, the second female obligation was the maintenance of the household: in the 10th C. MARY THE YOUNGER, an ideal wife and mother, came to be venerated as a saint, thus demonstrating that sanctity was not limited to consecrated virgins, and Kekaumenos stated that a good wife is a precious gift. Despite their theoretical subjugation to their husbands, women had

important rights and enjoyed respect: a woman possessed her DOWRY and could alienate inherited property; in cases of INTTESTATE SUCCESSION daughters inherited equal shares with their brothers; WIDOWS had authority over their sons; and a poem of PTOCHOPRODROMOS shows a married woman exercising full power over her henpecked husband. Despite novel 48 of Leo VI, which prohibited a woman from being a WITNESS to business transactions, the *Peira* and later judicial acts reveal female appearances in court to testify and to plead successfully for DIVORCES, resolution of property disputes, and control over dowries. Some rich women managed large households; others might be entrusted with *pronoiai*, evidently after their husbands' demise.

The primary feminine economic activities were those of "distaff and loom," that is spinning, weaving, and making cloth. The treatise of Psellos on the festival of Agathe suggests that this work was not limited to the household, but that some women were professional spinners, WEAVERS, and wool carders, whereas wool dyeing was a male occupation (A. Laiou in *Festschrift Stratos* 1:112). Women were deeply involved in retail trade, esp. selling foodstuffs. In the 14th C. Ibn Baṭṭūṭa noted that most of the artisans and sellers in the markets of Constantinople were women (*Travels in Asia and Africa*, tr. H.A.R. Gibbs [London 1929] 160). Female bakers, cooks, innkeepers, and bathkeepers are attested, as well as washerwomen, gynecologists, midwives, dancers, prostitutes (the last two professions were closely linked by Byz. moralists), matchmakers, and sorcerers. Some women assisted in the charitable work of *diakonai* (washing the sick and laying out the dead), while those with semiprofessional skills, such as mourners and wet nurses, were always in demand. Women probably engaged in minor agricultural activities (such as cultivating gardens, feeding hens), but their participation in grain harvesting seemed to Apokaukos a strange occupation. They also assisted with grape picking when there were not enough male workers.

A few women from imperial and aristocratic families played a significant role in the social, political, cultural, and religious life of the empire. Some EMPRESSES ruled independently or as regents of their minor sons; some acted through their husbands. NUNS and abbesses of nunneries not only influenced religious activity, but occa-

sionally interfered in court politics. Noble ladies held high positions at court (e.g., ZOSTE PATRIKIA), founded monasteries, organized literary circles, and served as patrons of the arts. The role of women increased during periods of crisis: they were active in religious conflicts (e.g., in the resistance to Iconoclasm) and in political rebellions (e.g., in support of Empress Zoe or in the overthrow of Andronikos I); in certain cases they participated in the defense of besieged cities.

Although elementary education was available for girls, female LITERACY was not very common. There are numerous references to mothers teaching their children the Psalms and Bible stories, but they may have known these by heart, so this is not necessarily an indication of an ability to read. After the late Roman period that produced such intellectuals as HYPATIA of Alexandria and ATHENAIS-EUDOKIA, a female writer was an exceptional figure (KASSIA). The learned princess Anna KOMNENE, who penned a biography of her father Alexios I, is the sole woman historian of the Byz. era. In the Palaiologan period Theodora RAOULAINA and Irene CHOUMNAINA were active bibliophiles. The figures calculated by Laiou (*infra* 255), on the basis of a very small sample, show a low rate of female literacy in the Palaiologan period (1.8 percent in the 13th C., 16 percent in the 14th C.).

The scarcity of evidence makes it difficult to ascertain changes in the position of women, esp. since the data refer primarily to the upper stratum of Byz. society. In the late Roman period, women evidently preserved relative freedom: they were active in intellectual circles, and appeared as equals in politics—women such as PULCHERIA, THEODORA (the wife of Justinian I), and MARTINA left a considerable mark on the history of the 5th to 7th C. Hagiographical legends promoted the image of exceptional women—former prostitutes who achieved extreme piety, or women in disguise emulating male hermits (Patlagean, *Structure*, pt.XI [1976], 597–623). After the mid-7th C. the empire was preoccupied by the response to military threats in which women necessarily had little or no role. Even the role of the Virgin Mary was questioned by the Iconoclasts. Invocations to her on seals were apparently replaced by those of Christ from the mid-9th C. onward (A. Kazhdan, *BZ* 76 [1983] 384), and then by those of some male saints. Empress IRENE, who managed to quell

the resistance of her son Constantine VI, is an unparalleled figure of her time, and most women featured by chroniclers are pious and loyal wives (and occasionally mistresses). Psellos presents the empress Zoe primarily in the role of a lover or spouse, and as a woman making perfume in the seclusion of the women's quarters of the palace; he argues that she and her sister Theodora were unfit to guide the fortunes of the empire.

The situation changed by the end of the 11th C.: the bellicose Komnenoi acknowledged the important role of their women, from Anna DALASENE (who wielded imperial power on occasion during the rule of her son), Anna Komnene, and the *sebastokratorissa* Irene KOMNENE, to EUPHROSINE DOUKAINA KAMATERA. Literature also reflects a certain liberation of women from the 12th C. onward: the exaltation of femininity and love finds its culmination in the romance of KALLIMACHOS AND CHRYSORRHOE. Laiou, however, hypothesizes that the beginning of the 15th C. brought an end to some of these features of increased feminine activity.

Representation in Art. In contrast to the emphasis on individual identity in imperial Roman art and the marked sensuality of females in Coptic sculpture, Byz. women were generally represented as homogeneous, sexless creatures. As late as the 6th C. even sacred figures have bodies which, esp. when pregnant (as in images of the Visitation), have some semblance of natural shape. From the 7th to 11th C., however—with the exception of dissolute women, and dancers on such objects as CROWNS—women's bodies are either masked entirely by their clothing or are parodies of human form (e.g., martyrs in the MENOLOGION OF BASIL II, p.390). Thereafter all attempts to depict women as such disappear: in the illustrated homilies of James of Kokkinobaphos (Hutter, *infra*, fig.11) one of the Virgin's midwives displays a breast on her back. Like males, female NUDES are utterly distorted. Hutter perceives a return to characteristically feminine figures and faces in and after those at NEREZI but, if achieved, this was never as part of a holistic attitude toward the human body. The reedlike proportions of women in much 14th-C. painting are also applied to male figures.

LIT. A. Laiou, "The Role of Women in Byzantine Society," *JÖB* 31.1 (1981) 233–60. J. Beaucamp, "La situation juridique de la femme à Byzance," *CahCM* 20 (1977) 145–

76. J. Herrin, "In Search of Byzantine Women: Three Avenues of Approach," in *Images of Women in Antiquity*, ed. A.M. Cameron, A. Kuhrt (London 1983) 167–89. Eadem, "Women and the Faith in Icons in Early Christianity," in R. Samuel, G. Stedman Jones, *Culture, Ideology and Society* (London 1982) 65–83. C. Galatariotou, "Holy Women and Witches: Aspects of Byzantine Conception of Gender," *BMGS* 9 (1984/85) 55–94. S.P. Brock, S.A. Harvey, *Holy Women of the Syrian Orient* (Berkeley-Los Angeles 1985). A.M. Talbot, "A Comparison of the Monastic Experience of Byzantine Men and Women," in *Byzantine Saints and Monasteries* (Brookline, Mass., 1985) 1–20. A.W. Carr, "Women and Monasticism in Byzantium," *ByzF* 9 (1985) 1–15. I. Hutter, "Das Bild der Frau in der byzantinischen Kunst," *Byzantios* 163–70. L. Garland, "The Life and Ideology of Byzantine Women," *Byzantion* 58 (1988) 361–93. —J.H., A.K., A.C.

WOMEN AT THE TOMB. See MYRROPHOROI.

WONDROUS MOUNTAIN (Θαυμαστόν Ὄρος, now Saman Dağı in Turkey), the site of a pilgrimage complex built primarily between 541 and 591 around the column of SYMEON THE STYLITE THE YOUNGER during his lifetime. Situated southwest of Antioch, the Wondrous Mountain stands prominently above the north bank of the Orontes River a short distance before it flows into the Mediterranean; the port of SELEUKEIA PIERIA lies to the west. The vita of Symeon and that of his mother record assemblies of pilgrims at the column and their construction of the complex in spontaneous gestures of thanksgiving for healings and spiritual favors secured by the stylite. In this manner, inns, a main church, and service buildings were constructed in 541–51 by pilgrims, as well as by masons from Isauria. Between 551 and Symeon's death in 591 a forge and a burial church were erected as, probably, were the monastic quarters. The baptistery and circuit walls were apparently built after 591. Many of these structures still stand, including the rock-cut base of the column with staircase and its surrounding octagonal court; also preserved are the figured capitals in the main church said to have been carved by Symeon's disciple John. The monastery in the complex was refounded in the 10th C. by a bilingual community of Greek and Georgian monks, as attested by contemporaneous Georgian manuscript colophons.

Physical remains of this later period include medieval alterations to tessellated pavements, al-

Minia glazed pottery, and various objects excavated by W. Djobadze in the 1960s. The Wondrous Mountain was called the Mont Parlier by the Crusaders who settled nearby at al-Mina at the mouth of the Orontes. The site was finally devastated by the Mamlûks in 1260.

LIT. W. Djobadze, *Archaeological Investigations in the Region West of Antioch-on-the-Orontes* (Stuttgart 1986) 57–115. —M.M.M.

WOOD AND WOODWORKING. Products made of wood, widespread but now little known, included stools, tables, lecterns, candelabra, and perhaps TEMPLON screens as well as paneling. CARPENTERS (*tektones* or *xylourgoi*) seem to have used green rather than seasoned wood and worked with saws, planes, and chisels. Legs of beds and stools were turned on a lathe; bosses on lecterns (*Treasures* III, figs. 14, 15) and thrones (Chatzinicolaou-Paschou, *CBMG* 1, fig.483) were produced the same way. With the exception of a wooden lyre of the 10th–11th C. found at Corinth (see MUSICAL INSTRUMENTS), preserved examples of wooden objects from Europe date from no earlier than the 13th or 14th C.: furniture with balusters from Kastoria (A. Orlandos, *ABME* 4 [1938] 192); carved icons from Gallista and Ohrid (Lange, *Byz. Reliefikone*, nos. 50, 51); and an icon of St. George in the Byz. Museum, Athens (Grabar, *Sculptures II*, no.168). Many items of wood are preserved from Byz. Egypt: furniture legs and ornament, combs, house and church paneling, even musical instruments (H.-G. Severin in *Festschrift für Klaus Wessel*, ed. M. Restle [Munich 1988] 259–67).

Wood in Architecture. Despite its comparative scarcity and high cost, wood was frequently used as a construction material. Readily destroyed, it has survived in few cases. Timber ROOFS were widely used in the 4th–6th C. both in centralized structures and basilicas, although the only preserved example is that of the *katholikon* at the monastery of St. CATHERINE at Sinai. Eusebios (*HE* 10.4.43) mentions beams of Lebanese cedar in the basilica at TYRE; Prokopios (*Buildings* 5.6.15) speaks of this material in a church at Jerusalem. The form of gabled roofs can be deduced from surviving support systems: they had trusses, usu-

ally visible from below; aisles had roofs pitched on single beams. Dendrochronological investigation has revealed oak tie-beams at the Church of St. IRENE in Constantinople, in the Justinianic phase of HAGIA SOPHIA, Constantinople, and again in 14th-C. restorations there. Juniper and chestnut were used elsewhere.

Wood was common in centering, scaffolding, and zones that withstood vault thrusts. A number of carved wood lintels with Coptic inscriptions have been preserved from Egypt: the most famous is the lintel from the el-Moallaqa church in Old Cairo, dated to 735 (L. MacCoull, *ZPapEpiG* 64 [1986] 230–34). Existing elements allow the restoration of wood FLOORS in houses and palaces at MISTRA (A. Orlandos, *ABME* 3 [1937] 80f) and in monastic buildings (refectory at Hosios LOUKAS). It was the normal material for DOORS and shutters. Town houses were frequently timber-frame structures with wooden floors and roofs; projecting features of the latter are depicted in the Madrid Skylitzes MS (Grabar-Manoussacas, *Skylitzès*, figs. 203, 260).

LIT. G. Sotiriou, "La sculpture sur bois dans l'art byzantin," in *Mél.Diehl* 2:171–80. Bréhier, *Sculpture* 32–33. Orlandos, *Palaeochr. basilike* 2:386–96. P.I. Kuniholm, C.L. Striker, "Dendrochronological Investigations in the Aegean and Neighboring Regions 1977–82," *Journal of Field Archaeology* 10 (1983) 411–20. —Ch.Th.B.

WORKSHOP. See ERGASTERION.

WREATH (στέφανος), ring formed from a GARLAND woven of leaves, sometimes decorated with flowers and fruit. Often used as CROWNS, wreaths were presented to winners in the HIPPODROME and to the emperor upon his triumphant ADVENTUS. In imperial art personifications such as the NIKE offer wreaths to emperors or consuls; senators present wreaths to the emperor on the base of the Column of Arkadios in Constantinople (known from drawings); the emperor holds a wreath on the OBELISK OF THEODOSIOS I in the Hippodrome of Constantinople.

The wreath was common in Christian art where it signified immortality or triumph over death. Wreaths framed images of Christ, the LAMB OF GOD, the CROSS, and the CHRISTOGRAM. Martyrs were shown carrying or being crowned with

wreaths. The seasonal fruits on the wreath framing the portrait of St. Victor in the dome of S. Vittore in Ciel d'Oro, Milan, reinforce its symbolism of eternity. With the same connotation wreaths were often represented on sarcophagi and in tombs. In the mosaics of the Orthodox Baptistery, RAVENNA, each of the apostles offers a golden wreath to Christ, a depiction influenced by imperial ceremony. From the 4th to the 6th C. wreaths were also commonly used as ornament in architectural sculpture, FLOOR MOSAICS, and TEXTILES.

LIT. K. Baus, *Der Kranz in Antike und Christentum* (Bonn 1940). —R.E.K.

WRITING DESK. In antiquity and the early Middle Ages SCRIBES used to write while supporting the writing material, whether a wax tablet or a papyrus roll, on the knee. Only a few Late Antique illustrations show a scribe using a table or desk. On the other hand, a table or a desk—often a piece of furniture combining the two functions—forms part of the stereotyped repertoire used by Byz. miniaturists when portraying authors, esp. evangelists (see EVANGELIST PORTRAITS). The lower part of this piece of furniture sometimes has the shape of a bookcase in which some rolls or codices are stored together with writing implements. In other instances writing implements (PENS, INK pots, scissors, pumice-stone) lie on the table. Normally an open codex or a roll is on the desk. The evangelist mostly is shown while writing or preparing to write or holding another book on his lap as if collating. Ἀναλόγιον (older form ἀναλογεῖον) is the common word for the desk on which books are placed in churches or elsewhere; it is always mentioned in connection with reading, not with writing (cf., e.g., *De cer.* 760.14; pseudo-Kod. 189.15, 222.4).

LIT. H. Hunger, *RBK* 2:474–77. B.M. Metzger, "When Did Scribes Begin to Use Writing Desks?" 11 *CEB* (Munich 1960) 355–62. —W.H.

WRITING TABLETS (πυξία, πινακίδια) of ivory or more usually citrus wood, employed before the Byz. era, seem to have continued in use until at least the 14th C., when they are depicted in scenes of the education of St. Nicholas. Their form varied from single leaves or wooden panels folded to make DIPTYCHS to successions of such panels

joined in "concertina" format by thongs (A.K. Bowman, *ZPapEpig* 18 [1975] 240-42). Such a polyptych may be represented in the hands of notaries on the diptych of Rufius Probianus, ca.400 (Volbach, *Elfenbeinarbeiten*, no.62). Records, both official and private (see ALBERTINI TABLETS), were written either in ink directly onto the surface or incised with styli on wax-filled recesses; the vita of Neilos of Rossano (AASS Sept. 7:273A) describes a gadget of wood and wax that he used.

A complete set of such writing equipment was found on the Esquiline Hill in Rome. Ivory tablets were always esteemed, as AUGUSTINE (ep.15.1) indicates: he asks a correspondent to return his *tabellae eburneae*. They made welcome presents, as we know from the letters of Libanios.

LIT. Gardthausen, *Palaeographie* 1:126-32. R. Bull, E. Moser, H. Kuhn, *Vom Wachs*, vol. 1 (Frankfurt am Main 1959) 792-94. F. Cabrol, *DACL* 4.1 (1920) 1045-94.

-A.C.

XAGION. See EXAGION.

XANTHEIA (Ξανθεία, mod. Xanthe), settlement in southwestern Rhodope, probably distinct from the ancient Xantheia in Thrace known to Strabo (Ch. Danoff, *RE* 2.R. 9 [1967] 1333). Bishopric in 879 (Mansi 17:376A) and suffragan of Traianoupolis (*Notitiae CP* 7.601), it was still a village (*chorion*) in the 11th C. (P. Gautier, *REB* 42 [1984] 127.1781). Only in the 13th C., after Kalojan had destroyed MOSYNOPOLIS and PERITHEORION, did the importance of Xantheia grow: Gregoras calls it either *polichnion* (Greg. 2:814.19) or *polis* (2:727.24); Kantakouzenos (Kantak. 2:534.10-14) defines it as *polis*; and ENVERI (*Desturname*, 99f, v.1529) goes so far as to term it "a very great city." In 1264 Michael VIII decided to winter in Xantheia with his army (Pachym., ed. Failler, 1:295.13-15). The "castle" where the Catalan leader Ferdinand Ximenes sought refuge in 1307 can probably be identified as Xantheia. In 1345 MOMČILO made the city his residence. In 1347 John VI handed Xantheia over to his son Matthew Kantakouzenos, and by 1369 Xantheia, Peritheorion, and Polystylon were in the hands of JOHN UGLJEŠA (Ostrogorsky, *Serska oblast* 32f).

LIT. Asdracha, *Rhodopes* 93-96. S. Kyriakides, *Peri ten historian tes Thrakes* (Thessalonike 1960) 30-43. S. Ćirković, B. Ferjančić, in *VizIzvori* 6 (1986) 474, n.377. -T.E.G.

XANTHOPOULOS, NIKEPHOROS KALLISTOS, ecclesiastical writer; born before 1256?, died ca.1335?. He was a priest at Hagia Sophia (and thus had access to the patriarchal library) and before his death became the monk Neilos. He gave lessons in rhetoric, for which he prepared new PROGYMNASMATA (J. Glettner, *BZ* 33 [1933] 1-12, 255-70). Xanthopoulos (Ξανθόπουλος) was a friend of Theodore METOCHITES, who dedicated his Poem 12 to him (ed. M. Cunningham et al. in *Okeanos* 100-116).

The main work of Xanthopoulos is his voluminous *Ecclesiastical History*, compiled after 1317

X

and dedicated to ANDRONIKOS II PALAIOLOGOS; 18 of its books survive, covering the period from the time of Christ to 610. Five more books, which extended to 911, are lost. Some of his primary sources were EUSEBIOS OF CAESAREA, SOZOMENOS, THEODORET OF CYRRHUS, and EVAGRIOS SCHOLASTIKOS. The *Ecclesiastical History* includes descriptions of secular events, such as the accession of emperors and military campaigns, but emphasizes ecumenical councils, doctrinal disputes, and the four eastern patriarchates. A much slighter historical work is a versified synopsis of Jewish history after the Maccabees (PG 147:623-32). Xanthopoulos was a prolific hagiographer, whose writings include a history of miracles that occurred at the shrine of Zoodochos PEGE (AASS Nov. 3:878-89) and Lives of Sts. NICHOLAS OF MYRA and Euphrosyne the Younger. As a poet, he composed prayers to the Theotokos and apostles, iambic renderings of historical sections of the Old Testament, and short poems on icons and sacred vestments and furnishings. His commentary on the Ladder of JOHN KLIMAX has only recently been discovered (L. Politis, *Kleronomia* 3 [1971] 69-84); he also wrote a commentary on the orations of GREGORY OF NAZIANZOS.

ED. History—PG 145:559-147:448. Poetry—M. Jugie, "Poésies rythmiques de Nicéphore Calliste Xanthopoulos," *Byzantion* 5 (1929-30) 357-90. A. Papadopoulos-Kerameus, "Nikephoros Kallistos Xanthopoulos," *BZ* 11 (1902) 38-49. For full list of works, see Beck, *Kirche* 705-07.

LIT. G. Gentz, *Die Kirchengeschichte des Nicephorus Callistus Xanthopulus und ihre Quellen* (Berlin 1966). Beck, *Kirche* 705-07. Hunger, *Lit.* 1:96, 98-100; 2:114, 165, n.262, 172. *PLP*, no.20826. -A.M.T.

XANTHOS (Ξάνθος, now Kınık), city of LYCIA. Although Xanthos rarely appears in Byz. written sources, it is well known from excavations that have revealed its development. Xanthos expanded in the 4th-6th C., when new churches and residences adorned its acropolis and the adjacent plain; notable among them was a richly decorated basilica, apparently the cathedral. This church was burned and much of the city aban-