made him the model for many Christians, even those of Egypt, who were drawn to the solitary life. In the Life, Antony is depicted as the perfect man who follows moderate ascetic practices, stands up the church hierarchy, and performs miracles with divine assistance. According to the Life, he visited Alexandria to support Athanasius against the Arians. But there is no independent confirmation of his anti-Arianism; in the sayings and letters, Antony addresses practical and ethical questions only.

Antony was Coptic-speaking, not Greek-speaking, and probably dictated his letters in Coptic, even though it is not impossible that a Greek papyrus contains a fragment of Antony's letters to An-moun.[7] His pupil (G. Garitte, Musée 51 (1995) 17, n. 23). The letters of Antony are preserved in two collections: seven letters surviving in Latin translation are usually considered genuine since Jerome mentioned a collection of Antony's letters in seven parts—but Bardenhewer (Litteratur 8:1) questioned their authenticity; a collection of 20 Arabic letters is attributed to Antony. In addition, some Georgian, Syriac, and Coptic letters and fragments are known. The Sabalic writing of Pachomius contains fragments of two of Antony's letters. Some forged texts exist under his name, including monastic rules. Some of his sayings were interpolated into the Apophthegmata Patrum.

ANTONY THE YOUNGER, saint; baptismal name John; born Phoasaton near Jerusalem 785, died 11 Nov. 865. Born to a noble family, Antony left for Attaleia, enlisted in the navy, and was eventually promoted to the second proconsul (deputy governor) of the theme of Kibyrrhaïotai. He successfully fought against Thomas the Slav in Byzantium, but in 856 abandoned his post to become the disciple of a stylite monk. He took the monastic habit and lived in various monasteries on Bithynian Olympus and in Constantinople. Anthony was very close to Peteronas, whose victory over the Arabs (895) he predicted. His pictureque vita, written by a contemporary and preserved in 10th-C. and later MSS, is rich in information about Byz. medical services, everyday life, law, and the administrative system; for example, the trial of Antony by the episcopul Stephen in 829/30 is described in detail.


ANZAS (Ἀνζάς, Ἄνζας), a family of civil functionaries. Their origins, which are unclear, are variously described: Zlatarski (ibid. 253.54) considered Ivan Anzas (Anó, his transliteration) a Bulgarian name; N. Rudberg (Etudes sur la tradition manuscrite de saint Basil) [Lund 1953] 149 thought it Italian. The first of them, John Anzas, assisted Theodorou, archbishop of Bulgaria, in building the Church of Hagia Sophia in Ohrid in 956. The family was active in administration in the second half of the 12th C.: Michael, quaestor and nomophylak (1177). John, notary (1187): Niketas, judge of the eulal (1105). They are known only by their seals (Laurcens, Corpus 2.765), which are dated predominantly to the same period: Constantine, judge of the eulal; Nikephoros, symvros; Niketas and Nicholas, judges of the Hippodrome. The Anzases served throughout the 12th C. as civil (Nik. Chron. 57.52) and ecclesiastical officials: Leo, bishop of Argos and Nauplia (ca. 1161-1177), and a number of minor officials, who are familiar with the interests of the popes. His ecclesiastical portrait is preserved in Berlin (M. Krause in Zeitschrift für die neueren Sprachen 97 [1921] 166-111), and a liturgical book binding (inscribed with his name) and other altar furnishings from his church near Luxor are in the Coptic Museum (in Berlin). M. Krause in The Future of Coptic Literature, ed. R. E. M. Wilson [Leiden 1977] 10-19.

APA ABRAHAM, bishop of Hermoupolis in Upper Egypt and hegoumenos of the nearby monastery of Phothamnon; born ca. 554, died 624. His archive consists of more than one hundred Coptic ostraca, primarily letters, and his will, written in Greek but dictated in Coptic. The contents illustrate the power and prestige of the local bishop: supervising the requirements for candidates for ordination; celebrating the Eucharist and administering the liquor of the bread and wine; choosing his successor as hegoumenos and disposing of his property; imposing ecclesiastical sanctions; being concerned with the morals and behavior of his flock; and protecting the interests of the poor. His ecclesiastical portrait is preserved in Berlin (M. Krause in Zeitschrift für die neueren Sprachen 97 [1921] 166-111), and a liturgical book binding (inscribed with his name) and other altar furnishings from his church near Luxor are in the Coptic Museum (in Berlin). M. Krause in The Future of Coptic Literature, ed. R. E. M. Wilson [Leiden 1977] 10-19.

APAMEIA (Ἀπαμεία), the Oronetes River, now Arab village of Qa'at al-Mudiq in modern Syria; capital city and metropolitan bishopric of the province of Syria II that was formed between 413 and 417. The Neoplatonic School of Lambricius flourished there in the 5th C. A synagogue was paved probably in 351 by donors who recorded in inscriptions the size of the area that each had financed. Following ca. 526-528, the tetraconch cathedral was rebuilt (7) in 513 by the archbishop Paul, and what may have been the governor's palace was redecorated in 553, with a hunting pavilion. An important relic of the True Cross was preserved at Apameia until its removal by Justin II (568 or 574). In 540 Apameia was stripped by the Persians of over 10,000 pounds of silver (Procopius, Wars 2.11.2-38), and of yet more silver in 573 when they burned the city (John of Ephesus, HE 6.60). Following this event the cardo, an "atium church," numerous large private houses, and other buildings were rebuilt or repaired. Urban life continued at Apameia after the Arab conquest of 639 and came to an end only at some undetermined period thereafter.

In the illuminated Kyriotegia of the pseudo-Orto (Furlan, Marcius 3, fig. 37a), Apameia is represented as a walled city, dominated by a huge domed church and flanked by the Oromates between Mt. Dakkaka and Emir.}


APATEIA: See Emotions.

APELATEIA (sing. ἀπαθεία, lit. "one who drives away"), irregular light soldiers stationed along the frontier who served the imperial army and military activities with brigandage, first appear under Basil I (Theophlet 685-83). Their duties primarily included road raiding (and plundering) enemy territory and acting as border-wounds and guides for Byz. expeditionary forces (De re militari, ed. Demetriou 293-296). Apalatai were recruited from Armenian and Balkan freebooters and from Byz. soldiers otherwise unable to fulfill obligations for military service (De or. 268.40); their commanders were appointed by Byz. provincial officials (De velleitione, 41.19-20). Apalatai were included in the muster rolls of themes, although it is unclear whether their remuneration comprised stipends or rations and also stratiotika ktemata. In western portions of the empire, apelatai were termed "chomarii" (Balgu. for "thieves"—Souda.}
underwent the regular procedure of allegorization, even if, in the decorative arts (Age of Spirit, nos. 388, 318), her image appears to have been used without ulterior significance well into the 6th C. Malalas mentions Aphrodite in connection with the story of Paris who proclaimed her the great- est of goddesses; in discussing the Judgment of Paris (Malal. 241), he says that Aphrodite means desire from which everything is born—children, wisdom, temperance, skills, and all other material and intellectual things. In later literature Aphro- dite appears primarily as a metaphor for sexual desire: Vettizet (Hist. 9.16) calls Antony the pr- isoner of Aphrodite, while Niketas Choniates (Nik. Chron. 391.21—22) describes Andronikos I Komnenos as giving himself completely to "the orgies of Aphrodite." Choniates also reports that during the sack of Constantinople in 1204 the Crusaders destroyed a statue of Paris handing the apple of discord to Aphrodite (68.42—43).

The birth of Aphrodite is depicted in a MS in Paris (B.N. CoRL. gr. 230). In a MS from Athens (Panel 6) the goddess is shown bare-breasted and standing on a column.

APPHIATHODOCETISM (from ἀποφθεγμάτικος, "in- corruptible," and βουκίσμα, "to seem," a form of Monophysitism; the doctrine was formulated by Julian of Halicarnassus after his flight to Al- exandria. In contrast to Severos of Antioch, Ju- lian denied any distinction between man and god in Christ and thus saw in him only divine sub- stance. Accordingly, he asserted that Christ's flesh was incorruptible not only after the resurrection but from the moment of conception—like Adam's flesh before the Fall. Christ's suffering was con- trary to the nature of his flesh but was the result of a miracle and due to his will. Julian based his soteriology not on the principle of man's similarity to Christ but on the dissimilarity—Christ was in- corruptible in order to free others from corrup- tibility. Thus, he distanced Christ from mankind even further than other Monophysites.

Aphthathodocetics were confession holders of the Ordo- dox (esp. Leontios or Byzantium) and by Monophysites (Severos of Antioch). The teaching spread in the East, esp. in Egypt where Julian's friend Gaianos propagated it. He was imprisoned temporarily to seize the see of Alexandria in 553; thus his supporters were called Gaianites. Some went so far as to assert that Christ's body was not created, giving them the sobriquet aitakites (Patr. Timo- theios, PG 86:44—46). Late in his life Justianus I saw Aphthathodoxy as a threat to unity and promoted unionism among his subjects, and in 656 he issued a new- lost edict supporting its teachings. The patriarch Enychedon refused to sign it and was exiled, but further difficulty was prevented by the emperor's death.
APHITHOSES (Ἄφιθος), rhetorician from Attica and pupil of Lysandros, fl. late 4th to beginning of 3rd C. Of his abundant works only a textbook of exercises (šprogmēnata) and 40 fables (mythai) survive. He used the textbook of Hēmoneas and described the same types of exercises, but following the example of Theon (1st C.) reintroduced the ποιος (inventive) as a genre side by side with the ἑιρεμος. AphithoSES was popular with the Byz., who praised his clarity, contrasting it with Hermogenes' complexity; Tzetzes (Hist. 11.12-14) evaluates AphithoSES in his motherland emphasizing his use of examples. The ποιομαντα are, however, treated in isolation and not integrated with other aspects of rhetorical theory. Used for the teaching of rhetoric, AphithoSES's exercises were extensively commented upon by John of SarDIn, John Geo-metres, and John of Doxapaters. Euthymius of Thessalonike and Thomas Magistros con- sidered himself as a paradigm of Ἀτικής.


—E.M.J.: A.K.

APICULTURE (μελισσονομία), beekeeping, provided the major source of sugar in the Middle Ages; Byz. was not influenced by the diffusion of sugar cane in the territories of the caliphate (A.M. Watson, Agricultural Innovation in the Early Islamic World (Cambridge 1985) 24-50). Apiculture also supplied Byz. with wax for candles and the ingredients of medicinal remedies and alcoholic beverages: the Slavic (?) word for honey as a drink, in the form μελοῦς (cf. mead), was known to Phrōkos of Panion. Ancient traditions of api- culture were preserved in the Geoponika, which devoted book 15 to the location and construction of beehives, the behavior of bees, and the harvesting of honey. Byz. apiculture stood on a high level. A 12th-C. Jewish writer from northern France, Samuel ben Meyr, wrote that beekeeping in "the Greek realm" was more developed than in his motherland (S. Krauss, Studien zur byzantinisch-jüdischen Geschichte [Vienna 1914] 113).

Beekeeping is mentioned in various sources. The vita of St. Paulinios the Merciful reports that he possessed 250 beehives (βουτας), and prok- tika of the Palaiologan era show that peasants might possess as many as 50 bee hives (Lauro 2, no. 901.314). A special tax on beehives, meliēntomon, was levied, and a special name for beekeeper, meliēsmonos, was in use. The gathering of honey from wild bees is mentioned in the vita of St. Lazaros of Mt. Galelos and illustrated in the Venice Knoopheta of pseudo-Opsian (Kâlidar, Zoological Illuminations, pl.185, 1), where a man is shown being attacked by a swarm of wild bees as he raids their new. Ceramic beehives of the 6th-7th C. have been found in several sites in Greece. The image of the industrious bee was frequent in Byz. literature; thus Neilos of Antha (PG 79.180B) calls the proplexes and Holy Scrip- ture their beekeeper.

1st. Ph. Koutides, "H meliēsmonia para Byzantii-

—A.K. A.C. I.W.N.

APION (Απίων), an Egyptian family of large landowners of uncertain origin. Before 348 A.C. Apion was eparch of precept or prefect of Egypt (PLRE 1.824), but there is no evidence that either he or his Flavius Strategius,comes and praeses of the Thebaid in 349 (PLRE 1.858-59), was related to the family that came to prominence in the late 5th C. Apion I, 490-487, in 427 (whose identity Apio Theodosius, praes of Arkadia in 488, cannot be proved), served under the command of Areobindus in 504. He fell from favor in 510 but returned to command under Justin I and in 518 became praetorian prefect. His son, Flavius Strategius, was comes servorum largitum from 535 to 538 and an envoy to the Persians in 531. Flavius's son Apion II was consul in 559, but by 548 or 550 he had returned to Egypt where he was subsequently dux of Thebaid, administrator (ppto- rarchus) of Avaria, and chief of the curia. Hesychius, his descendants (attested until 623) bore high titles (πατριαρχος, honorary consul) and maintained a base in the Thebaid at Constantinople; in 609 Pope Gregory I the Great advised Apion III not to become involved in po- litical activity (evidently against Phokas). The basis of the family wealth was their estate (νεκταρια) in Oxyrhynchos. The Apions were Melismophones until 532 when Apion I solemnly abjured that form of Christianity. Gaius rejects Hardy's hypo- thesis that in the second half of the 6th C. the Apions reverted to Monophysitism and retired from the capital.


—A.K.

APLEKTON (ἀπλέκτων), from Lat. applicationis, lit. fortified camp; in documents of the 10th-11th C. the term designates the billeting of troops. The privilege granted to Ioannina by Andronikos II in 1314 prohibited the billeting (ἀπλέκτωνi) of a soldier (stratiotai) in the house of a citizen "against his desire and will" (MM 5.81.47-48). In some documents the term aplesion is paired with mitra- tōn (e.g., Lauro 1, no. 60.23; Koukouli, no. 110.62a), and it is not always possible to understand the distinction between the two. Since a chrysobull of 1086 speaks of "the provisioning and apletōn of an army heading for or returning from war" (Lauro 1, no. 110.45-46), one can hypothesize that apletōn was short-term billeting.


—A.P.

APOLLYON (Ἀπόλλυον), revelation, a genre of Hebrew and Christian literature that describes prophetic visions of the afterlife. Several Hebrew books (Enoch, Baruch, etc.) belong to this genre, and among the Nag Hammadi texts are Apoca-
lypses ascribed to Peter, Paul, and James. The Apocalypse included in the New Testament, often called the Book of Revelation, has traditionally been attributed to John the Apostle; Eusebios of Caesarea, however, doubted its authenticity, and Amphiphilos of Iconion confessed that most people considered it spurious.

From the beginning the name of John's Apoca-
lypse was tinged with eschatological expectations of the end of the wicked world. In the West, this radical interpretation was rejected by Augustine: according to him, the Apocalypse gave only the general outlines of future history, without going into detail; in the East, the eschatological interpre-
tation of the book, Apocalypse was abandoned already by Origen, and later exegetes (Ori- monios, Andrew of Caesarea, Athanas of Caesarea) avoided the concept of the millennial reign of God on earth before the Second Coming (pa-
roula). After Arethas, creative interpretation of the Apocalypse came to a standstill. Among later apocalyptic prophecies are those ascribed to Elijah, Mary, and the apostles Thomas, John, and Bartholomew. Some apocalyptic prophecies name as their authors nonbiblical per-
sonages: they deal primarily with the political future of Byz. and its struggle against the Sara-
cenas (pseudo-Methodios of Patara, Leo of Con-
stantinople) as well as the vision of sinners pun-
ished in Hell (Anastasia).

Apocalypse Illustration. Despite the consider-
able quantity of Byz. apocalyptic literature treat-
ing the end of the empire, only one text—the Oracle of Leo VI—was surely illustrated. How-
ever, biblical apocalyptic illustration abounded, ranging from private mortality images through the Majestas Domini and prophetic visions to the Last Judgment. Based on Old Testament visions, on Matthew 19 and 24-25, and on Ezech-
iel the Syrian, it almost never reflects the Apoca-
lypse of St. John. Though read, and in three surviving MSS prefixed with an author portrait, John's Revelation was not accepted as canonical until the 14th C. and left no imprint on the Byz. liturgy. Its influence was peripheral, both geographically (Egypt, where Revelation was ac-
ccepted as canonical, and Cappadocia, home of the two Byz. commentators on Revelation) and in content, as an eschatological supplement to New Testament texts more than Revelation itself. In Cappadocia, 9th-C. versions of the Prophetic Vision and Last Judgment include the 42 Elders, the sea of glass, the sea of fire, the seven stars, the seven dead, and the angel rolling up the scroll of Heaven. Of these, only the sea of glass is unique to John, and it vanishes by the 14th C. The other elements continue to be used, but all reflect modifi-
cations based on non-Johannine sources, such as the Elders who appear in Revelation 5 and are associated with them in magical texts; if other elements survive in Last Judgment representa-
tions, they are also from texts other than John's.

1st. Apostoloth, ed. K. Koch, J.M. Schmidt (Barm-
stadt 1963; J. Schmid, "Die griechischen Apokalypse-
ropolitken de 4. Jahrhunderts (Frankfurt am Main-New York 1985). G. Kretschmar, Die Offenbarung des Johannes. The
nantly of the 7th C., were modest dignitaries often involved in the supervision of state workshops or toll collections; others were notaries, charteredaries, dreadournas, etc. The title was granted to various intellectuals such as Zacharias, physician of Tiberios II, the historians Evagrius Scholasticus and Menander Protector; and Elias, the 6th C. commentator on Aristotle. The origin of the title is obscure—Justinian I refers to it as an “ancient” one. The last mention is in the late 7th C. Iconorology of Philotheos, in which apo eparchos constituted the lowest grade of dignitaries.

RAPPOKOS, ALEXIOS, megas dous; born Byzantium late 13th C., died Constantinople 1112 (or 1114 for dethroned Emperor). He served as an obnoxious provincial family, Apokaukos amassed great wealth as a tax collector and (after 1150) as superintendent of salt works. During his early career he was a protégé of John XVII Kantakouzenos. When Andronikos II rebelled against his grandfather Andronikos II in 1281, Apokaukos, who was also domiciled in the New City, supported the young emperor and was rewarded with the post of parekonomomenos. After Andronikos II was deposed in 1282, Apokaukos served the new government as messenarch. When Andronikos died (1341), Apokaukos turned against his former patron Kantakouzenos and supported the regency of Anna or Savoy and Patr. John XIV Kalkias. He became megas dous, in command of the fleet; as archon of Constantinople he repaired and strengthened the Theodosiani walls. He reorganized the Apokaukos family, who were thereby ennobled. His revenues were increased, and he was made governor of the Chersonese, which he later took possession of.

RAPPOKOS, ALEXIUS, Portrait of Apokaukos as donor in a manuscript of the works of Hippocrates (Paris 1714, fol. 11r). Bibliothèque Nationale, Paris.


APOKOMBOUS, JOHN, a leading clergyman in the independent principality of Epirus, born ca.1155, died Kozyle near Arta 1235. Apokaukos was a fellow student in Constantinople with Manuel Saracenios, the future patriarch at Nicaea. As a deacon, he assisted his uncle, Constantine Mamassies, metropolitan of Naupakos. In 1186 Apokaukos is attested as a monastic at the patriarchate in Constantinople under Patrikios II Mountains (1186–95), and again in 1195 (Reg. Patriar. LXX, 11, 11235). Metropolitan of Naupakos from 1203 to 1244 (L. Steenom, RRP 28 [1970] 305), he was, like Demetrios Chomatenos and George Bardanes, outspoken in support of Theodore Komnenos Doukas and the Epitrop church in the schism with Nicaea. Apokaukos’s letters and decisions, like those of Chomatenos, are of central importance for the legal and social history of the period (A. Laiou, FM 6 [1984] 275–323). His writings, which show him to be less knowledgeable in the law and less exacting in its application than his colleague (M. Th. Vogt in Capitolo Legis 47–71), are remarkable for their clear and humorous portrayed of daily life and popular culture (P. Magdalino, RS 48 [1982] 28–58). He died a monk.

APOKOMBIOS, also apoepheliou, a purse in which the emperor carried coins to distribute on feast days. The term is derived from the word koumos, meaning a knot (e.g., Gregory of Nyssa, PG 46:669b), since apokomboi were small bags tied with a ribbon. Sometimes the purse contained only one nomisma as a symbolic gift to a poor person (Okonomides, Lives 181–2), while apokombeia given to the patriarch might hold more than 100 lira of gold (De cer. 182.8–11). A 10th C. ceremonial book (De cer. 76:22–23) describes
how the emperors took the epiphonsia from the bishops and placed it on the holy altar. All representations of the epiphonsia are found in the mosaic panels in Hagia Sophia, Constantinople, depicting Emp. Constantine IX Monomachos (N. Okkonen) and two Emps. Judas (REB 56 [1978] 220) and John II Komnenos.

APOSTOLOS (σπηλαίωνεια, Lat. respon- sa), in its ecclesiastical sense, the messenger or representative of a bishop or hegumenos in dealings with higher authorities. The institution existed in the 5th C., but was first systematically established by Justinian I to prevent the heads of churches from neglecting the care and wasting the resources of their flocks in prolonged or frequent absences (Cod.Int. 13: nov. 6-9; nov. 135-137). Apostolici were received by patriarchs and metropolitans from their respective subordinate sees, but the chief function of apostolici was to represent provincial churches at the imperial court. The most important patriarchal, archbishopric, and metropolitan sees, and metropolitan resident apostolici in Constantinople. Among famous churchmen who served as apostolici were Pope Gregory I the Great, who represented the Roman church at the imperial court (496-519); and Demetrios Chomatinos, who represented the see of Ohrid at the patriarchate at the end of the 11th C. (For apostolici as a term for diploma, see AMBASSADOR.


Apollo, god of the sun, music, truth, healing. His orientalized cult is known in Byzantium. The sun (Helios, Sol Invictus) caused his rever- ence to continue into late antiquity, as seen in Constantine I's solar piety (Panegyrici Latini 1:177 no. 591) and the 4th-century statues identified as Apollo (G. Mansueti, Fedra 177:30 [1945] 291-95; the anode of the statue of Apollo brought by Constantine from Tyros in Mahd 23, 10, 10-13). As late as 529, Benedict of Nursia was known to stamp the worship of Apollo in the vicinity of Montecassino (Gregorio le Grand. Dia- logues, ed. A. de Vogüé [Paris 1979] 2:160-63). Since Apollo's oracle at Delphi was the most fa- mous in antiquity until its suppression by Theod- osius I in 392, Byz. legend sought to attribute to prophecies of the coming of Christ. A 14th-C.

APOSTOLICAI (Apatoloi, Apoloi, Apostoloi ad Rhyniacum, mod. Apoloi), city in Bithynia situ- ated on a lake of the same name. Apoloi appears in history in the 6th-8th C. as a strong fortress; it was a refuge for the deposed emperor Tiberius II and a place of exile for Theodore of Studios. Apoloi was briefly taken by the Turks in 1405, recaptured by Alexis I, then attacked again in 1113. Apoloi then remained Byz. until the early 14th C., except for a Latin occu- pation in 1304-05. Apoloi was a suffragan bishopric of Nikomedion; it derived strength from its protected location and its walls, whose style indicates construction in the 12th/13th C. with re- building in the 12th. An adjacent island contains a church, apparently of the 6th C., built on a novel variation of the inscription of the island Cross; it was probably the monastery from which Axes Nickotinos was established to the patriarchate in 1542.


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APOSTOLICAI (Apatoloi, Apoloi, Apostoloi ad Rhyniacum, mod. Apoloi), city in Bithynia situ- ated on a lake of the same name. Apoloi appears in history in the 6th-8th C. as a strong fortress; it was a refuge for the deposed emperor Tiberius II and a place of exile for Theodore of Studios. Apoloi was briefly taken by the Turks in 1405, recaptured by Alexis I, then attacke
thelus, the Christian world was slow to reject the cult of Apollo. Until the 13th C. Byz. authors (Malalas, Kedrenos, Tzetzes) mention it in favor of Greek faith, remembering its power to tame snakes and serpents and describing the cultus erected by Apollo in various cities to ward off fierce animals, venomous insects such as mosquitoes, and natural disasters. Whereas some Christian writers (e.g., the hagiographers of St. Tikhyla and Anastasios or Sina) deny the ability of Apollo- lonia to work germination miracles, for others he was a semi-Christian prophet. It is possible that a saint Balaam, known from a Greek prayer, may represent a transformation of Apollo from Apollo Pappas Pagana from ca.648 to Apollo Pappas Pagana from ca.678. R. Remondion published 104 Greek documents in 1955, but the Coptic pieces are still being edited. The Greek documents include official letters and orders from the Arab governor, memoranda from the topographers, requisitions of men and supplies for the various expeditions against Constantinople, lawsuits, tax records, contracts, accounts, lists of goods, and private letters. The competence of the Arab emir's Greek-speaking chancery is apparent, as is the problem of fugitives and their tax responsibility in their origin. The language of the documents displays the richness of official terminology that lived on in both Greek and Coptic long after attempted Arabization of the chancery. These documents, along with the 8th-C. APHRODITE PAPYRI, furnish a richly detailed picture of local administration in Egypt as it was carried on by Christian officials still in responsible positions after 642.


APOLLO (Ἀπόλλων), deity of the sky, god of the sun, and the universe. The term was used by the Greeks to denote the sky-god in defense of the creative power of the Sun-god, or Apollonios of Cesarea (Eusebius, HE 5.214) relates that the Sun-god Apollonios gave "the most rational apology" before the Sun-god. The apotheosis of the Sun-god is the first example of the apotheosis of this genre. The earliest apologetic directed against the misconceptions of Christianity held by pagans and Jews. As Christianity gathered momentum, the apologetic acquired the character of a polemic rather than defense: ATHANASIA OF Alexandria used this type of defense of his escape, for his apologetic addressed to Emp. Constantius II, and for his Apologia to the Arians. The conventional term "apologist" has been introduced by scholars to designate Christian writers of the 2nd-3rd C. who both defended Christianity and refuted pagan or Jewish views. After the final victory of Christianity the term was rarely used. Anastasios or Sina wrote a Timos apologeticus. As late as the 13th C., however, Andre Chrysoboles addressed an apology to Bessarion dedicated to the Palamite question (Beck, Kirche 743).

In a secular sense apology referred to a literary genre of self-defense (e.g., Aretas of Carcarak wrote an apology to explain his political position), a judicial defense (Elegia 17.5, ed. Burgmann p.267.777), or—in the field of diplomacy—a vain but important claims of (De adn. imp. 11.24).

APOLYON. See Dismissal.

APOTHETHEKMATRA PATRUM ("Saying of the Fathers"), the anecdotes and maxims of the Egyptian Desert Fathers, preserved in various collections and languages. The core anthology of the alphabetic one (organized by speaker's name) compiled in the 6th or 7th C., perhaps by admixtures of a common Poinos who is disproportionately well represented. This collection is supplemented by a group of anonymous sayings. They are written in simple language and offer practical advice on problems faced by catabatic monks and hermits. Some sayings inculcate extreme asceticism and reflect an antithesis toward book-learning and women, while others are imbibed with a common-sense attitude toward the rigorous life of the Desert. They may be viewed, in part, as conscious Christian rivalry to the many anthologies of maxims of pagan thinkers, while unconsciously providing one of the most fascinating sources of social and intellectual life in the late Roman period. Latin translations survive of four different collections, along with Arabic, Coptic, Mac. Armenian and Church Slavonic versions.

On the basis of two miniatures in the Sama Reshala, K. Weissmann suggested that some MSS of the Apotheosis were written in a richly illustrated manuscript (Weissmann, Sacra Parallela 350, 1662).
at the end of the list is Judas Iscariot who, after his treachery, was replaced by Matthias. Paul is also called an apostle, although usually distinguished from the Twelve. The title was extended to other personages (esp. the Seventy Teachers, the successors of the Twelve, to Theeklo, and to Constantine I the Great); the term was further applied to priests, bishops, and, to the pope, the holder of the "apostolic see."

Tradition stressed the humble origin and lowly professions of the Twelve: Chrysostom calculates that four were fishermen and two, tax collectors, and emphasizes that their leader was illiterate (PG 57:435.72-112). Nevertheless, they were "trumpets of the Spirit" (Tatianos, PG 98:1457B), prophets, and performers of miracles. They were held to be administrators of the church, legislators who created the Apostolic Constitutions, the authors of scriptural writings, and itinerant teachers of Christian truth. The Byz. compiled various brief indices to all apostles (attributed to Epiphanius, Dorotheus, and Hippolytus), but byz. apocryphal, hagiographical, and homiletic texts are devoted to individual apostles, rather than to the group. Nevertheless, Symeon Metaphrastes composed a didactic poem in dodecasyllables on the apostles; Nicholas of Methone produced a treatise on the indwelling of the Holy Spirit on the apostles; and Philotheos Zonaras wrote an account on the Twelve, as did Makarios Choum- dipoulos and Gregory of Nazianzus. A number of important churches were dedicated to the Holy Apostles, such as those in Constantinople and Thessalonica.

Apostolic Conversions in Art. Toga-clad, sandaled, and shown at first as beardless youths, the apostles were slowly individualized: Peter and Paul by the 4th C.; Andrew, Philip, John, and Thomas by the mid-6th C.; the others later and less consistently.

The apostles initially acclaim Christ or his Cross (Sartiguel saracophagus [Vedutich, Early Christian Art, pl. 75]); some mosaics in Ravenna or are the witnesses obligatory in Late Antique images of theophany—observing Christ's miracles or witnessing while participating (Transfiguration, Ascension). As the original community of the faithful, the 12 apostles symbolize the church. Thus appearances of Christ after the Passion are represented with 12, rather than the canonical 11, disciples to indicate each scene's importance in the history of the church; the symbolic connotation of the Communion of the Apostles (see Lord's Supper) shows the church's foundation in the Eucharist; and episodes involving Christ and the apostles as a group—Dormition, Pentecost, Last Judgment—adopt formalized compositions emphasizing their church-historical significance. Scenes from the individual lives of the apostles are rare and, except for the three surviving Acts cycles, largely apocryphal in origin. There are cycles of their martyrdoms (Hagia Sophia, Iran) that sometimes include vignettes of their ministry (see Holy Apostles Church of the Soana); S. Marco in Venice, images of their preaching accompany Psalms 151 and 105 in the marginal Psalters.

Apostolic Canons (Kanonai ton Apostolov), a collection of 85 ecclesiastical law canons, allegedly written by the apostles; they form an appendix (8.47) to the Apostolic Constitutions. The regulations, which are generally very short and in no particular sequence, concern mainly the qualifications and duties of clerics and occasionally the conduct of laity; they contain mostly threats of punishment. In the 8th-canons, the canonical books of the Old and New Testaments are enumerated with certain peculiarities, such as the omission of the Apocalypse of John and mention of the Apostolic Constitutions. The sources of the collection are the Apostolic Constitutions and the canons issued in the 4th C., esp. those of the councils of Agora, Antioch (341), and Laodicea of Phrygia. The author, given in the 8th-canon as Clement (1 of Rome), is not necessarily identical with the compiler of the Apostolic Constitutions but must have been likewise active in the last quarter of the 4th C. in Antioch. The work was translated early on into Syriac, Arabic, and Ethiopic, ca. 500 it was partially rendered in Latin (only the first 50 canons) by Dionysius Exiguus. Its authenticity (disputed by the Decretum Galorum) was expressly recognized in 691 by the Council of Trullo (coin. 3); from then on, the Apostolic Canons stood at the head of all canon collections. In the 14th C. they were the subject of commentaries by Alexios Arendes, Iohn Zonaras, and Theodore Balassamon.

Apostles, see Praxapostolos.

Apotheosis (ἀποτεθήσεως). Dipation of a mortal (a hero or ruler) was an idea broadly spread in the Hellenistic world (Alexander the Great was granted apotheosis) and came to be accepted, under the influence of Roman emperors—first as a posthumous ceremony, later during their lifetime. It was accompanied by endowing the emperor with the title dux (divine) and developing a system of signs symbolizing his ascent to heaven—eagle, lyre, chariot. The concept of deification reached its acme under Diocle- tian, whose epithet Zeus, Josuvs, indicated his direct connections with Jupiter; it was retained by Constantine I the Great and his successors, down to Theodoric I, who, see the Dedi, a scenario from the pagan senate. Some changes were introduced under Christian influence—the cremation rite was abolished, and the symbol of the regenerating version of the Didascalie, an ecclesiastical text that originated in Syria in the 3rd C. and was esp. concerned with penitential discipline. The first part of book 7 (chs. 1-32) contains an expanded version of the Didascalie work dealing with liturgical and ethical content composed in the 3rd C. in Syria; the second part (chs. 33-49) is composed of prayers for use during ceremonies (Great Doxology) and biblical expositions. The main source for book 8 (chs. 43-53) is the Apostolic Tradition of Hippolytus, a 9th-C. ecclesiastical rite valuable for its exact description of the early liturgy (the so-called "Clement Liturgy"). The Apo- stolic Canons are attached to the work as an appendix. The compiler, ostensibly authorized by the Apostles, was possibly an Asian (according to Hagedorn, infra, an otherwise unknown Julian) active in Antioch during the last quarter of the 4th C. The Council in Trullo of 691 (canon 2) condemned the work (with the exception of its appendix) as a heretical forgery. Nevertheless, it was often copied, although rarely in full. Only short excerpts entered the collections of canon law.

Phoenix disappeared; Constantine's coins minted for his consecration represented only the chariot and the hand stretched from the cloud in expectation of the dove. This tradition was alien to Christianity, however, and by ca. 400 it fell into disuse, leaving only some remnants in court terminology (Treitinger, Kaiserzeit 153–57).

The term apokope appears in Nestorian polémics: Nestorius accused his opponents of the concept of the apotheosis of Christ's human nature (F. Loos, Nestorius [Halle 1905], 167–71, 295–114), whereas he preferred to use the term "conjunction" (synthesis). Metaphorically, apotheosis could designate the physical ascent to God. The image of the risen Christ, borne aloft by angels at his Ascension, depends upon Late Antique images of apotheosis.


APPELLA, a conventional term borrowed from the vocabulary of western European feudalism and appearing in Byz. historiography with two meanings.

1. In the narrow sense, appellae designates a new independen territory granted by the emperor to a member of the imperial family, usually a younger son, to secure the grantee's source of livelihood or to insure a political and administratively independent connection between the provincial territory and the capital. The grantee characterized maintained his own court, army, fiscal and judicial systems, and often contested an independent foreign policy. His income was derived from the exercise of administrative rights over the territory and from land he held within the territory, though the grant of the appanage itself did not implicitly include the right of hereditary transmission. While the practice of granting substantial estates to imperial relatives was effected as early as the reign of Alexios I, the idea of an actual administrative partitioning of the empire between princes of the ruling dynasty was first entertained during the reign of Michael VIII. The civil wars of the 14th C. spurred the creation of appanages. From the mid-14th C., at one time or another, almost every younger son of an emperor held an appanage and most of the areas remaining in the empire were held as appanages: Thrace, Thessaloniki with Macedonia, Thessaly and, most importantly, the Morea.

2. In the broad sense, appanage is conceived as any imperial grant, revocable at the will of the emperor, of an important region or province in hereditary title to an individual or institution. Aghweler (Structures, p.1 [1984], 112–14) contraapprases as held by members of the imperial family, by ecclesiastical institutions, and by wealthy laymen with the military pronou.


APPEAL (κατάκλησις). The institution of appeal to a higher court existed in Roman civil and criminal procedure and acquired a coherent character through the reforms of Diocletian and Constantine I the Great. If the defendant was not satisfied with the judgment, he could appeal to the emperor or to judges vested with imperial authority; in the late Roman Empire these were governors and praeptor prefects, the latter's jurisdiction being final. Later, the eparch and the droungos were vested as appellate judges. The notion that their decisions were unappealable was not rejected in Byz. (Simon, Rechtsfindung 20). The patriarch also had the right to consider appeals against lower courts. Besides a formal appeal, a petition for the emperor's clemency was permitted; it had to be addressed to the office of the episcop."

LIT. Backlund, Roman Law 608. Zacharias, Geschichte 506–

APPEARANCES OF CHRIST AFTER THE PASSION are variously reported in the Gospels, there being 11 different episodes in all. In pre-iconoclastic art, only the Doubting of Thomas (Jn 20:24–29) and the Charite (Christ's meeting with two MYRHOLAPROTI) were represented. In the former scene, Christ stands centrally, framed by the door and flanked by 12 (not 11) disciples, including Thomas, who touches Christ's side (Ravenna. Sant'Apollinare Nuovo). In the Charite scene Christ corresponds best with Matthew 28:9, though sometimes one of the women is labeled Christ's mother, in accord with hymns of ROMANOS THE MELODES that had the Virgin Mary as the first to see the risen Christ. The art of the 9th–12th C. continued to emphasize these events, the Doubting of Thomas often being added to cycles of the GREAT FEASTS. In addition, a formal composition of Christ's Mis- sion to the Apostles was introduced (Tolokn Kiše, GÖRÖME), the 12 Apostles displacing the canonical 11 disciples ( Mk 16:15–18) to indicate the scene's symbolic significance as Christ's mis-

LIT. J. Herrmann, "Vertragsahinhul und Rechnung der doxolapros," Journal of Janese Religion 11 (1925) 30–139. (Suni, Menneske og feil 73–87.)

APRHATOS (σπάτωρ), lit. "sicle," term that in the TARTIKA designated a certain kind of digni-

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APSE: ('apse, lit. "arch, vault"), a semi-cylindrical space vaulted with a conch, or quarter-sphere (Prokopius, Buildings 1.1, 32); it may terminate the axis of a longitudinal space, normally at its east end. Its entrance is marked by a large arch, commonly referred to as a "triumphal arch." Apses of episcopal churches housed a SYNTHESIS and a CATHEDRAL for the seating of clergy and bishop. The exterior may be semicircular, polygonal, or immersed in the east wall of the structure, while the interior face is usually semicircular. Such disparities are no less true of subsidiary apses, when present, in the PAPAL PAPAL.


APSEUS, THEODORE, painter who worked at the EKLEKTIRION OF NEOPHYTE KS OF EKLEKTRION. An inscription in the saint's cell provides the artist's name ("Apseus") and the date of the decoration, 1187/8. The saint's typikon confirms this date for the fresco of the Deesis in Neophyte's cell that names the artist's likeness. Manga and Hawkins suggested that the saint's protector, Basil Kosmanos, bishop of Paphos, brought Apseus to Cyprus, where he painted the Anastasias and other frescoes in Neophyte's tomb-chamber as well as those in the boma of the Eklektirion. Apseus' attributed, serpentine figures exhibit the agility drapery and intense expression found also at LAGONIUS. D. Winfield, "Papeon ton Arakhan Logoudros [Nicodim, ed.] 107," suggested that the Theodore named in an inscription there was the same Apseus.


AQUILEIA (Aqua Iulia), naval and commercial city; capital of the province of Venetia et Istria in the 4th-5th C. and a center of communications between East and West. It served as a residence of Diocletian, Maximian, and Constantine I; Constantine's sumptuous palace there is described in a panegyric ("Periographe latina" ed. G. Basilius, 1908); it was a major port in the Venetian Lagoon and a center of shipbuilding. The city had a cosmopolitan population made up of Greeks, Latins, and barbarians; its commercial and ecclesiastical construction, and was described by Ausonius as the fourth city of Italy (MGH Auson. 5.1100). A council condemning Arianism, presided over by St. Ambrose, was held there in 381; its bishops became increasingly powerful, exercising metropolitan jurisdiction over most of Venetia by 442. The bishops of Aquilea cultivated the tradition that St. Mark had evangelized the area as the basis of their claims to metropolitan jurisdiction and as the justification of the title of patriarch (ranking with Rome, Alexandria, and other apostolic foundations), which they assumed sometime between the 5th and 7th C. The bishops opposed Justinian's policy in the Three Chapters affair from ca.553.

As a strategic center close to the frontier of Italy Aquileia was subject to invasion; it was occupied by Alaric in 401 and 408 and was sacked.
by Attila in 452. Its subsequent decline may, however, owe more to other factors, such as hydrosic changes and the breakdown of trade links with the areas north of the Alps than to barbarian attacks. After Aquileia was occupied by the Lombard king Alboin in 568, its patriarch, Paulinus I, transferred his see to Grado.

Monuments of Aquileia. In the 3rd–6th C. Aquileia was an influential center of the craft of mosaic. Most important are the pavements of the double cathedral, dated by inscriptions of Bp. Theodore (308–19). These include donor portraits, incidental motifs (wildlife, busts of saints) with possible allegorical significance, and a large marine scene with the story of Jonah. In the 8th and 11th C. the south hall of the cathedral was rebuilt. Its crypt was painted around 1200 by a master or masters with the same cartoons used by mosaic workshops in Venice and Trieste.


AQUINAS, Thomas, master of theology in the Dominican Order; born Roccasecca, Italy, 1224, died Fossanova, Italy, 1274. Aquinas's form of Scholasticism, later known as Thomism, used the philosophical methods and principles of Aristotelian metaphysics, which he studied in Latin translation. His major theological works, the Summa contra gentiles and Summa theologiae, became known in Byz. through the many Dominicans residing in the East, esp. through the efforts of the Kydones brothers. Denuziet Kydones translated the Summa contra gentiles in 1354, and both he and his brother Prochoros translated parts of the Summa theologica before 1363. Denuziet also wrote a Defensio de Thomas Aquin (inpress.; Podskalsky, infra 195–203), which supports his authority as a saint and theologian whose systhgesis and methods could be used with validity in Byz. theological discussions. Prochorus used Thomist arguments in his anti-Palamite treatises, for example, On Exeuntion and Power (PG 131:1165–1181).

The theologian Neilos Karasalis resisted the influence of Aquinas's works and used the translations of the Kydones brothers to support his own anti-Thomist On the Procession of the Holy Spirit. Matthew Angelos Panaretos and Kallistos Angelides also wrote polemical treatises against Aquinas's theology in the late 14th C. In the 15th C. Thomasin found a new supporter in Patr. Genesios II Scholarios, who translated and commented upon parts of the Summa theologica.


ARAB GEOGRAPHERS. Early Arab geographers were mainly administrators, administrative officials, or philologists; others were systematic geographer-cartographers, travelers, anthologists, or encyclopedists; many were polymaths. They provide valuable information on Byz.-Arab relations; on the Tahtjii (see 'Abasim and the Greco'); and occasionally on internal Byz. military, administrative, economic, and cultural affairs. Their most original information concerning the themes and other administrative and strategic matters derives from official documents and actual travelers' accounts or informed prisoners and travelers. Ibn Khuradadhbih, Qidma (957–958) preserves parts of the valuable reports of al-Jahiz, in addition to other primary documents and oral information. Ibn Rusta preserves the account of Harun ibn Yahya, which is to be supplemented by al-Marwazi. The anthologist Ibn al-Fakih (late 9th C.) gives isolated details, besides numerous Byz. themes as preserved by Yaqut. Al-Maqot provides descriptions of Byz. naval warfare, routes through Asia Minor, and Byz. treatment of Muslim prisoners of war.

Ibn Hawqal, a native of the frontier and a systematic geographer, updates al-Jahiz and the other early geographers. His book is the great cartographic al-Imarat highlighting the position of Constantinople and Anatolian towns on their maps. In the 10th and 11th C., the encyclopedist Yaqut, the systematic geographer Ibn Sa'id of Granada (11th C.), and the travelers al-Harawi, Ibn Jurayh, and Ibn Battuta are valuable sources for contemporary economic conditions and trade relations of Byz., its northern and western neighbors, and, in the case of Ibn Battuta, the Turkicization of Asia Minor. Constantinople was also known in Arabic as Buzantiyat, "Queen of Cities" (Istanbul), and the "City of Carai" (see Sibbo, Al-Ma'muni 243), continued to fascinate Arab geographers and travelers. Al-Harawi and Ibn Battuta wrote esp. vivid descriptions of the Byz. capital. Other Arab geographers and cosmographers, for example, Al-Fihri and al-Dimashqi (13th–14th C.), also included Constanti- nople and Byz. in their surveys. Krakovskij singled out several groups of Arab geographers: travelers of the 10th C. who were representatives of the general surveys of the 9th C. (Ibn Khuradadhbih); the classical systematic school of the 10th C. (al-Iṣḥāqī, Ibn Hawqal, al-Maqot) whose descriptions were based on detailed maps of the Islamic world; and the encyclopedists of the 11th–14th C. (Ya'qub ibn 'Abd al-Rahaman, Ibn Battuta, et al).


ARABIA, the Arabian peninsula, homeland of the Arabs and the Himyarites (see Himyar). Southern Arabia was famous for its riches, spices, minerals, and forests, although the rest of the country was in large and sparsely populated. Cities were founded largely on the caravan trade, developing along the western edge of the desert, where Christians and Jews settled. Trade through Arabia involved not only items from the south but also from Axum, India, and China, allowing for a rich interplay of ideas and cultures. Early visitors to Arabia from Byz. included the writer Nonnusos, his father Abraham, and grandfather Euphronios, who went on diplomatic missions to Kos to the 6th C. Byz. imperial and ecclesiastical influence penetrated western Arabia but failed to convert Mecca, where Muhammad appeared ca. 610. His mission quickly and fundamentally changed the face of Arabia and its relations with Byz., and Arabia became the base of operations against Byz. in the Byzantine struggle with the Persians (622). After the Arabs wrested Persia and Egypt, and the rest of North Africa from Byz. After the original conquests, however, Muslim operations against Byz. were conducted not from Arabia but from Umayyad Damascus in Syria, and thus Arabia practically lost its relevance to Byz.


ARABIA, PROVINCE OF. From 105 onward Arabia was the name of a Roman province created in the northwestern region of the former Nabataean kingdom (east of the Jordan) with its capital at Bosra. In the 4th C. its southern part (Negev) was separated from Arabia and named Palæstina Salutaris (Palæstina III); at the same time some northern regions were attached to the province of Arabia to create a barrier against independent Arab tribes. Arabia accepted the ecclesiastical jurisdiction of Antioch, although from the 5th C. onward Jerusalem tried to absorb the region into its sphere of authority, but failed; by 518 only its southern part (the bishopric of Areopolis) had changed its allegiance, but Musaiba remained un- der Bosra. During the ecclesiastical disputes of the 4th–6th C., the province of Arabia served as a place of exile for deceased churchmen, including the patriarchs of John Chrysostom. After 666 the territory fell to the Arabs, who were newly converted to Islam, but much of the population remained Christian and church construction continued through at least the 7th C. The Armenian Basil of Isabana preserved the description by George of Cyprus on the ecclesiastical hierarchy of the province.


ARABIC LITERATURE. In its diverse genres, Arabic literature provides information on Arab perceptions of Byz., occasional references in Byz. internal affairs. Pre-Islamic poetry (6th C.), the Qur'ān, and traditions attributed to Muhammad allude to Byz. as a powerful neighboring. Chronicles (8th–13th C.) need to be supplemented by other writings, such as anecdotal an- thologies, regional histories, and biographical compilations (e.g., Ibn al-Athir, Anabātiya as raw material from the frontier region). Both
Arab historians (such as al-Baladhuri and al-Tarabuli) and Arab geographers played significant roles. Works of jurisprudence (8th C. onward) and sermons from the frontier, such as those by ibn Nubata (died 954), provide insights into Byz.-Arab relations and reflect realistic attitudes (see Shobih [1852] infra).

Works of al-adīb (belles-lettres, literary anthropology, and encyclopedias)—for example, by Jālīt (died ca.869), Tāmirālí (died 945), and Qalqashandī (died 1418)—contain valuable details on Byz.-Arab relations, including documents otherwise unknown. Poets, particularly those from the frontier such as Abū Fīrās and al-Mutanabī, illuminate aspects of the conflict and provide rare historical details.

Popular literature (e.g., proverbs and tales from the Thousand and One Nights) echo facets of the historical reality. In certain respects, the Arab frontier cycles in prose (e.g., Ḥibāṣ al-Himma) provide parallels with the Byz. ARABIC SONGS and DİGÊNES AKRİTAS.

Muslim polemics against Byz.—more political and cultural than strictly religious—include official epistles sent to Constantinople in the name of Arab rulers (e.g., Ḥārūn al-Rāṣīd) and criticism of the lot of Christians with allusions to Byz. (e.g., by the polymath Jālīt).

At least two semi-official manuals (now lost) were written on the subject of culture by Arab ex-prisoners of war: al-Jāmī (9th C.), and Alwāzī (10th C.), quoted by al-Bīrūnī (died 1048). The unique works of philosophy and science, few literary Greek works were translated into Arabic (see Fīhirī infra 2717v), while few Arabic books (one on dreams) were rendered into Greek. Greek-Hellenic influences on Arab literature, directly or through Syriac, may be discerned, for example, in historiography, geography, literary criticism, and science.

Arab literature mirrors Arab attitudes toward Byz. as influenced by the vicissitudes of strategic, political, and cultural relations along the two worlds, and according to the different preoccupations of Arab writers. In addition to the standard narrative histories and geographies, valuable perceptions are contained in biographical literature, works of jurisprudence, and other literary genres, including poetry and popular literature.

A distinction should be made between the official level expressed in documents, the learned level expressed by Arab scholars and men of letters, and the popular level expressed in proverbs, tales, and songs, although the three levels cannot be mutually exclusive. The image of Byz. in Arab literature, like the Arab-Byz. encounter and Arab-Byz. relations themselves, such as land-leases and titles, is brief, pre-Islamic poetry reflects Byz. as a powerful, wealthy, and civilized Christian neighboring empire, feared and admired by the Arabs. The Qur'an and prophetic traditions are concerned with Byz. as a perpetual adversary. Official Arabic documents, however, such as letters addressed to Byz. emperors (e.g., Ḥārūn to Constanze V or Ihkshid to Romanus II, accounts of receptions of Byz. envoys, as well as works of Muslim jurists, generally show a pragmatic understanding of the dictates of politics and trade. The Fatimidns, who at first reflect an unusually intransigent attitude, later resolved to political expediency.

The early image of Byz. as a civilized Christian neighbor, the existence in Islamic society of many individuals, slaves, and freedmen of Byz. background, as well as trade and travel between the two sides, modified hostile Muslim attitudes somewhat and provided real knowledge of Byz. culture. But concern about Byz. as the dangerous enemy remained paramount at all levels. In this context, Arabic literature, particularly at the popular level, provides a universal and lenient perspective of the adversary. Thus while Byz. slave girls appear lovely and industrious, the Byz. in general were most unattractive in Arab eyes.

the capital, Constantinople; against the rest of provincial North Africa and Spain; and in the Adriatic area in order to establish a strong naval presence. The thrust against Anatolia and Constantinople consisted of annual campaigns against the former and three sieges of the latter: in 669, the Seven Years War of 718–24 (against Constantine IV), and the final siege of 717/18 (against Leo III). These military endeavors against Constantine failed. The war in the Mediterranean was more successful. Mu‘awiya built a fleet that soon became the dominant power in the Mediterranean. The Arabs took Constantinople in Syria in 649 and began to attack the islands of the Aegean. In 654 they sacked Rhodes and demolished the colossal statue of Helios; Kos was occupied and Crete plundered. The Arabs won a decisive naval victory, the battle of the Masts, in 655 off the Lycian coast. Then followed the conquest of Chios and the island of Kythnos (670) so that the base for an assault on Constantinople was prepared. Even though an attack on Constantinople from 674 to 678 failed, in 688 a condominium of the two powers was established on Cyprus, and its territory was proclaimed neutral and demilitarized; the Arabs were entrenched in Crete by ca. 689. The conquest of the Byz. Occident was also successful. Mūsā ibn-Nussayr carried Muslim arms to the shores of the Atlantic, while in 711 Tarik crossed the straits that have carried his caravans since Carthage (Jebel Zayt), and destroyed the kingdom of the Visigoths.

The translation imperia from Unayyad Damascus to Abū-Abd Allāh Bishrī in 730 opened a new phase in Arab-Byz. relations. Two energetic ‘Abbasid caliphs carried the war into the Byz. heartland. Hārūn al-Raschid reached the Bosporus in 792 and took Heraclea in 806, while al-Mu‘āwiyah captured Amorium in 837. These operations, however, enhanced the prestige of the caliph as a pious (holy warrior) of the “infield” more than the Benevolent State. The line of frontier fortifications (see ‘AWĀM and THURING) separating Anatolia from the Levant became more important than in Unayyad times, since unlike the Unayyads, the ‘Abbasids after the early 9th C. had no serious intention of capturing Constantinople or expanding into Anatolia. With the decline in the power of the ‘Abbasid caliphs and the central authority, the struggle against the Byz. was continued by petty states in the east and in the west—the Aghlabīs, the Hamāȳids, and the Fatimids, their military operations conducted from Kairawān, al-Qairawan, and Cairo, respectively. During the entire 9th C., the Aghlabīs of Ifriqiya (Tunisia) dominated the middle Mediterranean and were conquering Sicily. In the east, the struggle was taken up in the 9th C. by the Ḥamdānīs of Aleppo. The initial successes of Sayf al-Dawla were brought to naught, however, by Ḍamghānasīr II Phōkas. The Fātimids of Egypt battled the Byz. in the 10th C., but John I Tzmīkases and Basil II claimed their threats around Antioch and enlarged Byz. gains in northern Syria. The achievements of these three Macedonian emperors marked the turn of the tide against the Arabs. The defeat of the Church of the Holy Sepulchre by the Fātimid al-Hakim (996–1021) was one of the contributory causes of the Crusades, which were fought mainly between Latin Westerners and the Turks. While Byz. and the Arabs were spectators. The Turks, a new virile Muslim people, took up the struggle against Byz. where the Arabs left off in the 11th C.

Economic and Cultural Exchanges Between Arabs and Byzantines. Within the ‘Abbasid caliphate there were Christian monasteries and lay communities, in which Greek literature flourished throughout the 8th C. and probably later. In this milieu, some of whom appeared in Palmyra. Another miniature in the ‘Abbasid, the unrealized dream that the caliph would convert to Christianity was cherished. Scholars of contacts developed, and the caliphs tried to invite Byz. scholars, such as Liqā’ al-Mu’tamin, to Baghdad, Greek MSS were collected and translated, and Psittos was probably able to work in this milieu, as well. The influence of the Arab in Byzantine Literature is still evident (seeマイク。“The Influence of the Arab in Byzantine Literature,” 17 CRB Major Papers (New Rochelle 1986) 30–53). S. Greer, “Early Contacts Between Byzantium and the Arab Empire,” in Proceedings of the Fifth Symposium on the History of Biblical al-Sham (Ammann 1997).

ABROGAST, (1820–1892), western Muslim military and power behind the scenes in the Albigensian Crusade. Born on 24th of February 1820, Frank and subordinate of the magister militum Bautio under Gratian and Theodosius I. Upon Bautio's death ca. 888, Arbo- gast used his popularity with the troops to seize the office of magister militum. In 888, after Arbo- gast accomplished the final defeat of the usurper Maximus, the emperor assigned the affairs of the young Valentin II, who became a virtual prisoner. When Valentinian attempted to dislime Arbo- gast, the general tore up the order, implying that he took commands directly from Theodosius. In 395 Valentinian was found dead and some historical sources implicate Arbo- gast. Arbo- gast sought to rule the West in his own name, but ultimately elevated Eugenius, although continuing to seek reconciliation with Constantinople. Arbo- gast was a moderate pagan who supported the revival of paganism under Eugenius. He tried to ambush the forces of Theodosius at the battle of the Frigidus in 394, but was defeated and took his own life.
ARCH

ARCH. Monumental, a structure consisting of a large arch resting on piers or a large arch built by smaller arches, erected for commemorative purposes. Provided with a columnar facade (frieze band or columns) supporting an architrave, the arch is carried on an architrave on which were displayed hieratic inscriptions and sometimes statuary. The only known freestanding Byz. monumental arch is that of Theodosios I erected in the Forum Tauri, Constantinople, ca. 390; although not fully excavated, it has been reconstructed as a triple arch approximately 45 m broad and 23 m wide (Miller-Wiener, Bildlexikon, figs. 294–98). A variant, the tetrapylon, consists of four arches arranged around a square and supporting a groin vault or dome, as at the Arch of Galerius in Thessalonike. Such arches were often placed at the entrances of ports of cities. Monumental arches were also adapted for other purposes, such as city gates. The Mill and (in Constantinople, built in the form of a domed tetrapylon, was the marker from which distances on the roads leading to the capital were measured. The tetrapylon was also adapted for use in Christian cult buildings, for example, the Tetrapylon of the Forty Martyrs in Constantinople, which stood until ca. 1490 (Majeska, Russian Travelers 231). A tetrapylon could also be structurally integrated into a church, as at Aphrodias (R. Cormack in Clasical Tradition 114).

ARCHAEOLOGY. Byz. archaeology is a relatively young field of scholarship. Aspects of the discipline have been separately studied as Christian and underwater archaeology. In addition, the method known as archaeological survey is a notable tradition in Byz. studies. Following an overview of the field, each of these separate disciplines will be discussed in turn.

An Overview. Byz. archaeology does not really exist as a discipline of its own, and—although there are significant exceptions (such as the excavations of the Great Palace and several important churches in Constantinople [e.g., St. Polyeuktos, Kalenderisian Camii) and such late antique centers as Nesa Archangelon)—most Byz. sites are explored in connection with the investigation of classical monuments. Because most of these are on the Mediterranean littoral many important Byz. sites in the interior are hardly known; in addition, the Byz. components of many were either summarily treated or completely ignored, with the exception of some standing buildings (primarily churches and city walls). Churches and their decoration (mosaics, frescoes, icons, church furniture, liturgical vessels, etc.) formed the subject of no less than seven major works (in a dated series) or stratigraphy (position in a dated stratrum). For establishing a chronology of archaeological finds, coins have primary importance; since they can be dated, at least within a certain range but sometimes to a narrower period, they often supplied the scholar with a terminus post quem for the whole period covered by the objects (e.g., coins). Some objects (e.g., ceramics) can themselves be dated relative precision and become the yardstick ("typological") dating. Establishing the ethnic, religious, and social background of the objects (or, rather, their dead long-dead owners) is very difficult unless we have direct indications (e.g., imprints on objects, earrings, necklaces, bronze belt fittings, fibulae) can be helpful, although sometimes problematic—conclusions about relative dates are mostly hypothetical. Changes in quality and fashion reflected in objects allow one to study economic, social, and cultural development; archaeology provides us with great numbers of objects and thereby facilitates tentative analysis of quantitative changes (increase of production, transition from one type of object to another, etc.).

T.E.G.
ARCHAEOLOGY: Underwater Archaeology

Underwater Archaeology. Over the past 30 years technological innovation and the development of effective means of underwater excavation have made possible the archaeological exploration of the sea bed. This investigation has focused on two kinds of sites: (1) those that were once upon land but have sunk beneath the sea, usually because of earthquake and shipwrecks. An important example of the former is Kenchreai, the eastern port of Corinth, whose harbor facilities sank in an earthquake in the late 4th C. Excavated Byz. shipwrecks include the 4th- and 7th-C. Vassil Ada wrecks (G.F. Bass, F.H. van Doorninck, Jr., AJA 75 [1971] 57-77, Edem, Vassil Ada 1 [College Station, Texas, 1982]), the 11th-C. Serce Litorale wreck carrying a large load of glass: G.F. Bass, F.H. van Doorninck, Jr., International Journal of Nautical Archeology 7 [1978] 199-232, and the 12th-C. Pelagonios wreck with a cargo of at least 1,490 ceramic vessels: Ch. Kritzas, P. Thrakmorton, Athenian Archaelogia 4 [1971] 176-85. A wreck found in 1990 off Marzamemi in southeastern Sicily contained unused charred furnishings—arbo, plaques, parapet slabs, monolithic columns, 28 column bases, etc. G. Kaptan (Archaeologia 92 [1996] 122-53) identified these as Attic or Messenean marbles and suggested a date in the reign of Justinian. Shipwrecks are particularly rich sources of archaeological material since they have not been disturbed by later human actions and their destruction took place at a single time that can often be fixed quite precisely; some material also are better preserved in water than they are on the soil. Wrecks thus offer fixed points in the dating of archaeological objects and provide important information about trade and the economy.

T.G., A.C.

Archaeological Survey. A means of gathering information about the utilization of a broad-based archaeological research program, normally without excavation, archaeological survey relies on an investigation of what appears above the surface. The survey of an area of much larger than can be covered by excavation, normally at a fraction of the cost, but also not on previous stratigraphic excavation for the identification and dating of surface finds. Survey normally involves systematic investigation by teams of people walking across the landscape; aerial reconnaissance, geographical methods, and architectural study also play important roles.

Byz. studies have a long tradition of observation and recording of archaeological sites and monuments: W. Ramsay, J. Strzelecki, D. Puller Rice, and others were the pioneers of this archaeological method, and contemporary scholars have continued this tradition. In the past 30 years the theory and method of archaeological survey have developed rapidly and have been used with considerable success in the eastern Mediterranean. Survey can provide information about settlement patterns, economy, land use, and other aspects of life not available from written or traditional archaeological sources. Nevertheless, despite its particular applicability to Byz., where frequently rich documentary materials can provide a check on the archaeological evidence, and despite some notable exceptions (R.M. Harrison, Ananias 51 [1981] 198-200, A.W. Dunn, JOB 32 [1984] 605-14), the results of archaeological survey have rarely been used by Byzantinists. Instead, Byz. material from large survey projects is frequently analyzed by non-Byzantinists who do not always understand the special problems or questions of the period.

Nevertheless, survey projects, mostly in the Aegean area, have led to a certain degree of consensus about the development of the Byz. settlement pattern: remarkable prosperity and widespread settlement in late antiquity (when the number of sites is comparable to that of the late Roman period) followed by complete collapse in the late 6th to 10th C., when survey generally fails to recognize any settlement whatever, followed by a slow recovery and another peak in the 12th-13th C., followed again by decline. This broad outline may well be correct, but it is not the whole story. A more detailed chronological study of many Byz. ceramics and other items.


ARTHIS, or classicism, was a current in high style: Byz. architecture, art, and literature, the so-called "Soronic" style, where it originated. It encompassed both language and style (RHETORICAL FIGURES, etc.) and the contents (cosmica presentation of the emperor in the guise of ancient THERMOLGY, characters, settings, etc.). Obsolete metra such as hexameter and anacronym were used. The late antique and early Byz. prokeyn restored a canonical list of ancient authors who provided models: Homer was still the Pole, Aristotle the Philosopher, Democritus the Orator, Galen the supreme authority on medicine. Corinth was not limited to the literary sphere: the Byz. considered themselves as Romans (Romaioi), their capital as "New Rome" or "New Jerusalem," their Bulgarian or generally Slavic neighbors as Scythians, Roman law as still effective, etc. All values were created in the past: "There is nothing of mine," John of Damascus said of his work. The Byz. had only to follow their predecessors: accordingly, the idea of novelty or innovation is absent from Byz. art and poetry (P. Wirth, OnCh 45 [1991] 127). Some writers, however, became weary of archaism and lamented, like Theodore Momchilos, that their ancestors had accomplished everything, leaving no opportunity for their own creativity (H.G. Beck, Theodosius Momchilos [Munich 1992] 170-73). Archaisms were neither a cultural game, nor a simple imitation (mimesis). Unlike Italian humanists of the 15th C., the Byz. rarely felt a distance between past and present. Archaisms created an illusion of stability and continuity in the shaky and unstable world of the Byz. elite.


ARCHANGEL (άρχαγγελος, "chief angel"). Although Michael and Gabriel appear in both the Old Testament and New Testament, the word archangel is not used in the Septuagint and occurs only twice in the New Testament. Nonetheless archangels cannot be considered part of the Jewish religious tradition and apocrypha and were revered in Christian tradition. Pseudo-Dionysios the Areopagite ranked the archangels in the third and lowest triad of his celestial hierarchy, between the "princely" and angels. Only three archangels were recognized by the Christian church—Michael, Gabriel, and Raphael, whereas other Jewish archangels (Uriel, Asael, etc.) were rejected by the pope Zacharias in 745. Of these three, Michael was held in the highest importance (Marcus Gabriel and Raphael (who appears in the books of Tobit and Enoch) did not receive widespread veneration in Byz. A church was dedicated to Raphael in Alexandria, but the Synod of Constantinople does not list a feastday for him. Other archangels appear in some apocrypha (e.g., Testament of Solomon) and in art.

Archangels were distinguished from regular angels as such only in C. Mango, DGCH 12 (1984) 401 by their court or imperial costume (χλαμάς or λιρα, red shoes) and attributes (such as the orb or sphaira). Michael and Gabriel stand dressed this way as an honor guard alongside Christ and the Virgin; they also had the heavenly host in images of the Synaxis of Asmowon (see ASMOVON). Their various appearances in the Old and New Testaments were collected into cycles of illustrations; in these narrative contexts the archangels are clad in the traditional angelic garb of tunic, himation, and sandals. Sometimes a large number of archangels, including Raphael and Uriel, is shown surrounding the figure of Christ Pantokrator in the dome, for example, at Palermo (Dennus, Norman Sicily, pls. 13, 46), but images of archangels other than Michael and Gabriel are rare.

Michael was the archangel par excellence; a church of the "archangelos" was assumed to be dedicated to Michael, one of the "archangels" to Michael and Gabriel. The image of Michael is common on seals, while that of Gabriel is unknown.

LIT. E. Lucchesi-Palli, GLE 795-84, D. Pallis, BSS 5:45, D.R. Wright, 'Michael and an Archangel' in Studi Biondani 5:75-79.

ARCHIBISHOP (ἀρχιεπίσκοπος or "chief bishop"); a title initially used to designate certain metropolitans. It was applied to the bishops of the most important sees in the empire: Rome, Alexandria, and Antioch. Hence its application by EPHPHANION OF SALAMIS (Panography, ed. Hol, S.499), who designated Peter of Alexandria (900-311). With the rise of Constantinople and Jerusalem to patriarchal status in the 5th C., the episphere was used for the five chief bishops of the empire. The conciliar documents of this period repeatedly employ the term in this sense. The title was associated with ecclesiastical independence or autonomy, it was understandably also applied to autonomous ecclesiastics, such as the primates of Cyprus (beginning in 431) and to the most important bishops (Epaphras, Thessalonicaki, Caesarea in Cappadocia, Athens, etc.). This distinction was not always maintained, however.
ARCHERY

Archers were not directly dependent on any metropolis but on a patriarch (the so-called "autocephalous archbishops" without suffragans) were very numerous; they ranked below the metropolitan and were elected by the enomous synods of the patriarch.

ARCHIMANDRITE (ἀρχιμανδρίτης, fem. ἀρχιμανδριτής, "chief of a sheepfold"), monastic term with two principal meanings:
1. First appearing in 4th-C. Syria, in the early period of monasticism (4th–6th C.) the term is a common equivalent of hieromonk, the superior of a monastery. G. Dagron (JM 4 [1970] 268f) argues that the term archimandrite was used primarily in Constantinople, esp. for the hegumenos of the monastery of Dalmatov. Under Justian I, the term hegumenos began to supplant archimandrite, although archimandrite remained in use until the 10th C. as the designation for hegumenos of a few major monasteries.
2. From the 6th C. onward, according to Parggou, archimandrite began to be used for the chief of a region or urban federation of monasteries, akin to exarch or protos. In this sense archimandrite is applied to the proto of holy mountains like Athos, Latros, and Olympos, or to the head of a group of monasteries in one city, as in Athens.

ARCHITECT. In the late Roman Empire architects were usually men of high social status and education. Some were trained in geometry, astronomy, physics, building construction, hydraulics, carpentry, metalwork, and painting. They drew plans, elevations, and possibly perspective renderings. Downey (infra) distinguishes between the mechanics, the fully trained architect, and the architecton, a "master builder." Both terms seem to have disappeared after the 6th C., though the architecton continued to be applied to God as creator (e.g., Patr. Germanus I—PG 82:165D–317A); they were replaced by olodomarios, builder (a term also found in Roman inscriptions), and, later, protochronos, chief of a team or guild (see Makropoulos).

ARCHIMEDES, ancient Greek mathematician and engineer; born Syracuse ca.287 B.C., died Syracuse 212 B.C. Archimedes profoundly influenced medieval Arabic and Latin science and late medieval and Renaissance mathematics but had little impact on Byz. after the 6th C. Archimedes is cited directly in the 4th C. by Eustathios and Theophrastos. In the early 6th C. of his works were commented on by Eutropios and were probably studied by Anthimos of Tralles and Isidore of Miletus. In the 4th C. Leo the Mathematician evidently possessed a MS of Archimedes' treatises, which perhaps represents the unique transliteration of a partial list of Archimedes' works from uncial into minuscule (Lemerle, Historien 1981). Other MSS also survived, however, as is evident from the Arabic version and from the 10th-C. Constantinopolitan copy of the On Float-

bodies and the Method of Mechanical Theorems (J. L. Heiberg, Hermes 42 [1917] 255–309). Archimedes is mentioned by Plutarch in the 17th C. (Plutarch, Scripta min. 1:266.1, 369.1) and is cited frequently by Tezzez in the 18th C., for example, in his poem, "On Archimedes and some of his Devices," (Histoire, 47:166–49:159). Two MSS of the main corpus of Archimedes' works were available to William of Moerbecke when he made his Latin translation at Viterbo in 1250–60.


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ARCHITECTURE. Byz. architecture constitutes a building tradition generally associated with the history of the late Roman and Byz. empires and, to an extent, with its wider sphere of influence over a period spanning from ca.300–ca.1400. Byz. architecture defines a theoretical and definitional understanding of the term; its homeowners—philosophical or spiritual traditions—and the architectural traditions and interludes that place that can be roughly grouped into several chronological periods:

First Period (4th to 5th C.) Architecture during this period represents the perpetuation of tradition within the cultural framework of the Late Roman and the political framework of the Roman Empire. This period of established architectural practice accounts for the degree of continuity in the architectural traditions of planning, structural solutions, building technique, and decoration. Two factors play a decisive role in the architectural development of the period:

urban survival and active christianization. Urban centers witnessed a slow but steady shift from pagan to Christian patronage of public buildings. Christian churches and monasteries were primarily basilicas—derived comparatively from pagan prototypes, and
their construction was entrusted to established workshops that had previously been employed on imperial pagan projects. Large-scale building under imperial auspices was one of the major industries in the Roman world, and the movement of manpower and technical personnel (architects, surveyors, etc.) from one completed building project to another was standard practice. This, in fact, constituted the essence of what we refer to as "workshop practice."

Building types such as the martynion, baptistery, and mausoleum were also constructed in large numbers. Martynion display a considerable variety of plan types, reflecting the particular requirements of pre-existing customs and functions accommodated on their sites. Mausoleums, large and small, which initially were freestanding and independent, increasingly became attached to church buildings as Christianity proceeded.

Second Period (6th C.). This was the period of greatest architectural productivity in Byz. history. Often identified with the policy of reconquest of Emp. Justinian I, the vast building program was, in fact, begun by his predecessors Anastasius I and Justin I and continued by his successor, Justin II. The success of this grand enterprise was facilitated by the survival of the imperial order within the framework of the newly Christianized, urban society. In a comprehensive record of the building accomplishments of Justin I and Justinian I, Prokopios or Cossara provides us with a catalog of buildings under the empire and relates many details about the utilization of the imperial program. This meticulous account, which includes descriptions of whole new towns, forts, churches, public buildings, markets, cisterns, aqueducts, and so on, is substantially confirmed by preserved buildings and archaeological finds.

Notwithstanding the survival of regional building practices, the period was characterized by the much more pronounced impact of the capital. Certain building types (basilican churches, mausoleums, cisterns) continued to be built according to the established norms of a given region. At the same time, architecture was now also "exported" from Constantinople, the center of imperial administration. Whether in the form of new church plans types such as the domed basilica, new structural solutions involving the use of vaulting, standardized building techniques, or the nature of architectural decoration, there is a strong indication of direct connections of the center with regional affinities. The marble trade and the shipping of building components (columns, capitals, and church furniture), illustrate the degree and the character of the impact of Constantinople. This phenomenon is best understood in the light of extensive construction in frontier regions, often in newly conquered territories, with the aim of consolidating recently established borders.

Third Period (7th to mid-9th C.). In striking contrast to the preceding building boom this period is characterized by a virtual absence of construction. Befuddled by foreign wars and internal crises, the empire experienced profound changes. The decline of cities was manifested in the physical decay of their fabric. The very meaning of "construction" during this period was practically reduced to preservation, repair, and patchwork. New building other than fortifications was rare, and large-scale construction exceptional. The few surviving examples in the latter category reveal conservative traits and expedient dependence on space.

Fourth Period (mid-9th through 11th C.). By the middle of the 9th C. relative political, religious, and cultural stability within the territorially shrunk Byz. Empire had been restored. Under the auspices of the Macedonian dynasty, building began anew, though under very different circumstances. Given new cultural parameters and an altered social structure, architecture emerged that showed marked signs of departure from the old tradition. Palaces and palace halls of this period reveal a fresh source of influence - Islamic art and architecture (see Islamic Influence on Byzantine Art). Aspects of Islamic impact can also be seen in the decorative vocabulary of Byz. architecture, now significantly expanded beyond its traditional, classicizing framework.

Church architecture also reveals other sources of external influence, for example, Armenia. Church types proliferated while undergoing considerable reductions in scale. The latter phenomenon has been viewed as the function of shrinking economic means and the reduced demand for space of a smaller population. Some fairly large churches, not fully piered basilicas, continued to be built during this period. The frequent appearance of smaller, central, and domed churches, on the other hand, involved changes in the shape of the liturgy and altered symbolic perceptions of the church building. Seen as a miniature version of the cosmos, the church functioned symbolically regardless of its size. Demands for space in churches during this period were generally satisfied by increasing the volume of the naos but by adding lateral spaces and parekklesia. When built simultaneously with the church itself, these parekklesia, unlike the earlier mausoleums, were often carefully integrated aspects of a building's overall form. Thus, for example, the multiplication of domes on churches of this period was the direct by-product of multiple chapels planned integrally with the main church.

Fifth Period (12th C.). Notwithstanding the military setbacks and the resulting geopolitical changes that affected the empire during the last third of the 11th C., architectural activity in the Komnenian period displayed remarkable vitality, with Constantinople playing the role of central clearinghouse for architects, artisans, ideas, and materials. Formal characteristics, decorative features, and even structural techniques are shared by a very large number of buildings, many of which were built in the provinces and even beyond the frontiers of the empire. This phenomenon, which parallels a similar trend in Byz. painting, suggests a unifying mobility in the Mediterranean basin. Both can be related to a general increase in East-West cultural interaction.

Sixth Period (13th C.). The period of the Latin occupation of Constantinople (1204-1261) saw the disappearance of the capital's hitherto preeminent architectural influence. Instead, architecture flourished in several new centers of the splintered empire (Nicara, Trebizond, Artzik), each displaying distinctive local architectural characteristics. The stylistic coherence of the Komnenian epoch gave way to a new diversity. Thus the political decentralization of the empire left its lasting imprint on the development of Byz. architecture.

Seventh Period (14th to 15th C.). Following the Byz. recapture of Constantinople in 1453, the city once more became the premier center of architectural activity. In addition to the remodeling and expansion of existing buildings, a fair number of new churches, monastic buildings, and palaces were constructed, particularly during the last decade of the 14th C. and during the first two decades of the 15th C. Church architecture during this period perpetuated the tradition of small-scale construction. The major stylistic change came in the treatment of walls, which lost their decorative qualities in favor of flat surfaces covered by decorative patterns. The same disregard for spatial-structural articulation also permeated interiors. Here flat wall surfaces carried several tiers of continuous horizontal bands of MONUMENTAL PAINTING broken up into numerous small individual scenes.

The civil wars of the 1320s and 1340s brought another architectural activity in the capital to a virtual end. Constantinopolitan architectural style was transplanted elsewhere (e.g., MESsembria, Skopje and vicinity, Bursa), presumably by migrant workshops, which found themselves employed by Bulgarian, Serbian, and Ottoman patrons. A few centers, such as Thessaloniki and Mistra, kept the local architectural traditions alive beyond the early demise of Byz. architectural production in Constantinople. (See also Constantinople, MONUMENTS OF.)

ARCHITRAVE, See EPSILYTE.

ARCH OF CONSTANTINE, the last major monument of ancient Rome, located between the Roman Forum and the Colosseum. It was probably begun in 312, directly after the victory of Constantine at the Milvian Bridge, and completed by 315. It was dedicated to Constantine I and presumably paid for by the senate. A triple arch (see Arch, MONUMENTAL) faced in marble, it has engaged columns resting on bases that depict captives; in the spandrels are figures of Victory, while other personifications include the seasons and river gods. Friede of Constantine's Augustus and Distribution of Largess appear on the north side, his siege of Veii and the battle at the Milvian Bridge on the south. Sculpture above these friezes elsewhere on the monument are reliefs of the deeds of Trajan, Hadrian, and Marcus Aurelius with their heads recut. Inscriptions on either side of the central passage proclaim the emperor to be the liberator of the city and the source of peace. While this program, like that of
other Roman arches, celebrates imperial authority and victory, it has been read by Pierce (infra) as Constantinian appropriation of the achievements of earlier emperors. No recognizable Christian signs appear on the arch. Rather, Constantin and his victories are associated with the sun, invoking whose image occurs four times. The style and iconography of the Constantinian parts of the monument are almost universally interpreted as harbinger of Byz. art.


ARCH OF GALERIUS. Located in Thessalonike, the Arch of Galerius is not a true monumental arch, but more properly part of a tetrapylon that was expanded into an octopylon through the addition of piers for secondary passageways. It was located between the Rotunda of St. George to the north and the palace of Galerius to the south; only the west side of the structure is partially preserved. The original monumental complex, which was probably domed, spanned an important street running east to west: the central passage of the arch crossed the roadway, while the two smaller side passages continued what was undoubtably colonnaded walkways. It provided a monumental entrance and a point of transition between the city and the sacred area of the palace. The structure was begun in 293 and construction continued at least to 309. It was made of a core of irregular stone blocks, faced with marble revetment in its lower section and with brick above. Statues of the emperors presumably looked out from the top to east and west. It was of impressive size with the keystone of the surviving central archway 12.8 m above the modern pavement; its width is 9.70 m.

The piers are covered with reliefs arranged in horizontal zones separated by bands decorated with ribs or garlands. The sculptures depict and celebrate Galerius’s victory over the Persians in 297. Various historical scenes can be identified, such as Galerius and Diocletian sacrificing, Galerius speaking to his troops, and the emperor victorious in battle; these scenes are not arranged in any particular order, however, and are mixed with generic scenes of processions and personifications of victories. The arch is a prime example of Tetrarchic art, with figures often outlined rather than carved in relief, little concern for scale, and a desire to fill every part of the surface with decoration.


ARCHON (ἀρχόν), a word used in antiquity primarily to denote a magistrate. In Byz. archontes were synonymous with megistanes and dynastes; the term signified any officials who possessed power. In the words of Symeon the Theologian, archontes were those who had honor (time) and power (arche); he further defined the strategos and archontes as the emperor’s servants and friends who—unlike the common people—had personal contact with the monarch. Some subordinate officials of high-ranking officials (e.g., strategoi) were also called archontes.

In a technical sense, archon designated first of all a governor. The 9th-C. Tarabulun of Usupenski lists archontes of Crete, Dalmatia, Cyprus (a 5th-C. seal of an archon of Cyprus—Zaco, Seal 2, no.892), and so on, whereas seals of the 10th-11th C. mention archontes of certain towns, such as Kratia and Klaudiopolis, Christoupolis, Athens, Patras, etc.; accordingly the term archon was employed to describe the district administered by an archon. The term could be applied also to independent princes, such as the archon of Thessalia (A. Y. Soloviev, Byzantion 31 [1961] 387-418).


ARCHONTES TON ERGEOSON (ἀρχοντες τῶν ἔργοισι), directors of state ergasteria (see FACTORIES, IMPERIAL) that produced primarily silk, jewelry, and weapons. Seals of many archontes of silk workshops (tou blattion) are dated to the 7th and 8th C. Archontes in ergasteria were sometimes called ergastarios and combined their function with those of the kommerkarios. According to the Kleistorean of Philostorgios, archontes, along with the metarizites ("foremen") of workshops, belonged to the staff of the klerikos. On seals from the 9th C. onward they are often called sour- tores. A certain Thomas, exektor tou blattion, recorded on a 7th-C. seal, was probably not director of a single workshop, but of a group of textile manufacturers. The office of the archon of the chrysochiton (gold workshop) is also known; his relationship to the archon of the charakos is unclear.


ARCHONTOPoulos (ἀρχοντοπουλος), according to Anna Komnene (An. Komm. 2:180.20), a term invented by Alexios I, meaning "a son of an archon." The term of archontopoulos was created in 1090/1 and consisted of about 2,000 young men, the sons of soldiers who had fallen in battle. The term is not attested in sources after the reign of Alexios (Hohlew, Beitrage 52). The term archontopoulos (also, neut. pl. archontopoulai; in an act of 1478, fem. archontopoulai—MM 5:260:2) was a generic designation of the nobility of second rank; thus Stefan Uros IV Duhan, in a chrysobull of 1546, speaks of his archontopoulai and archontopoli who served as his administrators (Zogra, no.37:49). Archontes and archontopoli are known also in Venetian Crete (Jacob, Recherches, p.167 [1976]). In 1681 a group of archontopoli were re- ceived enColeumes and other properties in the Maeander valley with an appropriate monetary pousos for the sake of their oikonomia; thus, evidently, a form of a premia (Patonu Engraphe 2, no.66.3-4). Before 1548, archontopoli in Serres seized a monastic metochion with its prokatharismenos (Kolias, no.21:15). Archontopolai are also attested in the Morea, Trebizond, and Epirus.


ARCHOSOLIUM (term found only in Christian Lat. inscriptions, lit. an arch over a throne or urn), an arched niche, usually for a tomb, carved out of or built into a wall. Such recesses are known as early as the 3rd C.; in 4th-C. cata- combs the tympanum beneath the arch often received painted decoration. Carved arcosolia were esp. favored in Palaiologan Constantinople (South Church of Lycabettus Monastery); the most lavish ex- amples are the hoods over the tombs in the Caesarea Monastery.

LIT. J. Kroll, RAC 1:843-45. -A.C.

ARCURCI, or Arturci, an Armenian princely lineage, some of whose members settled in Byz. territory in the early 11th C. A 12th-C. continuer of the Armenian chronicle by Thomas Acc- ruci (ca.940), the History of the House of the Arturci, relates that the resettlement was smooth and peaceful; the Arturci received lands, towns, and high titles (Thomas Arturci. History of the House of the Arturci, tr. R. Thomson [Dartmouth 1985] 370fl). They retained the Gregorian creed. Senekerim (Zawonqouma) Arturci, last king of Vaspurakan, became strategos of Cappadocia in 1012 or 1022 and lord (7) of Sebastia and other towns and estates (851). His son David helped suppress the rebellion of Nikephoros Phokas (1022) and was rewarded with Caesarea, Trambzon, and other lands (H. Berberian, Byzantion 8 [1953] 523); he inherited Sebastia after his father’s death in 1025. David’s successor, his brother Atom (Atou), ruled Sebastia from 1035; in 1079/80 Atom sided with Gagik of Karst in a feud against the local Greek lords of the Mandales family in a futile attempt to rescue Gagik of Ani.

Other Armenian nobles who moved to Byz. simultaneously with Senekerim Arturci include his nephew (?) Dereik and another relative, Abgalher Argurci. The latter received Sin, Adana, and several other towns. Circa 1086 his residence was Tarsos, and he apparently adopted the Chal- cedonian creed. Probably some Arturci entered the Byz. ruling elite and took the family name of Senachernim: Taron 1817:222-235 compiled of Senachernim “the Assyrian” who originated from Mesopotamia; Alexiou en trusted Theodore Senachernim with distributing lands among monasteries (Xenoph., no.192-93). It is unclear whether Senachernim, or an early 13th- C. general, and (another?) Senachernim, governor of Nikopolis (Epirus) in 1424, were related to this family.

LIT. Kazhdan, Art. 33-36. -A.K.

ARCUFL, see ADONIAN.
ARGOLID | 153

ARETHAS, Arab martyr ca.540 in Najran; he was martyred in Najran, possibly in his nineties, and was buried there. He is known for his apostolic zeal, his love for God, and his rejection of wealth and authority. He was a very influential figure in the early Islamic period, and his spirituality continues to inspire people today.

ARETHAS OF CAESAREA, scholar and politician; archbishop of Caesarea (from 929); born in Patras mid-9th C.; died after 929 (according to Beck [Griege 591]; after 930 before 944). During the struggle over the Tetrarchy of Leo VI, Arethas first supported Nicholas I Mystikos, then sided with the emperor. As theologian Arethas produced a commentary on the Apocalypse (based primarily on that of Anaxarg of Caesarea) and other exegetical works. Deeply interested in antiquity, Arethas acquired a large library, commissioning some MSS, adding scholia to others. Some scholia form a polemical dialogue with the author, some allude to contemporary affairs; criticism of the luxury at Basil II's court, ridicule of Stylianos Zois, references to the war with Bulgaria, or the dispute over the tetrarchy. Some of Arethas's letters express the desire to see the emperor and bishops, Studies, pt VII (1959), 293–372. In others he discussed the books he had read (C. Milocenov, ZSBiFOak 14.1 [Belgrade 1957], 539–577). He also wrote homilies and pamphlets. One, esp. vitiolic, accused Leo Choroiophrates of pagan beliefs. The attribution of some of his writings still remains disputable: Jenkins (Studies, pt XI [1963], 168) rejected and P. Karlin-Hayzen (Byzantinum 35 [1965], 551–581) defended Arethas's authorship of the letter to a Saracen emir; J. Kodler (JOB 25 [1976], 75–80) saw in Arethas the author of the Chronicle of Monemvasia. Arethas has been severely judged by modern scholars as a “narrow-minded, bad-hearted man” (R. Jenkins, Byzantium: The Imperial Centuries [London 1986], 219) and his style criticized as turgid; in fact Arethas's letters respond to the need of piety and instruction, and consciously ornamented his vocabulary “with proverbs, quotations, allusions, and poetic lines, as if multi-layered, as if incautious with words” (Nicolaides, 1970, 1:189–201), thus making the way for the revival of Byz. rhetoric.

ARGOLID (Ἀργολίδα), area of the northeastern Peloponnesos divided into two distinct regions: a rich central plain and a mountainous perimeter. The main city was Argos, but in late antiquity Epidaurus, Methana, Troidon, and Hermione also had civic status. Remains of that date, both ecclesiastical and secular, are attested from these sites (on Epidaurus, see Krauthas, ECGArch 818).
ARGYROPOLOUS, JOHN, writer and teacher in Constantinople and Italy; born Constantinople? c. 1350 (?). (Canter-Okozomoisus) or c. 1415 (Camnelli), died Rome 26 June 1487. Argyropoulos (Ἀργυρόπουλος) is first attested as a member of the Byz. delegation to the Council of Ferrara-Florence in 1439. From 1441 to 1445 he studied at the University of Padua, learning fluent Latin and earning a degree in letters and medicine; at the same time he gave private Greek lessons. He returned to Constantinople, and by 1448 was teaching at the Museum of the Xronon or the Kasts, a pro-Unionist, he had converted to Catholicism by this time as well. After the fall of Constantinople, he emigrated in 1456 to Florence, where for 15 years he taught Greek philosophy, primarily Aristotle and to a lesser extent Plato. His students included Lorenzo de’ Medici. He is credited with shifting the interests of Florentine humanists from rhetoric to the metaphysical philosophy of Plato. In 1471 he moved to Rome, where he joined the curia of Pope Sixtus IV, then under the leadership of Bessarion. With the exception of a four-year residence in Florence (1477-81), he spent the rest of his life in Rome as teacher and translator.

Argyropoulos made Latin translations of Aristotle (the Nicomachean Ethics), Porphyry, and Basil the Great. His own writings, in both Latin and Greek, were varied: his rhetorical works include a monody for Emp. John VIII (Lampros, Pal. bei Poes. III 3515-19), three orations to Constantine XI, and an introduction to the Pragnamna of Argyropoulos. In 1441, he composed a series of sermons on the Holy Spirit and the Council of Florence (PG 159519-1008), and 12 short eruditorius. P. Camnelli and N. Oikonomides (Diophes 58:5-97) have proposed that Argyropoulos is the author of an invective against a certain Kattalu.

ARGYROMACHION (Ἀργυρομάχιος, mod. Gjoromaksa in Albania), on the left bank of the River Drino, strongly fortified city, known only from the 14th to 15th C. In 1358-59 Argyromachion supported Andronikos III but later it was in Albanian hands; in 1418 it fell to the Turks under Hamza Beg and served as a Turkish stronghold against Albanian resistance. The surviving fortifications, much rebuilt in early modern times, are Byz., and pottery of the 12th-13th C. has been found.

ARGYROS, see ARGYRIS.

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in-law arrested. Argyros vainly strove to renew the papal-Byz. alliance until relieved of office (mid-1508). The phenomenon "Argyros" seems unconnected with the Byz. family of Argyros.


ARGYROS, ISAAC, mathematician, astronomer, and theologian; born Thrace between 1500 and 1510, died ca. 1575. A student of Nikiforos Gregoras, the monk Argyros was the leading Byz. champion of Ptolemaic astronomy in the 1530s and 1570s. He wrote a Construction of New Tables and a Construction of New Tables of Conjunctions and Oppositions (of the sun and moon), for both of which the epoch is 1 Sept. 1567. In them he recomputes for the Roman calendar and the longitude of Constantinople the mean motions of the sun, moon, and planets, and the syzygies that Ptolemy had tabulated in the Almagest according to the Egyptian calendar and the longitude of Alexandria. These tables were soon plagiarized and criticized by John Abramius (Pingen), "Astrological School" (1683). In 1567-8 Argyros wrote a treatise on the astrolabe (ed. Delatte, Anno 1630 for 1538), classified and issued in the same treatise of Gregoras. In late 1578 he dedicated a work on the computus (PG 197 157-116) to Androutsos Onas. (M. Mestres, Beiträge zur Differenzrechnung bei den Byzantinen [Konstanz 1946] 27-29); in this work he indicates that he was at Ainos in Thrace in 1518 (Mercati, Notiz 203-36). He also wrote a scholia on Theron, but did not write, as has been alleged, the anonymous Instructions for the Persian Tables.


ARIADNE (Ariadne), in Greek mythology daughter of Minos and spouse of Theseus; after Theseus had deserted her, she married Dionysos. Nonnos or Panopolis, in the 4th book of his Dionysiaca, concentrates on the sudden transformation of the abandoned and lamenting Ariadne into the happy bride of "heavenly wooer" and describes her triumphal wedding; when in the battle against Perseus Ariadne was turned into stone (petrae anadiplosis), Nonnos notes that she was happy in her death "because she found one so great to slay her" and because she was taken up to the heavens. The idea of happiness through death was important for the world view of the 5th C. Malalas emphasized another aspect of the myth of Ariadne: he eliminates the theme of Ariadne's romantic attraction to Theseus, made her the wife promised him by the Cretans if he destroyed the Minotaur, and finally claimed that she retired to "the temple of Zeus" (instead of marrying Dionysos).

The name Ariadne was popular in the late Roman period. Leo I's daughter Ariadne became an emperor, and a legend tells of a saint Ariadne, a young bondmaid in Thrasy a who fled persecution and found a happy death disappearing into a rock (petra). 1. Reissert, Myth 55-57, F. Franceschi de' Cavaliere, "La leggenda di S. Ariadne," St 69 (1931) 117-119.

ARIADNE, more fully Aelia Ariadna, augusta; born before 457, died Constantinople end of 515. The elder daughter of Emp. Leo I and Verina, Ariadne married Zenos in 4657 and Ariadne I on 20 May 497. Since Leo had no sons, Ariadne's marriages served to perpetuate the dynasty. Her union with Zenos also signified Leo's alliance with the Isaurians against Anastasius and marked an important point in the growth of anti-Germanic sentiment in Constantinople. Upon the death of Leo (474), her son Leo II became emperor but soon died, leaving power in Zenos's hands. Ariadne may have been involved in the revolt of Basiliskos and sought to soften Zenos's anger against her mother in the after. When Zenos died in 491 Ariadne dominated the court and chose Anastasius to succeed her. An unusually large number of portraits of Ariadne survive in marble and ivory, a fact to be explained perhaps by her dominance over her consorts and repeated status as sole heir to the imperial office (Age of Spirid., nos. 24-25).


ARIANISM, subordinationist heresy that denied the consubstantiality of the Father and the Son; it was named for its main proponent Arius. Arianism involved a dispute about the relationship of members of the Trinity: it taught that the Son was not co-eternal with the Father but was created by him from nothing. This preserved the monarchical authority of the Father and a strict monotheisum, though some claimed that the Son was pre-eternal. The church of the 4th C., however, rebuffed Arius, who was not a true Christian, and condemned him in 325. Arianism remained a pressing problem since many Germanic tribes had been converted by Arian missionaries and this religious difference long remained the line between Roman and Germania. Later legends often dwell on the heinous behavior of the Arians. An unknown chronicler of the 4th C. bishops of Constantinople displayed at the Milion (see Milion) together with an image of the Virgin and Child (Pilgrimage 65.7-10.7); later MS illustrations show them burning Orthodox churches (Orontius, Miniat., pl.11). John of Damascus (Mag. 3:90-33-34, ed. Kotter, Schriften 3:183), reports, referring to Theodore Lector (HC 1517), that an emperor (the name, Annaeas, may be an insertion of John) commissioned a painting showing the death of the Arian Olympia who had insulted the church. As late as 1626 Ermogenes Psalter (Der Neskenian, Illustration II, fig. 176), the Arians are depicted as opponents of Orthodox beliefs.


'ARIB IBN SAD'AL-QURTUBI, Arab historian from Cordoba; died 1092. He held several positions under the Spanish Umayyads, serving as governor of Osma in 943 and as secretary to one
ARILJE

in a monastery in the western Serbian town of the same name, the seat of the Serbian bishops of Moravica. The main church, dedicated to St. Achilles of Larissa, was founded by the Neman-

dian ruler Stefan Dragutin, the elder son of Stefan Uros I, before 1296. Its essentially Byz. church plan has a single nave with short cross arms for the choir, a dome on pendentives, a tripartite sanctuary, and a narthex. Its façade is decorated with a row of shallow arcades under the roof.

According to an inscription preserved in the drum of the dome, the frescoes were painted in 1296. To the traditional elements of a Byz. church plan were addededications of the Tzetzes, a church council, the Sacrifice of Abraham, the life of St. Nicholas (Seventeen, Nic-
dulina 80, 350–51), and the figure of a winged John the Baptist as well as portraits of Serbian bishops and abbots (G. Babic in Sarva Neman-

djic 322–23) and members of the Nemanjic dy-
nasty. The style shows many features typical of Palaiologan art (see Monumental Painting), al-

though certain mistakes in anatomy, the very strong contours that delineate both the figures and the painted architecture, and the relatively dark colors distinguish these frescoes from the best Con-

stantinopolitan achievements of the time. The painters of Arilje were probably Greeks from

Thessaloniki: an inscription on a window sotli reads "MARPOU", a Thessalonikan political slogan referring to Michael VIII (cf. Djurić, infra, and Pachymer, ed. Falier, 1:48 n. 2, 494) 248. The painters' evident preference for red, but relief over the color harmonies favored by the previous gen-
eration (the Constantinopolitan artists working at Sopocani) also suggests a Thessalonikan origin for these frescoes.


GR.

ARISTATINOV (Apostatini), fictitious au-
tor of two books of letters, probably written ca.520 (O. Maaløe, JÖF 26 [1977] 1–5). The subject is sexual passion, treated in a variety of ways—a

miniature romance, dialogue, description, et. The style is rhetorical and full of quotations from earlier writers (Alkiphrus, Menander, Plato, Lu-
cian, etc.), one later than about the 3rd C.). These are apparently known extensively and at first hand, a valuable indication of the literary works current in the early 6th C. and of the tastes of the time.


W. G. Ascoli, "Paniche, Pleastry, Prodigious Eroti-


395.

As.

ARISTATES LASTIVERTCI (111 C. Arme-
nian historian. Aristates came from Lastivert, near Erzrum; of his life nothing is known. His History of Armenia, describing the period 1600–72, is of particular value for Byz. expansion into Armenia, the collapse of the Bagratid dynasty, the inva-
sions of the Seljuk Turks, and the eventual loss of Eastern Anatolia. His attitude towards Byz. is ambiv-
alent; he often lamented the misfortunes brought upon Armenia by foreign nations, but he blames the Armenians' own sins rather than Byz. malice.

For the collapse of Armenian unity in the face of Byz. and Turkish invasions he blames the fission of 1045 (see above) and associated with Gregory Magistros.


Aristates, ALEXIOS, mid-12th-c. canonist. Under Emp. John II Comnenus, Aristates wrote a commentary on the Nomokanon (A. Pavlov, ŽMHP 95 [Jan. 1856] 174) that probably antedated that of Zonaras. He fulfilled both ecclesi-

astic (protophiles, theophylophiles, megas oikonomos) and secular (nomophiles, diktistoi, oratorphones) functions. Since this combination was considered an infraction of canon law, the Council at Constantinople in 1157 required Aristates to relin-
quit the position of diktistos (see under As.

constantinopolis. Councill 08). He was still alive at the time of Nikephoros, patriarch of Jerusalem (ca.1166–71). Nikephoros Basileios wrote a pan-
egyric of Aristates. He was also close to Pro-

omos.

D. Rhodos-Byz., Synagoge 4–6, or PG 157–3 (go-
gether with Zonaras and Basilios).

D. R. Durrani, Turkh 535–5 M. K. Kunzmann, "Kum-

meniag Alexeia Arminiou na Kanoniakos Simposio," Vi-


ARISTOCRACY, a fluid concept in modern scholarship, usually denoting the ruling class, but equally applicable to those exercising social and cultural as well as political leadership. The Byz. tended to avoid the words oruvi and aristokratia in favor of eurmagnos, literally "well-born," empha-
sizing the concepts of honorable ancestry and high-minded spiritual and moral qualities. The Byz. were ambivalent about what it meant to be "well-born." Scholarly debate has reflected this uncertainty. At one extreme, P. Bezaor Evgenii Vizantiiskoi kul'tury (Petrograd 1919) argued that Byz. had in fact defined the word aristokratia as "noble ori-
genor a recognized nobility with strict privileges; at the other extreme, R. Guilland (B 9 1948) claimed that Byz. always made a clear distinc-
tion between the empire and its subjects, but that "well-born" was a connotative nobility and the

orign of rank and title.

It seems that the aristocracy of the late Roman era, an old aristocracy, was preserved by large estates worked by coloni, disappeared in the East with the crises of the 7th C. During the 7th–9th C. the empire's Assuming that he was a member of the "well-born," he had neither the fortune of noble origin nor a recognized nobility with strict privileges; at the other extreme, R. Guilland (B 9 1948) claimed that Byz. always made a clear distinc-
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tion between the empire and its subjects, but that "well-born" was a connotative nobility and the
sobulf of 1148. Manuel I emphatically prohibited appointing grants of perosu, that is, without indication of "number" (Zepos. Jfl 1:377:26-27). Nikepho-
ron III, in a chrysobull of 1079, emphasized that the specific anthimos could be increased or main-
tained only from the children and grandchildren of the doublouravos of the monastery that received the grant (Lavra 1, no. 80.24a-46a). A similar for-
mula is found in a charter of Manuel I of 1157-8 the poson of 37 perosu was to be preserved, after the death of one of them, by drawing from their children (L. Petric, IRKA 6 (1906) 32-119-21). This meant that one and only one son (or grandson) of a peasant who was included in an anthimos would replace his father in that role; the state could deprive the landowner of peasants under the anthimos. The fiscal and economic character of grants of an anthimos as well as the status and obligations of the perosu within an anthimos are poorly understood. Although Kankatoukous (Kantak, 2:63.14-15) used the term perosu to describe the sizes of monastic grants, the concept of an anthimos was superseded after the 12th C. by that of rosetses, in which the object quantified was not the number of persons but the sum of endowments (Lemerkel, Agr. Hist. 245). In a charter of 1195, the monastery of St. Paul was granted not an anthimos of peasants but rather a "natural (physical) possession of a certain area" (A. Kazhdan, VIzv 2 (1949) 341). For anthimos as the term for a military unit, see VIGA.)


- M.B.

ARIUS (Arapos), theologian, founder of Arali-
sm; born Libya? ca. 250; died Constantinople 336. A student of Lucian of Antioch, after ordination as a priest, he became a popular preacher in Al-
exandria, and ca. 318 his teachings began to excite controversy. Because he said that Christ was not coeternal with the Father, Alexander, bishop of Alexandria, condemned him and he fled to Ni-
komeila. The controversy soon spread through the East, and Arians won the support of many influential churchmen such as Eusebius or Ni-
komeila. Constantinian I became involved in the controversy and summoned the Council of Ni-
caea in 315; Arians was condemned and exiled to Libya. In 337 Constantinian recalled Arians, who soon managed to convince the emperor of the
correctness of his views. Athanasian of Alex-
dria opposed the views of Alexander of Lycarsmon; in 325 at the synod of "number" (Zepos. Jfl 1:377:26-27). Nikepho-
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dria opposed the views of Alexander of Lycarsmon; in 325 at the synod of
military prowess of the emperor but on his piety, reflected in new symbols of victory set up in the Hippodrome and in the Column of Arcadios erected in 400.

ARKAROS (的日子), in the late Roman Empire the name of various subordinate officials of treasuries—imperial, provincial, municipal, even private—who were often slaves or freedmen (P. Habel, Bz II [1869] 499–51). In Byz. practice the term retained a very restricted meaning. In the Klostrophellenion the arkaros is a subaltern official of the orphaneuphorion. The spatharakontodatos Leo, in the first half of the 11th C., held the offices of chartularios, arkarios, and imperial "treasurer" (metateusis) (Zacos, Suda 2, no.587), thus suggesting that the arkarios was probably involved in fiscal or economic operations. The Nomokanon of Fourteen Titles (Regia, 1752) 1:175–77 (11) repeats Justinian I's law of 530 (Cod. Iust. 1.224.10) that ordered the orkoumonion of Constantinople to give an account of the arkarios of the Church (Great Church) omitted in the Nomokanon every one or two months. It is unclear whether this rule reflects reality or only tradition. In Rome of the 6th–8th C., the arkarios, as keeper of the papal treasury, was, along with the mellocer, the most important fiscal official.

ARKLA (Ἀρκλά, "box"), a kind of treasury, probably provincial. The Klostrophellenion of Philotheos mentions the chartularios of the arkla in the department of the genikon as well as their notaries: The De ceremoniis identifies these chartularios as "external," that is, acting outside of Constantinople (De cer. 634.19). A seal of the 11th or 12th C. belonged to a certain Demetrios, chartularios of the arkla (Laurent, Corpus 4, no.896). An 11th- or 12th-C. fiscal document (iv. 1, nos.50,54) is signed by Gregory Chalkoutzes, chartularios of the arkla of the West, a department of the genikon.

ARKOS (Ἀρκός), the figure of the founder of Arassan or Aratias whom Laurent considered a member of the staff of the armamentum—it would be more reasonable to interpret Arassans as a local name, not as an armamental. Arasses possessed pack animals—a bronze tablet of the 6th C. indicates that they were exempt from angareiai (Zacos, Suda 2, no.877; N. E. Oikonomides, Dikesi 4 [1936–7] 49–52).
corner of Lake Van. Armeno-Byz. relations grew increasingly strained during this period as Byz. attempts to force Armenia back into communion with Constantinople and to impose imperial institutions and customs fueled the hostility of the powerful native clergy and of the local magnates whose prerogatives were threatened. As a result, the Arab invasions of the mid-7th C. met comparatively little opposition.

At first, the Muslim occupation of Armenia was relatively mild and taxes remained low because the caliphate relied on the Armenian cavalry to repel the Khazars raiding through the Caucasian passes. Administratively, Armenia was now joined with Iberia and Caucasian Albania to form the province of Armûtia governed by an atabeg residing first at Van and subsequently at Partg// Bardaš in Azerbaijan. Much of the western portion of Armenia, however, was incorporated into a military zone turned against Byz. Conditions in Armenia began to change in the 8th C. when the Arabs, profiting from the crises distracting Constantinople, tightened their hold. The turbulence of the Armenian nobles stirred up Muslim fanatism and led to punitive expeditions, massacres, and deportations; much of the Armenian nobility was annihilated, and numerous Muslim emirates were established in the country.

Armenian culture reached its zenith during this period (see ARMENIAN ART AND ARCHITECTURE; ARMENIAN LITERATURE). Armenian culture was preserved through extensive international trade until Byz. expansion destroyed the external equilibrium once again. 

During the expansion of Armenia began in the second half of the 10th C. and Taxšen became an imperial province in 966, but in 1024 Emp. John I Tzimiskes was still collaborating with King Ashot III. Byz. annexation of Armenia accelerated in the next century. In successive campaigns, Basil II gained much of western Armenia, which became the theme of Issaik in the 11th C. The cession of Vaspurakan threatened by the first Turkish invasions of the empire led to the creation of the Kajepanaz of Rasparakian (Vaspurakan) in 1012/13. Byz. imperial pressure finally caused Gagik II to abdicate and surrender Ani to Byz. in 1045, after repeated attacks against the capital had failed. Imperial armies also failed to take Duin from the Muslims, but by the mid-11th C. most of Armenia had been converted into imperial themes—Tarío, Iberia, Basparakiana, and Meroptamia—while the native nobility migrated to Caufpaddaia, Georgia, or Cilicia. As the Seljuk overran the country, the Byz. annexation of Armenia proved short-lived and ended with the Byz. defeat at Mastzikerk in 1071. Thereafter, Muslim dynasties controlled Armenia except for a brief period under the Zakários, who ruled the northern portion of the country for two generations in the early 13th C. This Indian summer ended with the Mongol invasions of the 13th C.; thereafter Armenia, dominated by various Muslim dynasties from the 14th C. onward, passed for centuries out of the orbit of the Mediterranean world.

The equivocal nature of Armenian-Byz. relations in every period is amply attested. Some collaborations unquestionably occurred because imperial support was indispensable if Armenia was to repel Eastern aggressors, and Byz. relied to a large extent on its Armenian military contingents. Armenian leaders often resettled and prospered in Asia Minor and Constantinople (see ARMENIANS). Recurring religious disputes marred their relationship, however, and Armenia’s traditional social structure (dominated by haughty magnates holding hereditary offices and domains) was fundamentally irreconcilable with the centralized and bureaucratic pattern characteristic of Byz. and with its fiscal policies. Despite Armenia’s rejection of Byz. language and religion, cultural and artistic ties were maintained; the Armenian architect Trdat was even summoned to Constantinople in 694 to restore the damaged dome of Hagia Sophia. Similarly, Armenia profited from the thriving trade crossing the country—which led to the designation of Artabat as the only northern imperial customs post in the 5th–6th C. (Const. IV. 634) and to the later prosperity of Ani—while Constantinople de-
K'ert'ol also described MSS illuminated in the Greek style and bound in ivory. The 10th-C. Ejiouni Gospels (Erevan, Mat. 1574) have 6th-C. Byz. ivory covers and include two illuminated pages taken from an earlier Gospel. The four full-page miniatures on these folia allow a fuller appreciation of the style preserved in the frescoes; all have strong ties with 7th-C. Byz. painting such as the aposiopic scene at Kt'ri and the icon of Sts. Sergios and Bakchos at Kiev (Wettstein, Stonr Icons, pl.12, no.8).2

Second Period (ca.862-1021). Armenian kings of the 9th and 10th C. supported a very retrospective architecture. Seventh-century church types served as the basis for new dynastic monuments at Ani and Aاط's, and the same phenomenon occurs in smaller principalities (the Holy Apostles at Kars [557] copies St. John at Mastara) and in monasteries. The new versions are often deeper in elevation than their models. Sculptural articulation, though often based on 7th-C. forms, developed in new directions, from the elegant, attenuated arcading at Ani to the exuberant columnar and reliefs at Alat'ar. Large-scale donor portraits, some carved nearly in the round, appear at Ani, Alat'ar, Sanahin, and Haftak. Islamic influence in this period is evident in the use of muquarnas (stalactite squinches), polychrome stonework, and large expanses of flat, leafy foliage, esp. in fore- 

The sar'kar (stone-cross), a stone slab carved with a cross and a variety of other motifs, was used from the 9th C. onward. Serving a number of commemorative purposes, sar'kars are usually freestanding, but were sometimes incorporated into the walls of churches and other buildings. Especially after the late 10th C., donor portraits and Old and New Testament scenes appear on sar'kars. 

Extensive fresco cycles survive at Tat'ev (ca.390)—where Stephen Orbelian (died 1004) says the painters were "Frankish"—and at Alat'ar. In some MS illumination, Byz. is the predominant influence, for example, in the painting style, ornament, and imagery (but not the placement of the scenes) of the Trebizond Gospels (Venice, San Lazzaro 1400, 11th C.), and in the illumination of the Gospels of Gagik of Karshis (Jerusalem, Arm. Patr. 2557, 11th C.). Several Gospels like that copied in Melitene in 1957 (Erevan, Mat. 2754) include Byz. compositions (e.g., the Entombment of Christ) developed only after Iconoclasm. The illustrations, however, are placed at right angles to the side margins; the ecstatically drawn figures in bright, wash-like colors on bare parchment are not Byz. in character. Other MSS preserve pre-Iconoclastic imagery, some in a style reminiscent of the Rabula Gospels or Ejiouni Gospels (the MIe Gospels, Venice, San Lazzaro 1144, dated 862), others in a flattened, linear transformation (Jerusalem, Arm. Patr. 2555, 11th C.). The influence of Islamic court art is clear in the miniature of Gagik born now bound into his Gospels, showing him with his family, dressed in oriental robes, seated cross-legged on rich carpets.

Third period (ca.1150-1500). After the Seljuk invasions, smaller Armenian principalities fostered their own, often highly individual, art (e.g., the MS painting of Armenian Cilicia). Although some activity continued in cities (e.g., the patronage of Tigran Honore', it was the monasteries that became the most important focus for princely patronage. Although patrons still turned to 7th-C. church types, they developed new plans for other buildings. Among the Aاط's additions at Halbat is the forecourt of the Church of the Holy Sign (1180), the roof of an architectural definition of Christ's figure to Alexandria: "One is the nature of the Incarnate Logos." Armenian princes ceased to be consecrated at Caesarea after the death of St. Nestor I the Great in the 5th C., but a break with the arches, with a three-story bell tower (1245) with chapels on each floor.

The sculpture of the Protiun funerary church at Gelard and its forecourt (1858) is typically exuberant. Fleshly vegetal motifs and muqarnas ornament the dome of the rock-cut church, while animals and New Testament figures share surfaces of the forecourt with crosses and interlace.

In the 14th C., the Orbelian family had tyn- 

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eral theological writings, but succeeding genera-
The Armenian translations and adapted many of the stan-
(dated texts of late antiquity dealing with
secular scholarly themes.

Some of the first translators themselves com-
posed original works, the earliest being the Life of
Mashtoc by his pupil Koriun, and the treatise on
evil and free will by the latter's colleague Eznik.

Though the authors of the earliest major histories
are unknown, the genre of historical writing de-
oted to Armenian themes quickly took root:
Agam情感Lou described the conversion of Ar-
menia in hagiographical style; pseudo-Pawwos
Buzand dealt with the conflict of Christian and
traditional values in the 4th C.: Eznik described
the struggle of Christian Armenians against Sa-
sanian domination in the mid-5th C.; the later
Moses Norenc' gave the first account of the
beginnings of the Armenian nation and of Ar-
menia's historical role between the Roman Empire
and Iran down to the time of Mashtoc'.

Characteristically, historians wrote about a spe-
cific house or province rather than the country as
a whole. Pseudo-Pawwos focused on the Mam-
ronean family, and Lazak of Hapeti composed a
history of 5th-C. Armenia extolling the virtues of
the same family for his patron, Vahan Mamikone-
an, governor of Armenia (415-425). The work
of Eznik, in particular, is primarily concerned with
the fortunes of the Bagratids family, and Thomas
Arbukin glorifies the merits of the Atumans princes
of southern Armenia in his History.

Interest in Helechoenic and early Christian liter-
ature is demonstrated by translations of many
Greek and Syrian church fathers and of Greek
texts used in the schools of the eastern Mediter-
ranenan. Among theological works of especial im-
portance translated from Syrian are the writings of
orthropas and Ephrem the Syrian, the Lives of
the Martyrs of Persia, and the EcclEsialist History
of Eusebius of Caesarea (his Chronicle was
translated from the original Greek). From Greek
works was also translated to Armenia by Al-Exandria, Basil the Great, Gregory of Nazian-
zos, and John Chrysostom. The Refutation by
Timotes Alabios influenced later polemical
Catena composed by Armenians. In the secular
field the translation and adaptation for the
Armenian language of the Art of Grammar by Dross-
inos Teras led to extensive later commentaries
on grammar. Works by the 6th-C. Alexandrians,
David the Philosopher and Eian, led to an
interest in logic. Rather than in the
bequeathment of the Progymnasmata of Thron and of Apethonos.
An Armenian Book of Cereris, attributed to Moses
Norenc', introduces Persian examples to illus-
trate traditional Greek themes. Papiroso Al-
andrea was used as a source for a unique work
on geography, also attributed to Moses.
Numerous works by Ptolomeo were very influential, and the
Jewish War by Josephus was used, at least by
Moses. The popular Alexander Romance was
reedited with a Christian interpretation of its
meaning in the 13th-C. Also in the 13th-C. the
Syriac Chronicle by Patric Michael I the Syrian
was translated and adapted to Armenian interests.
The first translations were made in Edeessa and
Constantinople, where Armenians went to study.
After the 4th-C. Jerusalem became a significant
center for Armenian (and Georgian) scholarly
activity. Armenians joined Greek, Georgian, Sy-
rian, and Western Catholic monks on the
Wondrous Mountain near Antioch at the time of the
Crusades, but being non-Chalcedonian Armenia-
ners had no monasteries on Mt. Athos. NUMer-
ous works, lost in Greek and Syriac, survive in
Armenian versions: e.g., Ivanesch, Eusebio's
Chronicle, some commentaries of John Chrysos-
tom, Timotes Alabios Refutation, Ephrem's
Commentary on Genesis, and many others which
together were discovered only in 1557. Translations
from Armenian into Greek were rare, though
Armenian was known by many Byz. e.g., the teacher
of Anasas in Syria. In addition, when Stephen
of Sinwink worked in Constantinople ca. 715, he
was assisted by a court official. Greek versions
exist of two recensions of Matthew Psalms and one of
the Narratio de rebus Armeniae.

Many Greek letters sent to Armenian bishops
5th-12th C.) are preserved with the Armenian
responses in the following letters, an official compli-
cation of correspondence between Armenians,
Greeks, Georgians, and Syriacs. (Tendential al-
terations to these documents are stated in
 Appendices.)
The compilation of canon law began by John of
Ouan (thn 717-78) includes the canons of
different councils.

Armenian writers show little interest in later
Byz. literature, though patriotic works continued
to be popular. Thus in 6967 the Ecclesiastical
History of Sophron was translated; Stephen of
Sinwink translated the corpus attributed to pseudo-

DIOSYNES THE AREOPAGITE (ca.715 in Constan-
topole) as well as Gregory of Nyssa, On the Mak-
ing of Man, and Simeon, On the Nature of Man.
The translation of the 7th-C. Hesychion of George
of Psohid is, however, an unusual foray into later
Greek literature.

Armenian attitudes to Byz. were ambivalent:
interest in, and respect for, Greek learning re-
maincd strong, but they were tempered by fear of
cultural and esp religious domination. Not all
Armenians were staunchly anti-Chalcedonian, but
a defensive tone permeates much Armenian theo-
logical writing. Notably pre-Greek were the fa-
mous religious poet Gregory of Narek (ca.950-
1010); Nerses Shoghakat, who worked toward a
reunion of the churches; and Gregory Magi-
strats. Notably, the last 88 letters reflect Byz.
attitudes towards learning and scholarship rather
than a traditional Armenian outlook.

The historians generally pay little attention to
Byz. save insofar as Armenian interests are di-
rectly involved. Thus the History of Heraclius of
Stobos is of prime importance for the Byzantines
because it describes Byz.-Persian rivalry, whereas
the histories of Lewon and John VKatudhikos
are less directly useful because they describe Mus-
lim control of Armenia. Since Armenian histori-
his concentrate on events in Armenia, they be-
come valuable witnesses after the eastward expand-
ion of the Turks. In the late 10th and
11th-C. Stephen of Tanon known as Asotik describes events up
to the year 1000, while Ar-
 stages LASTERRICHT) details the collapse of Ar-
menian independence. Matthew of Edessa is a
witness to the coming of the Turks, the collapse of
Byz. control in Armenia and eastern Anatolia,
and the fall of the Byzantine caliphate.

Although they attempt both narrative and ex-
planation, the writers just named lack the sophis-
ticated approach of Byzantine historians (e.g., Elie or Moses
Norenc'). By the 11th-C. more creative minds
had turned to poetry and theology. The Chronicle
of Samuel or Ami merely notes events year by
year, and this style became increasingly popular.
Histories on a grander scale were also produced,
however, the more important of these dealing with
countries Armenia, Georgia, and the Mongols.
The last comprehensive history dealing at times
with Byz, is that of Varlam Vardapet, but it is a
secondhand source, since Vardan's career was spent
primarily in Greater Armenia and he had few
direct contacts with Greeks and none with Con-
stantinople.

Loss of Armenian political independence in the
11th-C. did not disrupt cultural life or literary
production. Especially after the Armenians took
control of Cilicia, they were receptive to ideas and
influences from new quarters. Scholars traveled
even more than in the past, though not so fre-
quently to Constantinople. Latin and Arabic
as well as Greek were increasingly known. Gregory
Vakasier (who abandoned his see as katholikos in
1067 after one year in office) and Nerses or
Lambros sought out significant texts in Greek
and Latin and not yet available in Armenian; at this
time the Black Mountain with its many monastic
centers of different nationalities became an im-
portant source for texts not yet translated into
Armenian. Medicine, primarily based on Arabic
sources, was studied. For the first time a secular
law code was compiled, by Vaz'ar Get (died 1135).

SMARAT THE CONSTABLE revised this in light of
Cilician interaction with the Crusader principality of Antioch, but Vaz'ar's work remained standard
in the Armenian diaspora in succeeding centuries.

Byz. as a source of inspiration was irrelevant to
Armenian writers after the 9th-C. Nonetheless, the
fall of Constantinople in 1204 did spark a
literary reaction, and several lamentations (threnos)
were written. This genre had a long history in
Armenian, e.g., Nerses the Soroqor, the fall of
Edessa and Gregory Tey on the fall of Jerusa-
lem.

LIT.: H. Ananian, Hetschkar Matenigian 'in 10 vol. (Erev-
Sprach (Berlin 1929). K. Sarkisian, A Brief Introduction to
Armenian Christian Literature (London 1956). R.W. Thom-
son, "The Formation of the Armenian Literary Traditions," in
East of Byzantium (Washington, D.C., 1983) 135-50. Hr. M. Barakian, To Byzantine os toro Armenkens peas (Thes-

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ARMENIAN FORMED AN IMPORTANT AND INFU-
ENTIAL MINORITY in the Byz. Empire. Before
the Arab invasion they were settled primarily in the
eastern provinces (such as Cyprus andn Italy) and had lively cultural and
This ARMENIAN LITERATURE
pire. On the one hand, the decline of the city in Armenia and Byz. alike decreased trade and cultural exchange. On the other hand, the Armenian church rejected the decisions of the Council of Chalcedon; the radical anti-Orthodox movements of the Toworkates and Paucian was attracted by the broad segments of the Armenian population. In reality, however, the role of Armenians in the empire kept growing, and many Armenians emigrated to Byzantium. The Armenian historian Lusinche mentions cases of mass flight from the Arabs, for example, that 12,000 Armenian nobles with their wives, children, and retainers found a home in Byz. ca. 790. Some Armenian emigrés settled in Armenia, and Chalda, while others moved on or were removed by the state westward, to the north Balkans (Philippopolis became one of the most important Armenian centers) and even to southern Italy.

Through the 10th C. Armenians played an important role in the Byz. army, producing many generals and several emperors: Leo V, Theophora (Theophilos’s wife), Basil I, Romanos I Lekapenos, and John I Tzimisces. Armenian commanders, such as Megas of Köreçous, were instrumental in expanding Byz. territories toward the Ephiphantes. These Armenians were predominantly Chaldean, some of them even holding high ecclesiastical positions in the Orthodox church. They culturally contributed to the development of education and knowledge in Byz. Nevertheless, the Byz. attitude toward Armenians was often negative, and the stereotype of “the cunning and treacherous Armenian” became firmly implanted in Greek literature.

The number of Armenians in the empire increased drastically in the 11th C. as several Armenian states were annexed, and their population relocated and assimilated by neighboring lands. These newcomers probably retained their language, religion, and culture, including habits and costume. The clashes between semi-independent noble Armens and local Orthodox landowners and bishops were sometimes acute; Gascus II perished in one such conflict. Chaldean Armene were no longer distinguished as a separate group. By the end of the 11th C., they were assimilated into the local population and their语言和文化。这表明亚美尼亚人在拜占庭帝国中的重要地位和影响。他们在文化、语言和宗教方面保留在拜占庭帝国中，但最终被同化为当地居民。
ARGHA SPONASALISIA

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magistrum militum defended the empire in the East. Two armies (preasistali) were stationed with the emperor at Constantinople, two (per Iliricum, per Thracia) along the Danube frontier, and one (per Orientem) along the Euphrates; a magister militum per Armeniam was created in the 6th C. The forces consisted of native Roman enlisted men equipped by the state, and the reseraturi of many nationalities who were under Roman command. Foreign mercenaries (mangachia) were sometimes hired as separate units under their own commanders (J.L. Teall, Speculum 40 (1965) 294–382).

The Strategikon of Maurice illustrates the transition during the 5th and 6th C. from Roman to Byzantine methods of warfare, which increasingly relied on cavalry and archery in imitation of Persian and Avar practices (Bivar, "Cavalry" 271–91). The army's total manpower in the 4th and 5th C. is estimated to have been as high as 600,000, of which only a minority were well-trained, mobile fighting men (R. Maclaren, Klio 66 (1988) 451–66). By the 6th C., the period of the great campaigns of Generals Belisarius and Narses, Justinian I's army had decreased to 150,000 men. The declining decline in the empire's manpower and resources was so acute that an army sent to fight the Persians in 578 numbered fewer than 6,400 men (H. Huntington, JSEOB 15 (1981) 261–222). Internal rebellions and defections by the Avars and Persians made the late 6th and 7th C. a time of crisis for the Byz. Although by 698 Heraclius was able to recognize the danger to the Roman world and had an army into an army capable of defeating Persia, new, more aggressive enemies—the Arabs, Bulgars, and Lombards—inflicted serious defeats on the imperial armies and over much of Byz. territory during the 7th and 8th C.

Two fundamental reactions to the 7th-C. military crisis were the establishment of a two-man military district (themona) in 599/600, which lasted until 1168, and the introduction of the new theme system in 668/670. Four such themes were created in 687 (R. Lili, JBE 48 (1972) 7–47). The second step was the reorganization of the military service (strateia) in exchange for land (Henry, Economy 651f). The theme armies, recruited and maintained locally, were sometimes effective against invaders (as in Akrokory in 740) but were slow to mobilize and coordinate for campaigns. They often lacked discipline and military skill and were prone to rebellion (Kaegi, Ureest). This tendency led Constantine V to dissolve the Otracanos army, which had represented the imperial held force, and create new imperial units, known as the tagmata, which were based in or around Constantinople. The tagmata units were better equipped and paid than the provincial armies and formed the crack regiments of the Byz. army; after the early 9th C. tagmatic and thematic troops commonly joined forces for expeditions. The army was mostly composed of native recruits through the 7th to 10th C., although foreigners were hired (e.g., Thoma- monars, men were resettled within Byz. territory to provide manpower (Theoph. 394.11–18).

The army's greatest period was in the 10th and early 11th C., when the Byz. recaptured much of the territory lost to the Arabs and Bulgars. As shown by contemporary strategikai, the army's increased effectiveness was rooted in the efforts of such soldiers-emperors as Nikephoros II Phokas and Basil II to employ more heavily armed men (e.g., kataphraktoi) and to perfect combined infantry and cavalry tactics in battle or on campaign. At the same time, however, the army's composition and structure began to change; command was centralized at Constantinople (Neophron, TM 6 (1976) 421–477), and the growing presence of mercenaries (Roes, Normann), whom they had long employed, became more pronounced during the 11th and 12th C.

Of the old tagmatic and thematic units were reorganized into new contingents—mainly foreign troops—battled in the provinces (J.C. Cheynet, TM 3 (1985) 181–94). Especially under Manuel I Komnenos, the Byz. eagerly attempted to adopt the Western manorial system of estates and then kings had mixed results (R.P. Lindner, JFB 32 (1986) 107–13). They also accepted such Western traditions as the Romes, when the late 11th C, they received his power in the idea of the crowned (by the kaiennagia of Khazar and the "Turks" (Hungarians). Circa 894, at the invitation of Emp. Leo VI, Arpad attacked Symeon of Bulgaria and thus began the occupation of Pannonia and neighboring lands by the Hungarians. From the 11th C. onward, the Arpadins were in close contact with the Serbs. According to 11th-12th C. legend, Prince Grindeo (Henry), son of Istvan (Stephen I), married ca. 1020 the daughter of a Greek emperor, whom de Vogüé (infra) arbitrarily identifies as Romanos III; ca. 1075, Symeon, a relation of Emp. Nike- phosphos III, was given in marriage either to an Arpad (G. Vasiliki) or to a Hungarian lord (acc. to A. Kazhdan, AkaTitos 19 (1962) 163–66, but contrary to G. Moravesc, ZK 55 (1981) 381); Almus, the blinded first brother of King Kálmán (Coloman, 1192–1161), fled to Byz., where he was renamed Constantine and granted the town of Constantinopel in Macedonia (E. Szepepetnyi, A. Domanovsy, Scriptores rerum Hungarorum, vol. I (Budapest 1927) 449f); Pirose (Irene), Laszlo's daughter, married Emp. John II in 1144f; Istvan, a brother of King Gerza (Coloman, 1192–1161), fled to Byz., where he married Manuel I's niece, Maria in 1161; Laszlo, another brother of Geza, followed Istvan to Constantinople. Béla III was, for a while, heir to the Byz. throne; his daughter Margareta-Maria married Isaac II. An enzymatic kri- mons, Argete Doukaiotai, who possessed lands in Byz., ca. 1157/78, was possibly the spouse of Beors Kalamanovics (V. Laurent, BE 6 (1972) 35–59). Circa 1229 Béla IV married Maria, daughter of Theodore I. Agnes-Anna of Hungary was the first wife of Andronikos II and mother of Michael IX.

ARAGHA SPONASALISIA (magazin, "engagement," "chess," "kindred," "friend," a panegyric poet in the 5th-C. period, a poet praised in the 6th-C. period, a person used as the guarantee of the betrothal prom- ise. It fell to the bride if the groom broke off the betrothal without good cause; in the reverse situa- tion, the bride used it to return the araba sponasal to the groom and also pay him an equivalent sum. Aracha sponasal is first mentioned in Byz. law in the 4th-C. Law of Ptahom, and there he received his power in the idea of the crowned (by the kaiennagia of Khazar and the "Turks" (Hungarians). Circa 894, at the invitation of Emp. Leo VI, Arpad attacked Symeon of Bulgaria and thus began the occupation of Pannonia and neighboring lands by the Hungarians. From the 11th C. onward, the Arpadins were in close contact with the Serbs. According to 11th-12th C. legend, Prince Grindeo (Henry), son of Istvan (Stephen I), married ca. 1020 the daughter of a Greek emperor, whom de Vogüé (infra) arbitrarily identifies as Romanos III; ca. 1075, Symeon, a relation of Emp. Nike- phosphos III, was given in marriage either to an Arpad (G. Vasiliki) or to a Hungarian lord (acc. to A. Kazhdan, AkaTitos 19 (1962) 163–66, but contrary to G. Moravesc, ZK 55 (1981) 381); Almus, the blinded first brother of King Kálmán (Coloman, 1192–1161), fled to Byz., where he was renamed Constantine and granted the town of Constantinopel in Macedonia (E. Szepepetnyi, A. Domanovsy, Scriptores rerum Hungarorum, vol. I (Budapest 1927) 449f); Pirose (Irene), Laszlo's daughter, married Emp. John II in 1144f; Istvan, a brother of King Gerza (Coloman, 1192–1161), fled to Byz., where he married Manuel I's niece, Maria in 1161; Laszlo, another brother of Geza, followed Istvan to Constantinople. Béla III was, for a while, heir to the Byz. throne; his daughter Margareta-Maria married Isaac II. An enzymatic kri- mons, Argete Doukaiotai, who possessed lands in Byz., ca. 1157/78, was possibly the spouse of Beors Kalamanovics (V. Laurent, BE 6 (1972) 35–59). Circa 1229 Béla IV married Maria, daughter of Theodore I. Agnes-Anna of Hungary was the first wife of Andronikos II and mother of Michael IX.
securing of a betrothal through arissa or prosimnun remained common. Leo VI stipulates (nov. 19) that contrary to Leo I—that this securing should ensue through the "more important" prosimnun (in contrast to arissa sponasilicis), as this was already taking place in custom. 

In the wake of the extensive equalization of marriage and betrothal, the arissa sponasilicis survives as a payment, bound together with the blessing of the betrothal (Reg. 2, no. 1116). Arrounon or arroubonum becomes synonymous with betrothal. Prosimnun, on the other hand, are prohibited for "genuine" betrothals, since they should be as little dissoluble in exchange for a money payment as the marriage (Reg. 2, no. 1187). According to the Perib (175, 17-14, 40-2) the betrothal was, on the contrary, still dissoluble through payment of the prosimnun.


ARSAKER (Araspero, Arm. Arsatik), early 9th-C. usurper. An Armenian of noble background (C. Toumanoff, Traditiin 27 (1917) 150), he served the Byz. emperor as quaestor and patriarch. In Feb. 858 a group of lay and clerical officials opposed to Emp. Nikoboros I, including the emp. sekels, akelasarios, and charophytos of Hagia Sophia, proclaimed the "pious and most eloquent" Arsatik, a quaestor, as emperor (Thoph, 418-470). When Nekoboros discovered the plot, Arsatik was beaten, tornoured, and exiled to Bithynia, while his supporters were beaten, stripped of their property, and exiled. Arsatik had a daughter, Theodosia, who married Leo V (Genes. 16.82-85). LIT. Guilin, Teto, p. IX (1970) 357, Bury, ERE 14. F.A.H.

ARSAKID (Araseros, Ar. Arsatik), junior branch of the Parthian royal house ruling in Armenia until the beginning of the 5th C. The precise date of their establishment in Armenia is uncertain, and even in the 4th c. their chronology remains confused and highly controversial. Re-establishment of the throne by the Romans after the peace of Nissia of 607, the Arsakids generally followed a pro-imperial policy. This orientation, deriving from their hostility to the Sassanian usurpers of their family's kingdom in Persia, was sustained by their friendship with Christian monasteries. Their arrirenging policy under Constantinus I alienated the native clergy as well as the magnates, and the Arsakid state suffered a nationalist or the Romanophile faction. The Arsakid dynasty was to be the central theme of a series of conflicts between Arsatans and Romanos in the 5th c. and in the 6th c. A Romanos became animportant source of the Romanophile faction. The Romanos dynasty was to be the central theme of a series of conflicts between Arsatans and Romanos in the 5th c. and in the 6th c. A Romanos became the Romanophile faction.


ARSAK II/III (Lat. Aresarce, Ar. Arsatik), Arsatik king of Armenia (536/70-536/978); his birth and death dates are uncertain. According to Ammianus Marcellinus (25, 7, 12-13), Arsatik was a "constant and faithful" friend of the Romans, who rewarded him in 533 with a tax exemption and an imperial title. Probably because of his attempts at centralization and his adherence to Constans II's anatolicizing policy, however, Armenian aristocratic and ecclesiastical sources hostile to Arsatik, portraying him as avaricious and vacillating in his allegiance. Arsatik seems to have supported the campaign of Julian the Apostate against the Persians in 557 (Julian's threatening Letter to Arsatik is usually deemed spurious). Abandoned to the Persians by Julian's peace of the same year, Arsatik was captured by Shapur (Lat. Sapor) II and deported to Persia, where he died in the "castle of Obsidian" a few years later.


ARSAKOSATA (Ar. Shemshet), called "Arzakshetara" in the 10th c., was often confused with Samosata in Comagene; now Haraba), a fortress on the Murad Su (Arasian River) about

50 km east of Harput. Arsamosata was annexed to the empire by Dionysius I in 497. After the death of Ararat captured it in 486 it became one of the major frontier fortresses. Stormed by Theophilus in 857 and Michael III in 866, it was finally taken by Romanos I Lekapenos in 899 and became the center of a theme of the same name (Arsamatos) and a metropolitan bishopric. It remained Byz. until the battle of Mantzikert in 1071. Remains of a substantial fortress survive, with undated medieval walls representing the continuation of a sprawling ancient city.


ARSENAL. See ARMAMENTUM.

ARSENO, metropolitan of Kerykh (gab-12th C.). According to his akolaucha, Arsenios was born in Bethany (Palestine) during the reign of Basil I and became a monk at age 12. After being educ- ed in Selcukia (on the Orontes), he went to Constantinople where, under Patri. Tryphon (948-951), he was entrusted with "the care of churches" (the post of oikonomos). He was then elected bishop of Kerykh (ca. 950-956), where he survived an invasion of "Scyphians." On the other hand, an inscription of 1069 states that Arsenios's relics were transferred to the Cathedral of St. James, Kerykh, in 896 (Athanaergas in Ee en iamen Sporodas Lambom [Armen. 1935] 436).

Several emkases are attributed to Arsenios's pen: the apostle Andrew (BHG 210), the martyr Barbara (BHG 218), and the martyr Therinos, who died in Ephesus (BHG 1799). J. Mateos (Or- Chir 92 [1936] 368-74) attributes to Arsenios the authorship of the Ann on St. Timothy of Prousa. Arsenios probably wrote the kyzas of exekias, the sacrament of extreme unction for the sick (J. Mug, 46 1927) 161-191, and several other liturgical verses, including an Anaphora on Easter Sunday (Matangs, M. 567-575), in which he not only underscored the cosmic festivity but also employed pagan mythological images to portray the joy of spring. Arsenios's identification with his homonym, a contemporary of Theodore of Studios and a friend of Photios, is questionable.


ARSENOI AUTORELIANION, patriarch of Con- stantinople from June 1221 to spring 1259. [C. V. Laurent, REB 27 (1969) 1391; A. Failler, REB 38 (1980) 59- 65, 139 (1983) 155-63; baptismal name George; born Constantinopolitan ca. 1160; died Prokonoes 30 Sept. 1273. Born to Theodore (or Alexios) Auteorelianion and Irene Camateria, Arsenios began his career as the monk Gennadios at the monastery of Oxia (Princes' Islands). He resided in several monasteries in Asia Minor until 1254. After his death the emperor Michael VIII Palaologus excommunicated Michael. Antagonism between emperor and patriarch continued until 1259, when a synod deposed Arsenios and excommunicated him from Prokonoes. Arsenios's depo- nition led to the rise of the Arsenites in 1284, as a concession to this faction, Andronikos II permitted the translation of Arsenios to Hagia Sophia in Constantinople. Perhaps at this time his sanctity was recognized; his cult continued into the 15th C.}


ARSENOI THE GREAT, saint; born Rome 354; died Nicosia in Cyprus 447; feastday 8 May. According to an eulogy by Theodore of Studios, Arsenios was born to noble and rich parents and was invited by Theodosios I to Constantinople to educate the emperor's sons. Two sources (via, ed. Philiopoulos, EMPhiar 34 [1952] 195-196; 1999) consider the identification with his homonym, a contemporary of Theodore of Studios and a friend of Photios, is questionable.

the anachronistic title of basileptos (see Basilo- 
popkos). A 12th-C. historian (Zon. 2737.17–18) 
states that he was a deacon of the Roman church. 
After forty years in the palace, Arsenios fled to 
Egypt, obeying a voice from heaven, and became 
a hermit in Sketes, then in Troia, and again on an 
island near Alexandria, and again in Troia. Theo- 
dore of Stoudios describes Arsenios as a hermit who 
was met with his weeding, sawing and sewing, and 
educated his pupils and visitors with shrewd con-
versations. His short stories are reminiscent of the 
APOPHTHEGMA PATRIUM, and indeed several sto-
ries in the Apophthegmata are ascribed to a certain 
Arsenios (PG 85.37–108). Theodore also de- 
scribes Arsenios’s physical appearance: a tall, lean 
male, bent with age, his beard reaching to his 
belly, his eyelashes worn away by excessive weep-
ing. SYMEOU METAPHRATITIS included Arsenios’s 
JIT. See FAYUM.

ARSINOê. See FAYUM.

ART (1679). The Greek term tekhne had a broad 
range of meanings, including mental dexterity, 
linguistic ability, and trickery as well as the skills 
of rulers and physicians. It therefore implied 
fluent craftsmanship and a privileged role to the 
work of art and to its creator. Art was understood 
not as completing nature, as in Ars- 
iodos, nor as possessing value independent of na-
ture, as in the modern view, but as nature: art 
reproduced reality, including those aspects of it 
that were normally invisible (John of Damascus, 
ed. Kotter, Schriften 1.166.2–3). Despite centuries 
of theorizing about the relationship of the image 
to its prototype, not until the 15th C. (Manuel 
Diasarolakos) was a practical distinction drawn 
between the image and that which it represented. 
Equally, written accounts of works of art rarely 
distinguish the material of which they were made: 
differentiations between the principal genres and 
materials are usually to be found only in inven-
tories where they served quite other purposes than 
asesthetic appreciation or even justification 
principles between religious and comparable 
works are usually to be found only in inven-
tories where they served quite other purposes than 
asesthetic appreciation or even justification.
amples of the political supervision of artistic production are few, but social control was compelling and depended on the various functions assigned to the work of art. Basil the Great (PG 52:293A) regarded images, like the lives of saints, as inspi-
rational to virtue. More concretely, for Gregory of Nyssa (PG 46:577D) they had the value of "silent writing." This didactic role was expanded in the 8th and 9th C. For the patriarch Nikephoros I the educative power of icons exceeded that of words, as Photios saw representations of mar-
yrdom as more vivid than writing (L. Brubaker, Word and Icon 2 [1990] 211). Independent of such theoretical statements, art provided a vehicle for the expression of supplications and gratitude to God (Sophronas, PG 59:3:330C). Icons were a means of access to the divine and responsible. Pellos' mother believed (An. Komm. 2.34.8-10), for human success. As materially rich creations, works of art were considered proper gifts at holy sites (Piazzlca Pilgrim) and, as the will of Eu-
stathios Bolas and the diatassi of Michael Atta-
letates make clear, to churches and monasteries.

Other types of document, notably the ex-
phraseis, emphasize the presence of Christ, his
father, and his saints, in their images. This sort of "realism" differs from that which allowed ac-
tuality to obtrude into representations of agricul-
ture, navigation, and the like, and to invest biblical and hagiographical events with the
seem of the contemporaries. Such stories might have been as reducing the
monumentality attributed to the painting of the
"Macedonian Renaissance" but they are symptoms not causes. Rather, the late 11th- and 12th-C.
desires to express more complex Christological ideas and more affective expressions of emotion widened the range of art, in the creation of which the number of identifiable and named artists in-
creased greatly. But territorial losses and the fall of Constantinople to the Latins in 1204 brought to
a close four centuries in which the artistic
hegemony of the capital had been recognized and
emulated beyond the confines of the empire. Al-
ready in the 11th C. both Latin and Turkic ele-
ments can be found in Byz art; this trickle became a
spate in and after the late 13th C. Even before the
Civil War of 1344-47 cut short a brief Palaeo-
logical renaissance, the workshops of art had
passed into the hands of local magnates, both
lay and ecclesiastical; the final 150 years display a
range of representational quality and manners at
odds with those of the great Constantinian age
characterized 9th-12th-C. production and on
which the reputation of Byz, art has long been based. The most important is the appropriating of
modern standards such as aesthetic autonomy and
independence of its ideological well-springs
been questioned (R. Nelson, Art History 12 [1989]
144-32). The discovery of and sympathy for the
context in which this body of production came into
being is now seen as a direct route to the under-
standing of its imagery, sometimes interpreted
domestic with high cylindrical drums (St.
De
metriou Katsoyri, or of a free-standing cross
by Basil of S compressor, early 10th C.). But
the main building activity in Constantinople took place in the
of the despots of Epirus, when many of
these early churches were also renovated. Be-
cause of the strength of this local tradition, the
penetration of Constantinopolitan and Western
influences into the region produced in Epirus ar-
chitectural forms of considerable originality that
are beholden to neither. The 13th-C. structures,
usual still basiolinal in plan, have lively hands of
brick and multi-colored ceramic decoration, the
latter even including figural plaques, as in the
Church of St. Basil (S. Xenopoulos, EEEB 6 [1929]
587-597), while stone figurate sculpture adorns col-
cumn capitals and tombs as well as church fas-
ades. The most important monument in Epirus is
the large metropolitan Church of the Virgin Pare-
gorgitissa, founded by the devout Epirote Thomas
Komonos Doukas, his wife, and his son, ca.1260.
It has a square, blocky exterior rising three
stories like a palace; on its horizontal roofline
appear five domes and a lantern. The interior is
spacious, being a form of domed octagon like
Naxos on Chios, though the eight piers here
are divided into three tiers, with reused columns
serving as consoles and as vertical supports.
The walls of the church had marble revetment up
to the level of the surrounding galleries, and
the dome itself has a Byz program in mosaics: a
huge figure of Christ Pantokrator surrounded by
seraphim and cherubim, and 12 prophets be-
tween the windows of the drum. The monastics
were presumably brought in from a Byz. center
outside Epirus, though it is not known which.
Western details that resemble those in the carved
Romanesque monsters and reliefs with biblical
themes that adorn the interior.

The Church of the Kato Panagia, built ca.1290-
70 by the family of Pantokrator Constanti-
Michael II Komnemos Doukas, has a barrel-
vaulted nave, but a transverse vault rises high
over the crossing piers but is very simple. The
plan, very similar to that of the Porta Panagia in
Thusk, has affinities also with Peloponnesian
monuments of the late 13th C. The monastics of
Theodora (previously St. George) has a three-
aisled basilica of the mid-12th C. The domed
church added by St. Thedore or Arta (ca.1270)
built a three-nave, marble slab from her
Sophocles' bears her portrait in relief, dressed
as an empress, and that of a male figure, probably
her son Nikephoros I. Frescoes in the desolate
churches of Arta are generally Byz. in inspiration (e.g., St. Nicholas tes
Rhodias), most painted in the style of the early
decades of the 13th C. The church of the Bla-
ARTABASDOS

ART THE WEST. While the dedication of Constantino pie as the new Rome symbolized imperial and artistic unity and Constantino pie was patterned after old Rome in its topography and monuments, then shared traditions contained the seeds of future separation. After the division of the empire and the decline of the Western part in the 5th C., it was the art of the Eastern part that upheld the classical standards of old Rome while developing new Christian form and content. When Rome gradually lost its position as artistic capital after ca. 450, Constantino pie assumed this role; by the 5th C., its impact on Italian soil was evident in the architecture and decoration of the Church of S. Vitale in Ravenna.

The new Byz. art followed in the path of Justinian I's generals and, where political hegemony was maintained, he was not. As the attempt to reestablish the empire in the West failed in the face of barbarian invasions, however, manifestations of Byz. art in Italy became less the product of state patronage and, as at S. Maria Antiqua in Rome, more the result of individual traveling artists or workshops commissioned by Italians. Byz. rulers continued, in the 11th C., to commission artists, and Greek artists were readily available, and possibly even in areas not under Byz. control (e.g., S. Maria di Carovigno in Puglia) may also have stimulated the flow of artists to the Mediterranean provinces and beyond. North of the Alps, however, the impact of Byz. art was less pronounced. Major works such as Charlemagne's Palatine Chapel at Aachen and the early 9th C. Lorsch ivory bookcover were sponsored by the Western emperor and other knowledgeable political patrons who sought to follow imperial Byz. models. An itinerant Greek painter may have worked on the Schiffskammer at Goslar (ca. 1030). Farther afield the strength and frequency of Byz. influence were much less. Discrete elements of the Lindisfarne Gospels show that the artist had indirect contact with Byz. art in the late 7th C.

Similarly the full-page Virgin and Child in the Book of Kells, ca.800, reflects a Thirakiaus in some distance, probably filtered through intermediate works.

In the 8th–11th C., direct Byz. influence on artists working for the Western emperor intensified. The most celebrated of Ottokar II and Theophanes: an ivory (Paris, Cluny Museum) made for their coronation depends upons a Greek prototype. Byz. ivories also transmitted to Ottonian book-painters iconographic types such as the Dormition of the Virgin, and a Greek artist probably worked on the face and hands of Christ and the Virgin in the Codex Aureus of Henry III (Es- corial VI. 17, 1043–60). By contrast, in the British Isles much more selective iconographic borrowings continue to be found, for example, at Winchester in the Benedictinal of St. Aethelwold of 950–54 (London, B.L. Add. 5599). Farther south direct Byz. artistic intervention did occur at Montecassino, however, to which Emp. Constantine IX made large donations and where Abbot Desiderius employed Greek artists. The impact of this project is visible in some of the frescoes of Sant'Angelo in Formis and in numerous 11th–12th-C. bronze doors on churches throughout Italy.

At the time of the Crusades, Byz. artistic influence in the West increased. This new and substantial phase is represented by evidence from the various expeditions of the Norman kings of Sicily at Cefalà, Palermo, and Messina; at S. Marco in Venice; and nearby at Torcello. Transplanted from Italy, with Venice as an exp. important intermediate, awareness of Byz. art spread widely through Europe at various levels of implementation and understanding (A. Craver, Modulaire 7 [1998] 41–77; in Spain the now-suppressed chapter house at Sigena; in England in a major series of MSS, including the St. Albans Psalter and a series of giant Bibles, and frescoes at Canterbury; in France in MS illumination at Cluny and the frescoes of the church at Berre-la-Ville nearby; and in Austria, Germany, and the Moselle valley in the work of goldsmiths such as Nicholas of Verdun.

The nature of the artistic relationship changed greatly in the 13th C., as a result of the Latin conquest of Constantinople, the Frankish presence in Greece during the Latin Empire (1204–61), and the strengthened contacts between Byz. and the merchant cities of Venice, Genoa, and Pisa. The two cultures interacted in a way that affected both Byz. art in the 13th and 14th C. and the development of the nascent grew in Due- cento Italian panel painting. This manner, expressed early in the Kahn and Mellon Donatasson (Washington, N.G. 1330), was channeled into the individual styles of Cimabue and Duccio; the prolongation of Byz.-influenced painting in Ger- many; the spread of panel painting to northern Europe; and even the provision of certain components of the developing Gothic style in France, seen, for example, in the Ingeborg Psalter (Cham- urch, Musée Conde 1695, ca.1200).

The impact of Byz. art on the West in the 14th–15th C. is less clear, but one major change is apparent. Whereas until the 13th C. Byz. art had influenced the West without—except in the 4th–5th C.—the reverse being true, instances of West- ern artistic influence on Byz. became marked. Examples range from Italian-influenced sculpture in the Church of the Virgin Paregoristissa at Arta, through Western elements in the iconography of frescoes at Bojna, dedicated to the 14th-C. Hippokrates MSS (Vat. Palat. gr. 199; Paris, B.N. gr. 2114), and a MS of the Alexander Romance (Klosterneuburg Ms 454), 1241. A very late example is the fresco (ca.1400) decora- ting Tomb G in the Chora, the "first painting found in Constantinople in which clear-cut and precise evidence of the Norman kings of Sicily can be observed" (Underwood, Kirjai Djam 1:292–95).

Although the interrelationship of Byz. art and medieval art in western Europe is clearly a complex phenomenon, the asymmetry of artistic flow, mainly westward from Constantinople and its em- plate, can be explained by a variety of factors. These include the strength and stability of the Byz. artistic tradition, the authority of imperial patronage, the high artistic level and aesthetic influence of Constantinople and consequent renown of Byz. art, the direct or indirect dissemination of objects, and the growing familiarity of Westerners with Byz. art and artists through travel and specific commissions. Only after the Crusades and expanded exploitation of the Mediterranean trade routes brought the West into direct contact with Byz. could the former begin to affect the art of Byz. Ironically, the very catastrophic that definitively sounded the Greek and Latin cultures, the
ARTASAT (Aprējotā), early Armenian capital
on the north bank of the mid-Araxes River, founded by Artashes (Artaxias) in the 2nd C. B.C.
It was also the capital of the later Armenian Artasats. Recent excavations revealed that it was a major urban center, but rulers rarely resided there and it never recovered from its sack by the Persians in 375. Nearby Damir replaced it, probably in the second half of the 3rd C. The main importance of Artasat apparently lay in its position on the commercial transit route through Armenia; it was officially designated one of the three customs posts between Byz. and the Sassanids in the 5th C. (Cod. Just. IV 634), a position apparently reconfirmed at the Peace of 502, even though the clause did not specifically mention Artasat (Mtenandar Protectrite, II.6, ed. Blockley 702-539).

ARTEMIOS (Aprējotā), saint; died Antioch ca.362; feast day 20 Oct. Born to a noble family, Arthemios was governor of Egypt in 356. An Asian supporter of Constantine II, Artemios persecuted Baptists and Orthodox Christians (PRL 111-12). After Emp. Julian had him executed for his Christian beliefs, the deaconess Asia brought his body to Constantineopolis, where it was later deposited in the Church of John Prodromos in Oecus. The healing power of his relics became famous: a series of miracles is described in an anonymous collection of legends compiled in 660-68. Artemios mainly cured diseased testicles by means of infusions inside the church. The legend emphasizes the miraculous nature of Artemios' cures: for instance, a certain George had a vision in which Artemios appeared as a butcher and performed an operation with a butcher's implement. Artemios' miracles attracted patients from Amastris, Phrygia, Chios, Rhodes, Alexandria, and Africa. It is questionable whether the Church of Prodromos was renamed in honor of Artemios.

PHLOGISTICS eloquently mentioned Artemios' martyrdom and on this basis a pausa was produced: Bidez (infra, xlv-invs) ascribes it to John of Rhodes (otherwise unknown); Beck (Kirche 484f) attributes it to John Damascius, although it is unlikely, since the pausa is referred to in the 7th C. Miracles Symphoniarum includes it in its collection of saints' Lives.

Theophanes (902-999) and John Malalas (6th C. Theodoron of Skontion heard a rumor about a place in Galatia, possibly a sacred grove, where it was popularly believed that Artemios resided with many demons and killed people. In the Byz. polemic against paganism Artemios was represented as extremely cruel: although she was a chaste virgin, she enjoyed orgies with demons and killed strangers and thus did not fit the ideal of Christian morality.

Rightsradically transformed from her Antique image of athletic hustler, Artemios, represented as a kindly, hooded woman, preachers of Origen even over the introductory miniature of the 11th-C. Venice kyrsteni.

ARTEMSIS, female deity of pre-Hellenic origin, whose cult survived in the late Roman Empire until the 5th-6th C. Artemis Ephesia, a variant who was popular in Asia Minor, was venerated as a helper of women in childbirth, as fertility goddess, and as city-protectress. Her statues represent her with a crown of ears or breasts exposed beneath a wide brocade and the mural crown. Sixth-C. poets also refer to Artemis as protector of women in childbirth. Her temple at Ephesus was closed only at the beginning of the 5th C. An inscription, probably of the 5th C. (M. Guarducci, Epigraphia graeca, vol. 4 [Rom 1978] 40f), records a certain Demos who "tore down the begetting image of the daimon Artemis" and substituted a cross. At Sardis her temple was abandoned after the mid-4th C., and a small church was built at the eastern end.

The vita of St. Hypatius of Ruspiniensis records in the 5th C. a festival in the Bithynian uplands called the "Bibere" (kaladha) of Artemis, which the rural population celebrated annually. Hypatius allegedly saw her appear in the form of a woman in Bithynia. The legend of Hypatius of Skontion heard a rumor about a place in Galatia, possibly a sacred grove, where it was popularly believed that Artemis resided with many demons and killed people. In the Byz. polemic against paganism Artemios was represented as extremely cruel: although she was a chaste virgin, she enjoyed orgies with demons and killed strangers and thus did not fit the ideal of Christian morality.

Radically transformed from her Antique image of athletic hustler, Artemios, represented as a kindly, hooded woman, preachers of Origen even over the introductory miniature of the 11th-C. Venice kyrsteni.

ARTILLERY AND SIEGE MACHINERY

The Bz. employed catapults (periboloi) and other stone-or arrow-shooting devices (chevrollas, chevron mages) in siege operations. Although torsion catapults had been developed in antiquity, the Bz. normally used the less complicated and more easily maintained rope-pulled trebuchets favored by the Arab., Avars, and steppe peoples (D.R. Hill, Yehuda 10-16). A beak was fixed unceasingly over a crossbar and a stone placed in a sling at the end of the longer arm; several men then pulled down the rope(s) attached to the shorter arm, flinging the longer arm upward and propelling the stone. The Miracles of St. Demetrius provide an excellent description of rope-pulled catapults (Lanfr. Miracles 1.131ff.).

The chevrolla described a crossbow (see WEAPONS). An arrow or stone was laid in a channel along the stone, while the string, fastened to the ends of the two arms, was wound back, locked, and released to fire the projectile. These weapons, usually mounted on stands, were used by defenders and attackers; Prokopios (War 5.21.14-18) describes Belisarius's men operating this weapon from a siege tower.

Remains of late 4th-C. catapults were discovered on the sites of some Dacian strongholds (N. Gudea, D. Baitz, Sallburg Jahrbuch 51 [1974] 527-53). P. Brown (Chion 10 [1980] 355-367) suggests that in the Danubian provinces of Scythia, Pannonia I and II, composite detachments of ballistai were formed from both legions and provincial troops; they operated catapults and other missile-wielding weaponry at permanent bridgeheads to assist expediary armies.

Siege machinery included tall wooden towers (beleptoi) built or rolled next to the wall. They often had a platform from which to shoot Greek fire (as depicted in the 11th-C. Vat. gr. 1605, fol.183v) and were covered with soaked hides to guard against similar incendiary weapons. Soldiers also used battering rams (brass) to break down gates; rams of this kind were also used as a frame in which to swing back and forth against the target. Nikephoros Ouranos recommended tunneling under all other methods of collapse (see J.-A. de Foucault, FM S.1 [1975] 295-303). The soldiers made hidey shelters (boston) from branches and vines to protect themselves while undermining the base of the wall. Most artillery and siege machinery was built in situ during sieges instead of being transported. Engineers (technici) accompanied the besiegers to construct the necessary equipment (Emigr. 10.41-42).
ARTISAN. There was no special Byz. term for the artisan and, contrary to B. Malich (BBA VI 1983 47-59), there was no clear distinction between the artisan and the merchant. Of course, there were professional traders not involved in production as well as craftsmen who worked for an employer (or a prearranged customer) rather than for the master; but both Egyptian papyri and the Book of the Eparch note various artisans (e.g., candlemakers, soapmakers, silk weavers) who sold their own goods. The major branches of Byz. craftsmanship were metallurgy; production of weapons; manufacture of jewelry, pottery, and glass; production of textiles and clothing; the leather industry; carpentry and masonry; the building industry; baking of bread; and production of vegetable oil and other vitamins. Late Roman texts present a diversified pattern of artisan professions (H. von Petrikovitz, ZPh 1981 285-306) that presupposes a very consistent division of labor, although the list of names is longer than the number of actual professions because various terms are used to refer to the same profession. The terminology of the Book of the Eparch seems to have been more varied, and probably only the main production and the leather industry reflect any significant division of labor.

Craftsmanship was divided into several categories: state fabrius or ergasteria basilikou (see FACTORIES, IMPERIAL); guilds, and craftsmen outside state or guild organizations. Artisans were concentrated in towns. According to M.J. Szajner (Vitae Rom. I 1956 66f), they worked primarily in suburban areas—a thesis that is not supported by archaeological data. Monasteries (for example, the Studion) had their own workshops and monk-artisans. In praktika, the most frequently named artisanal crafts are smiths, tailors, and shoemakers.

Artisans appear more commonly in Late Ant. than in Byz. art. An ivory fragment at Princeton (Age of Spend, no. 253) depicts a carpenter planning a board; masons lay up a wall in a fresco in the Via Latina catacomb, Rome (ibid., no. 253). In Byz., their role is peripheral figures in compositions honoring a kioton, as in the Vienna Dioskouroides (fol. 6r; Weitzmann, Late Antike Ill., pl. 152), or as illustrations to biblical scenes such as the construction of Noah’s Ark or the tower of Babel (see GENESIS). (12)


ARTISTS. No precise equivalent referred to in Byz. Greek for this generic modern term: practitioners of the arts and crafts are variously referred to in texts and inscriptions as zugraphos or historiaios (painter), maister, and litte used in the sense of an executant of a commissioned work (cf. kioton). No clearly defined social or economic boundary separated artisans from artists, some of whom achieved eminence. Lazaros was a member of two diplomatic missions to Rome, and Pantoleon was on equal terms with a legatianus of the Constantinopolitan monastery of the Panagia. Some artists were rich enough to act as kioton themselves. A coth.-goldsmith named Gregory paid for the construction of a church at Trani; Michael Proclus (see list below), an early 13th-c. painter, rebuilt and restored a monastery on land that he had rented near Halicarnassus.

Unlike in ancient Rome, the practice of art in Byz. was not considered demeaning. Artists might even be the authors of the most famous and most important manuscripts. For example, the mathematician, the Stonoudi, had their own workshops and monk-artisans. In praktika, the most frequently named artisanal crafts are smiths, tailors, and shoemakers. (13)

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Artists were not narrowly specialized, which helps to explain consistencies in both style and subject matter across different media. While legal documents such as the Codex Theodosianus (Cod. Theod. XIII 4.2) and the Book of the Eparch distinguish, for administrative purposes, craftsmen by their trades, panel painters like Pantoleon also illustrated books, and muralists produced icons. At sites such as the Chora in Constantinople, mosaics were probably also responsible for the frescoed decoration.

Of the training of artists almost nothing is known. The above-mentioned Syrian woman used to teach pupils for a fee; there is no later evidence for such instruction or for art schools in the narrow sense of the term. As is made clear in the will of the Cretan painter Angelos Akotantos (see list below), both skills and equipment, including drawings (skismatia), were transmitted from father to son. The transmission of technical skills from one generation to another is already implied in Constantine I’s legislation of 334 (Cod. Theod. XIII 4.2, repeated in the Codex Justinianus—Cod. Just. N. 66-1). Parents also placed their children as apprentices. One must suppose some sort of on-the-job training like that of Alexiopon, “given by his parents to study icon-painting” and employed as an assistant to the Byz. mosaicists at work in the monastery of the Caves at Kiev. Training would have been particularly necessary in workshops where a master could exercise complete control by exercising choice of models: Pantoleon is known to have reproduced a picture he had just painted while in the second half of the 14th C. Cestras (see list below) traveled in Arkadia seeking “ancient icons” to copy. With the exception of the team that decorated the Monastery of St. George in Mount Athos, the names of artists do not appear in any numbers before the 13th C. The rare self-portrait of the scribe and/or painter Theophanes in a 12th-c., 11.100 coincides with other individualistic trends in monumental painting of the period. By the 14th C., artists such as Kalliergos were legends in their own time; others, like Panselinos, may be no more than legends. Artists’ inscriptions are usually lacunae: where longer, they constitute proof of literacy.

Proud boasts claiming the presence of Byz. artists abroad in Latin and Slavic literature. While
Byz. artists had long been active abroad—a diaspora to Rome during Iconoclasm is often asserted, but DAMASCUS, MONTECASSINO, and Dubrovnik offer better-documented examples—named individuals are not found before the 11th C. Rather than venturing overseas alone, artists seem to have gone abroad in crowds. A succession of Greek painted churches in Macedonia and Serbia after the fall of Constantinople in 1204: in the early 14th C. Byz. wall-painters were active in Venice, Sicily, Genoa, and Russia. A second spate returned or was summoned to Russia and Georgia in the 1370s. Preserved monuments show that they adapted themselves quickly to the local concerns and requirements of their new hosts.

Wall-painters and mosaics such as Eulalios are more widely cultivated in chronicles than illuminations and other craftmen, a fact reflecting quite literally the size of their achievement; biography more often yields the names of icon-painters. Generally, artists appear in literature for achievements other than their artistry. This fact, the absence of documentation regarding patrons' wishes, and the impersonal nature of much Byz. craftsmanship make it hard to define artistic personality. Yet the notion that art was always an anonymous activity is contradicted by the following selection of documented names. Many crafts (painters, gem-cutters, and goldsmiths) of the 4th-7th C. are known by only their names on funerary and other inscriptions. They have been collected by Mentsou (intra) and are not included here.

[Aptos, monk, signed a wall-painting in the Church of the Forty Martyrs at Suvaq (Capadocia) in 1161/67 (Jerphanion, Église rupestre 2:1136-74).

Akotanos, Angelos, icon-painter and protektos in Chandax 1407-7. His will (M. Makouxsaras, DCAE 2 [1960-61] 146-48) was drawn up in 1406 before he sailed for Constantinople. Recently, several icons, signed by him or attributed to Akotanos, have come to light (M. Vlastake-Maurakakis, Theasinomata 18 (1981) 290-98, PLP, no. 13318; ed. 13319, 13320).

Analasatos, priest and painter of the Church of St. George at Apostolos, Crete, 13th/14th C. (Kalokairi, Krya 3; PLP, no. 90968).

Andreas, sculptor named in an inscription on the upper cornice of Hagia Sophia, Constantinople (unpublished; notice courtesy of L.E. Butler).

Apostolou, Alexios, painter on Crete, fl. 1402-1441, executor of the will of Joseph Brexios (PLP, no. 11194).


Arsenios, monk and painter who, together with his son Theophylaktos, decorated a chapel in St. Michael in the Hasan Dagh in the reign of Constantine VIII (a. ?). (H. Thierry, JSA [1968] 45-61).

Astikas, Gregory, Ateneos, Basil, also called Berges, 11th C., painter who signed a supplication to Symeon the Stylite beside the saint's image in a Chicago MS, Univ. Lib. 947, fol.151v (Spatakas, Corpus, no. 319).

Barlas, Ioannes, painter, second founder of the "white church" at Selas in Chalkide, and in 1285, hieromonk of the Great Lavra on Mt. Athos (PLP, no. 2205).

Barlaam, early 14th C. wall-painter whose name appears, together with the date 6828 ( = 1319/20), over the door of the western part of the church at Gracanica (P. Mitrovic, Studia slavico-bizantina et medievalea europaea, vol. 1 [Sofia 1969] 1949-54).


Daniel, painter of the cave church of S. Biagio in S. Vito dei Normanni (Apulia), named in an inscription of 1117 (Medea, Crpi 193). Demetrios of Monemvasia, painter named in an inscription of 1095 or 1100 in the Church of St. Demetrios near Pourko on Kythera (Skarvan, Development 162, no. 28).

Elpidios, 5th C. monk, known from an inscription in the banchica of the Virgin at Pa- laiopolis on Kerkya (M. Guarancia, Epigrapha gregae 4 [Rome 1978] 348f).

Euphrasius, Eulalios, Eugenikos, Manuel. Eustathios, wall-painter named in an inscription of March 1020 in the Chapel of St. Marina e Cristina at Garpinia, Apulia (Medea, Crpi 1114).

Eunikes (Eunuch) of Naissus, mid-4th C. silversmith. His name appears on a silver plate found at Avgi (Kuritengh, no. 60).

Flavius Nicarius, early 4th C. silversmith whose name is inscribed on ingots found at Sahar, south of Sirmium, and on two plates from Crenberg (Bulgaria) prepared for the decr- edula of Licius (F. Baratte, JSA [1975] 198).

Gabriel, monk and painter in 1324, addressed in a letter by Michael Gabrais for whom he painted an icon of the Virgin (PLP, no. 3408).


George mastor, stone-carver (maronnos) named in an inscription of 1395 in the Church of the Phaneromene in the Mani (N.B. Dru- danakes, ArchEpik 1657) 159-61).

George, painter and monk who witnessed the thronon of John I Tsimiskes (972); founder of the Zographos Monastery (Doucareri, 99 n. 1; PLP, no. 9167).


Gerontios, wood-carver of the 35th C., recommended to the sophist Isokratios by Timotheos or Cyprus (pl.38, ed. Y. Aetza, 1:102-22). This "Hemantau Grecus," painter who became a citizen of Dubrovnik on 28 June 1567 (Krekic, Dubrovnik, no. 668).


"The Greek," wall-painter commissioned on 5 May 1358 to paint the Church of the Entry into Jerusalem in Novgorod (Vseghod-
Maria, 14th–15th C., painter, working in Georgia, who made an image of the Virgin (PLP, no. 10894).

Mariarios, mosaicist who, with his son Anias, worked at the synagogue of Beth-shean (C. Balmelle, J.-P. Darmon in APA 1:144).


Nomodemas, a painter and hieromonk known in an inscription of 1101/11 at the Monastery of St. George at Karditsa in Boeotia (PLP, no. 20335).

Pagomenos, John, wall-painter named in inscriptions of 1343–47 in eight churches in the districts of Apokoronas and Selinos, Crete (Kalokryri, Crete 316f; cf. PLP, no. 18366).

Panaskellinos, Pancabas, painted in an inscription of 1101/11 at the Monastery of St. George at Karditsa in Boeotia (PLP, no. 20335).

Paul, painter of the second half of the 14th C. who, according to Anthoy of Novgorod (ed. Loparev, PSB 51 [1899] 17–51) was responsible for the frescoes of the Baptistry of Hagia Sophia in Constantinople.

Pascellis, a painter named in an epigram of the first third of the 13th C. by Nekarios, legatουmenos of St. Nicholas at Casono, Apulia (Posit. hieronimoi de ivoz d'homme, ouvr. XIII, ed. M. Giga, Galatia 1851 no. 10).


Phrapoloupios, Kyriakos, wall-painter, fl. ca.1350. His name appears in a dedicatory inscription in the apse of the Church of St. Nicholas at Aigonas, Lakiensia (M. Emmanuel-ouellet, DCLABE 14 [1987–88] 110). His connection, if any, with the Phrapoloupios family is unknown.

Prooedros, Michael, painter mentioned in a deed of 1903 (Ch., no. 211; G. Bakis, Zograf 12 [1981] 59–61).

Pyrgos (Rizonas), family of 13th C. Cretan painters. Francesco Rizzo is first mentioned in an inscription of 135 in 1429, Nicholas Rizzo in the same year, and Androco Rizzo in 1450 (M. Cattapan, Theaurarion 10 [1975] 238–82).

Romulus, Flavius, early-13th C. engraver whose name appears on a sardonix in Leningrad carved with a scene of imperial investiture (Debrücker, Spitzard, Kaiserportr. 211–14).

Sava, painter, signed his works and dated (Dec. 1209) frescoes in the church of the Virgin at Studenica, Serbia (D. Fasić in M. Katanin et al., Studenica [Belgrade 1968] 71f).

Scolopuis, Muscolos, goldsmith of Chandax mentioned in deeds of 1366 and 1377 (Krekic, Der attached master goldsmiths 1966). Sochos, Kaimonas, and Elias, identified as mosaicists in an inscription of 531 at Nebo (M. Picioir, LXII. 1987) 314f.

Soustrakos of Euboea, and his colleague Eumenes, flour mosaicists named in a pavement in the Church of St. Stephen at Un er-Rasas (Jordan) in an inscription of March 730 (M. Picioir, LXII. 1987) 80–82).

Souraykis of Euboea, and his colleague Eumenes, flour mosaicists named in a pavement in the Church of St. Stephen at Un er-Rasas (Jordan) in an inscription of March 730 (M. Picioir, LXII. 1987) 80–82).

St. Catherine, Sinai, Deir akh, Euboea, nos. 74–75.

St. John of Thessalonica, painted an early 14th C. icon of St. Mark in the Church of All-Murallaka in Cairo (L.−A. Hunt, Varia 2 [1987] 41).

Theodore, mid-16th C., formerly a kontarinos (see Kastrinos) who gave up his position to be a carpenter, builder, and carver (John of Ephesus, tr. and E.W. Brooks in PO 19.200). Theodore, mid-14th C., painter whose name is mentioned among the possessions of a monastery near Neokastro near Reggio-Calabria (A. Giubico, Le bibelot de la métope byzantine de Région [Vatican 1974] 201–55).

Theodore, painter of the 11th–12th C., named in an inscription on the Deesis in the cave chapel of Hafia Sophia at Kythira (Skawrin, Development 163, no. 30).

Theokiotis, 13th C. painter who made a miniature of John Chrysostom and wrote the accompanying verses (PLP, no. 274).

Thesephanos, theophylaktos, wall-painter who signed an image of Christ in the Chapel of St. Marina and Cristina at Carpinogno, Apulia (Medea, Cogle 1:115).

Theoratios, John, fresco- and possibly icon-painter, fl. 1346–59. His Greek signature appears on the sword of the Archangel Michael in the cornamix of St. Sophia at Ohrid (Bjur, Brev. Procer 698).

Thomas, 7th or 8th C., monk and painter of Damascas known from an entry in the palat. Leningrad, P. gr. 219, fol.249v (Isakova Vizantiy 2, no. 479). A. Vrakas (BEO 9 [1949–50] 121–30) hypothesized that Thomas was the monastic who painted in the Church of the Holy Sepulchre at Jerusalem.

Yskyndeleis, Manuel, mid-14th C. scribe, illuminator, and fresco painter, G., who decorated a commentary on Job, Paris, B.N. gr. 135 (Byzance et la France médiévale [Paris 1958 no.87].

Veneris, Daniel, who, with his nephew Michael, painted the Church of Christ at Meslia (Kydonia, Crete; in 1059). In 1510 he painted the Church of the Virgin in the province of Rethymnon (Kalokryri, Crete 55f; M. Cattapan, Theaurarion 9 [1972] 205; cf. PLP, nos. 2016, 515f, 1099f).

The name survived in the Turkic toponym for Theodosiopolis, Erez-rum (Erezurum).

ASAN ('Асан, fem. 'Асана), or Asen, Bulgarian royal dynasty founded by Asen I in 1186. The evidence about the Asans' ethnic origin is vague; theories have been advanced of the family's Vlach, Cuman, or even Rus' origin, none of which has proved valid. The family produced several Bulgarian tsars (up to John III, r. 1275-80; died as despotes before 1302); Ivan Alexander may have been related to the Asans. Some princes of the house were married to Byzantine empresses (Helena to Theodore II, Kerastas to Andronikos IV) or other rulers of the region (Maria to Henry of Hainault, emperor of Constantinople). The descendants of John III and Irene Palaiologina were active at the Byz. court and as generals and governors in the 14th C., but less in the 15th C.; these included, for example, Paul Asan, governor of Constantinople (1458-90), and Demetrios Asan, governor of Corinthe (1444) and Naupliai (1448-53). (See genealogical table.)

ASCENSION (/aptiopioi), feast of Jesus' ascent into heaven (Lk 24:50-53, Acts 1:9-19), celebrated on the Thursday that comes 40 days after Easter. Originally celebrated together with Pentecost, the Ascension was first assigned its own feast day in the 4th C., a usage begun in the environs of Antioch ca.380. The evidence for Jerusalem provided by Eusebius remains problematic (P. Doves, AR 86 [1968] 85-108), though the 5th-C. Armenian lectionary of Jerusalem already puts Ascension on the 49th day (A. Renouf, PG 59:277). The Ascension was one of the dominical Great Feasts; it had a week-long after-feast, but no fore-feast. A series of 15 receptions took place in Constantinople on this day, during which the emperor was honored by the factions; he celebrated the feast in the Church of the Virgin at Pire, where he took communion and dined (Philoxenos, Kitor, 213.1-16; De ict., bk.1, chs. 8, 18).

Representation in Art. Initially shown in a form derived from imperialivering scenes, with Christ standing upward grasping the Hand of God (Munich, Inv. 16, Early Christian Art, pl.92); the man of the 6th C. the form that characterized it thereafter (Monza and Bobbio Amulets): Christ bearded and enthroned in a Mandorla surrounded by angels, rises over the 12 Apostles with Mary at their center. The presence of Mary, the Virgin of Patmos, and the use of 12 apostles rather than the 11 disciples of Scripture are references to the Church, showing the Ascension as an event even in its history. In the Rublev icon (fol. 13v) elements from Ezekiel's prophetic Vision are added to underline the scene's eschatological connotations (cf. Lk 1:11). In the 16th C., the Ascension was represented in the domes of the Neon Exekias (Constantinople) and Hagia Sophia (Thessalonika), a situation so apt in form and in significance that it was repeated in all periods. By the 11th C. (Sophia, Chora), the Ascension was also standard in bema vaults, reflecting its eucharistic significance as the apollinarians of Christ's sacrifice. The Ascension appears on icons, in micales, in evangelia and Gospel books at Mark 16:19, and occasionally before Acts (Codex Erznikans, fol.231v).

ASCETICISM (aptiopiaioi), practice of austerity and self-discipline; an ideal for all Christians, asceticism was especially associated with monks and hermits. Askos was sometimes used as a synonym for monastic life; askerion for a monastery or hermitage; and askos for a monk, nun (asketas), or solitary. Asceticism was a characteristic of monasticism from the earliest hermits in the Egyptian desert (e.g., Antony the Great) to the hesychasts and electives of the last centuries of Byz. All monks were expected to follow an ascetic regime, but the degree of severity varied. It was practiced in a form extreme form of humorism, enkleistia, styliotes, and holy fools, but a number of celebrated ascetics lived in cenotaphic monasteries. Although there were some noted female ascetics in the earlier centuries, rigorous mortification of the body was not expected of the aristocratic nuns of the late Byz. period (V. Laurent, RER 8 [1930] 261). The chief forms of this discipline were celibacy, fasting, standing vigils, and sleeping on the floor; ascetics barefooted, were only a single tunic, even in bitter cold, mortified the flesh with hair shirts or chains, prayed continuously, and often lived in isolation. Basil the Great urged moderation so that monks
ASEKRETIS (ασκερτίς, an invariant form, from Lat. a secretus, in full asekrētis, of the court), was killed by Ivanov.

ASHAR, cut stone masonry. Used throughout the Byz period.

ASHMIN, See Hermopolis Magna.

ASOT, see Abot.

ASIA MINOR, or Anatolia, the peninsula that forms the westernmost extension of Asia. It stretches from the Aegean to the Euphrates River and Anitaurus Mountains, a maximum distance of about 1,200 km, and from the Black Sea to the Mediterranean, about 600 km. Its topography is determined by its mountain ranges. In the east they rise in sheer peaks. In the center they occupy the north and south regions of the Peninsula, surrounding the relatively arid central plateau, and in the west break up into parallel chains separated by the broad and fertile plains of the Aegean region. The configuration of mountains and plains has influenced patterns of settlement and communication. Wealth and population have historically been concentrated in the western coastal plains, which support extensive agriculture of the Mediterranean type and are well connected by natural land routes that also lead into the interior; the region has many good harbors.

The broken country between the Aegean and the plateau contained many sites strategically located on roads, while habitation on the plateau was scattered along the routes that followed the edges of the central steppes. The adjacent parts of Cappadocia contained several populous valleys, but settlement diminished in the mountainous country to the east where arable land is confined to narrow and isolated valleys. The relatively unpopulated mountainous regions, which occupy much of the country, were valuable for their pastures and mineral deposits, as well as for defense of the routes that passed through them.

Asia Minor prospered in late antiquity, when it was divided into two dioceses and 24 provinces. Urban life flourished in the coastal regions and abounds in Justinian's time. Villages enjoyed the benefits of a long period of peace. The population was largely Christian by the 5th C., and thoroughly hellenized by the 6th C. Asia Minor was, however, the home of numerous heretics. Peace was rarely interrupted: the revolts of Prokopios and Tribuloid in the 6th C., like the revolts of the Persians in the 5th-6th C., passed rapidly, the revolts of Isaurians in the 5th C. were a more persistent source of trouble. The reign of Justinian I brought extensive constructive works of buildings and roads, but the financial demands of his wars drained local resources. Some areas, from Pamphylia to Pontus, were afflicted by endemic brigandage and revolt, provoking administrative reforms whose failure was usually due to corruption. The place of 322 reduced the population, but some cities and the southern coastal region continued to prosper.

The 7th C. brought fundamental change, as Persian attacks devastated the country, provoking the ruin of the network of cities upon which social and economic life had been based (G.C. Mann, EHR 90 (1975), 721-73). The Persians were immediately followed by the Arabs, who failed to achieve any permanent conquest of the peninsula but, through their incessant attacks over two centuries, precluded any possibility of recovery. The loss of Syria, Palestine, and Egypt to the Arabs meant that Asia Minor became the heartland of the medieval empire and its main bulwark against threats from the east. In order to survive, therefore, it received an extensive network of fortifications and its administration was militarized in the system of themes. Arab raids nevertheless struck through the country, culminating in the sieges of Constantinople from 674 to 678 and in the capture of Amaseia in 878.

During the 8th C., Asia Minor was a center of Iconoclasm, and its population numbered in the millions. The Bulgarians were brought in to settle regions devastated by the Arabs or recurrence of the plague. At this time, the army dominated the country; in the 9th C., the theme of Asia Minor had a total force of about 70,000. Strategoi and their subordinates ruled provinces and cities, and were under the joint administration of the theme of Asia Minor, which continued to be a center of power and a bishop. Most large ancient cities had disappeared, replaced by smaller fortified towns and castles; eventually, new cities and provinces were added to the imperial count of their strategic locations. Most of the population lived in villages, with a fortress for refuge nearby. Some commerce still continued, especially trade in grain and cloth. Communal-type pagoda, with a priest and a bishop, often celebrated on the feast day of a saint, provided local sustenance.

Byz. moved on the offensive in the mid-9th C., gradually pushing back the frontier and establishing a peace that prevailed to the mid-11th C. Expansion eastward brought significant economic and social change as immigrants from Syria and Armenia settled previously desolate re-
gious and as magnates, whose families played an ever-increasing role in politics, took over extensive tracts of land. Civil wars precipitated by their rivalries caused widespread disturbance in the late 10th C.

The Turks, whose raids began striking into Anatolia in the mid-11th C., brought the next fundamental change, in which the region, previously united, was divided between two or more powers. After the battle of Mantzikert in 1071, the Byz. permanently lost control of the east and center; thereafter they were precariously confined to the coastal region, where their position was seriously threatened by the Seljuk Turks. Although the First Crusade pushed the Turks back onto the plateau and allowed Alexios I to mark further gains, no part of the country was free from attack during his reign. John II frequently fought in Asia Minor, consolidating Byz. control by building strategic fortresses and establishing a foothold on the edge of the plateau. Under Manuel I, who restored security to many regions, the frontier was threatened by the immigration of Turkoman nomads. In an effort to solve the problem by striking directly at the Seljuks, Manuel met disaster at Mybrakephalon in 1176. In the 1180s and 90s, major frontier forts fell and the Turks advanced westward, helped by the troubles attendant upon the Fourth Crusade.

After the fall of Constantinople in 1204 the Lascaris of the empire of Nicea established an equilibrium with the Seljuks and secured their territories (the Armenian region and Byzantium) by extensive fortification. The prosperity they brought is reflected in their restoration of towns and foundation of monasteries. The Byz. recapture of Constantinople in 1261 was a disaster for Asia Minor: imperial attention shifted to the west and frontier defenses were neglected just as the weakening of the Seljuk state before Mongol attack left the Turkomans free to move westward. The Byz. position in Asia Minor crumbled rapidly: the southwestern coastal region was lost by 1270, the Meander valley by 1284, and most of the interior by the end of the century. In 1300 Byz. controlled only the northwestern coasts and a few fortresses that were isolated by the Turkomans, who by now were establishing their own independent principalities of Aydin, Mentesh, Saruhan, and Karakus. Despite major campaigns, the Armenian region was lost by 1313, and Bithynia fell to the Ottomans by 1357. Subsequently, Byz. maintained only a few ports until 1570, and afterward only the virtually independent enclaves of Panaeleftheria, whose fall in 1590 marked the end of Byz. Asia Minor.


ASIDNOS, SABAS, sometimes Sabba, local ruler in Anatolia (II 1204-14). Of unknown origin, Asidnos (Arabyos) assumed power at Sampson (ancient Phryne) and the lower Meander valley when the Fourth Crusade conquered Constantinople. Possibly as early as 1205 his territory was added to the Nicene state by Theodore I Laskaris. He remained locally powerful, and in 1214 Theodore addressed him as synepheus (relative-in-law) and sēbastokrator (N. Wilson, J. Britann. 26 (1969) 145).


ASINOU, located in the foothills of the Troodos mountains, Cyprus, site of the Church of Panagia Phorboiotissa, founded in 1105/6, according to dedicatory inscriptions by Nikiforos the magniatos (died 1115). This small, single-nave church of three barrel-vaulted bays is built of mortared rubble. The plastered exterior was incised in imitation of ashlar and painted with red zigzags. The laterly aponed narthex, partly of ashlar, was added later in the 12th C. Scenes from the Passion in the west end of the nave are well preserved; Christ’s infancy cycle and the donor’s portrait in the central bay were repainted in the post-Byz. period. The votive images in the narthex date from the end of the 12th C. and later. The style of the paintings of the first phase of decoration is related to the more refined frescoes of the parekklesion of Hugio Chrysosphinos near Koutsoverdis, donated by Fanamitios Philekales. Paintings by the Asinou workshop are also found in Panagia Theotokos at Trikomo, Sts. Ioakim and Anna at Kallona, and the Panagia Amagoun at Monagri. Also associated stylistically with the frescoes at Asinou are several icons at the monastery of St. Catherine at Sinai (C. Weitzmann, in Studies in Memory of D.T. Rice [Edinburgh 1975] 47-53).
ASİPÇAŞAZDE

A great-grandson of the poet Ayş Pasha (died 1553), devisor, ghazi warrior, and author of a Tevarik-i-i Osman, a history of the Ottoman dynasty from its origins to 1652; born in Elvan Çelebi (near Amasya) 1540, died Istanbul after 1582. Asipçazade's Teyarik is a fundamental source for early Ottoman history. For events prior to 1540, Asipçazade depended chiefly on a collection of stories and legends about the Osmanoğlu (now lost, but used in the earlier anonymous Tevarik-i-i Osman, and Uzur Beg), and materials derived from Yahşi Fakhri. The subsequent account embodies more of Asipçazade's experiences and research among contemporaries. Intending his work for a wide audience, Asipçazade wrote in simple and lively Turkish. In form his Teyarik varies from straightforward narrative to poetry to extended dialogue. Throughout his work Asipçazade treats Byzantine themes as an aspect of the wider Ottoman struggle with the unbelievers. His information about Constantinople, and even major Byz. figures and events, tends to be generalized.

ASKLEPIOS, regarded as the son of Apollo; the major god of healing in ancient Greece. His cult was widespread in the Greek-speaking world; of his numerous shrines the most famous were Epidaurus and Cos in Hellenistic times and Pergamon under the Roman Empire. Christianity adopted a belligerent stance toward Asklepios and deliberately promoted the figure of Christ in opposition to Asklepios the Savior; some temples of Asklepios (e.g., at Epidaurus and Athens) were converted to Christian use. In the 4th C. Julian the Apostate strongly supported the cult of Asklepios and attempted to place it at the center of paganism. Well into the 16th C. the god was actively worshiped by individual Neoplatonists such as Proklos, who believed that as a young man he had been healed by Asklepios (Marinus; Vita Procli in Journals). E. C. Faraguna di Sicl- zana [Milan 1885] 114f. He thereafter, when the name of Asklepios had practically been forgotten, the influence of his cult lived on in Christian shrines where incubation was practiced. Miracle accounts such as those of Sts. Kosmas and Damianos, Kyriakos and John, and Artemios all give evidence of elements that could be called "Asclepian." The name asklepidas continued to be applied to Byz. physicians.

ASMATIKE AROLOUTHIA (amosatik arbolithia, arbolithia, lit. "song office"), the cathedral hours of the rite of Constantine, found in fully developed and unaltered form in 8th-11th C. MSS of the ecchologion (Attatt, "Asmatikos Hesperinos" 106-f). The rite was at first distinct from, but gradually mingled with and was ultimately replaced by, that of the monasteries of Constantinople (see SARTAKI TYPARK). In Thesaloniki, the amatike arolouthia was still in use as late as the 15th C. (Symeon of Thessaloniki, PG 155:535f; PG 152:37f-39f). According to the Typikon of the Great Church, which contains the rules for the amatike arolouthia, the office comprises only the hours of orthros and vespers, with the occasional addition of a panosky or a parastase (see VIGIL) and a kontakion three times in Lent. But MSS of the ecchologion include the Little Hours as well. The amatike arolouthia had no separate book of hours—the horologion being originally a Palestinian monastic book—but was celebrated from the ecchologion (for prayers and theokonia), the antiphonion or Constantinople psalter (for psalmody and refractions), and the propherologion (for Old Testament lections). Despite its name, this office had very little hymnody.

ASMATIKON (amosatikon), incorpoj, term characterizing the intelligible world as opposed to the sensible one. In the strict sense the word could be applied only to God; according to John of Damascus (Ex. adf. 265, ed. Kotter, Schriften 2:735), "only the godhead (theos) is really incorporeal and immaterial." John, however, distinguished two types of incorporeality: that of substance or nature, possessed by God only, and that of grace, possessed by angels, demons, and souls (ibid. 265:53-57, ed. Kotter, 2:737). In contrast, Gregory of Nyssa (PG 44:1165B) classified angels among incorporeal beings. "All rational creatures are divided into incorporeal and corporeal; the angelic category (amosatikon) is anamosato, the other category is mankind."
ASOT I THE GREAT

The Synaxis ton Asoanoton, the feast honoring the incorruptible beings, was celebrated 8 Nov. and illustrated from the 11th C. onward (S. Gabetić, Zgrzeg 7 (1977) 57–64). The homilies and liturgical poetry accompanying these feasts were important sources for illustrated cycles of the angels and archangels.

A.S.O.T THE GREAT (Αρρατος), founder of the Bagratid kingdom of Armenia; died 850. Succumbing to his father as commander-in-chief (στρατηρ) of Armenia after the devastating Muslim punitive expeditions of the mid-8th C., Ashot consolidated the position of his house by expanding his domains at the expense of other feudal families and by dynastic marriages with the principalities of Sosnik and Vaspurakan. In 848, his continuation of the generally pro-Arab policy of the earlier Bagratid house earned him the title of Prince of Princes (βασιλιάς-βασιλέως) and the suzerainty of the Arab emirates in Armenia. To maintain equilibrium on Armenia’s borders, Ashot assured Byz. of his continuing loyalty and encouraged the Armenian katholikos Zacharias to correspond with Photios, although the Council of Kirakatz (ca.864) failed to achieve a reunion with the Byz. church. By 884 (rather than 806 as formerly believed), Ashot had probably poached crowned king with a crown sent by the Arab governor in Azerbaijan; recognition by Byz. fol. soon, endowing him with the title of arkon ton arkonion. Although Ashot was the master and arbiter of Armenia and Georgia, where he had his kinsman Adarnarse crowned in 888, he continued to pay tribute to the Arabs. His authority over the Armenian magnates derived more from the power of his personality than from any formal base.

A.S.O.T ERKAT (Iron King), grandson of Ashot the Great; third Bagratid king of Armenia (914–948/9). Reestablished Bagratid control over northern Armenia after the defeat and martyrdom of his father, Smbat I. His early success resulted in part from his recognition of Constantine, where he was invited in 914 (not 921) and granted the customary title of arkon ton arkonion as well as military support. Patriarch I MYSKIKOS initiated at this time a correspondence with the Armenian katholikos, John the Historian. These friendly relations were later compromized by Ashot’s increasingly autonomous policy, esp. after the Muslims recognized him as Sahib ("king of kings"). As a result, Byz. directed a campaign commanded by John Kourkouas against Armenia in 942 and apparently transferred the title of arkon ton arkonion to the rival southern Armenian kingdom of Vaspurakan, but was not able to check Bagratid consolidation at this time.

ASOT III OLOMARAC (Merciful), son of Abas I; last Bagratid king of Armenia to rule over a united kingdom (923–77). His generally generous reign was marked by the complete exemption of Armenia from the payment of tribute to the caliphate, by the transfer of the capital to Awi, by close collaboration with the Armenian church (which he supported against Chalcedonian sympathizers and local separatists), and by the assertion of royal authority over the magnates. Ashot was successful in his war against the Caucasian mountainards and the Hamazats emirs. Moreover, supported by his vassals, he attempted to have himself crowned king with a crown sent by the Arab governor in Azerbaijan; recognition by Byz. fol. soon, endowing him with the title of arkon ton arkonion. Although Ashot was the master and arbiter of Armenia and Georgia, where he had his kinsman Adarnarse crowned in 888, he continued to pay tribute to the Arabs. His authority over the Armenian magnates derived more from the power of his personality than from any formal base.

ASPAR (Ասպար), or more fully Davit Arabadoss Aspar, an Alan; consul (454), patrician and major general, died Constantinople 471. Together with his father Abdurourt, Aspar suppressed the rebel Ioannes in 455 and secured the throne for Valentinian III. Aspar led a fleet against the Vandals in 457 as governor of the Huns in 441, constructed a large cassiope in Constantinople (see under CONSTANTINE, MONUMENTS 01) in 459, and led the inhabitants of the capital in combat firing a fire in 459; in commanding the power of the Germanic soldiery, he dominated the Eastern court, and after the death of Marcan, secured the elevation of Leo I in 457; as the Arian, however, he could not hope to gain the throne for himself. Aspar had his son Patrikios crowned as Caesar in 459/70, but his influence was undercut by Leo’s alliance with Zenon and the Iaurians. Aspar supported the campaign of Basiliskos against the Vandals, perhaps hoping to see it fail, and by 459 there was open rupture between Aspar and Zenon (A. Kozylo, ASDV 20 (1983) 307). Aspar may have sought the support of Richomer, but he and his son Ardashirouz were captured and executed. Together with other members of Aspar’s family, they are represented on a missio in Florence (Delbrueck, Constadiophielen, no. 55).

ASPARIKH (Ասպարիխ), Greek Khan (ca.650-700/714); son of Aspar, king of the Arsacids. Around 680 Aspar led a Bulgarian horde westward, crossing the Danube and Dniester before ultimately establishing a fortified camp in the northern part of the Danube delta; its precise location is much disputed (N. Banesu, Byzantium 28 (1985) 433–40). From here the Bulgars raided Byz. territory annually; broken in 687/88 by the Byz. army, the Bulgars once again attacked the capital of Constantinople in 692. Constantine IV responded by campaigning personally in 681/2, with disastrous results; the army was routed and the Bulgars crossed the Danube in pursuit, reaching Yarra. Renewed attacks on Byz. towns compelled Constantinople to recognize the Bulgars’ occupation of Byz. land (apparently Scythia Minor and Moesia Inferior) and to pay them annual tribute (brynian), an agreement likely concluded in 681 but broken in 687/88 by Justinian II. Aspar also subject the local Slavic tribes to tribute payments and even resettlements, probably using them as bulwarks against the Avars to the west and the Byz. to the south. Nothing else is known of Asparikh’s rule. A dubious tradition credits him with founding Pliska. An 11th C. Bulgarian source records a legend of his death in battle with the Khazars (I. Djujev, Be 53 (1960) 207).

AZEER (Ազէեր) was a Latin word meaning ha- sically "rough" but by extension "fresh" and (of silver) "white," a sense it had already acquired in early Roman imperial times. It first came into common use for a coin in the 12th C., mainly as a qualification of the bullion trachy (70 σεσαρδον τραχυμ) (the rough, white nominate), which to us is a dirty gray in color but was no doubt issued in a blanched state. It was sometimes also applied to the electrum trachy. In the 13th–14th C. the term was used of various nonconver silver coins, mainly the small ones also known as dou- karoton and their Turkish counterparts (also, also from a word meaning "white") but occasionally, as at Trebizond, for large silver coins also. There are many contemporary Western parallels to the use of such a name for coins: blane, witten, albus, etc.

ASPIETES (Ἀσπιετές), fem. Ασπιετιά, Ασπιε- τιάς, an Armenian lineage in Byz. service from at least the late 11th C. (e.gm. Arm. aspet, "rider, knight"). Propokios (Wars 2.5.12) mentions the "great and numerous lineage of the so-called Aspietis," but no evidence connects the Byz. Aspietis and 6th–7th C. Aspietis. The first known Aspietes, Alexios I, general, bore of his royal origin from the Arsacids (Al-Toos) and was served as governor of Tarsos ca.1107/8 and stratopedarches of the Orient. There is no reason to identify Aspietes with Oinion, son of Chetum, prince of Lambrion (see correctly J. Lauren in Milangos offeris i a. Gustave Schelnhuber, vol. 1 (Paris 1942) 163f). Several Aspietian (Michael, Constantine, etc.) were military commanders under Manuel I; (another?) Constantine Aspietis commanded a troop in 1190. Alexios Aspietes, commander-in-chief after 1155, was captured by the Bulgarians and proclaimed emperor in Philoppolis after 1155, but was soon seized
and executed by Kaladjan. The chronicler of Magnus Presbyter (MGCH SS 17.112), under the year 1188, mentions a Byz. embassy to Saladin, whose members were "Sosvetat, Aspin, and old Constantine, a translator from Arabic"; the envoy may have been the sebastos Aspiros. The cultural role of the Aspiros is unknown: a monk John Aspiros corresponded with Michael Glykis. Aspasioi of the 14th and 15th C. were landowners intermar- mused with surny noble families, including Palaeologi (PLP, nos. 176-79), but did not occupy high positions; Maria Chouniannina Aspasioi was the wife of a megas papas in 1394.


ASSEMBLIES.

In addition to the senate, Byz. was familiar with other forms of assemblies with claims to political power. The most organized were the church councils (H. Geletz, Ausgewählte kleine Schriften (Leipzig 1907) 142-55). Provincial assemblies of the late Roman Empire consisted of honorati (former imperial officials) and curiales; in contrast to the members of ancient assemblies, these were not elected and there was no representation in proportion to population (J. Lasto, GPhil 29 (1934) 209-20). Despite Leo VI's abolition of municipal bouli, they continued to exist in provincial towns from the 11th to the 13th C., although they tended to be assemblies of local nobles rather than regular representations of consi-tuencies.

Throughout the centuries Constantinople witnessed two kinds of assemblies: those convoked by usurpers or demagogues in protest against despotic authority, and civic assemblies, with commercial relations with the city. In the 13th C. it was a regular point of embarkation for travelers between Constantinople and central Europe, including Emp. John VIII Palaeologos. After 1457 Mihembo II brought colonists from Asprokastro to settle in Constantinople. For a time after 1457 Stephen the Great, Prince of Moldavia, resided there, but in 1458 Sultan Bayezid II captured Asprokastro and Chilia.

ASSARIOS (asparios), from early Lat. asarii, used in the New Testament for the smallest coin in circulation (Mt 10:25: "Are not two sparrows sold for an assarion?"). It was used by Nicholas Rhadas (in P. Tannery, Mémoires scientifique d'histoire et de linguistique, 4 (Toulouse-Paris 1920) 158) in formulating a mathematical problem that has a contemporary setting—the author was writing in 1244, and it had apparently been revived as the name of the flat copper coin of approximately 2 g introduced under Andronikos II (1282-1283). Asarii were struck in great quantities during the first half of the 14th C.

Lit. Gregson, Byz. Gns 378. — P.O.G.

ASTERIOS OF AMASEA, Cappadocius churchman and writer, overshadowed by his more famous contemporaries, the Cappadocius Fathers; born between 350 and 355, died between 410 and 425 (according to Darembe, infa [1970] xxiv). Asterios (Asterios) was perhaps a lawyer before his appointment to the see of Amaseia in Pontos, sometime between 380 and 390. Of his oeuvre 16 homilies survive, and Photos (Bibl., cod. 271) lists four more. Some of these speeches have survived in Latin, Georgian, and Church Slavonic translations. Two homilies are of particular interest to modern scholars, the fourth (delivered 1 Jan. 400), which systematically refutes Libanius's defense of the pagan New Year feast, and the eleventh, which contains an epiphram of a painting of some scenes from the vita of S. Euphemia or Chalcedon (W. Speyer, JCh 14 (1971) 39-47). The latter is an ornament of the Byz. art criticism and is also informative about Asterios's tastes in classical literature, notably for the Greek poet Theocritus. The eleventh homily was translated into Latin by Anastasios Bib- lothee and was cited in tute during the Second Council of Nicaea, 785, to justify the venera- tion of icons.


ASTERIOS SOPHISTES, rhetorician; died after 341. He was a pupil of Lictian Antoch and a supporter of arianism, P. Quaest. Amph. 312, ed. L. Westerink, 6.1 (1987) 112f distinguishes him from the orthodox Asterios of Antioch, who was the Synaptiastor (ed. Bardy, infra), an expositor of Arius views (preserved in fragmentary quotations in Athanasius of Alexandria), and homilies on Psalms and on Easter that have survived in Latin and often under the names of Asterios of Amaseia (or John Chrysos- tomos). Asterius was probably a Jew who had converted to Christianity, and his works show some knowledge of rabbinic teaching. His homilies are important as a source for the study of Jewish-Christian relations in the early 4th C.: Asterius views the Jews as an incarnation of evil and warns Christians against Jewish penetration into the church.


ASTERISKOI. See Paten and Asterisikoi.

ASTRAWHAT, a Persian magus of the 4th C. B.C. (Diogenes Laertius, i.2). Various works of the Byz. era are ascribed to him, the most im- portant being a dream book written in accen- tual trimeters, datable between the 6th and 9th C. (S. O. Oberleitem, Byzantion 50 (1980) 48s). This treatise formed the basis for later dream books falsely ascribed to Patr. Nikephoros I Patr. Germainos I or II (the attribution is unclear), Gregory of Nazianzos, and Athanasius of Alexandria (the last two are replicas of the Nikephorean dream book). Other works assigned to Astrotaxis dealt with oracles (A.J. Hoogendijk, W. Claryses, Kleis 11 (1981) 54-97). G.M. Brown, The Papyrus of the Sorites Astraphoiki (Meinenheim am Glan 1974); geomancy (P. Tannery, RE, C 11 (1898) 96-103); love charms (P. Lomb. I 129); healing of asse (Souda, s.v. Astraphoikos); and astrono- my (E. Ries, RE Z (1898) 179ff).


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Astrakba (astrakba), an astronomical instrument used especially for the study of the stars. Problem described the principles of the astrolabe in his Projection of the Surface of a
Sphéra, a work known in Constantinople only in the early Byz. period. Other Greek treatises on the astrolabe include works by Télos and John Philopponos, and the description by Synesios of his gift of a pseudo-astrolabe to Patioson. In the 12th C. John Kamateros described its uses in his astrolabe (Introduction 215-291). In the Palaiologan period there was particular interest in the astrolabe, as evidenced by the translation by Gregory Chronokarios of a Persian treatise, two works by Nikephoros Gregoras, and finally a section (1.11-21) of the Three Books of Theodoret Milesianos. There exist as well several anonymous treatises on the construction and/or use of astrolabes, one of which may be by Barlaam of Calabria. At an unknown date Leontios the Mechanic wrote a treatise on constructing a celestial globe.

The only surviving Byz. astrolabe is one made in 1062 for the protos pathetov and dux patrois Sergius, "of the race of the Persians" (Spínédour de Byz. 176), whose 14 stars are all found around the 19 in a list of stars for the zodiac of an astrolabe whose right ascension is computed for 408 (Florence, Lour. 98, 34, fol. 143v-143t). The large number of treatises on the construction and use of astro- labes written in the Palaiologan period and the several references to observations made with them indicate that many more Byz. astrolabes must once have existed. (See also Astronomers.)


D.P.

ASTROLOGY, a "science" of making predictions concerning the future or interpretation of the past based on the positions of the planets relative to each other, to the signs of the zodiac and their subdivisions, and to the 12 astrological places, and on the positions of the zodiac signs relative to those places. The basic forms of astrology are: (1) geometrical astrology, in which the positions at the moment of a person's birth or of his computed conception are the determining factors, dependent on which are various forms of continuous horoscope copy including transits, prorogations, and anniversaries of astrologers; (2) catachastic astrology, in which the most favorable moment for commencing an enterprise is chosen in accordance with astrological rules, the main subordinate parts of which are graphical astrology (the application of astrology to medicine) and military astrology; (3) interregional astrology, in which the horoscope of the moment at which a query is put to the astrologer is interpreted to provide its answer; and (4) political astrology, in which predictions of the future events within a nation or among several, or reconstruc- tions of their histories, are based on various cycles as well as on horoscopes cast for significant times.

In antiquity only the first three types appear in texts; political astrology was developed in Sasan- ian Iran and early Islam and transmitted to Byz. between 800 and 1000 with other Arabic works. Byz. astrological literature, then, falls into three periods: summaries and compendia of classical astrology in the 4th-7th C., the translations from the Arabic in the 10th-11th C. (some translations were made later), and the compilation and editing of earlier texts in the 11th-14th C.

The earliest known Byz. astrological authors were Paphianthos, whose astrotechnical Epide- tome Concerning Bed-illness was probably composed in the early 4th C. by Maximus, who wrote a poem on catarachic astrology, On Begin- nings, in the 4th or 5th C. The second edition of the Introduction of Paul of Alexandria was ap- parently issued in its first generation of astrology in the tradition of Antiochus of Athens (fl. before 500) and Porphyry. Part of a work by Paul's contemporary, so-called "Anastasis," of the 9th, is preserved in the late 14th C. compendium ascribed falsely to a certain Palcho (al-Balkhi).

In 684/1415, Hephastion of Thessalonike wrote an Astrological Effects based on Ptolemy and Doro- theos of Sidon (116-126 C.) for its genethiological content. In the 12th C., the Astrolabe of Peter of Dorotheos for its catarachic astro- logical content, was assembled in the 12th C. by the Anthology of Noteas of Vet- tin Vellis (2nd C.), another text on genethiology, was edited and expanded, which included in the same century was written the Treatment of Ptolemy's Astrological Effects attributed to Proklus. Circa 500 Julian of Laodikeia wrote a work on catarachic (including military astrology) 44 of which several chapters are preserved in Rhetorios of Egypt, who also includes in his collection a large number of 9th- and 10th-C. horoscopes. Both the On Onoma and On the Monads of John Lydos contain some astrological material. The only other extant 6th-C. work on astrology is the commen- tary of Olymposinos on Paul of Alexandria, based on a course of lectures given at Alexandria in 584.

In the early 7th C. Rhetorios of Egypt compiled the richest surviving collection of classical and early Byz. astrological texts. It is primarily de- voted to genethiology but contains some material on catarachic astrology. After Rhetorios there was a gap in the astrological tradition in Byz. until the end of the 8th C., although in Arab-controlled Syria Theophilus of Edessa wrote in Greek on genethiology, catarachic and interregional as- trology, and astrological history; he used not only such sources as Ptolemy, Ptolemy, Hephaestion, and Rhetorios, but also Islamic and Indian ma- terial. In 775 an astrologer pretending to be Ste- phen of Alexandria wrote a "prediction" of the course of history of the caliphs based on the horoscope of the beginning of the year (1 Sept. 691) of the Hijra. The author is probably the successor of the Philosopher, who studied in Persia and wrote a defense of astrology, On the Mathematical Art, in the late 8th or early 9th C.

In the 9th C. Leo the Mathematician wrote a few trivial pieces on genethiology, and from the 10th C. there survive a number of horoscopes cast for astrologers such as Demophilos. These astro- logers, and probably others, were responsible for the first minuscule MSS of the older astrology literature, of which the surviving examples are the 9th-C. Florence, Lour. 34, 27, and the 10th- C. Lour. 34, 34 and Vat. gr. 1455. Demophilos was also the editor and compiler of astrological collections and evidently made substantial revisions in the texts of Porphyry's Introduction and of Rhetorios.

Shortly before the year 1000 began the ex- tensive 11th-C. flowering of Astral astrology works by such authors as Abū Ma'shar and his pupil Shaddān; the Khād al-Thavara (Kapros or Fruit) attributed to Ptolemy with its commentary by Ab- mad ibn Yūsuf; and an enormous compendium ascribed to Abmad the Persian and entitled Intro- duction and Foundation of Astrology. Excepts from most of these compilations began to appear in 11th- and 12th-C. compendia preserved in MSS such as Paris, B.N. gr. 2506; Vat. gr. 1056; and Vienna, ONB phl. gr. 115. Some translations served as the basis of translations into Latin in the 13th C.

The Byz. church took a firm stance against astrology. The astrological concept that human fate is determined by the position of stars at man's birth contradicts the idea of free will and intro- duces necessity—medos or homarrmos—in place of Providence. The decisive role of stars in human life and in the forecast of political events appeared to the church fathers (including John or Damas- ces) as a reminder of the pagan identification of gods with celestial bodies. The church fathers, however, had to face an exetic problem, since Holy Scripture itself dealt with celestial phenom- ena in their capacity to influence or predict earthly events of great importance, e.g., the appearance of a star (interpreted sometimes as a comet) to the Magi. Astrology seems to have been rejected by the patriotic authorities, but in the 14th C. the discussion was revived and often acquired a poli- tical significance.

Manuil I was a promoter of astrological inter- ests, and it was in the court milieu of the 14th C. that the astrological poetry of John Kamateros and Theodore Pseudo-Bondaros originated. In the 15th C. Byz. astrologers were involved in active corre- spondence with their Arab and Western col- leagues predicting disaster on the basis of the impending conjunction of planets on 15 Sept. 1386. Niketas Choniates ridiculed the extraor- dinary efforts designed to protect the palace during the expected calamity. Manuil's pro-astro- logical position prompted both disguised and overt criticism: while earlier in the century Anna Kom- ne nude restricted her to the aVICES C. Fluette, Late and After, 15th C. 1186.

During the Latin occupation of Constantinople (1204-61) little of an astrological nature seems to have been composed in Greek, except for the translation made by Alexios of Constantinople in 1245 of an Arabic version of the Apocalypsis of Daniel, a work on celestial omens. In the Palaiol- ogos period, however, the study of astrology revived with vigor. A dialogue entitled Hermitos, which offers a Christian defense of astrology, was composed in the early 14th C., probably by John Katrones (PLP, no. 1153). But the most impor- tant Palaiologan astrologers were John Abramos and his pupil Eleutherios Zebelinos, also called Elias. Between 1370 and 1400 they revised many of the major classical and early Byz. astrological
treatises—Ptolemy, Hephaestion, Olympiodorus, and the beginning of Rheticus—and the Greek translations of Shāhānī and of Ahmad ibn Pors...