mountain, while Athens, revitalized by the mysticism of the hesychast movement, continued to be a major monastic center even though the peninsula suffered from the raids of Catalans and Turks. Letters as well as the arts flourished; a sense of Hellenic national identity emerged, accompanied by a new intensification of interest in antiquity. In the major cities, a small but influential clique of intellectuals pursued studies in classical philology, astronomy, and medicine; they also commissioned the copying of numerous MSS. Among those scholars most inspired by the classical tradition were Theodore Metochites and George Gemistos Plethon. The 14th C. saw a revival of the genre of magography, as monks and secular literati alike composed Lives of contemporary holy men, or rewrote the Lives of older saints. Vernacular literature also gained greater importance, and there was particular interest in the genre of romance. Greater contact with the scholasticism and humanism of Italy provided a stimulus for scholars such as Demetrius Kydons and Basilios. Although Constantinople remained depopulated and wheatfields and vineyards still could be found within its walls, the restoration or new construction of churches and monasteries in the capital and at Thessalonike and Mistra after 1461 attests to the artistic vitality of the declining empire, esp. in the first century of the Palaiologan era (see under Monumental Painting).

CADASTER, land registry for the purpose of tax assessment. Some early cadasters are preserved on papry (I. Glaucou, L. MacCoug, TM 10 [1987] 103–58). Knowledge of the Byz. cadaster in the 11th–12th C. is based on rules presented in the treaties on taxation (see Taxation, Treaties on), on four original folios preserved in Vat. gr. 217, and on some excerpts copied in documents of the archives of Iveron, Lavra, and St. Panteleimon. At least after 955 (maybe earlier) a census (moungrapher and later apografer) was conducted periodically (probably every 30 years), following a geographical pattern defined by the administrative circumscriptions of the provinces from the larger to the smaller (theme, diocese, enos or archontia, hypostagia). The results were inscribed in the kores of the province (the "boxets, aktai") and duplicates were kept in the appropriate bureau in Constantinople (genikon, strachotikón [see Logothetes tou Strachotikótou]). Each identifiable piece of land occupied a separate line (stria) in the cadastral with the name of its owner (and taxpayer) or its successive owners added piecemeal, sometimes between the lines; there was also an indication of any modifications of the land's fiscal burden and the amount of the tax payable at the right end of the line (akritochon). A copy of the kodex (isodihoton; registers with the tax collector paid by Basil II) was seen as a necessary proof of ownership. The taxpayer received a praktiki, i.e., an act signed and sealed by the official enumerating his (eventually scattered) properties and their fiscal obligations. The geographical cadastral does not reappear in the 13th–14th C.; it seems to have been replaced by the thesis or nega apographe thesis, which included copies of the protokliki delivered by every surveyor (apografer) of the province (see Land Survey).

CAESAREA (Kasria), metropolis of Cappadocia. When its enthusiastic Christians destroyed pagan temples, Emp. Julian deprived Caesarea of municipal status, but it soon recovered to flourish under St. Basil the Great. Caesarea was a great military base with imperial factories of weapons and textiles to supply the frontier. Justinian I replaced its ancient walls, which included fields, gardens, and pasture within their circuit, with a shorter, more defensible rampart. Although Caesarea resisted Choroi in 575, Choroi II took and burned it in 612. Nevertheless, its size and wealth impressed the
Arabs when they first attacked it in 640; they captured it temporarily in 726. Caesarea was part of the ARMINIANIAN theme, then of Capap- nickia, and finally, under Leo VI, of CHARRAS. Caesarea was an important navy base in the 10th–11th C. John KOKKOUOS was stationed there, and NIKOPHORES II Phokas and Bardas Phokas, whose revolt the city supported, were proclaimed emperor in Caesarea. Turkish hands attacked it in 1607 and 1675; the Damascindis conquered Caesarea in 1692 at the time of the First Crusade it was a ruin. Except for some sections of its city walls, which may be Justinianic, the Byz. remains of Caesarea have perished. CAESAREA was an ecclesiastical metropolis in the 4th C. Before 431 it won precedence over Ephesus, and when the patriarchate of Constantinople was definitely established, Caesarea became its second see; its archbishop entitled PRIMACY.


CAESAREA MARITIMA, port in Palestine and the capital city of Palestine I. Until 431 the archbishop of Caesarea (Kasarzapat) stood higher in the ecclesiastical hierarchy than Jerusalem, but the Council of Chalcedon subjugated it to Jeru- salem. Extensive archaeological research revealed an expansion of the city from the 4th to 6th C. Two aqueducts were restored in 856 and 1836, and the main harbor was revitalized between 501 and 518. In the 6th C. streets were refurbished, including a north-south thorough- fare perhaps 157 m wide. WIEKNEN, K. Holm, BASOR 144 (1961) 27–41. Interregional trade prospered at Caesarea: whereas in the 4th C. 80 percent of the linen produced at the site came from northern Syria, in the 5th–6th C. 40 percent originated in Asia Minor, 32 percent in Cyprus, and 17 percent in North Africa (J. RILEY, BASOR 218 (1975) 245).

From literary sources we know that a hippo- drome functioned at Caesarea in the mid-4th C. and probably into the 6th C. (J. HUMPHREY, BA- SOR 213 (1974) 44). The city was a major cultural center: EUSEBIOS OF CAESAREA organized a theo- logical school there; according to Isidore of Seville, its library contained 300,000 books. Many churches are mentioned in the sources: CH. SACHS rebuilt the Church of St. Prokopios; the vita of Athanasius the Persian (died 698) describes several churches that continued to function under the Persian occupation of 604–28 (W. KARIG, IEJ 28 (1978) 177–83).

The city fell to the Arabs in 640 or 641/2, as captured was regarded in Muslim sources as the zenith of Arab military success in Palestine. Leg- end has it that Caesarea had 96,000 defenders against 15,000 Arab besiegers (M. SHARON in EEF 2 (1954) 48). Under the Arabs, Caesarea ceased to be a major port and became the center of an agricul- tural area. The traditional opinion that the ca- paign of John I Tzimiskes in 975 reached Caes- area was refuted by J. STARR (Arch. oriental 8 (1987) 3). On 15 May 1101 it was taken by the Crusaders, who retained it until 1187; thereafter the city was the target of countless raids, fre- quently changed hands, and soon declined.


CAESAROPAPIST, convention for the inalienable unity of the Byz. emperor over the church, including unilateral intervention in doctrinal questions ordinarily reserved to ecclesiastic authority. By passive submission to this system of imperial prerogatives the church—it has been suggested—lost its own sphere of competence and essential independence; it be- came, in effect, an adjunct of the state bureau- cracy.

CAESAREA MARITIMA

The term has been rejected by most scholars as a misleading and inaccurate interpretation of Byz. political reality. First, not a single Byz. emperor tried to act as "pope" or patriarch, whereas the bishop of Rome did on occasion assume the role of caesar. Second, the actual relationship between the emperor and the church cannot be characterized as a simple subordimation of the latter. On the one hand, some emperors described them- selves as "pope" or "archbishop," and particularly before 431, "superiors (bishops) of universal (things of the church)," and indeed they controlled the religious practices of the church; on the other hand, the emperors were never crowned as Caesars, and they did not use clerical garments or divide the liturgy among the clergy. However, the emperor was recognized as the "sole protector and custodian of the churches" by the church, and this recognition was formalized in the 9th and 10th C. by the bull of Leo VI. The称 CAESAREA MARITIMA also served as a model for the church in the Byzantine empire, and its influence extended to the west, where the term was adopted by the popes and used in their correspondence with the eastern church.

Representation in Art. At S. Vitalis at Ravenna, a mosaic portrays the offering of Abel with clear ecclesiastical significance (DACL 1.1.562). More extensive pre-Hiconostasis representations are implied by the mosaics of St. Marco in Venice, based on the Cotton Genesis, and by the OCTAURACHS. Cain and Abel also appear with Adam and Eve on a group of ivory caskets and occasion- ally in such contexts as the illustrated homilies of JAMES OF KOKORINOPHANIS. Abel often appears in the Anastasius.


CAESAREA MARITIMA, region in southern Is- tany. Under Declauian Caesarea and Apulia formed a single province administered by a governor. Until c.680 the name Caesarea was applied to all of southern Italy, including Apulia and Bruttium but, after a significant part of this region had been conquered by the Lombards, Caesarea came to designate the former province on the toe of Italy (M. SCHIPA, Archivio storico per la provincia Napoletana 20 (1895) 73–47). The capital of Caesarea was REGGIO-CALABRIA.

Originally under the jurisdiction of the exarchate of Ravenna, ca.700 Caesarea formed part of the duchy of Sicily (cf. TARTORO OF USPENSIK). After Sicily fell to the Arabs by 902, Caesarea became a theme: Falkenhausen (Dominion 30) maintains that this occurred between 902 and 956, whereas A. PETRUS (Bibliothea-Sinait. 2 (1977) 472), referring to a series of Calabria strategi beginning with Eustathios ca.917 (SKY 65,47–48), suggests an earlier date. Possibly the Byz. did not acknowledge the duchy of Caesarea, but by 1000 Caesarea was acknowledged as "Sicily." Sigillography provides evidence about the Byz. administration of Caesarea: in the 8th C. it had a kastri (ZACON 1, nos.1,147); in the 9th C. a douar; and a seal of the 10th C. belonged to a certain Pothos, "tournieres of Calabria and strategus of Sicily."

In the late 9th and 10th C. Caesarea was contested between Byz. and the Arabs. Nikophoros Phokas the Elder (died ca.990) secured Byz. power in the area, but the mosaics of St. Basil, the Arab threat again became serious. Otto I's expedition against the Arabs in 982 was a failure, but Byz.
generally retained control over Calabria. Finally in 1606 the Normans occupied the region.

Calabria was strongly influenced by eastern (Greek) customs, culture, and dialect. The Greek ecclesiastical and cultural impact increased in the 11th C., after the Arab occupation of Sicily, when many Greeks, esp. monks, emigrated from there to southern Italy. In the ecclesiastical norm of 900-80 the "episcopi Calabria" is listed, with Santa Severa as its metropolitan see (Notitiae CP, no.98). Several monasteries are known from the documents of the 11th C.: St. Nikolo Assisi near Mammola, St. Leonis of Stylo (S. Borsut), Il monastero bizantino nella Sicilia e nell'Italia meridionale preromane (Naples 1965), 65). The Greek Orthodox population in the region was sizable: several saints of the Greek church (Nikolaus of Rodano, Elias Spelettes, Elias the Younger, Makarios the Younger) were born or settled in Calabria, and Greek books were copied by local scribes. Greek saint's Lives reflect a Byz. cultural world in the region (Wechall, Italy 1572). Silk manufacture developed in Calabria under the Byz. impact. Greek language and culture survived there even after the Norman conquest, in the 14th C. an eminent Byz. theologian, Baralam, originated from Seminara in Calabria.

CALENDAR. See CHRONOLOGY.

CALENDAR, CHURCH, a codification of the liturgical year in two lists, both arranged chronologically. One, the synaxarion, is a list of the feasts of the lunar or paschal cycle, the mobile feasts that vary in date depending on when Easter falls. The other, the theoconcion, is a list of the fixed feasts and saints' days. The calendar was based on the 355 days of the Julian solar calendar, but with the days of the month numbered continuously, rather than according to the Roman system involving Nones, Ides, and Kalends.

From 313 to 492, the cycle of fixed feasts began on 23 Sept. with the feast of the Conversion of John the Baptist, the first Gospel mystery preparing for the Nativity of Jesus. After 492 it followed the civil year and began 1 Sept., the start of the Church year. The New Year's Day had acquired liturgical status with its own lections, and the feast of the Birth of the Virgin, celebrated on 8 Sept., gradually diminished the importance of the Baptist feast as the start of the fixed cycle (Grumel, Chronologie 112-203), though the latter is still called "the new year [day]" in the Typikon of the Great Church (Malen, Typikon 1:42, 54).

Church calendars began to develop in the 4th C. from primitive lists of martyrs' saints' days originating in the general custom of venerating the dead on the anniversary of their death), of commemorations and lections. Though the earliest developed calendars are the Jerusalem lectionaries of the 4th-8th C., and there was much borrowing of feasts from church to church, the Constantinople cathedral calendar is basically an independent tradition. It was not just a local usage that later spread far afield: this calendar was conceived from the start as a calendar for the whole of Byz. Fixed between 620 and 730, most likely before 700, it was used in all quarters of the empire by the 9th C., probably owing to the liturgical legislation of the Council in Trullo (Ehrhard, Überzeugung 1:88-93).

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

CALENDAR CYCLES. This genre of hagiographical illustration depicted either the portrait or the martyrdom of one saint after another, arranged according to the date of his celebration in the church calendar. The cycle could also include representations of the great feasts on the appropriate day of the year.

Martyromy cycles may have existed already by the 8th C. (Life of Tamaris by Ignatios, ed. Heikel).

CALENDARS. For the depiction of martyrs in the decoration of a por-
go of the Nea Ekklesia (Vita Basilii 388-92). But there is no indication whether either of these lost examples actually followed the sequence of the church calendar.

The earliest and most important surviving cycle of this kind is the Menologion of Basil II. Its miniatures were copied in the mid-11th C., this time to accompany a true menologion, the texts in this particular group of MSS being modified versions of the lives of the saints composed by Symeon Metaphrastes (F. Halkin, Le menologe impérial de Baltimore [Brussel 1960]). Each of these texts concludes with a prayer for the well-being of the emperor, perhaps (but by no means surely) Michael IV.

A set of 11th-C. icons from Sinai preserves a calendar cycle of this type, and literary equivalents can be found in the contemporary metrical calendars, sets of jingles listing each saint and his manner of death composed by Constantius or Mytleene and Theodore Prodomos (cf. E. Follari, 1 calendars in methe troponografo di Christophor Malatón [Brussel 1970]). French versions appear first in the 12th C., and then only in churches in Thessaloniki, Serbia, and Bulgaria, most of them royal foundations. The only other MS calendar cycle is a princely commission of the early 14th C. (Oxford, Bodl. gr. th. 1, Hutter, CRM, vol. 2, no.1; here as with the frescoes, no text, other than verse captions, accompanies the miniatures. The context in which these various martyrological cycles are found suggests that they may have originally been monumental painting, the significance of their imperial connections remains to be explored.

Though many Gospel lectionary MSS include calendar notices, only very rarely are these notices accompanied by images (cf. Var. gr. 1196 and Athens, Dion. 587, both MSS of the 11th C.). Where they do exist, the images are as lacunose as the notices themselves, consisting mainly of a series of saints portraits. This type of "portrait" calendar cycle apparently separates a separate tradition from the martyrological one of the Basil Menologion and its successors: it recurs on another set of Sinai icons, but never in monumental painting.

CALENDARS (Kalendar). A calendar custom marking the Roman new year; it was celebrated during the first four days of January. Libanius and John Chrysostom describe the calendar in detail (e.g., the decoration of the house doors with laurel wreaths). Gregory of Nazianzos condemned this custom.
CALENDZICHA. See Eugenikos, MANUEL.

CAMBLAK, GRGORIJ, Bulgarian churchman and writer; born Tarnovo ca.1395, died Kiev 1419. Although a member of an aristocratic Bulgarian family of Byz. origin (see Tzantzezi, D.), it is now considered doubtful that he was the nephew of Mst. Karpov of Kiev and Moscow (D. Obolensky, DOP, 1942). He was educated in Tarnovo, where he studied with Patri. Evtimij (whose panegyric he later wrote). On Mt. Athos and Constantinople, Patri. Matthew I of Constantinople sent him on a mission to the church of the Holy Virgin in Moldavia ca. 1402-03. He then served as superior of the Deccani monastery in Serbia ca. 1403-06. In 1406 Kiprian summoned Camblak to Moscow, but he turned back on news of the latter's death. He moved to Kiev ca.1409, and in 1415 local bishops elected Camblak metropolitan as the result of Lithuanian pressure; he was, however, excommunicated by Constantinople and Moscow. In Feb., 1418, shortly before his death, he attended the Council of Constance, where he allegedly made a speech in favor of church unity under the papacy.

Camblak wrote a wide range of hagiographical, homiletic, and liturgical works in Slavonic; many are still unpublised. His life (ed. in Kazahni-

ACK, INF 432-30) on the translation of the relics of St. Perts (Paraskyes). The subject is covered in a study of the transubstantiation, written in Specie (Balashankin, 1942), and hangs on doors in the middle of the night. Chtysostom refers to this as "a procession of demons in the agora" (PG 49.2:4-5). Christian clerics viewed the Calends, which fell during the 12 days between Christmas and Epiphany, as a continuation of the ethos of the Brahmanas and the pagan cult practices associated with it. The magicians of the Calends gave rise to popular tales about demons called kaliktan. The Council in Trullo prescribed a six-hour excommunication for participation in the Calends, but the practices went on at least until the time of Balsamon, who describes the mum-

ery.


CAMELS (109.190.929.908), common beasts of burden and a source of meat and of bone for carving throughout much of Syria and Egypt. In North Africa they were also used for plow ing and pulling carts. Camels are envisaged as pack an imals for the army in the Strategikon of Mau-

rice. A workshop of camel saddles in Damascus is mentioned in the vita of Elias of Helipolus (ed. A. Papadopoulos-Kerameus, Plovdiv 1917), 48-55. Camels are also attested in 16th-C. Greece: John VI Kantakouzenos had them on his estates (Kastanis, 178:18-25). Camel dressers (bolonisarioi) were considered persons of the lowest standing: the De administrando imperii attributes such a station to the Emperor Michael VI. To be paraded through the streets on the back of a camel was a form of humiliation in Constantinople: under Justinian I, persecuted ascetics suffered this punishment (Procopios, SH 11:437; in a similar fashion the deposed A-

dronikes I Komnenos was led through the capital on a "stang camel" in the 14th C. In art the camel frequently appears as an Egyp-
tian setting: an attribute of St. Menas or of the Joseph story, as on the cathedral of Maximian. Attesting to its presence in the Ordinariness, camels normally appear in Creation scenes and in images of Adam naming the animals. A mosaic in the Great Pal-

t depicts two boys riding on a camel.


CAMEO, ornament made from a precious or semiprecious stone, usually with two or more lay-
ers of different colors. The subject is carved in relief on the often translucent upper layer, while the lower layer forms the base. This distinguishes cameos from stones carved in integral. The quality of cameos is determined by the artist's skill, the selection of the material, and the skill in cutting and polishing. Cameos are often used in jewelry. The earliest cameos were made in the 1st C. They were embedded in gold plaques or mounted in silver or bronze. Cameos are found in a variety of forms, including portrait cameos, which depict the likeness of a person, and intaglio cameos, which depict a scene. Cameos are often used in jewelry. The earliest cameos were made in the 1st C. They were embedded in gold plaques or mounted in silver or bronze. Cameos are often used in jewelry. The earliest cameos were made in the 1st C. They were embedded in gold plaques or mounted in silver or bronze. Cameos are often used in jewelry. The earliest cameos were made in the 1st C. 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during the 4th and early 5th C. St障ues to go-
vorers and patroni also continued to be erected.
Governors promoted secular buildings in Campania in the same period. The military and
financial crisis precipitated by the Visigothic in-
vasions, more than Christianity, is the probable
cause for the decline in construction of secular
monuments in the 5th C. On the other hand,
Paulinus of Nola’s construction of a church at
Fumio in Campania is possible evidence of a
redirection from secular to ecclesiastical buildings by
the senatorial aristocracy residing in Campania.
In 535/4 the Franks penetrated the province
(Anoth 93-106). After the 6th C, the name Com-
pnina rarely appears in Greek sources, but in the
10th C. the Timarion (95-10) still mentions Kama-
pnina and Italian merchants visiting the fair in
Thessalonike. Because of the Arab raids, a complex
pattern emerged between Byz, the Arabs, and
the West, with Campania serving as a western
axis.

LIT. D. Whitehouse, “Raider and Invasers.” The Roman
Campania in the First Millennium A.D.” Papers in Italian
Archaeology 3 (Oxford 1931) 207–219. Workmen, Italy 27–
51. 155f. 161f. Ward-Perkins, From Classical Antiquity 273–
285. 75f. 230–33. -A.K., R.B.H.

CANA (Carol), town in Galilee where Christ is
said to have worked his first miracle, turning
water into wine during a wedding feast (see Cana,
MARRIAGE AT). Near Nazareth, its precise location
has not been established. According to Jerome
(Eusebius, Onomasticon 1072) it was a “town of
Gennesars” (Gennasarensis), but two sites preserve
the ancient name: Kaft Kanna east of Nazareth, where
remains of a Byz. synagogue were discovered, and
Khirbat Kanna north of Nazareth. Many early
Pacific (Piacenza Pilgrim, Wilhelfd [see Hu-
GERBTER], Elephantas Hagopoulos) mention Cana.
The objects of veneration were the couch on
which Christ reclined, a waterspout, and the
spring at which the pot was filled. In the 11th C.
only a small basilica existed at Cana (John Pho-
chos in P.M.B. 4.1 (1886) 6.25–30), but Pilgrims,
such as Damiel Eumenus, continued to mention it.

Bagatti, Antichi villaggi e romaniti di Galilea (Jerusalem 1971)
41–48. -C.V. FUM.

CANARS, MARRIAGE AT. Popular already in
CATACOMB imagery, Christ’s conversion of water into
wine during the wedding feast at Cana (Jn 2.1–
10) had a twofold significance: as Christ’s first
miracle, revealing His Godhead, and as an antic-
pation of the Eucharist. Both meanings are made
clear at Saint Apollinaris Nuovo, Ravenna, where
this scene (wine) and the FEASTING OF THE MU-
TURUS (bread) open the miracle cycle, facing the
Last Supper (see LORD’S SUPPER) across the bema.
From the 7th C., silver reliquaries in Milan—Vul-
bach, Early Christian Art, pl. 111) through the 14th
C. (Grosa). Cana is regularly juxtaposed with the
Feeding of the Multitude; a similar eucharistic
message appears in the Parma Gospels (Lazare,
Starii, fig. 411), where Cana and the Miraculous
Draught of Fishes accompany the Last Supper,
which has bread baskets like those of the Feeding
of the Multitude. Early images included simply
Christ, the bread, and servants; Mary and the feast-
ing wedding party were added in the 6th C. The
wedding feast dominates the scene thereafter.
Although found in Gospel Books and mural cycles,
Cana does not appear in illuminated lectionaries.

LIT. Graul, Martyrium 2.14–5. 3. Underwood, Kanon
Orthodox 137–8. W. Kuhn, “Die Darstellung des Kan-
nens im Zerbaf Jusitanus,” in Tertiarlar Studien an architettur-
lichen und kunstgeschichtlichen Monumenten (Rome 1906) 99
-15.-A.W.C.

CANDLEMAKER (ανδρισσος, ψυμφ). There was
no Roman guild of candlemakers. The role of
this profession evidently increased around the 7th
C., when the ancient ceramic lamp was replaced
by the candlen. The word keristallon appears in
the 7th-C. Miracles of St. Arsenios (ed. A.
Papapostolou-Keramies, 27-1), in the 9th C. Theop-
anes (Theoph. 485-51) speaks of a well-to-do
keristallon who worked in the Forum; a severe
fire in the Forum in 931 destroyed the shops of
fitters and candlemakers, keropolion (Theoph4.3
420–136). According to the Book of the Eparch, keristallon
bought wax and oil (in part from churches)
and sold candles in their shops, which, because of
precautions against fire, had to be separated
by a prescribed distance (την ραγειαν); only for the workshops near Hagia Sophia was an
exception made. The production of candles, e.g.
for great festivities, required elaborate skill in
14th-C. source (pseudo-Kod. 193.9–10) describes a
Christmas procession candle (λαμπα) to the top
of which was colored with cinnaiber and the middle
part adorned with golden leaves that bore red
roundels with inscribed crosses.

LIT. Stonke, Zimpe 11-1, if Eparch 1187.11.-A.K.

CANDLES (κηρυςε, κηρυπη) were used extens-
ively in both everyday and ecclesiastical lighting
in Byz. The ancient Greeks did not make much
use of candles, but the Romans employed them,
as well as torches, for festive processions and
funeral services; their houses were illuminated
with lamps made of clay or metal. There are
reasons to suppose that in the 7th C. the practic-
E changed and that candles began to replace lamps;
most of all, very few clay lamps are found in
exavations of post-7th C. strata, although literary
texts continue to speak of oil lamps; secondly,
the profession of candlemaker (κερεφτος) is known
from the 7th C. onward; finally, the term λαμπα,
which in classical texts means honeycomb, aq
quired the meaning of candle and is used to form
compound words such as keristallon (candle mer-
chant) or keropolion (candle workshop). Another
word, κηρυκαι, which in classical vocabulary had
designated torch or lamp, was used for larger
lengths (Clugnet, Dictionaire 81, 89f). Late Ro-
man candles were produced of both tallow and
wax (F. Calvani, DICAL 3:21693); the Book of the
Epharch (1153–4) stipulates that the candlemaker
could use wax and olive oil but not fat. Candles
of inferior quality had no wicks (πυγια). Sources
mention the use of candles for processions (e.g.,
the vita of Eusebios of Alexandria, PG 80:509A),
imperial ceremonies, and liturgy, but there is no
information on candles in everyday life, save for
the prohibition on light in individual cells of some
monasteries; nor do we have any data on the price of
the candles.

LIT. -A.K.
Liturgical Candles. In worship, candles were used with oil lamps, for both practical and symbolic purposes. Christians, who saw Jesus and his salvation as light and the candle as the image of the eternal light (PG 87:959B), used candles from the 4th C. onward at funerals, at various ceremonies in the church, in Eucharist, and, eventually, also at baptism,unction, etc.

Typical of Byz. ritual and private devotion was the honorific use of candles. Candles of varying sizes were kept burning on the iconostasis, by tombs, and before icons and other venerated images inside churches (see, e.g., P. Gauthier, RREB 38 [1974] 37-153, 39-165, 47-284). The patriarch was accompanied in procession by candles, a practice borrowed from court ceremonial, and emperor and patriarch offered obesinence with candles and incense at the opening of services. Liturgical candles evolved into the two episcopal candelabra: the triple-branched thronos in honor of the Trinity and the double-branched diakron for the two natures of Christ, with which the bishop bestowed solemn blessings.


CANICATTINI BAGNI TREASURE. See Plate, Domestic Silver and Gold.

CANON. For legal term, see Canon Law; Canonica. For hyphenated term, see Canon.

CANONIZATION (sponsio, sanctorization). Official ecclesiastical acknowledgment and proclamation of the sanctity of an individual by the patriarch and synod of Constantinople. Although the term is sometimes loosely used by historians for the earliest centuries of Christianity, holy men and women were popularly revered as saints, commemorated on their feastdays, celebrated in hagiography, and represented in sacred images; the faithful prayed to them for intercession and sought healing from the relics at their shrines. This recognition of a person's sanctity is typical of the Orient. In the West, official papal canonization began in the late 15th C.; the earliest example in Byz. seems to be that of Patrikios. Arsenios in the late 13th C. In the 14th C. at least eight cases of canonization are attested, including Patrikios, Athanasios I, Meletios the Confessor (died 1286), and Gregory Palamas (cl. Reg. Patr. fasc. 5, nos. 2131, 6, 1661). The prerequisites for canonization were popular veneration, evidence of miracles, and creation of an iconic and hagiographic tradition.


CANON LAW. In a broad sense, it is the totality of legal regulations concerning church life. In its narrow (formal) sense, it is the totality of the rules that derive from church authorities. Because of the great importance of the church, canon law in Byz. was of an importance equal to secular law (see Law, Civil). There did not develop a strict separation of the two spheres of law as in the Latin West. Byz. canon law, static and adverse to all innovations, did not undergo any significant development. The history of Byz. canon law (in its narrow sense) falls into three periods: that of the counsels (4th C.-second half of the 6th C.), that of the patriarchs (second half of the 6th C.-11th C.), and that of the canons (11th-13th C.). From the 6th C. come the most important sources by far: the canons issued by church councils. The councils that became the recognized basis for ecclesiastical law (by the 5th C. at the latest; these collections were supplemented and partly replaced by the 6th C. with "systematic collections" (organized according to subject matter) such as the Synagoge of Fifty Titles and the monomachia. Excerpts from the writings of church fathers (including the so-called Apostolic Canons) were also introduced into these collections. The bulk of the sources that became the recognized basis for ecclesiastical law was already established in the 6th C. and given the authority of an ecumenical council in 691 by the Council in Trullo (canon 2), which regulated in particular the Apostolic Councils (canon 2). These canons (which form the basis of canon law in its narrow sense) were considered to be, in principle, immutable. The Constantinian council of 879-880 led by Patrikios was the last council that issued generally recognized canons; from then on the corpus of canons was supplemented by occasional prescriptions of individual patriarchs, mostly with the participation of their enargous synodos. In the MSS these prescriptions constitute variously composed appendices to the collections of canons. Only certain prescriptions, in particular those dealing with marriage law, acquired an authority comparable to that of the canons. The chronologically arranged canons were provided with continuous commentaries in the 14th C. by Alexios Aristinos, John Zonaras, and Theodore Balsamon; these commentaries, esp. of Balsamon, took certain other sources into account as well. Byz. canon law studies—which originated in the 11th C., peaked in the 14th C., and flourished even more in the 14th C.—produced compendia, in particular the Syntagma halikion of Matthew Blantares and the Epitome canonicum of Constantine Harkenopoulous as well as works on particular problems in the form of treatises and Exapatopomies (Niketas of Hera- kleia, John IV V Orfites of Antioch, Michael Choutras, Niketas of Andryka, Niketas of Ma- rina, and others). Finally, the judicial decisions of ecclesiastical authorities such as John Apokarsus, Demetrius Choulitas, and the enargous synoudos of the patriarchs of Constantinople, whose decisions from the 11th C. are almost completely preserved, belong to the sources of canon law in its narrow sense. Sources of canon law in its broad sense are the imperial laws regarding church life; these are of great importance because individual emperors, in particular, Constantine I the Great, Justinian I, and Leo VI, issued large numbers of legal prescriptions involving ecclesiastical matters, which, on the whole, were respected by the church. Laws deriving from these jurists (Civil) were codified in special collections (see, e.g., Collectio tripartita) or integrated into works based on the canons (the monomachia, the commentary of Balkares). Even if some collections of canon law are not arranged either chronologically or alphabetically, according to content (esp. the Nomonomion of fourteen titles), it is impossible to assert that a "system" of canon law was ever developed in Byz. This was true only in modern times and one can now (following Christophopolous) divide church law into five sections according to content: a general section, constitution, administration, penalities, and judicial procedure. 1. To the general section belong the concept of canon law (including its distinction from secular law, ethics, and theology), the relationship of the church to the state as well as to dissenters (Jews, Muslims, Latins, and heretics, like Manicheans and Paulicians), and the sources of canon law and their interpretation (see Orkomenia). 2. To the constitution of the church belong the regulations concerning its members (who have been received into it through baptism): the lay, clergy, and monks as well as the prescriptions concerning the organs of ecclesiastical administration—the councils, enargous synoudos, patriarchs, metropolitan, bishops, and monasteries. 3. The administration of the church includes the rules for the sacraments, esp. marriage, and for religious education as well as the laws regarding church property (see Propriety, Sacred), including the income of the clergy. 4. Ecclesiastical penal law deals—both generally and in particular—with ecclesiastical offenses such as apostasy, heresy, schism, simony, and sacrileg as well as with ecclesiastical penalties such as excommunication, deposition, and anathema (see also Epitomen, Penance). 5. Finally, the ecclesiastical judicial process (see Trial, Criminal Procedure) before the ecclesiastical courts (see Court, Law) forms a part of canon law. Byz. canon law was not "law" in the modern sense of the term: neither in substance nor in procedure was the uniformity of the handling of norms generally preserved. There was never an institutionalized legal education of the clergy concerned with the application of "law" and because the notion of an ubiquitous validity of legal norms (the "concept of the legal state") was completely absent. In several areas (e.g., that of penance) canon law was not clearly divided from ethics or theology; that is due to the fact that the most important producers of the norms of canon law, namely the councils and the church fathers, also determined the codes of ethics and the theological dogmas.

Research into Byz. canon law began in the West in the 16th C.; in the 17th and 18th C., Boun- dins, Voulis, Jeussels, and Bevergine in particu- lar produced a series of notable editions of canon
CANONS (concluded), term that in Roman law was used synonymously with regulae, rules, but that eventually acquired a technical meaning as the body of ecclesiastical law or of its individual regulations. As canonical were recognized the rulings of several councils, both ecumenical (Nicæa of 325, Constantinople of 381, Ephesus, Chalcedon, Trullo, Nicæa of 787) and local (esp. Ankyra, Gangra, Serdica) as well as the precepts of several authoritative church fathers: Basil the Great, Gregory of Nyssa, Gregory of Nazianzus, Ambrose of Ilion, Cyril of Alexandria, Tatian, and others.

Canons covered broad areas of canon law—ecclesiastical structure, church discipline, norms of morality and behavior, liturgy, etc. Zonaras (PG 137:509D) distinguishes the “investigation of dogma and decisions (peploph)" from formal canons that should, according to Balsamon, bear the signatures of emperors and “fathers” (PG 137:509A). In theory, canons had to be approved “by the common volition and unanimous desire” (Mani 1.153D) of the council participants. Canons were considered to be “divine,” “saintly,” or “holy.” Justinian I emphasized the importance of canons: thus, in his novel 151 of 554 he endowed the canons of the first four ecumenical councils with the validity of imperial legislation.


CANON TABLES, a system of concordance to the Gospels devised by Eusebius of Caesarea. His letter to Kyprianus, often included with the ten-tables, explained their use. Numbered sections of Gospels were accompanied by a red number, corresponding to one of the tables, in which similar passages in other Gospels were listed. Eusebius's original design, preserved in certain 10th-C. MSS, was followed by tables over seven pages. In the 10th C., Constantinopolitan illuminators extended the series to ten pages and framed the matrix of numbers in elaborate arched canons: tabled Gospels enjoyed their greatest popularity and artistic success in the 11th and 12th C. Many of the exotic animals and mythological creatures play on top of arcades, and personifications of the labors of the months and virtues are incorporated into the bases and capitals. The same themes appear in Georgian MSS decorated in Constantinople by Byz. painters. At the end of the 10th C., more elaborate definitions of ornament emboldened the tables of DECORATIVE STYLE MSS. In the PAELOHAGAN period, decorated canon tables are neither as common nor elaborated as before.


CANOSCIO TREASURE, 16th-C. board of 84 silver objects (four plates, four cups, nine spoons, a strainer, and a ladle) discovered in 1954 at Canoscio in Umbria and now in the cathedral treasury of Città di Castello. Although the Canoscio Treasure is often described as a church treasure, Engemann (infra) convincingly demonstrated that it was for liturgical use in a private household to a couple whose names, Attalas and Felicita, are inscribed on at least one of its objects. Most of the plates have small crosses at their center, but the lack of dedicatory inscriptions and the flat profiles of the plates argue against their being patens. The two largest plates, decorated with a cross flanked by two lambs, represent the introduction of Christian themes into household silver. Although usually attributed to the 6th C., individual objects are related to those in the 4th- or 5th-C. CARThagena TREASURE. Both these collections offer evidence for the intermediary stages of development in the types of domestic silver plate manufactured in the period between the better-known silver treasuries of the 4th C. and those of the 6th and 7th C.

CANON Tables. Canon tables from a Gospel book (Melbourne, 710S, fol. 3v–41); 12th C. Above each column stands the personification of a month (left) or of a virtue (right). National Gallery of Victoria, Melbourne. Felton Bequest, 1959.

CANTICLES. See Psalter.

CAPPADOCIA. See CEKORMA.
CAPIDAVA (Капитана), a Roman military fort in the Dobrudza at a ford of the Danube, on the route leading to Histria and Tomis. Excavations have revealed two layers of settlement: a Roman castrum (or fortress) existed to the early 7th C. (a coin of Maurice was found) and was restored several times, the last time probably by Anastasius I. The 6th-C. fort was smaller than the earlier one, and among numerous Latin inscriptions only a few can be dated later than the 3rd C. The second settlement was founded in the time of John I Tzimiskes and can be dated by coins that reach the reign of Theodor. The settlement was surrounded by a wall 2 m thick and the habitations were semi-subterranean. The objects found in the second layer are of poor quality, primarily ceramic-ware which show some influence of Slavic ware (the pottery's stamps resemble those in Bulgaria); on the other hand, large clay calendri indicate Pecheneg connections. The city name is mentioned by Constantine VII Porphyrogenetus (De Terr. 1.60, ed. Pertzii p.88).

CAPITANO, (στοιχειάω, κοινωνεύω), the crowning element of a column, a critical block that marks the junction of a load (e.g. of an entablature) and its support (the column shaft). A capital is also used with pilasters and piers, where it marks the springing of an arch or vault. During the 4th-5th C. most Ionic and Corinthian capitals relied on Roman models (J. P. Sodini, 10 InrigingChir., Arch. 1 [Thessaloniki 1984] 207-78). Corinthian, with acanthus decoration, was the dominant form and the source of inspiration for most other types: the Composite capital; the "Theodosian", with its characteristic fine-toothed acanthus; the windblown acanthus capital; and the two-zone capital in which animal or bird paterae surround a zone with acanthus leaves or basket pattern.

CAPITANO was an important capital. The impost capital of the Church of Hagia Sophia, Istanbul. One face of the capital bears the monogram of Justinian I.
which were estimated as having equal value. Some scholars (Piganiol, Oestreich) saw in the system a combination of poll tax and land tax, concluding that a jugum could not be taxed unless it had a corresponding capitum and vice versa; consequently they related the system to the state’s effort to bind peasants by law to the land that they cultivated. This theory has been broadly criticized.  


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

The wars of the 3rd c. depleted the population. Diocletian reduced the area of Cappadocia by forming the provinces of Armenia from its eastern part. The remaining area, with its capital at Caesarea, was assigned to the diocese of Pontos. Hannibalius, nephew of Constantine I, however, was briefly king (rex regioni) of Cappadocia, Pontos, and Armenia. When Constantine confiscated the treasures of the temples, the imperial estates grew. They became the domus divina per Cappadociam; their revenues supported the imperial bedchamber. In 351, Valens detached the southern half, making a new province, Cappadocia I, with its capital at Tyana.

The writings of the Cappadocian Fathers provide considerable information about Cappadocia in the late 4th c., a time of great prosperity. After 353, when the region east of the Euphrates was ceded to Persia, Cappadocia gained in strategic importance and became more exposed. Tranzon, Isaurian, and Huns ravaged Cappadocia from the 4th c., provoking a program of fortification continued by Justinian I, who rebuilt Caesarea and established a new fortified center at Moessakes. Vainly hoping to repress widespread civil resistance and revolts by imperial tenants, he appointed a proconsul with civil and military powers in 535, but the old system was restored by 553. The Persians destroyed Sebastiana in 573 and Caesarea in 611, introducing a period of great discord.

Arab attacks began with the temporary capture of Caesarea in 640 and intensified after they gained control of the Cilician Gates and Tyana in 708. The long wars led to major changes: the country was covered with strong, usually remote fortresses; large areas, exp. in the east, were depopulated, and Slavs were transported from the Balkans to strengthen the defenses.

In the regime of the theme, Cappadocia was divided between Anatolikon and Armeniae. When these were reduced in the early 9th c., the two new themes of Graecassia and Cappadocia occupied the ancient geographical area, which continued to bear the name Cappadocia for unofficial and ecclesiastical purposes. In Byz. administrative parlance, however, Cappadocia came to denote a smaller area, the highly exposed southern region. First mentioned (by 'Iac. Khurdiathun) as a kleisoura of Anatolikon, it became a separate theme by c.850. It extended from the Taurus to the Halys and had its headquarters at Korone in the mountains above the main invasion route of the Arabs. Its strategos, who drew a salary of 20 pounds for each of the 4,000 men and numerous fortresses. Leo VI extended Cappadocia to the northwest by adding the region adjacent to the Salt Lake.

In the 10th c., the Bulgarians attacked from their base of Tephrike just east of the frontier. That threat was removed in 879, but Arab raids continued until the capture of Melitene by the Byz. in 934 and the displacement of the frontier eastward brought renewed security. Major problems remained, however: notably depopulation from the long wars and the continued growth of the estates of the military aristocracy, many of whom were Cappadocian. Syrian and Armenian settlers helped to repopulate the country. The increasing power of the magnates sparked a series of revolts led by Bardas Phokas and Bardas Sclerus that spread from Cappadocia to afflict most of Anatolia from 969 to 989. After finally gaining control, Basil II moved against the Cappadocian aristocracy, confiscating the wealth of such families as the Manoukian. He gained victories in the east and then annexed much of Armenia; in compensation, Armenian princes and their followers received lands and offices in Cappadocia. Large parts of the country became Armenian, and hostility between the newcomers and the native population grew. In 1057, the devastating military strategy produced by increasing Turkish attacks provoked Byennios, general of Cappadocia, to revolt. In the same year the Turks destroyed Melitene and in 1059 Sebastana; defense of such cities had long been neglected. After the devasation of Caesarea in 1067, Romanos IV strove to restore the military situation in Cappadocia and the east. In 1071, he passed through Cappadocia en route to the fatal battle of Manzikert, after which Cappadocia was permanently lost to the empire. A province of Cappadocia is last mentioned in 1081, when Alexios I summoned the taparches of “Cappadocia and Choma” to Constantinople (An.Komin. 1131.6–17). This probably indicates either that imperial authority had survived in the westernmost parts of Cappadocia or that the name, perhaps together with troops, had been transferred to the Morea.

118. TIB 2, 2. 866, Die byzantinische Statistiken in Kappadokien (Vienna 1977).—C-F.

Monuments of Cappadocia. Few churches built during the 4th–7th c. have survived in the province (M. Restle, Studien zur frühbyzantinischen Architektur Kappadokien (Vienna 1976)). The region is best known for the rock-cut churches and dwellings carved into its soft volcanic tuff hills. In the 6th c., the two main traditional basiliicas in the cliffs at Cavşun and Ayvatlar survive, but most of the datable rock-cut monuments are small monastic chapels, often associated with cells, mills, wineries, and refectories. Chapels that have been ascribed dates before 843—and sometimes much earlier—include Ioakeim and Anna and Niketas, the St. John and St. Gokar and St. Basil at the entrance of the estates of the military aristocracy, many of whom were Cappadocian. Syrian and Armenian settlers helped to repopulate the country. The increasing power of the magnates sparked a series of revolts led by Bardas Phokas and Bardas Sclerus that spread from Cappadocia to afflict most of Anatolia from 969 to 989. After finally gaining control, Basil II moved against the Cappadocian aristocracy, confiscating the wealth of such families as the Manoukian. He gained victories in the east and then annexed much of Armenia; in compensation, Armenian princes and their followers received lands and offices in Cappadocia. Large parts of the country became Armenian, and hostility between the newcomers and the native population grew. In 1057, the devastating military strategy produced by increasing Turkish attacks provoked Byennios, general of Cappadocia, to revolt. In the same year the Turks destroyed Melitene and in 1059 Sebastana; defense of such cities had long been neglected. After the devasation of Caesarea in 1067, Romanos IV strove to restore the military situation in Cappadocia and the east. In 1071, he passed through Cappadocia en route to the fatal battle of Manzikert, after which Cappadocia was permanently lost to the empire. A province of Cappadocia is last mentioned in 1081, when Alexios I summoned the taparches of “Cappadocia and Choma” to Constantinople (An.Komin. 1131.6–17). This probably indicates either that imperial authority had survived in the westernmost parts of Cappadocia or that the name, perhaps together with troops, had been transferred to the Morea.

CAPPADOCIAN FATHERS, BASIL THE GREAT, Gregory of Nazianzos, and Gregory of Nyssa, the three church fathers who cultivated Ariantism in the 4th c. and were later considered the highest ecclesiastical权威的 of the Church on the doctrine of the Incarnation are sometimes included in this group. Basil was the great organizer of men and institutions, Gregory of Nazianzos the first theologian, and Gregory of Nyssa the profound and subtle philosopher. Together they are best regarded as masters of compromise and synthesis in their adaptations of Pagan and Origen to the Orthodox doctrines of Athanasios of Alexandria. Their trinitarian definitions paved the way for the Council of Chalcedon. Basil established and clarified the distinction between the one ousia (see Substance) and three hypostases in support of the concept of homousios. Gregory of Nazianzos developed the properties and mutual relationships of the three divine persons within the Trinity. Gregory of Nyssa emphasized the divinity and consubstantiality of the Holy Spirit. The Cappadocians also departed from Origenist notions of sin, salvation, and time. In their view, sin is more a product of human weakness and succumbing to temptation than the result of
CAPUA (Kervoir), city in Campania. Some remains of late Roman Capua survive: an amphitheater (converted to a fortress in the late 9th C.), baths, and Mihrabs. The Vandals Sarcinaeans sacked and destroyed Capua in 476. In 534 it was taken by the Lombards. Thereafter Capua was at first under the rule of the duchy of Benevento, and Duke Arecius II (758-87) may have constructed a church there (Chronicon Salernitanum 17:11; Ward-Perkins, From Classical Antiquity 84). Capua gained independence in the 9th C. Sometime before 808, abbot Josse of S. Vincenzo al Volturno received permission from King Louis (later Emp. Louis the Pious) to found in Capua a "very ancient temple." Ward-Perkins (ibid. 206) thinks this proves continued government control (presumably Carolingian) over ruined secular buildings in Italy after 800. The rulers of Capua acquired the title of princes ca. 900. At this time the city had to struggle against the Arabs, but the Muslim danger was eliminated at the battle of Gardesano in 915. The Byz. impact on Capua was less significant than on neighboring Benevento; a Byz. attempt to seize Capua ca.851 failed; the Byz. expedition of 955 ended with a token submission; and the activity of the bishop Benevent Sammonianus in Capua in 1162 was short-lived. The town's subjugation by Pandulf I Capodistrello (1197) led to the formation of a county in the 10th C. was exulted through their vassal Pandulf I Capodistrello (1197). The town was reconquered by the Normans after its capture by the Lombards in 1154. Pope John XIII elevated the church of Capua to the rank of metropolis. Capua still flourished in the first half of the 11th C., when Pandulf IV managed temporarily to annex Naples, Gaeta, and Montecassino, but the Normans captured the stronghold of Capua after a long siege (1055), and the principality became part of the Norman state.

CARIA (Kopina), district of southwestern Asia Minor, south of the Meander River. Caria has a long indented coastline with many harbors, chains of forested mountains, and fertile interior valleys. It became a separate province ca. 350 B.C., with Ammon as its capital; the governor was a priest until the 6th C., then a consul (I. Sevcenko in Synkronikas [Paris 1968] 21-41). In 535 Justinian assigned Caria to the pontifex maximus, together with Antioch, Moesia, the Aegean islands, and Cyprus; its purpose was evidently to assure supplies of timber to the Danube army. Justinian, in his mission to the pagans of Caria and neighboring provinces in 548, claimed to have made 80,000 converts; paganism was still strong in the mountain regions. Caria became part of the theme of Kyrrhoskolai, but it is mentioned as a province at least as late as 722, when it appears as belonging to the province of Asia. Caria, the islands, and the Hellespont organized to supply the army (Hendy, Economic hostility [606]). Later uses of the term refer to the geographic area or to the ecclesiastical province which lasted until the end of the empire by Byz. rule (late 15th C.). Caria also is the Byz. name for Aphrodisias.

CARMEN CONTRA PAGANOS, 4th- or 5th-C. work, also known as Carmen adversus Paganos, that survives only in one very badly damaged MS of Prudentius and consists of 122 hexameters written in difficult Latin, often ungrammatical and unlike the rest of a MS of Prudentius and consists of 122 hexameters written in difficult Latin, often ungrammatical and unlike the rest of the poem. The author, a rhetor who restored paganism at Rome, offended God, and was burned as a result. The text is often referred to as the "Carmen contra paganos," which appears on the title page of the first printed edition. The work is a defense of the Christian faith against the charges of the pagans, and it is considered one of the most important works of ancient Christian literature.
Carnival among a renegade Christian senator and the Carmen ad Antium contained in two MSS of Paulinus of Nola and thought to be by him. A recent theory (F. Dolbeau, REAug 27 [1981] 39–53) suggests that Pope Damasus (306–84) might have written the Carmen Contrah Patagonem.


CARLODO, GIAN GIACOMO, Venetian official and historian; born ca. 1480, died 3 June 1558. Carlodo's numerous and delicate diplomatic missions included one to the sultan in Constantinople (travels of 30 Sept. 1505 in Marino Sanudo the Younger's Diarii 5 [Venice 1881] 440–68); from 1540 he occupied a key position in the Venetian chancellery. From that date until 1552 Carlodo worked on a 'Historia Veneta,' whose initial part (to 1280) derives chiefly from Andrea Dandolo. The independent final section (1280–1540), however, makes extensive use of archival records available to Carlodo and sheds valuable light, for example, on Byz-Venetian relations, connections with Russia, the conflict between John V and John VI, the cession of Tenedos, and the passing of the Venetian crown jewels. The Historia is largely unpublished and survives in three different redactions, two of which exist in partially autographic MSS.

Ed. J. Chrysostomides, "Studies on the Chronic of Ca-

role and Special References to Byzantium from 1357 to 1377," DOP 55 (1961) 139–234.

A. Caire, "Carlodo, Gian Giacomo," Dizionario bi-

M. M. G.

CARPENTER (C. W., g. tsi, gi, gi, tsi, gi, tsi, gi, tsi, gi, tsi, gi), The terms for artisans working in wood, including the combined form tektos-leptos, are common in papyri (Fikimian, Egyptian 281). Paulinians (Hist. Lab. ed. Butler, 43–50) saw a monasteries in Paris 15; talliers, 47; smiths, 7; only 4, tektos, which shows a relatively unimportant role for carpentry in this monastery. In his op-

inion (1006–7) tektos, carpentry, is an occupation that should be learned by boys. Various carpenters—tektos, leptos, and, distinct from them, builders or archaeologists in the monas-

The content of the text cannot be accurately transcribed. It appears to be a mixture of words and phrases that do not form a coherent sentence. The text may contain errors or be a combination of different sources.
Codic Thesoeiosoc (Cod.Thes.) VIII 5-49 estab-
lished the maximum eight permitted to be car-
ed in a cart (road of four wheels—88-164 kg of
gold and 165-327 kg of silver—but these fig-
ures do not represent the real capacity of the
cart (J. Bézanger, Medailles 28 [1971] 1235). The an-
cient system of harnessing was based on traction
at the neck of the animal, with a solid collar and
a flexible yoke to which a long pole was strapped;
this harnessing prevented the animal from haul-
ing big loads. Leflèvre de Noettes (infra) hypoth-
esized that in the 9th–10th C. the Byz. introduced
some innovations in the ancient system of har-
nessing, releasing the neck and transferring the
force of traction from the neck to the chest; this
invention allowed the partial replacement of the
ox by the horse.

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

117. R. Leflèvre de Noettes, "Le système d'attelage du
cheval et du bœuf à Byzance et les constructeurs de son
empeur," in Mél. del a 181-90. L. Béthier, Le monde trans-
tiv. vol. 3 (Paris 1939) 175.

A. J. W.

CARTENAGA. A Punic foundation on the south-
eastern coast of Spain, it later became the site of
the Roman colony of Nova Carthago. In 425 B.C. it
was sacked by the Vandals, and later the rail-
way of the city gates by the Byz.

magister militum of Spain, Complutus, led to the
assumption that Carthago was the capital of
Byz. Spain, but the inscription provides no
indication of the town's status. Carthago was
seized by the Visigothic king Suintila in 642.

117. Thompson, Gods' gold, 592.

CARTHE (Kapishna), port in North Africa near
modern Tunis, the largest city in the western
Medieval period. Carthage became the seat of the
African diocese.

117. It contained numerous churches and monasteries
and was the focal point of many religious disputes,
such as Donatism, Arianism, the Three
Chap-
ters controversy, and Montanism. The city
mirrored Rome in its administration, monuments,
wealth, and spectacles. Its aristocracy formed the
core of the landed elite of Africa and retained
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from outside Africa. Nevertheless Carthage con-
tinued to export African agricultural products to
Spain, Gaul, and the eastern Mediterranean.

117. Leflèvre de Noettes, "Le système d'attelage du
cheval et du bœuf à Byzance et les constructeurs de son
empire," in Mél. del a 181-90. L. Béthier, Le monde trans-
tiv. vol. 3 (Paris 1939) 175.

A. J. W.

117. Leflèvre de Noettes, "Le système d'attelage du
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CARTENAGA. A Punic foundation on the south-
eastern coast of Spain, it later became the site of
the Roman colony of Nova Carthago. In 425 B.C. it
was sacked by the Vandals, and later the rail-
way of the city gates by the Byz.

magister militum of Spain, Complutus, led to the
assumption that Carthago was the capital of
Byz. Spain, but the inscription provides no
indication of the town's status. Carthago was
seized by the Visigothic king Suintila in 642.

117. Thompson, Gods' gold, 592.

CARTHE (Kapishna), port in North Africa near
modern Tunis, the largest city in the western
Medieval period. Carthage became the seat of the
African diocese.

117. It contained numerous churches and monasteries
and was the focal point of many religious disputes,
such as Donatism, Arianism, the Three
Chap-
ters controversy, and Montanism. The city
mirrored Rome in its administration, monuments,
wealth, and spectacles. Its aristocracy formed the
core of the landed elite of Africa and retained
close links with Roman senatorial circles. Carthage
was the main port for African grain and oil ex-
port to Rome as part of the annona. It was also
a major producer and exporter of amphoras,
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(see Cresecio). TheVincaian evidence of an increase in
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CARTOGRAPHY, Ancient mapping reached its highest development with Ptolemy. The an-
cient cartographic tradition, based on mathemat-
ics and practical observation, was continued by
Arab cartographers, whereas the major goal of
Christian mapmakers was to reconcile practical
knowledge with biblical data. This concern is re-
flected in Roman indiopoleis' drawings, which
together with later MSS usuallyQ the
drawings from his original sketches. The only sur-
ving late antique map is the Tabula Peutingeriana
based on ancient traditions, some of which are
preserved in later MSS of such late antique artists
as Isidore of Seville and Macrobius. Local maps
certainly continued to exist and were even repro-
duced on mosaics, for example, the decorative
Madaba mosaic map. Comparing the Madaba map
with the itinerary of a certain Teodosio to the
Holy Land or a topographical chart of the
C. Tafzirf (DOP 50 [1986] 20-40) comes to the
conclusion that at that time there was a variety of
pilgrim maps all differing from each other.

Medieval Western maps of the world, the so-
called mappa mundi, are known from the 8th C.
on, revealing the geographic knowledge of Latin-
-speaking authors. No MSS maps, however, even
though various texts (e.g., the Cos-
cize Measure of the Entire Osbomo, of uncer-
tain date) allow one to hypothesize the existence
of maps, which were eventually used in portu-
aries. Three extant MSS with maps of Ptolemy's

versification of the Mappa Mundi and the text of
the Rovigno图表 (Impr. 1375) were published by
A. DiVer, Der Stadtkreis. The other MSS complete
with maps, is prepared in Venice, Marc. gr. 516
(Furian, Mappae 43–51). In the 15th C.


EQUALLY UNCERTAIN IS THE FUNCTION OF NUMEROUS WOODEN BOXES OF THE 10TH–12TH C., WITH IVORY PANELS DECORATING SCENES FROM GENESE, JOSEPH, AND KINGS (GOLDSTREICHER-EISENMANN, ETCHISCHEN, Vol. 1, Nos. 1–5, 17–38). OTHERS, WITH BONE PANELS REPRESENTING WRITING, FANTASTIC ANIMALS, AND PAPYRUS MANUSCRIPTS, CLOTHED WITH ROBES HAVING SEEMS TO BE PARADOXICAL. THERE BEING NO SUPPORT TO SUGGEST THEIR FUNCTION, THEY ARE COMMONLY SUPPOSED TO HAVE BEEN HALED JEWEL BOXES. THIS MAY HAVE BEEN TRUE OF THE MAJORITY ORIGINALLY EQUIPPED WITH LOCKS.


CASTELLFERRITI. Mural paintings discovered in 1944 in the unpreserving Church of St. Maria foris portas, outside the Roman, Byz., and Lombard fortresses (aionst) of September, northwest of Milan, have figured prominently in the attempts to reconstruct the history of pre-Iaconostatic mural art in Constantinople. The paintings, very similar in style to MSS such as the Paris PAUL and JOSHUA ROLL, are apparently the work of an itinerant Byz. master. Their remarkable naturalism first suggested a date in the 6th–7th c., though Westermann argued for the 10th. The later dating has been vindicated by radiocarbon analysis of the original roof beams, which suggests a range between 726 (±80) and 685 (±20) years (U. LEVITZ-KAHN, Gesta 26 (1987) 171). The murals covered the upper wall of the eastern apse with at least 11 scenes of the life of the Virgin, of which 8 survive, making Castellferriti an important witness to narrative iconography rarely encountered in Byz. monumental painting before the 11th c.

CASTLES. See Crusader Castles; Fortifications; Kasrone.

CATACOMBS. The usual term for rock-hewn burial grounds, which were in widespread use until the 6th c. Although catacombs were not the prerogative of any one religious group, or limited to a single region (e.g. Syria, Egypt, and Alexandria), they are commonly associated with Christianity, under whose aegis they flourished, and the city of Rome, where the largest body of them has been discovered. From the 3rd c. Roman Christians largely buried their dead in extra-mural subterranean tombs composed of networks of corridors and cubicles that ranged in size from the small and presumably private (e.g. catacomb of Vibia), single-family complex to the large, multi-compartment structure housing thousands of tombs, administered by the church (e.g. catacombs of Callixtus, Domitilla). In the Roman catacombs all classes and ages were buried, in loculi and sarcophagi. Tombs were often marked with a carved or painted inscription identifying the occupant. Images expressing Christian hopes of salvation (COMMODATION ANIMAE; the GOOD SHEPHERD), painted on the walls of the catacombs and carved on contemporary sarcophagi, are among the earliest Christian art known. After Christianity was granted toleration ca.311–313, the architecture and decoration of the catacombs became quite elaborate, drawing upon forms commonly used for above-ground tombs. The catacombs of Rome ceased to be used for burials in the 6th c.; they continued to be visited, however, and indeed even embellished with works of art (e.g. catacombs of S. Ermete, Callistus), though sporadically, throughout the Middle Ages.

CATALAN GRAND COMPANY, band of Spanish mercenaries hired by the Genoese to fight the Turks in Anatolia. The Catalans were able to recover some Byz. territory in 1304, but after the assassination of their leader Roger de Flor (1305) they turned against the Byz. Using the Jaffa Peninsula as their base, they raided the surrounding countryside for two years (1305–07). In 1307 they were defeated and captured at Issus, returning Thrace, Macedonia, and even the monasteries of Athos. In 1309 they ventured further south into Thessaly; in 1311 they defeated Gauier de Brienne, duke of Athens, in the battle of Balophinos near Thebes. Having thus ended Burgundian rule over Athens and Thebes, the Catalan mercenaries established themselves in the duchy of Athens. They requested the protection of the Aragonese king Ferdinand II of Sicily (1324–33), three of whose sons were in turn named dukes of Athens. Thes. which served as the political and commercial center of the duchy, was captured by the Navarrese company in 1357. Catalan rule over Athens lasted until 1388, when the city fell to the Florentine Nefto I Acciaioli.

Catalan Fields (Campani), site of a battle that occurred in 451, probably on 20 June. The battle of the Catalan Fields is also known as the battle of Chalons or of Mauriac. After Emp. Marcian refused to pay the customary
tribute to the Huns in 456, Attila turned his attention to the West and invaded Gaul with a force of Huns and subject Germans. The magister militum Aetius organized the resistance and the future emperor Erasimus Attilus arranged an alliance with Theodore, king of the Visigoths. The Romans and their allies prevented Attila from reaching Orleans and pursued the Huns into eastern Gaul. The two armies met somewhere in what is now Champagne. The exact site has been subject to considerable but futile scholarly debate.

The battle was long contested and ended in a draw, although this represented a moral victory for the Romans; Attila reportedly prepared a funeral pyre rather than fall into the hands of his enemies. Thoinnement, son of Theodore (who had died in the battle), wished to pursue the advantage and attack the Huns. Aetius, however, did not want the total destruction of Hunnic power and persuaded the new Visigothic king to return home to forestall the ambitions of his brothers. Attila was thus allowed to slip away and to plan his invasion of Italy in 492. The importance of the battle has generally been exaggerated in historical accounts.


CATANIA (Kárthág), city on the east coast of Sicily; together with the rest of the island, Catania belonged to the Ostrogothic state from 491. While Catania was under the Ostrogoths, royal permission was given to the town to repair its walls with blocks fallen from the ruined amphitheatre (Cas- tunonius, Varia 114 (1943) 533). Several General Brevia rios recovered the town for the Byz. without encountering serious resistance. It was temporarily recaptured by Totila in 550; Prokopios (Wars 7.42-44) states that the main body of the Ostrogoths perished in this action in the north of the city, but there was no attack. The town was gradually realized: the seal of the 7th-C. bishop George has a Latin inscription, whereas the inscriptions of 8th- and 9th-C. seals are in Greek.

In the 9th C. the Arabs repeatedly plundered the environs of Catania. In 990 they besieged it unsuccessfully, but soon thereafter they conquered the city. A legend reports that George Maniates seized Catania in 1042 and took to Constantinople the relics of St. Agatha, who had supposedly been martyred at Catania; her bones were returned in 1126. The Normans occupied the city sometime in the second half of the 11th C.

The first known bishop of Catania was Fortunatus in the early 6th C. The see appears as an archbishopric under the authority of Constantine in the notitia compiled in Theodosius II (527) and 869. In the mid-9th C. the bishop of Catania Euthymius was ordained by Patriarch Ignotus but then joined the party of Patriarch Photios and was probably rewarded by promotion to the rank of metropolitan by Photios. After the fall of Sicily to the Arabs (by 902) the title of the metropolitan of Catania survived: Leo of Catania participated in the meeting convoked by Patriarch Isinios in Feb., 997 (PG 119:741 (A) and "Katan" of Sicily" is still listed in the notitia of the 15th C. (Notitiae CP, no. 13:44). A Latin bishopric, however, was established in the city in 908-9. The legendary vita of an earlier Leo of Catania describes frequent travel between Catania and Constantinople as well as the horse races in Catania; both the date and validity of this evidence remain disputable.


CATECHUMENATE (from κατηχημένος, "those who receive instruction"), period and discipline of preparation for baptism. Characterized already ca.150 as a period of fasting, prayer, and instruction, the catechumenate reached classic expression ca.215 as a well-defined instrument of cate- ducates called catechumen (Tertullian, De principiis Hæreticorum 41.12, ed. R.F. Refoulé [- C.S. ser. 1911-37]). During the catechumenate, which normally lasted three years, the candidates were presented to the church leadership by Christian sponsors, tested, exorheted, and prayed over at common sessions. This in a city that was already a large town. The sessions in a special place reserved for them; but were dismissed before the Prayer of the Faithful, in which they could have no part. From the 7th C., church galleries are often called katecho- mena, but by then the catechumenate was no longer a living institution in Byz. (R. Taft, OrCh 47 (1976) 301).

Lent brought a second, final stage, when the photochumenus ("enlightened"), those destined for baptism at Easter, were prepared, in a crescendo of initiatory rites that included renunciation of Satan, profession of faith, stripping, blessing of the water, preparation of an anointing, the bath of baptism by triple immersion, clothing, chrismation or sealing, entrance into the waiting com- munity, kiss of peace, eucharistic offering, and communion, usually at the Easter Vigil. The dramatization of the ritual for maximum effect is revealed in the classic 4th-C. catachismatic homilies of Cyril of Jerusalem, John Chrysostomus, Theo- dorac of Mopsuestia, and Ambrose of Milan (E. Yarranton, The Aux-Insipirations of Rites of Initiation [Sloeg 1973]; H. Ryle, Christian Initiation [Washington, D.C., 1973] ).

After the 4th C., with the enrollment of infants in the catechumenate and of adults with no intention of seeking baptism in the immediate future, the two-stage system declined. In Constantinople, parents first presented their infants for admission to the "first catechumenate" 40 days after birth. Then on Monday of the fourth week of Lent, those to be baptized at the Easter Vigil were brought to the church for the prayers and exorcisms that began the "second catechumenate" (Mateos, Typikon 3:5f). These photoumenoi were prayed for in a special litany at all services for the rest of Lent. On Good Friday the will carried a catechumen for them at St. Irene, followed by the solemn renunciation of Satan and adher- ence to Christ (ibid., 78f). From at least the 8th C. onward, however, Byz. usage compiles all of this into a service immediately preceding baptism.


CATANESE. See KATAPANE.

CATHARS (from Gr. καθαροί, "the pure"), me- dieval dualist sect that flourished in Germany, southern France, and northern Italy. From the mid-12th C. onward, the Cathar (or Albigensian) movement exerted a formative influence on the Cathar movement, as well as several reliable Western documents attest. Contact between dualists of eastern and western Europe were facilitated by trade relations and by the Crusades (C. Trouilloud, RHE 69 (1944) 597-631). In the second half of the 13th C., dualist missionaries from the Balkans frequently visited Italy and France to propagate either the "absolute" or the "moderate" form of dualism in the local heretical communities. The "absolute" dualists believed in two coeternal principles of good and evil, while the "moderate" dualists held that the evil de- mirage, creator of the world, was himself the creature of the one God.) The most prestigious of these visitors was Niketas, the leader of the
CATHEDRA (southpaw), term for a bishop's throne. Such seats were made of stone, wood, or, in the case of the cathedral of Maximin, ivory. The cathedral stood in the center of the apse, at the top of the ambulatory. It was used by the bishop during the liturgy and, in the early period, while he pronounced homilies. The bishop in the throne was ranked by priests, and eventually by bishops, to Christ among the Apostles. Certain cathedrals served strictly symbolic functions, as was the case with the "Sedia di Marco," a 6th-C. alabaster throne, now in Venice (Treasury 1555, no. 7.

CATHEDRINA, MONASTERY OF SAINT. The site of the Burning Bush at the foot of Mt. Sinai (Biblical Mount Sinai), inhabited by the 4th-C. A church marked the loci sancti, and monks lived nearly in cells, as attested by the pilgrim Euzoius who visited the area around 618-83. Sometimes between 548 and 695 Justinian I constructed a heavily fortified monastery around the shrine to protect the monks from Bedouin raids and for the defense of Palestine (Prokopios, Buildings 5.89). The monastery, which was and still is under the jurisdiction of the patriarch of Jerusalem, has been continuously inhabited ever since. It also has strong ties with Cyprus and Crete, where it possesses Metochia.

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

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

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CENOTIC MONASTICISM. See KINORION, MONASTICISM.

CENSER (θησαυροστήρ, θησαυροστήρ), a vessel designed to contain glowing coals on which incense was strewn; they were meant either to be set on a horizontal surface (standing censers) or to be swung by chains (hanging censers). Even though the LIBER Pontificum ascribes to Constantine I the donation of gold censers to the Lateran basilica and St. Peter’s, it is doubtful that they came into ecclesiastical use before the very end of the 4th C. They were used (mainly by deacons) for censing the altar, the Gospel, and the elements of the Eucharist. Censers were also employed in a secular context to show honor to a great person and in private devotions (e.g., censing a site after an earthquake). It is hypothesized that incense burners found at Saris were used to dodecize dye shops (J.S. Crawford, The Byzantine Shops at Saris [Cambridge, Mass., 1999]). Although the variety of survival examples are in clay, bronze, several examples in hammered silver are known, including those in the Stos and the CYRUS TREASURES, and another in the Metropolitan Museum of Art.

Until the 8th C., hanging censers consisted of a cubical, polygonal, or cylindrical cup, sometimes accompanied by an opener cover (DOCCat 1, nos. 45–49). The most popular type is chalice-shaped with a low foot and decorated with Gospel scenes in relief. This type, with more than 50 surviving examples, appears to have remained in use well after Iconoclasm (Age of Spirit, nos. 555–64). After the 9th C., a new type of standing censer (batzen, batzen) appears, with a shallow bowl and a long flat handle, often decorated with the representation of the patron saint of a church (Yokuslu Vatan, nos. 5570). Such objects are recorded in church inventories from the 11th C. onward (e.g., Pudlis, nos. 7, 12, 499), most of gilded or plain silvers, but also of bronze. The batzen may have been used esp. in a funerary context. Censers often appear in representations of deacon saints, imitated of the Domitian, the Myronovos, and in scenes of the procession of venerated icons (A. Grabar, CahReb 25 [1976] 145, figs. 1–2).

Symbolically, censers were perceived as images of Christ's humanity and accordingly the epithet "womb of the censer" was applied to the Virgin (pseudo-Basil, Hist. myssag. ch.42, ed. F.E. Brightman, JTS 9 [1908] 388–1). Metaphorically, the tongue of a person praising a martyr could be called a censer (John Chrysostom, PG 50:385–89).

CENSUS RECORD. See CAUDASTER.

CENATURE, zoomorphic mythical figure, half man and half horse. Byz. historians and lexicographers collected general information on the censures (Prokopios, Buildings 4:5:11–15; GEORGE THE SYNKLADOI 1:101–12). An ancient proverb, "meaningless like a censure" (e.g. Souda 3:185:11), is explained by Eustathios of Thessaloniki (Fast. Comm. B. 1:160, 16–17 [= section 103:27–28]). In Byz. literature the censure is used as a metaphor for excellence in hunting and horsemanship (Cecrop. 89:72–74; Nikephoros Boulakes, Orationes 3:26–28). The church fathers considered the censure as yet another absurd instance of pagan religion (e.g., Athanasios of Alexandra, PG 25:448) and characterized as "censurate" the Monophysite doctrine of Severus of Antioch, which introduced two different incomplete natures in one person (George of Pedia, PG 92:1625A).

In the 10th C. BASIL ELAIOSTHOS (R. Cantarella, BZ 26 [1926] 23–50) ridiculed Caea, half centaur and half horse [46], the legendary teacher of Achilles; similarly CONSTANTINE VII (Thoukouzai 1:20) was skeptical of the educational abilities of Ceanick, who was said to have been anatomist (half man, half brute).

Youthful and aged chastens musical instruments appear, along with kylikes, in images of abandon—often in their traditional role of molesting Lapith women—on numerous caskets and boxes (Goldschmidt-Weizmann, Enkophinoskulptur, I, nos. 25, 24, 25, 27). Purely decoratively, they
adorn the headpieces of 11th- and 12th-C. Gospel books.

CENTO (Lat. for "garment made of patchwork," Gr. κεντομαλλία), also Homerus pictus (Asuk.Gk. 9:38), a pastiche composed of borrowed lines (primarily from Homer). The composition of centos was a sort of literary game aimed at the creation of new associations, often parodic and even obscene. The practice originated in antiquity (both Greek and Roman) and is mentioned by Epiphanius of Salamis. Eustathius of Thessalonike (Fast. Comn. I 4:737) explains that the term was derived from a word designating a young shoot grafted onto another plant and was applied to a clod of many colors (κέντωμα as a kind of garment appears in Ἀπολλονία τοῦ Πατρός, PG 65:412). Latin centos were based on Vergil: in the 4th C. Proba, a noble Roman lady, produced centos "to the glory of Christ." Greek centos were esp. popular in the 5th C.: a certain Leo the Philosopher compiled a 12-line cento on Hero and Leander, another cento on Echo, etc. The empress Athenasia-Eudokia tried to use these techniques for religious poetry and composed the Life of Christ in borrowed Homeric hexameters, probably in imitation of Proba. Compilation was not restricted to Homer's verses, however; the Christos Paschouleios, genuinely a cento, one third of which consists of lines taken from ancient tragedies; a similar technique was used for catenas and florilegia.

CENTRAL ASIA, a somewhat vague geographical-historical term, here defined as the extensive region north and east of the Amu Darya (Oxus) River, consisting of the extinct steppe regions of Turkistan and Mongolia that lead to northern China. It was the great domain of the Altaic nomadic peoples and at the same time a part of the great caravan silk route between Chinese and Islamic civilization. Here Buddhism, Manichaeanism, Shamanism, and Christianity often followed the great merchant caravans from the southwest to the east. After the great empires of the Gök Turks, the Uighurs, and finally the Kirghiz Turks in Mongolia, they were displaced there by the Mongols in the 10th C. To the west various Turkic groups (at least five identifiable groups) pressed ultimately onto the borders of Ilkhan in Khurasan and Transoxiana. It was here that by the 10th C. they began to convert to Islam and to enter fully into the scene of political chaos and decline in the classical Islamic world. Certain the most spectacular description of this steppe society is that preserved by the Arab Ibn Fadlan, who traversed frigid Turkistan in a great caravan in 912.

Relations with Byzantium. Material objects found in Central Asia indicate that there were (indirect) connections between the late Roman Empire and this area. Thus in Old Merv was excavated a building, oval in plan, that evidently housed a Christian community (G. Drewsinskaja in Trudy Juzho-Turkmenistanskii arkeologiiskii kompleksnii ekspedicii 15 [Ashtabad 1974] 155 813; amparll of St. Menas produced near Alexandria penetrated into Central Asia (B. Staviskij in Drevnej Vostok i Moscow 1975 299 307); Roman coins of the 6th C. as well as their imitations and a medallion with the portrait of Justinian I (M. Masson in Obobotvovanye nauki u Uzbekistane 4 (1972) 29 36) have also been found. One of the routes from the late Roman Empire to China went through Central Asia; in the 6th 7th C. imperial envoys visited it, trying to engage its population in an alliance against Iran. After the Arab conquest of Iran, Byz. links with Central Asia were severed.


CERAMIC ARCHITECTURAL DECORA TION. Polyhedral ceramic ornament with ve riegous glass was widely used on façades and interior walls as well as on temple screens and icon frames from the late 9th to the 14th C. Though normally set between courses of brick, shallow bowls, plates, and tiles could be inserted at focal points in elaborate brick patterns, around window frames, or even inserted into vault blocks. Among pieces specifically made for architectural use (for example, at Terter Sarayi) were small tubes, their mouths pinched to form a cross, tapering to a long stem to facilitate bonding in the wall.


CERAMICS. The Greek word ekrakoma (pl.) designated all kinds of vases and pots. John Chry sorontion (PG 67:49 50 29) speaks of golden krater; usually, however, the term and related ones referred to earthenware products, both pottery and tiles. Pots were called kranos; they were evidently professional, although the Book of the Epark does not list a potter's guild and in general they are infrequently mentioned in written sources. The word was applied metaphorically to God as demiurge, and Romans and the Melocos (Hymns, vol. 4, no. 53 10 6) speaks of "the potter of the world" who washes clean the foot of the clay vessel.

Earthenware dishes were considered of lower quality than golden and silver vessels; Rabbata of Edessa is said to have ordered his clergy to dispose of their silver dishes and replace them with ceramic ones. Byz. pottery was manufactured on potter's wheels (treadle) and fired in kilns. The vessels varied in size and shape and were used for transport, storage, cooking, and eating. The principal functional types of Byz. ceramics in the 10th 13th C. included usually with one or two handles; chafing dishes—deep bowls set on a ventilated stand with a compartment containing live coals to keep food warm; table dishes—bowls and broad shallow plates; small, usually two-handed cups; stemmed goblets; and flasks (including pilgrim flasks). Vessels ranged from elaborately decorated luxury production to simple earthenware, glazed and painted, to crudely manufactured utilitarian wares.

Ceramics were produced in both towns and villages: the author of the Geoponika (85:90) describes the potter as the most necessary craftsman in the countryside; in 932 the Lavra monastery acquired for three gold coins a potter's workshop located near the seashore (beka 1, no. 4:4); by 978 the Ieron monastery was served by a pottery workshop (le krrenion), also situated by the sea (besar 1, no. 64, 65); Balsamon (PG 137:9691) lists pottery shops (keramia) among various agricultural properties, and Carthus, Cyprus, Asia Minor, and Egypt have revealed many centers of ceramic production in the late antique period; 10th 13th C. ceramics from Corinth, Athens, and Cherson are relatively well studied, but Anatolian wares are not as well known. Constantinople is considered to have been a great center for the manufacture of pottery; R. Stevenson (in Great Palace, 1st Report 495) concluded that pottery production in Constantinople declined by the 12th C. (at the end of the 12th C. 70 percent of the finds were ordinary mugs of coarse fabric). Ceramic production in Corinth, however, flourished in the 11th and 12th C.; in temporary decline after the Norman invasion of 1147, it recovered by the end of the 12th C. and prospered in the 13th C.

Ceramics were produced for both local use and export: North African pottery (mostly from Carthage) has been found in many areas, including the Crimea. It is quite plausible that some of the glazed pottery discovered in Cherson was imported from Constantinople (esp. in the 9th and
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10th C.) and provincial centers such as Corinth and Thessalonike (in the 11th and 12th C.); after the 12th C. Byz. exports to Cherson ceased (A. Jakobson, Srednevekovnye Ceramiches [Moscow-Leningrad 1940]).

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

In the 11th C. important changes took place in pottery manufacture and use, as local wares, frequently of inferior quality, took the place of imported wares, while vivisection glasses replaced the red-slipped fabrics of late antiquity. Constantinople and its vicinity seem to have been the major source of these new glazed wares. The earliest of these had a monochrome lead glaze (usually yellow or greenish-yellow) applied directly over the fabric, which was either white (producing a high-colored finished product) or reddish-brown (producing a darker color). By the 9th C. at least, some of these vessels were stamped (Impressed Ware), producing a design in low relief on the center of the interior; a shallow bowl on a high foot (so-called “fruit stand”) is a common form of this ware. Another luxury product of the 9th-11th C. is pachygyra Ware, in which designs (usually abstract but occasionally figural) were painted in various colors of glaze on a white fabric.

Beginning in the 11th C. a considerable number of different fine wares were produced, in part to satisfy the desires of the new Byz. officials; these were inspired by methods of contemporary Islamic pottery: Green and Brown Painted Ware, Slip-Painted Ware, Imprint Luster Ware, Naskhoit Ware, and Incised Ware. Most of these used simple geometric designs, but motifs derived from classical repertories (e.g., lincrcaux and running spirals) were not uncommon and several wares had figurative decorations, sometimes people but more commonly fish, animals, and birds. Oriental motifs, esp. pseudo-Kufic, were common on several wares. Most of these fine wares continued into the 13th C. and beyond, as represented by Zeuxippos Ware and so-called Argean Ware. Other important developments included the fragmentary and greater foreign influence led to a localization of ceramic production, Italian pottery, esp. Provino-Moldava, came to replace Byz. wares as the preferred luxury pottery, although locally produced Byz. pottery continued to be made.

Coarse wares, including cooking ware, jugs, and other kitchen vessels, present a continuous line of development from antiquity to the end of the Byz. period; most of these were locally produced. Many coarse wares were partially or fully covered with a yellow glaze, giving them a characteristic brown color (usually called Brown Glazed Ware); this was often used for cooking pots and small vessels as well as chafing dishes and was sometimes decorated with molded figures, occasionally of an obscure character. Most of these cannot be precisely dated. In addition to crockery and tiles, clay was also used to produce bricks, lamps, children’s toys, censers, and simple icons with images of saints (J. Ebersohn, Byzantion 6 [1931] 559–61). Despite the pioneering work of D. Talbot Rice and others earlier in the century, the study of Byz. pottery is still well behind that of other periods in the history of the Mediterranean, in part because of a lack of interest and in part because of the paucity of stratigraphically excavated Byz. sites necessary to elucidation of ceramic chronologies. Pottery from critical periods, such as before and after the 10th C., is poorly known and little studied. Megaw and Jones (infra) have made an important beginning in the identification of individual wares and their distribution.


CEREMONY (ceremonia, zrece). Symbolic gestures, usually public and assembled into rituals, marked important moments in Byz. life. Cere- mony flourished at all social levels, from the Byz. infant’s baptismal liturgy and procession, to the promotion of the patriarch. It was, however, the ceremony that shaped the public life of the em- peror, projected his power and legitimacy, and defined his relations to the church, army, senate, and people that concretized the imperial idea in a way essential to Byz. Roman imperial cult. The ceremony contributed to the content of ceremony, which took the Hippodrome, Hagia Sophia, and palaces and monuments of Constantinople as its main theaters. The high officials who stage-managed ceremonies—successively, the magistros, the praec- positus assisted by the episcopus katastatae, the proto- socratates assisted by the protosocratia euntes—relied on specialized treatises to design ceremony tradi- tional in appearance yet flexible in its details and adhering to the ideals of Tact, Peter Patri- kios, the Kleisirigion of Philoctetos, and the Cere- monies, and pseudo-Korinos suggest that cere- monial innovation and recording peaked in the 9th, 10th-11th, and 12th C. Depending on the period, acclamation, cor- onation, shield-raising, and anointing inhar- jarized a reign; a procession, audience, or pro- kyphos manifested the emperor in the purple and with insignia; he was adorned with proskynesis. Proskynecto and adventus heralded his departure from the imperial palace and his return to the capital, while triumphant signaled his victorious return from battle; all al- lowed or forced Byz. citizens to display their loyalty and patriotism. The peregrine and spec- terticular propaganda of imperial ceremony cap- tured the Byz. imagination, leaving manifold traces in art and literature, and fascinated foreigners like Lutprand of Cremona.


REPRESENTATION IN ART. In their representations of these ceremonies the Byz. painters placed as much emphasis on the majesty of the imperial power. Thus, depictions of historical ceremony events such as military triumphs, coronations, marriages, and official receptions, esp. those focused on imperial ideology, are of much interest to fuller historical detail; these images have a specific and limited visual language that conveys the most significant act of the ceremony without reference to time or, in most cases, to place. The ceremonial events were commemor- ated in wall paintings and mosaics in public places and palace buildings as well as on more private objects such as MSS, ivory plaques, and silver vessels.

The formal or compositional principles are generally the same as those governing the perform- ance of these ceremonies: symmetry, hierarchy, and frontalism. These principles are used to focus attention on the emperor and to define the status of others in relation to him. In the images, this system of representation is immediately apparent by limiting secondary figures and eliminating the audience, as well as, for example, by marking hierarchy through color or through varia- tions in the sizes of figures.

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

Another ceremony, which can be inferred from the silver Misourion of Theodosius I (for ill., see PLATE, D:43.7), was the official ceremonies of offices by the emperor, a ceremony that took place in the palace. In this depiction, Theodosius is enthroned in the center under an arch, just as he would have been seated in the palace square in the throne room. He is flanked by his two co-emperors, who are placed in secondary posi- tions. The emperor hands to an official of much smaller size the diplach the list of duties of his office. Although the emperor is handing out the tablets, his action is hardly noticeable. The em- phasis is on his person and his successful role, implied by the personification of Abundance at the emperor’s feet.

In an 11th C. miniature (Paris, B.N. Const. 79a, fol.42r—for ill., see EMPEROR) there is a representa-
tation of an enthroned emperor with his administra tors. He is in the center of the composition. Two officials, again much smaller in size, stand on each side. The hierarchy and symmetrical relation of the figures to each other express the ceremonial configurations of official meetings of the emperor. The figure standing on the emperor's right side and closest to him wears fancier dress than others in attendance; the fact, too, that his hands are not covered, as are those of the others, is a sign of his more privileged position vis-à-vis the emperor.

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

Another such example is the representation of Basel II in a Venice palais. The image shows Basil in military dress being presented with a crown by Christ and a lance by an angel. His defeated enemies are at his feet. This scene may have been created after a particular military triumph. The accompanying poem, however, does not mention a specific victory, instead stressing Basil's divinity and rule and power. A second category of depictions of ceremonies is found within a narrative context. These images show events from the past rather than contemporary times. They are found in MSS like the Menologion of Basil II or the Madrid MS of John Skylitzes. In the Menologion the painters depict ecclesiastical ceremonies in which the emperor is participating; in the Skylitzes they illustrate imperial ceremonies described in the Chronicle. The compositions of these representations are also different. The narrative moves from left to right like a written text and does not follow the compositional principles outlined above. For example, in the Menologion on 26 Jan., a day commemorating an earthquake, the patriarch and the emperor, accompanied by clergy and citizens carrying candles, walk through the city in a procession. The barefooted and simply dressed emperor, the candles, and the censer refer to a specific ceremony that must have taken place on that day. The depiction of the translation of the relics of John Chrysostom is another such example. Theodosios II and Patric Proklos, who holds a candle and the Gospel, are shown receiving the body in front of the Church of the Holy Apostles. A representation of a similar event, the translation of the relics of St. Stephen on the ivory plaque in Trier, shows Theodosios II at the head of the procession and Pelchera receiving them in front of the newly built church.

In the Madrid Skylitzes a number of ceremonies are depicted: receptions of ambassadors, baptisms, coronations, marriages, proclamations of emperors, and triumphal processions. Grabar-Manoussac, Skylitzes, no. 648, for example, shows the triumphal entry of Nikephoros II Phokas on horseback into Constantinople. A large group of musicians playing cymbals and trumpets is welcoming him. The ceremony of shield-raising is represented twice. These are the only two illustrations of this ceremony which scholars at present Byz. historical figures; all others show Old Testament kings. Leo Tornikes (ibid., no. 561) is probably one of these which scholars at present believe that we know took place as depicted. Another page (ibid., no. 28) shows Michael I and Leo V raised together on the shield, with Michael placing his hand on the head of Leo, whom he has chosen as co-emperor. This depiction is not historically correct, since the coronation and raising on the shield never occurred simultaneously, but was presumably chosen to emphasize the new order of imperial rule.


CERNJACHOVO, the name of a culture in the Ukraine (and C. A.D. -100). Known from archaeological excavations, first discovered and studied in 1891. The designation is derived from the agricultural settlements excavated in the village of Cernjachov (Kharkiv region, Kiev district) on the middle South Bug River. This culture was spread over an area extending in a north-south direction from the sources of the Dnieper and South Bug to the Danube delta (including Moldavia) and the Dniester estuary. To the north it extended along a line that went from the upper West Bug (a tributary of the Vistula), across the region that later became Kiev, to the upper Sverdlovsk downstream, and traversed the Dniester river bend, but it did not reach the Crimea.

The Cernjachovo settlements, of which over 2,500 are known at present, are scattered along the rivers. Two groups are distinguishable, the larger settlements (2-3 km long, covering 35-45 hectares), and the smaller ones (500-600 m long, covering 3-5 hectares); in both groups subterranean dwellings coexist with subterranean. More than 350 burial grounds have been excavated, showing evidence of mixed burial rites, though inhumation seems to have prevailed. Characteristic is the production of gray and black pottery of high quality, iron tools, and metal ornaments: amphorae, terra sigillata, small lamps, buckles, and coins were exported to the Romans.

By A.D. 600 life in all Cernjachovo settlements came to an abrupt end, which scholars at present connect with the Hunnic invasion. Animated debate still continues concerning the ethnic composition of the Cernjachovo culture. The Slavic hypothesis (until recently highly favored) is gradually being abandoned. There is good reason to identify some bearers of this culture with the Ostrogoths in the Ukrainian "Mesopotamia" (Gothic Ostrogoth) described by Jordanes.


CERNOMEN, BATTLE OF. See MARICA, BATTLE OF.

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


CHAIRS. See Furniture.
It was destroyed by the Persians. The suburbs of Chalcis contained the important monastic centers of Ropheniosan and Mt. Avercynon. Originally a suffragan bishopric of Nikomedea, Chal
ced became an independent metropolis in 451.


CHALCEDON, COUNCIL OF, the fourth ecumenical council, held in the Church of St. Eu
phemia of Chalcedon (8–11 Oct. 451). About 350 bishops attended its sessions, primarily those from the East. The leading roles at the council were played by the representatives of the imperial couple (Marcian and Pulcheria) as well as Pas
cchus, the legate of Pope Leo I, to whom the Egyptian bishops stood in opposition. The council was intended to answer the Christological question raised by Eutyches after the Council of Ephesus (431). Chalcedon defined Christ's two natures as inviolably united without confusion, division, separation, or change, in one person or hypostasis. This negative formula, distinguishing precisely between nature and person, was clearly aimed at the teaching of Nestorius and Eutyches. Doctrinally, it rejected neither the Council of 431 at Ephesus nor Cyril of Alexandria. Still, the definition acknowledging Christ "in two na
tures"—grounded on the Nicene faith, Cyril, and the Tome of Pope Leo I—is viewed by some as a betrayal of strict Cyrillic Christology. This conviction, along with the council's condemnation of D lossorius and Eutyches and cancellation of the "cesceteris" Council of Ephesus of 449 (see under Eutyches, Councils of)—decisive blows to Alexandria's ecclesiastical and theological hege
monies—were to cause the Monophysites to secede from Chalcedon.

Chalcedon also granted patriarchal status to Constantinople by enlarging its territorial jurisdic
tion to the eastern lands of Asia Minor, Armenia, Thrace, and Thrace and by confirming its existing hono
ry primacy after Rome (canon 28). Constantinople also received the right to hear appeals from regions metroviean (canons 9, 12) and to consecrate the metropolitans of the three dioceses under its jurisdiction. Finally, because monasti
cism had become a serious urban problem by expanding into the cities, it was decided (for the first time in the history of Christian asceticism) to bring every monastery under the direct jurisdic
tion of its local bishop (canon 4).

J. Fricker; Acta de Concile de Chaldaeo, Sessione III–172 (La détermination de la foi) (Geneva 1838).

CHALDEAN ORACLES (Halképlo katakýno), a work that has been lost and is now known only in frag
ments, written in bad hexameters. The oracles purport to be revelations from the gods. The
Souda ascribes the authorship of the oracles to two Julius—the father, surnamed the Chaldean, and
his son "the Theurgus," who allegedly were active at the end of the 3rd C. The philosophical sys
tem of the Chaldean Oracles is dualistic, con
trasting the world of the Intelligibles with evil Matter. The Chaldean deity is trine: it comprises the
Paternal Intellect, an impenetrable monad; the Second Intellige, dyadic, since it unites the physical world created by it with the intelligible monad; and the Cosmic Soul that is identified as Hekate of Greek mythology. The human mind, a spark of the divine Intellect, most "empty," itself, that is, purged itself of evil Matter, in order to ascend to the god.

The Chaldean Oracles became popular with the later Neoplatonists (esp. Porphyry). Emp. Julian wrote a treatise on the Chaldean Oracles (ed. R. Majorck [Leiden–New York 1989]). Iamblichos used them to develop the concept ofurgy, the magical influence upon the supernatural word. Later Psellus and Plothon referred to the Chal
dean Oracles.


CHALDAIA (Nabiya), a theme of northeastern Asia Minor. It appears as a tangle of the Ar
menianat ca.800, then as a separate domain in the mid-10th C. and as a theme by ca.980. Its status at that time is unclear: strategies are known from the 11th C., and doules from the 8th to 10th (Oko
nomedis, Listos 314, 354). According to Arab
geographers, Chaldaia had an army of 10,000 and six fortresses; its strategy had a salary of 10 pounds of gold and an equivalent amount from the local koinon. Chaldaia comprised the eastern part of Pontus with the interior valleys; its capital was Trebizond. Its strategic but remote location gave it importance for trade and the military—it was also a base of support for Thomas the Slav, but was virtually independent under the Gabrades in 1075–
1149. As part of the empire of Trebizond, Chaldaia denoted a more restricted area south of the wa
tersheds of the Pontic mountains. A strait the major routes to the interior. Chaldaia was dominated by local families and only loosely controlled by Tre
bizond. Its defensible location enabled Chaldaia to maintain its independence until 1479. The area is rich in remains of Byz. churches and fortresses, among them the oldest church in the Pontos, at Leri (probably 6th C).

lit. Breyer-Winfold, Pontos 298–318. -C.F.

CHALICE (Γλυφάρι), a liturgical vessel for holding the wine of the Eucharist, which in the so-called church history ascribed to Piar. Germa
nos I (ed. N. Borgia ch. 39, p.191–279) is com
pared with the vessel used to collect Christ's blood at the Crucifixion and the crater used at the Last Supper. Attested from at least the 4th C., the earliest form of the chalice is uncertain: the 4th C. Dorotheus Treasury has two types of cup: one with two handles and resting on a foot and two others without feet. Silver chalices surviving from the 6th C. onward have a large cup on a flared foot, usually with a handle; occasionally they have two handles. The cup usually has a dedicatory inscription around the rim and sometimes figural decoration below. Although elaborate chalices of gold, or studded with or carved from precious stones, are known from literary sources of the 4th–7th C., it is true that the Chaldean Oracles. The chalice often forms a set with the paten (dikophoron) in written sources. Many important post-9th-C. chalices continue to have a tall, flared foot with a knob; others are made with a low foot and a pair of handles (kone
tes). Elaborate examples incorporate cups of sempiprecious metal, rock crystal, or glass, mounted in gilted silver, ornamented with enamels, pearls, and other materials. Eucharistic inscriptions sometimes appear around the lip, while dedicatory inscriptions are limited to the foot. Medieval church inventories mostly refer to chalices of
gilded silver, occasionally with repoussé decorac
ion (see MM 766–79). Some display a Druse com
position (Pavini, no. 7, 13), others crosses and stars (P. Gautier, CAB 39 [1981] 129–149; REB 43 [1985] 155–165). Ordinary chalices were of beaten bronze, usually tin; A 14th-C. chalice with monograms of Mavres Kastorouenos consists of a cup of Jasper mounted in gilded silver but lacks the enamels, stones, and pearls of earlier examples (Breil, Sculpture, pl.XXI).

lit. Mango, Silver 68–72, 251–53. A. Grabar in H.R. Halbherr, Il Tesoro di San Marco (Florence 1971), nos. 60–

CHALKE (Kalokh), main entrance vestibule of the GREAT PALACE OF CONSTANTINOPLE, so named either for the gilded bronze tiles of its roof or for its bronze portals. The earliest attested building was put up by the architects Athisoros under Ana
stasis I (Anftcr 950). Burned down in the
Nika Revolt, it was rebuilt by Justinian I as a rectangular structure with four engaged piers supporting a central dome. The ceiling was decorated with mosaics representing the emperor’s victories over the Goths and Vandals, with the imperial couple surrounded by a cortège of senators placed in the center (Prokopios, Buildings i.10.12–15). The Chalke or its dependencies became a πανοικία in the 7th–8th C. Basil I repaired the building and turned it into a law court (Thomopoulos 259f).

On the façade of the Chalke, above the main door, was an icon of Christ Charleiotics, shown standing full-length on a footstool. Its origins are obscure. Its removal by Leo III in 727 or 730 was the first public act of imperial Iconoclasm. Restored by Irene ca. 797, it was once again removed by Leo V and replaced by a cross. Soon after 853 the icon, in mosaic, was set up again under the painter Lazoarios.

When the palace was enclosed by a less extensive circuit wall by Nikophoros II Phokas, the Chalke lost its importance as a residence. A small chapel dedicated to Christ Charleiotics, built next to it by Romanos I, was reconstructed on a larger scale by John I Tzimiskes, who endowed it with relics and was himself buried there. The chapel, situated on an elevated platform, survived until 1804. Drawings and plans of the 18th C. help to place the chapel about 300 m south of the present east corner of Hagia Sophia. The Chalke itself, robbed of its bronze doors by Isaac II, is not mentioned after 1200.

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

Chalkis ad Bellum (Syri. Qinnasrin, Ar. Qun- nasrin), a city in northern Syria I, lying in a fertile plain surrounded by the limestone massif of Beth. It should be distinguished from the monastery of Qennser on Europus. A caravan stop on roads from Antioch and Berroia, Chalkis was also strategically situated as part of the routes to which it gave its name. After Chosroes I extorted 200 pounds of gold from Chalkis in 540 (Proko- pios, Wars 2.15.1–3), Justinian I had its walls rebuilt (Prokopios, Buildings 2.11.8–9) in 550 by Isidore the Younger, as confirmed by two extant inscriptions (IG II a, nos. 345–49). Nearby, in 554, the Ghassanids won a decisive victory over the Lakhmid Alamandar. Chalkis was under Persian rule ca. 606/0–28 and taken by the Arabs in 656–57 after an unsuccessful resistance (Don- ner, Conquests 149f). The Umayyads made Chalkis a military headquarters and capital of the district (jund) of Qinnasrin. Chalkis was attacked and sacked by the Byz, in 968, 998, and 1309. It never recovered from Seljuk destruction at the end of the 11th C., after which it served merely as an arsenal and caravansary. Today Chalkis is a pleasant town.

Chalkis in Greece, city founded in antiquity on the west coast of Euboia, where the island comes closest to the mainland. In the 7th C., the movable bridge (ergasia) linked the shores of the islet of Euporion (Prokopios, Buildings 3.15.18–19). Formed a city in the Syneclete of Hieroles (Agios Hieroles 643.5–6), it reappears in Constantin VII Porphyrogenneto (De ther. 5.13–14, ed. Pertusi 90) as an island, and as an alternative name for Euboia. The name Chalkis, however, was pre- served in the ecclesiastical hierarchy at least to the 6th C.; a seal of a deacon of Chalkis also survives (Zacos, Seals 1, no. 2579). It was assumed (e.g., by J. Koder in TBI) that the name of Chalkis was replaced by that of Euporion and of Chiropos (Girios); the latter identification was rejected by Soroumou (Cadastres 72, n.2), the bishop of Euporion appears in notitiae along with the bishop of Chalkis. It is not impossible that the settlement of Euporion was founded in the 9th C., after Chalkis had lost its urban character.

The astrenion of Euporion was attacked by the Arabs in the 9th C. (Thomopoulos 258.8–12); when Skylitzes relates this episode he calls Euporion a polis (Sky. 151.32). A bishop of Euporion participated in the council of 867/8. An inscription of the proemphasaton Theophylaktos of the end of the 9th C. mentions the restoration of a road from Chalkis (E. Oberhumer, RE 3 [1899] 2086). In the 12th C., the city of Euporion was a Venetian trading colony and a large Jewish population. At the be- ginning of the 13th C. a plague was brought there to defend the straits (Nich. Chon. 610.92). Euporion was attacked by a Venetian fleet in 1171 and seized by Venice in 1190. In the 13th–14th C. the city of Chalkis, which was called Naxosovente by the Venetians, was the object of various attacks: by knights from Achaia in 1257/58, by Catalans in 1317, by Turks in 1350/1. The Turks took the city in 1457.

A figured mosaic found in the city is dated to the 5th C. The Church of St. Paraseke, originally dedicated to the Virgin, is a wooden-roofed three-aisled basilica. Probably constructed in the 5th C., it was rebuilt in the 11th C. and connected with a monastery of the Virgin (Th. Thoccharis, Archaeologia Euboicorum 1, no. 182; D. Triantaphyllopouli, Thib. 16 [1970] 186–94). It was one of the major churches of the Frankish period.

The surviving fortifications of the city and the bridge-fortress are Venetian in date; although they presumably have Byz. antecedents, all traces of these have vanished.

Chalkokondyles, Laonikos, historian; born Athens ca. 1425 or 1430, died ca. 1450. Little is known of the life of Chalkokondyles (Xanoukondylis); his father George Bed to the Morea in 1435 after an unsuccessful coup attempt against the Acetialos. In 1447 Chalkokondyles was a student of Petronio at the court of Mistra. He evidently spent his life somewhere in the Aegean region.

His history in ten books was written in the 1480s and covers the period 1396–1459. His purpose was to show "the downfall of the great empire of the Hellenes" and the growing power of the Turks; his emphasis on the rise of the Ottoman Empire is unusual for a Byz. historian. He had direct access to Turkish sources (e.g., the secretaries of the sultan) and provides some important information on early Ottoman institutions (S. Vryonis, International Journal of Middle East Studies 7 [1976] 423–43). For Chalkokondyles the battle of the Dardanelles is the Turkish sultan; the Byz. emperor is designated as "basileus Hellenon." His account of the Byz- Ottom conflict is clearly modeled on the confrontation of Greeks and Persians described by Herodotos, but he also owes much to Thucydides in its use of direct speeches and Attic vocabulary. Chalkokondyles inserted lengthy excerpts on various topics, often written in Greek by the Muslims, Germans, Russians, South Slavs, and Spaniards. Chalkokondyles had a superstitious belief in omens and oracles and recognized visions as a force affecting historical events (C. G. Turner, BZ 57 [1963] 358–61). The weakest aspect of his history is the relative lack of chronological data.


Strabo, Geography 1.7.1–98. —A.M.T.

CHALKOPRATHEA (Χαλκοπράτεια, lit. "Copper Market"), quarter of Constantinople, west of
HAGIA SOPHIA. It is said to have been originally inhabited by Jews, who had a synagogue there; these were allegedly expelled by Theodosios II and the synagogue replaced by a Church of the Theotokos, which is variously attributed to Empress Pulcheria or to Vereina. The church, of basilical form, was repaired by Justin II and Basil I. Among its relics were the Virgin's glove (sokos), housed in a special chapel (sokos), and a miraculous image of Christ Antiphonites. The apei and parts of the north and south walls of the church are preserved, as is the undercroft of an octagonal structure north of the atrium.

CHANCEL BARRIER. See TEMPLE.

CHANCERY. Officials in Byz. corresponded either personally or by using an official scriba (notarius and, after the 12th C., grammaticus). One can speak of organized chanceries—i.e., bodies of secretaries, scribes, and other officials responsible for correspondence—only when dealing with the large central administrations of the emperor and the patriarch, and, possibly, the semi-independent scolopai (which are very poorly known). Private needs could be met by anyone who could write. There were also the specialized notarii, paymen or ecclesiastics. Formularies were often used for drafting all kinds of documents.

Imperial Chancery. Constantine I the Great created the corps of secretaries (schola notariorum) under the command of a primicerius. Some notarii, called referendarii, were attached to the emperor's private service; in the 5th C. appeared the upper category of confidential notarii, the astrekti, who replaced the referendarii before the end of the 6th C. The role of the quastor was important. Reports of individuals were examined and eventually answered by the four scisio (notorio, epistolario, epistolarum graecarum, libellario).

From the 8th C. onward, the chancery was directed by the protoskrektis. Assisted by the astrekti, some imperial notarii, and the deknos (7), he was responsible for the final drafting and preparation of original imperial acts (the draft was undoubtedly prepared by the office competent in the matter). The text was then corrected (recontrol) of the documents seems to have been the work of the kanikleuter, who also probably added in some documents the words traditionally written in purple (except for the emperor's autograph subscription). Drafting imperial documents also required the help of other officials, e.g., those with judicial competence: the quaestor (laws), the epistou diakon, the mystikos, the mystagogus.

Some time after 716 the protoskrektis abandoned the chancery. It was then manned by grammatici and later (13 C.) by imperial notarii (who sometimes also acted as tabellarii) and translators (diermionarcha), mostly of Latin. The direction of the chancery, esp. as far as foreign relations were concerned, fell to the logotheti tou monoton and his protosnotarios, and, in the 13th C., to the megas logothetes, while the protosnotarios remained at the head of the notarioi or grammatici and controlled the everyday functions of the chancery. The real chancellor, with extended powers, was now and until 1453 the mesezon, the "intermediary" between the emperor and all the administrative officials.

Patriarchal Chancery. Initially placed under the guidance of the primicerius of the notarioi, who was also in charge of the chancery and its activities in time were related to the office of the chirograph, which was seen as the monon of the patriarch. The primicerius would draft the documents, register and authenticate outgoing acts as well as the minutes of the synod, issue certified copies or duplicate originals, and cancel previous documents. The document would be signed by the protosnotarios, who became the head of the chancery. Also having direct access to the patriarch, the protosnotarios, among others, added to outgoing patriarchal acts some secret authenticity marks. The primicerius remained the simple dean of the patriarchal notarioi. Other important personnel, attached to the 10th C. em- ward, included the hypomenomochri, who assisted the chirographer, and the hieromonomos, responsible for ordering the archives. Some secrets and pedocodios of the 14th C. patriarchal documents are described in the Eumeneia. Certain patriarchal documents were approved by the synod and were thus qualified as synodon (gremvna, se- matalogia, etc.).

CHANDAX (Μετοχα, from Arabic al-Khanqah "monastery", via Candia to Candia, which became the name of the whole island of Crete), mod. Heraklion on the north central coast of Crete. Founded by Andalusian Muslims under Abu Hafs ca. 827 on a site identified for the conquerors by a Christian monk (Genes. 33:11-17). Chandax replaced the nearby ancient settlement at Knossos, which had prospered through the 7th C. It was the base from which the Arabs completed their conquest of Crete; its walls were famous for their size and strength (e.g., Leo Dia. 11:4-10). Nikephoros II Phokas besieged the city (shown in the Madir Skylitzes), which capitulated on 7 Mar. 961, thereby the Byz. recovered all of Crete.

The emperor built a new fortress called Temenos near the Arab citadel, although the Arab walls continued in use (N. Platon, Keftelion 6 [1954] 439). After the Fourth Crusade Chandax was first assigned to Boniface of Monteferrat, but it quickly passed to Venice, which held it until 1669. The bishop of Kossos continued to be recorded in the episcopal lists instead of Chandax (e.g., Notitiae CP 5:241, 10:467); the bishop of Chandax, separate from that of Knossos, is attested only in the 11th C. (13:848). In an act of 1246 (MM 6:151:1) the bishopric bears the double name "Kossos or Chandax.

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

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

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

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

CHANNON D'ANTIOCHE, Old French Crusader epic on the conquest and defense of Antioch (1098). It is generally believed to have been composed by Richard le Pelerin, a participant in the First Crusade, but has survived only in the extensively revised form established before ca. 1177-81 by one Grandidier Arras as part of a larger Crusader epic cycle. A few scholars maintain that Richard, Grandidier, and the early version are merely literary fictions, or that Grandidier was not the author of the work. Others have detected apparent traces of its use in contemporary Latin histories, for example, Albert of Aachen, Raymond of Aguilers, and Fulcher of Chartres. The Chandax treats Byz. directly, and in some detail only during the Crusaders' stay at Constantinople (vol. 1, pp. 56-67) and the siege of Nicaea (vol. 1, pp. 67-119).


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


CHAPITERS (εσχάτοιοι), collections of sayings (aphorisms), usually combined in centuria that contained about 100 aphorisms each, although there are also known (as in Palamas). The genre of chapters existed throughout the entire Byz. period; the last example being composed by a certain Kallistus Kataphyrgites c.1490. Some centuria were written by well-known theologians such as Maximus the Confessor, Symeon the Theologian, Niketas Stethatos, and Gregory Palamas; other authors of chapters (John of Karpathos, Elias Elidios) are less famous. Unlike florilegia, chapters are the works of individuals; they do not reflect not only traditional wisdom but also personal views. We do not know how they were created—whether as a spiritual testament or as part of an educational process. The aphorisms are assembled thematically, the topics being some time more general as, for example, the theological, "gnostic," and practical chapters of Symeon the Theologian, or more or less specific, such as On Being Unborn by John of Karpathos or On the Unity with God and On Contemplative Life by Kataphyrgites.

CHARADES (καραδέας), term designating mining, in both narrative texts (Theoph. 955–15; An. Komm. 3136.22, 137.29 and documents (Pist. 507, no. 12, 1. 10534)). This meaning was preserved in Trebizond in the 14th–15th C. (Donizy, nos. 4. 53, 27.20, as well as in a forlorn chrypsobull of Romans I (Kemp, no.743); a post-Byz. charter of donation of 1471 applies the term to "florins" (Laurc no. 10732.21). A more complicated case is Manuel Chrypsobull of 1125 (Reg. 2, no.1530) in which charades (pl.) are "minting" but rather a sort of obligation: the legislator speaks of various tax alleviations—KLAMATA, SYMYROI, "bovine" STIOCHOS, and "stitchy liable to charages." Swarowsky (Cadastre 111) identifies charage with charagra and thinks that the tax in this case was calculated in gold coins. The arcanum these charges is mentioned in the Kletorologion of Philothenos as a functionary of the vettarion, which led Beurig (Beurig 28) to conclude that the vettarion dealt not only with goods but also with minting money. The precise duties of the arcanum these charges are not defined.


CHARADEMOS (Χαραδήμος), also called Potel kallos (On Beauty), a dialogue preserved under the name of Lucian in several MSS of the 14th–15th C. It consists of a conversation between two friends taking a stroll in the suburbs of Athens, during which Charademos reports on three speeches praising beauty; the first two were delivered by men whose names are reminiscent of earlier philosophers, Philo and Aristippus (a companion of Socrates), the third by Charademos. The work borrows extensively from the Helen of Isocrates, but the material is rearranged. Unlike pseudo-Lucian’s Timarion and Philotheoros, the Charademos does not contain contemporary allusions and polemics, unless we read in this way Aristippus’s emphasis on the dangers caused by the beauty of Helena and Hippodamas; the themes are primarily mythological and philosophical.

The date of composition is impossible to establish. Although the dialogue was traditionally dated to the 3rd C., Anastasi (infra p. 111) relocates it to "a much later time" on the very shaky basis of the similarity between the mythological tradition in the Charademos and in the Tzetzes. Anastasi evidently intended thereby to propose a date in the Komnenian or Palaiologan period, but Hunger (Lit. 2149) and n.178 erroneously inferred that the editor dated Charademos to the period of the “Macedonian Renaissance.”


CHARIOLOGISTS (sing. auriga, ιπποτής; late ιπποταζίας, ιπποταζόμενος), popular professional drivers who competed in chariot races for the victory of their factions, usually in light four-horse chariots. Charioters enjoyed the geographical mobility, sometimes changed factional loyalties, and bore frequently recurring stage names that are well attested in circus curse tablets (daphny) intended to jinx opponents. Their career began in their teens and sometimes lasted 30 years or more. In the 6th C., the heyday of the circus, the chariots were raised in the Hellenistic and their portraits adorned the KATHISMA; in the provinces their renown is recorded in floor mosaics sometimes bearing a driver’s name (K.D. Dunbabin, AJA 82 (1978) 65–89). Epigrams concerning these monuments survive in the Greek Anthologia. Despite their popularity, early charioteers had a low social status. After the 7th C., chariot racing seems to have been confined to Constantinople and its environs (as distinguished from charioteers of the Blues or Greens, hinaires, and mikropatres (those of the Reds or Whites) who were integrated into the imperial precedence hierarchy, since they appear in the Kletorologion of Philothenos (Oikonomides, List, p.161, 3. 8.1; cf. p.125.5) and this presumably denotes an enhanced social status. De ceremoniis (bk.1, ch.69, ed. Vogt 2:151–42) describes some circus ceremonies and procedures involving charioteers. Theophilos and Michael I II as well as ranking members of their courts are themselves reported to have raced as charioteers.


CHARIOT MOUNTS AND HORSE FITTINGS. Bronze chariot mounts, formed of an ornamented double ring mounted on a socket, have been described as rein guides or "thock absorber" supports; several examples attributed to the 4th C. have been found in Thrace, Pannonia, and Spain (Age of Spirit, no.351). Some chariot ornaments of the 6th C. show the ring mounted on the head (Theophr. 244–28) and were covered with gold leaf.

Horse fittings, known by Byz. representatives in various regions (e.g. 9th–10th C. Age of Spirit, nos. 28, 41, 44, 80–81; 8th–11th C. – J. Beckwith, The Art of Constantinople (London 1961) figs. 75, 126. 15th C.—Lazarov, Storm, fig.443), include bridles, collar, saddle, and stirrups as well as decorative pendents in the form of small bells and phylophas (medallions and crescents, originally indicating military distinction), attached to leather straps or to a wood or leather saddle. Imported Byz. silver horse fittings (4th–6th C.) found with skeletons of horses in tombs at Qu轨o in Nubia include three complete bridles featuring lion-headed medallions, saddles pommels, and trappings composed of disks and pendants (Enery, infra, pls. 24–31). Similar trappings are found in the 4th-C. Esquiline Treasure from Rome (Shelton, Esquiline 89–91). Other horse fittings, esp. in bronze, have been found, for example, in the Conzetti Treasure, and three 4th-C. nospeices,
incised with various scenes, originate from Italy (Age of Spirit, nos. 155, 215; Byzantine Klosterv- xaen: Ausz revenues, Krefhegenalnten der MIID (Berlin 1977), no. 92).

117. W. B. Emery, Nubian Treasures (London 1949) 44–

—M.M.M.

CHARIOT RACES (σπαρτόρασις, θεάτρια κύρ- eon, τα άντεσια). Roman-style chariot racing was
Byz.'s most popular spectator sport from the 4th to the 5th C. Held at hippodromes, races were
divided into morning and afternoon sessions. Four
teams of four horses competed. A charioteer,
sporting the color of his faction (Blue, Green,
White, or Red), drove each team. Women and
religious were discouraged from attending.

The considerable expense of mounting chariot
races may have been borne by the city in the 4th
C. As circuses spread through the empire,
perhaps along with Roman municipal institutions,
the imperial treasury seems to have provided increas-
ing support; this reflected general economic con-
ditions and growing connections between the em-
peror and the circus, as the ideology of military
victory came to pervade and fuse with the notion
of sporting victory. Annual races commemorated
imperial accessions, visits, and victories. Special
races attracted large crowds, such as the Nike Revolt of 531
and others that shook Byz. cities and the throne
into the 7th C.

After the 7th C., chariot races disappeared ex-
cept in Constantinople; they survived there in
a diminished form as a traditional and indispens-
able prop of the monarchy, which continued to use
them to celebrate imperial political events.

Whereas the 4th- and 5th-C. state calendars of
Phocas (see Calendar or 534) and Pulenius
Stilicho reveal as many as 12 annual racing holi-
days, each often comprising 24 daily races, De
ceremoniis records fewer than a dozen annual racing
holidays and only eight daily races in the 10th C.
Though the popularity of chariot races in the
11th C. is reflected in a poetic account of a day
spent watching them (Christophoros of Mytilene,
poems 90, ed. Kurz, 56–59), by the 12th C. they
were losing ground to the new Western spectacles
of jousts and tournaments (see Sports); chariot
races disappeared entirely after 1204.

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

118. L. Koudounos, Byz. 77–80. R. Guillaume, Études sur l'hippodrome de Byzance. Les courses de l'hippodrome,

—M.G.C. A. K.

CHARISTIKION (χαριστικίον, δώροι), lit. "gift of
grace"), a system of giving monasteries to private
persons or institutions on a conditional basis for
a restricted period, usually a lifetime or three
generations. The origin of charistikon is unclear.
I. Charras (DOP 41 (1948) 748) found its roots in the
4th-c. canon of the Council in Trullo; M. Sijamans
(Urney 240 kuposi Sverdlovich pedagogikos-
ionkousa 41 (1948) 98) traced it to the leasing of
temple allotments in antiquity; Beck (Kirche 136)
said it originated with Iconoclasm. The ear-
liest mention of the charistiken type is in an act of
Leo I (474) passing the arcade in the Hippodrome
comes from the 11th and 12th C.

The benefactor was called charistithos as well
as pronotai, protates, and epikhoros, all terms
emphasizing his function as supervisor and not as
full proprietor. The benefactor was supposed to
wield administrative power over the monastic
lands without interfering in ecclesiastical affairs.
The right of granting charistiken belonged to emperors,
patriarchs, metropolitans, founders of monaster-
ies, and occasionally even bishops and other
officials. While some scholars suggest that during
the 11th and earlier charistiken and pronos
were synonymous, others distinguish the two types of
gifts by the obligation the grantee bore (with the
charistikon, toward the object granted; with the
pronosa, toward the grantor). Gifts of chari-
stkia provoked a severe controversy; John (V)
Ozentes censured the practice of giving mon-
asteries to lay persons, while Eustathios and
Themissiarios argued that it freed monks from
temporal concerns and troubles. Charistikon be-
came rare after 1204, though a synodal decision
of 1217–18 deals with donations of monasteries
katap sham the epimelesiases to clerics of the
diocese of Atalaia (Hunger-Kresten, Pier 12079), no.
1538.

119. N. B. Basalides, His theom to charistika (dorea) tou
monasteriou tou Bysantinou (Thessaloniki 1973). J. P.
Thomas, "A Byzantine Ecceclusiastical Reform Movement,"

—M.B.

CHARITON (Xapireas), born in Aphrodiasis;
au author of Charraros and Kallharos, a romance in eight
books written probably in the 12th C. Chariton is
thus the earliest of the extant Greek novelists,
rather than the latest as once was thought. The
novel is given an ostensibly historical background
at the end of the Peloponnesian War (Kallhrros's
father is the Sicilian general Hermocrates). Writ-
ten in a clear straightforward style, it describes
the meeting and marriage of the hero and heroine
and the trials (false death, capture by tomb rob-
bers, shipwrecks, etc.) that befall them after their
separation and before they can be reunited. There
is little evidence that the novel was widely read in
the Greek Middle Ages, but the novels of the
14th C. were clearly aware of Chariton's work,
which influenced their choice of plot motifs.

120. Le Roman de Charrsrro et Callarho, ed. G. Morpurgo (Paris 1930), with Pr. text, 'Charraros and Callarho, tr. W. E.

On P.B. Riddleton, "Theme, Structure and Narrative in

—E.M.J., M.J.J.

CHARITY. See Almsgiving; Philanthropy.

CHARLEMAGNE (Kōpkaoune). Frankish ruler
(780–841); born 742, died Aachen 28 Jan. 814.
The son of Pippin III, Charlemagne became sole
king of the Franks in 771. After conquering the
Lombards in 774 he came into direct conflict with
Byz. interests in Italy. Ohmsorge (Konstantinopel
und der Okoliten) Darmstadt 1990) interprets the
antagonism of the title patrocinus in 774 as a
statement of anti-Byz. intent. Perhaps to
counter the revolt of Elipios, in 781 Char-
lemagne sealed an alliance with Empress Irene by
engaging his daughter Rotrud to Irene's son Con-
stantine VI and inviting the neiotus Eliaios to
come to Aachen to teach her Byz. customs and
Greek. The engagement ended in 787 after Char-
lemagne invaded Italy as far as Capua and ap-
parently refused to send Rotrud to Constantinop-
ole, although Theophanes Continuus (Thryp
531–22) accuses Irene of breaking the engage-
ment. The Frankish ruler further strained rela-
tions with Byz. by refusing to endorse the acts of
the Second Council of Nicaea in 788 and later
by adding his name to the Libri Carolini.

Charlemagne's destruction of the Avars in 796
extended his territory into central Europe. In 797
he negotiated a treaty with Irene that affirmed
his sway in Istria and Benevento and recognized
Byz. rights in Croatia. Relations were aggravated
again by Pope Leo III's coronation of Charle-
agne as emperor Romanarun on 25 Dec. 800, an
act that reflected increasing Frankish appropria-
tion of Byz. imperial language, symbols, and no-
tions. Despite the coronation's long-term signi-
cance, Charlemagne did not intend to create a
Western Roman Empire: the Frankish court ar-
gued that Irene's derecognition of Constantine
VI had left the throne vacant and a woman in
charge. The Byz. court considered the coronation
an affront but not a threat to imperial unity (J.
Arvites, GDR/Th 20 (1975) 53–70; C. Tsiparlis,
Bysantino 6 (1974) 345–60). Charlemagne sought
to eliminate his rival emperor in the Mediterranean, but negotiations in Constantinople in late
802 were thwarted by Artos and the coup of
Pepin II of Lotharingia. In 810 Charlemagne sent
the Franks requesting naval help against Dal-
mata; Charlemagne apparently agreed to return
Byz. possessions along the Adriatic coast in ex-
change for recognition as emperor (ed. MGH, Epit.
Karolini avtj 25:46–48). The treaty was fin-
alyzed in 812 by Michael I: Byz. ambassadors in
Aachen acquired important and hegemonic
officials. While some scholars suggest that during
the 11th and earlier charistiken and pronos
were synonymous, others distinguish the two types of
gifts by the obligation the grantee bore (with the
charistikon, toward the object granted; with the
pronosa, toward the grantor). Gifts of chari-
stiken provoked a severe controversy; John (V)
Ozentes censured the practice of giving mon-
asteries to lay persons, while Eustathios and
Themissiarios argued that it freed monks from
temporal concerns and troubles. Charistikon be-
CHARLES I OF ANJOU, king of Naples and Sicily (1265–85); born Mar. 1265, died Foggia, Italy, July 7, 1285. Brother of Louis IX of France. Charles was an ambitious ruler who sought to create a Mediterranean empire and restore Latin domination over Byzantine territory. With papal support, he defeated Manfred of Sicily in 1266 at Benevento and gained control of the Alban Mountains and the Sicilian mainland. His relations with the Latin cities of southern Italy were strained. Charles, the Treaty of Viterbo, he joined Baldwin II, William II Villehardouin of Achaea, and Pope Clement IV (1265–68) in an anti-Byzantine coalition. In 1273 Charles married his daughter to Baldwin's son, Philip of Courtenay, titular Latin emperor of Constantinople. His plans for a Crusade against the Byzantines were thwarted in 1274, however, when Michael VIII's agreement to the Union of Churches at the Council of Lyons (E. Djone, Studia in memoria di p. Adriano Pulignani [Taranto 1975]) was not enforced. After the accession of the pro-Byzantine Pope Martin IV (1281–85), he communicated Michael, Charles again prepared for an expedition against Constantinople. In 1281 he cemented his alliance with Venice and Philip of Courtenay at Otranto. Again, his plans were frustrated by diplomacy of Michael, who helped insulate the rebellion of the Sicilian Vespers in 1282. Michael's ally, Peter III of Aragon (1277–85), drove Charles from Sicily. The final years of the French rulers' life were absorbed in the attempt to regain his Sicilian kingdom, the event to which we return.

CHARLES OF VALOIS, titular Latin emperor of Constantinople (1501–13); born 12 Apr. 1486, died Chateau de Saint-Pol, near Cambrai, 1513. Son of Philip III of France and Isabelle of Aragon, Charles acquired titular rights to the Latin Empire of Constantinople through his marriage to Catherine of Courtenay in 1501. After serving as mediator in the Angevin-Sicilian war and bringing about the peace of Calatabellotta (1502), Charles was free to pursue his ambitions for conquest of the Byzantine Empire. Between 1506 and 1508, he negotiated alliances with the Venetians, Serbs, and Catalans and secured papal support for his crusade. He was in a position to mount a formidable expedition against Constantinople. His plans were frustrated, however, by the need to remain in France to help his brother, Philip IV, and by the Catalans' neglect of their oath of fealty. After his wife's death (1507) and the marriage of his daughter Catherine to Philip I of Taranto, Prince of Achaea, in 1513, Charles renounced his ambitions in the East, allowing his son-in-law to press the family's imperial claims. Despite the significant threat that Charles posed for Byzantium, contemporary Byzantine sources scarcely mention his plans for conquest.

CHARPETE (Kapetanos, now Harput), a major fortress of the Byz. frontier situated above the Arasian River (Murat Su), east of the Euphrates. Under its ancient name Zitara, Charpote formed part of the territory conquered by Docietian from the Persians in 297. It was briefly recaptured by the Persians in 599. At that time it was a citadel of sufficient size to serve as a refuge for the country population (Amm. Marc. 11.16.1). It became a major fortress (called Zitad) under the Arabs, who controlled it from the 6th until 537, when Romanos I Lekapenos conquered the area and incorporated it into the Khazar khaganate. Charpote was the base of the revolt of Bardas Skleros in 976 and remained Byz. until the battle of Manzikert (1071). It had great strategic importance as the main stronghold of the district of Arazrene; it was apparently never a bishopric. The site contains a powerful fortress that represents the reduction of the late antique settlement. Enlarged after the Byz. reconquest, it shows several uncalculated phases of construction.

CHARZIPSEKION (Xarzpiçeskion), probably to be identified with Capriçpe Kalesi (TS 386, 1, 11), a center of a dwarf theme east of the Euphrates, first mentioned in 949 (Oikonomides, Listes 241). It had an army of only 950 men and probably ceased to exist soon after the completion of the Taktikon of Evcard (751–75), which lists the strategies of Charzipsekion between those of Tephrnike and Romanopetra.

CHARISIANES MONASTERY, founded in Constantinople in the mid-14th C. by John (monastic name: Job) Charisianes (Xarzpiçesker), a supporter of John VI Kantakouzenos. It was dedicated to the Virgin Nea Periblepous. Its precise location is unknown, but it was probably within the city walls. The monastery had close ties to Kantakouzenos, who granted it a chrysobull, and spent part of his retirement there as the monk Ioasaph. Two of the monastery’s superiors became patriarchs (Nikolas Kerameus and Matthew I); a third patriarch, Gennadios II Scholarios, took the habit there. Patriarch Matthew II composed a testament in 1409 that describes the origins of the monastery and includes a doxology as well as a hypotyposis drafted by his close friend askeustes Mark and Neleos. Makarios Makres wrote a description of an icon of the Nativity in the monastic church (H. Hunger, JÖB 7 [1958] 125–40).

CHARISIANON (Xarzianson), fortress of Cappadocia between Cæsarea and the Halyss, supposedly named for a general Charisios who fought the Persians under Justinian I. Its site has not been located. First mentioned in 695, it was captured by the Arabs in 730 and was the scene of considerable fighting during the next two centuries. The fortress was the center of a district of the same name that became a bishopric in the early 9th C. and a separate theme, created from parts of Boukellaron, Armanikon, and Cappadocia, after 869. According to Arab geographers, Charisianon was an army of 4,000 men; the salary of the strategos was 30 pounds of gold. Charisianon was a base of the landed aristocracy in the 10th C. The Avargi had their homes there and the Malenki their vast estates. In 1057, Charisianon supported the revolt of Isaac I Komnenos. The resettlement of Gagia there in 1045 and influx of Armenians led to conflicts with the local Greek nobility. Charisianon was lost to the Turks after the battle of Manzikert in 1071.

CHARTOFLYX (χάρτοφλυξ), an ecclesiastical official of Constantinople and the provinces, usually a deacon, attested from the 6th C. with archival and pastoral duties that grew in extent and significance with the growth of synodal trans-
CHEILANID (χειλάνιον). In its primary etymological sense it meant "stretching forth the hands," signified primarily appointment or election to office. In Christian canonical and sacramental usage, the word came to designate the liturgical rite by which a candidate was ordained into one of the three major orders of the Christian clergy. Specifically, the sacrament included both the appointment and the laying on of the bishop's hands on the ordinate in the rite of cheilanthosis. Zonaras described cheilanthosis as the liturgical act in which the invocation of the Holy Spirit by the bishop is accompanied by the laying on of hands on the candidate for ordination (PG 157:571; cf. John Chrysostom, PG 60:116,15-20). The same canon was nevertheless aware of the ancient distinction between simple nomination and the actual rite of consecration, for he observes that the one who was consecrated eventu- ally came to be called ordination (cheritomas) by the church fathers (cf. C. Vogel, Irenikon 45 [1972] 7). The bishop alone had the right to perform the ceremony.

CHERIOTHEOSIS (χεριοθεσία), the "laying on of hands," esp. by the bishop in the conservation of the rite of ordination. Initially it referred specifically to the central part of the ordination process—the imposition of hands—rather than to the sacrament of ordination proper and the conferring of ecclesiastical dignity. Still, this distinction was not always maintained. Indeed the term became interchangeable with cheilanthosis and the whole liturgical act of ordination (cf. Nicola I, canon 19; Council of Chalcedon, canon 15). By the 8th C., however, cheriathesia came to be used for the ecclesiastical ceremony conferring minor orders of subdeacon, anagostokes, etc., through the sign of the Cross (pneumatos), while cheriathosis was reserved for the ordination of the major orders of deacon, presbyter, and bishop. According to Symeon of Thessalonike (PG 153:501D), the first took place "away from the altar" (από τον θρόνον), whereas the second was performed "at the altar" (εν τον θρόνον). In general, of course, cheilanthosis was also a common element in a number of other rites, such as baptism, in which the laying on of the hands in benefication took place.
CHEMOSCHERNOBOLY (θηρασιακός, from θηράς "washed basin [and ewer]") term attested from the 6th C. in papyri and in an inscription (PG 85:69) on a silver vessel, for a washing set, either domestic or liturgical. The basin often took the form of a long-handled trulla, while the ewer was a handled jug. In a series of long-handled pann with dated silver stamps, the three latest (of 582–651) apparently still have matching ewers (Dodd, Byz. Silver Stamps, nos. 190–201, 48–9). While none of the complete sets displays Christian motifs, other ewers with a church dedication (Kaper Korana Treasures) or New Testament iconography may bear witness to the early ecclesiastical use of washing sets mentioned in the Euchologion and described in the Liber pontificalium by the Latin tradition from an earlier period. In the 10th C. St. Constantin VII Porphyrogennetos described the use of cerebraeae decorated in relief and of "precious towels" for the washing of hands during palace ceremonies (De cer. 586:5–3). M. M. M.

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CHESS (greek: σκάκι), a game of Eastern origin, and not a strange importation into the later Roman Empire. The date of its penetration into Byz. is not established. When Anna Komnene (Ann, Komm. 371-11-16) described Alexius I playing chess with some of his relatives, she added that the game came to us from the Assyrians. A 13th-C. historian (Douk. 99-70-10) departs from this version of the game by stating that bishops, archbishops, and merchants played these games using pieces of gold and silver; skat, tabula, and tablets, according to the same text (49-110, 11), were made of bull’s horn. Wood and bone pieces were used as well. The game of chess was interpreted in the so-called oneirickon of Patriarch Germanus I (F. Dwed, Laographe 7 [1936] 437-70) as foreshadowing a fight. More explicit is the Oenikotonik ton Achim ben Sin (pp. 196-9-199-9) which related to the story of a fight. Good luck, or military success.


CHILANDAR, SEE HILANDAR MONASTERY.

CHILDHOOD. The Greek terms for child, tekon (τεκνον) and pais (ὁ παῖς or νεανία) were applied to boys and girls alike, while pais could also designate a slave, and tekon had a connotation of spiritual relationship. Even though some Byz. practiced monogamy and contraception, procreation was considered the primary goal of a married couple and infertility was viewed as a disaster; the birth of a child, esp. a boy (Pedromor, Historica Ge- dichte, ed. W. H. F. Hörandner, no. 44-1-7), was a cause for rejoicing and celebration. The number of children varied considerably; Laouj (Peasant 310) calculates that the household coefficient in the domain of Iveron in the first half of the 14th C. was 2.9 to 4.9 and that of Lavra 4.1 to 4.9. 

The infant (bapho, inprohbi also called pais hypnoian—εψηφιον, no.71-3-4) was weaned at about two or three years of age. Babies were swaddled at birth and nursed either by their mother or a wet-nurse; the attitude of Byz. society toward breast- nursing was equivocal (J. Beaucaup, JORB 32.2 [1982] 456-50). Breastfeeding was depicted in the image of the Virgin Galaktorropousa and of some saintly children shown suckling; hagiography tells of some future saints who as infants refused to suckle on fast days. Infant mortality was high, a case of Maria the Younger probably being typical: she bore four children of whom two died in infancy. Children were esp. susceptible to disease after weaning (D. P. Broc) and Food in Antiquity (London 1989) 186-89. 

Formal education began at age six or seven, either at school, (for boys) or with a tutor or literate parents; rote memorization, esp. of the Psalms, was emphasized. Only a small number of children went on to secondary schooling. Despite John Chrysostom’s warnings against indulgence (Sur la voix claire, ed. A. M. Malare, Paris 1929, 42-1-206, 196, 135-1-135, 94-154, 155-154), children, even boys, wore gold jewelry and gems (e.g., the gold belt, bracelet, and necklace re- nounced by Theodore of Syrnon, Vado, c.1176). Children played with toys and games and pets. Parents were prohibited from selling or aban- doning their children, although Constantine I, in a law of 336, permitted the sale of children “in the case of poverty” (Cod. Theod., 165.2-165.3) with the right of a later repurchase. Some children were abandoned, often at the thresholds of churches or monasteries, for fear of losing their pro- even of substance, faced problems: the vita of Lazaros of Mt. Gelseios (AAS, Nov. 5; 349D) describes how his neighbors expelled orphans from their father’s house and seized their belong- ings. Orphans directed by the state and church tried to alleviate the problems of orphans and abandoned children.

Even though the concept of patris potestas (the father’s rights over his children) diminished dur- ing the Roman Empire, Byz. parents retained substantial rights (often customary) with regard to their sons and daughters: parents could inflict corporal punishment on their children, albeit some moralsists (like Kekaisor) criticized whipping (they could castrate boys to make them eunuchs [Rudakov, Kal’kuna 17]; they used children’s la- bor in the household (esp. as shepherds and swineherds), and sent them out to work as ap- prentices, servants, and prostitutes, retaining their earnings. Parents could sell their children’s fu- ture by attaining their betrothal and marriage. After reaching adulthood children usually resided outside the parents’ household, but sometimes (at least, in the case of peasant families) remained in their parents’ homes after their own marriage and the birth of first grandchildren. Conflicts between fathers and sons as described in hagiography (A. Khazan, Byzantion 54 [1984] 188-90) refer primarily to the attempts of children to leave the family and take monastic vows. Despite the paren- tal authority over children, Byz. literature reveals the affection of both parents and grandparents for their offspring and of children for their moth- ers and fathers. Thus Bellos was very fond of both his mother and of his daughter who died in childhood (G. Vergari, Studi di filologia bizantina, vol. 5 [Catania 1985] 69-79), and Anna Komnene remained devoted to her parents, although se- cretly critical of her nephew, Manuel I. 

The principle of Roman law that considered children as legally subordinate to the father (per- sonae ainai iuris, Gr. hypoxoanaius) was accepted by the law of Justinian, albeit with some modification, and preserved in the terminology of the Ecloga. The Prochreton still required the formal emana- tion of the son from his father’s power (Zachari, Geschichte 119, n. 997), but Leo VI, in novel 215 (Codex Theod., vol. 3, 103.1) ruled that the son who established an indepen- dent household should be granted legal indepen- dence (not necessarily the rights and privileges of his father) even of a formal pro- ceedure of emancipation; the child also had full rights to objects received from his/her mother or a third person. Byz. law retained the Roman prin- ciple of equal division of inheritance between the children.

There was no transitional period from child- hood to manhood, and vice versa. The legal age corresponding to the ephebeus (youth) of antiquity, even though the term, in a nontechnical meaning, appears in some authors (e.g., Sveas, ed. N. Tzuraghi, 2; 204-100). 

G.TextArea, C. 356-7, entered military or civil service, the opening of one’s own workshop meant the end of childhood. In reality it occurred about the age of 16 or 18, although precocious cases are known, mostly in a legendary form, as in the epic of D Lýkos Akrata or in saints’ lives.

Images of the Presentation of the Virgin and cycles depicting her infancy invariably show the child as a miniature adult; the emphasis on the youthful and beautiful figure of Christ Emmanuel is almost unique in iconography.


CHILIA (Κιλία, Κιλια, mod. Kilia), city and port at the northernmost mouth of the Danube 50 km northeast of Ismail. Probably ceded, with nearby Victoria, to Michael VIII by the Mongols after 1261, it returned to Mongol control later in the century. In the early 14th C. it belonged to the Second Bulgarian Empire and was a port of call for Venetian ships trading with Bulgaria. Later in the century, as Vicennia declined and Genoa ousted Venice from the Black Sea trade, Genoese influence grew, and a Genoese colony and garri- son were established in Chilia. After 1450 it seems to have passed to the control of the princes of the House of Pojorâta (C. E. Doc., vol. 37, pt. 5, 10-131) with the right of the family who established an indepen- dent household to be granted legal indepen- dence. Even those codes of the time in force in the Ottoman Turks captured it. Its principal exports were wine, honey, and slaves. Emp. Johns VIII Palmo- topics passed through Chilia on his return jour- ney from Italy and Hungary in 1428. It is doub- table whether the Byzantine toponym Clea ever pertained to mature children. Some scholars identify Chilia with Lixiontonom.

LIT. N. Zorghi, Studi istorici suora Chilia 1-11 (Bucaioara 1989); R. S. Baroni, "La landaia del Garibaldino e la localizzazione de la città di Kilia (XII-XIII secoli)" RESSE 19 (1987) 473-84. - R. B.

CHILIA (Χιλια, pl. χιλιάδες), a measure of calculation, indicating a quantity of one-thousand uni- ts.

I. In agriculture, a chilia is a measure of vine- yards indicating 1,000 vines. Depending on the quality of the soil, the region, and the customs of
viticulture, the area of 1 chiusa ranged between 1 and 4 m (approx. 8.25 to 5.31 ha). According to the meteorological sources in the Balkans a chiusa could be an area of 1,000 sq.

2. As a measure of fields, 1 chiusa is equal to 1,000 mounds.

3. When measuring the tonnage of ships, chiusa indicates a capacity of 1,000 thalassioti mounds.

4. In the trade of the Levant, esp. among the Italians, the chiusa (lt. migliao) is a quantity of 1,000 pounds (lttural, libbre) and differs according to the pound used. Migliao can also, however, be a larger measure of calculation for oil, for example, of 646 litres in Venice or 715 litres in Negroponte.


—L. Sch.

CHINA. The enormous distance between Byz. and China makes direct contact between the two doubtful. Byz. coins and precious objects, however, penetrated to China. A golden necklace, part of it possibly Byz., was found in the tomb of Princess Li Jingyun (606–608; see A. Kiss, Acta Orientaliae Academicis Scientiarum Hungaricarum 38 [1948] 93–94), and Chinese archaeologists have found various Byz. coins of the 6th and the first half of the 7th c. If Shiao Nai (Vai'kowi 21 [1969] 132) is correct, a small and a large casket of Justin II was found in a tomb dated between 595 and 599, then coins could move from Byz. to China in less than 15 years. The discovery of samian silver dirhems in the same localities suggests that they came through the intermediary of the Persian Empire. In light of these discoveries, the romanistic legend, preserved by Prokopios of Caesarea and Thopohanes of Byzantium, about smuggling the silk worm (see Silki) from the land of Serinda becomes less incredible and the location of Serinda remains questionable.

Chinese reports about Da Qin and its apparent ally Fujian have been identified with references to the Roman Empire and Byz., although some scholars consider them descriptions of Taotist utopia (K. Shiratori, Memoirs of the Research De-

par
ten, Acta Orientalia 15 [1961] 65–72). The chronicle of the Tang period (618–907) depicts the capital of Fujin as having a large gate ornamented with gold; a palace adored with gold, fragrant wood, and ivory; and an automaton indicating the hours. Twelve ministers administer the country, the emperor has a crown of gold, a bird with wings, and the people use chariots and wear garish apparel (H. Wada, 14 CEF [Bu-
charch [1975] 245–50). This picture is perhaps a distillation of the Periplus of Chiosianae's words, and perhaps by other routes as well; it was employed by Copernicus in his planetary models (N. Swedlow, O. Neugebauer, Mathematical Astronomy in Copernicus' De revolutionibus, pt. I [New York 1964] 471).

Chios was back in Trebizond by Sept. 1901 and in Constantinople by Apr. 1902. In Constantinople he trained students in Persian astronomy and medicine. He was clearly in this period that he translated into Greek a short Persian treatise on antedotes and, being suspected of heresy for his long residence among the Persians and for his interest in astrology, wrote a confession of faith (ed. L.G. Westerink, REB 38 [1980] 233–45). He was appointed bishop of Trebizond in 1905, at which time he changed his name to Gregory. He re-
mained at his post in Trebizond for at least five years and then retired as a monk to Trebizond. At his death he left part of his library to Constantinople.


—Pingree, "Chioniades & Astronomy." In, "In De-


CHIOS (Nioe), island in the eastern Aegean Sea, near the coast of Asia Minor, in late antiquity part of the province of the Islands. Excavations have revealed building activity through the 6th c. Thus, the third century B.C. saw the establishment of the small base of the St.

lioure assigned to the mid-6th c. (C.J. Penu in Chios, ed. J. Boardman [Oxford 1986] 311). Later Roman buildings at Pendakas were aban-

doned by the beginning of the 7th c. When the inhabitants probably retired to the relative secu-

rity of the hilly south of the harbor (J. Board-

man, RSA 53–54 [1918–19] 505). Emborio com-

bined to be inhabited by the 7th c. (J. Boardman, Greek Emborio [London 1962]; the fortress seems to have been destroyed by fire soon after 666 [M. Hoof, J. Boardman, JHS 75 supp. [1955] 21].

Archaeological evidence from the following cen-
turies is obscure.

Chios was included in the theme of the Aegean Sea and ruled in the 9th c. by an archon (Laurent, Cef. Oyphyal, no. 2041); some seals indicate the role of Chios in a crusade context in 1690. A certain George was general kommerkarioi of the combined apodote of Asia, Chios, and Lesbos (Za-
cos, Solo i, no. 108); in the 9th c. a diakeites of Samos and Chios (no. 22.16) is known. In the 11th c. Chios stood under the command of its own strategos distinct from that of Samos (Skyl. 373–12–
135). Chios was attacked by Teobvios ca. 1083 and was later a Byz. base against him. The island was sacked by the Venetians in retaliation for the Latin massacre of 1171, and in 1140 it was granted to Baldwin of Flanders; it passed effectively to the Genoese in 1261 as a result of the Treaty of Nymphaion. From 1303 to 1354 Chios was occup-
ed by the Zaccariai, from 1354 to 1356 gov-
erned by a Greek administrator in the name of the emperor; on 15 June 1356 the Genoese fleet besieged Chios and in eight days conquered the entire island. Kantakouzenos relates that the in-
habitants resisted the Genoese, and Teobvios, a former governor of the island, attacked them but was killed; a later chronicle described a plot orga-
nized by the local metropolitan who wanted to hand Chios over to the emperor but failed. In a chrysobull of 1355 (Reg. 5, no. 3042) John V Pa-
laioiologos considered Chios a Genoese possession (the similar privilege of 1387 [Reg. 5, no. 1117] is probably a forgery).

A Genoese record of 1395 lists 2,142 Greek households on Chios (about 12,000 people). The land belonged to secular nobles (Schiltz, Corezi, etc.) and to the monastery of Nea Mone that in the 14th c. complained of the shortage of grain among the peasants; the Genoese administration abolished the aogariai of peasants and replaced them with the kapnikias of the landowner. In 1450 the Venetian domination was overthrown and the island returned to the Genoese. Chios remained in Genoese hands until 1565, when it fell to the Turks. Chios was a suffragan bishopric of Rhodes and from the 14th c. a metropolis without suffragans.

Aside from Nea Mone, an imperial foundation of the 11th c. Chios preserves the remains of many Byz. buildings and sites. The Church of the Panagia Krina is a smaller copy of the katholikon
of Nea Mone with frescoes of the 13th C. and later (Ch. Bouras, DCAE, 10, 1986–88, 155–86), while the Holy Apostles at Pyrgi is of similar shape, with well-preserved exterior architectural detail. The general outline of the castle above the modern town is probably Byz., although it has undergone rebuilding in many periods; in the castle, the Church of St. George may originally have been built in 993.


CHI RHO. See Christogram.

CHITON. See Tunic.

CHILAMYS (χιλαμύς, also χιλαντές), a long cloak fastened on the right shoulder by means of a fibula so as to leave the right arm free. In antiquity, a short chilamyd was worn by soldiers, hunters, and riders. Diochetian's Price Edict refers to various kinds of chilamyds, including a military type, a simple and a double chilamyd, the latter being mentioned for the first time in this document. The two pointed sections hanging down over the legs were called "Theesian wings" by later lexicographers (Heuchtios of Alexandria, Photios, Sozias, Eustathios of Thessalonike). By about the 6th C. the chilamyd had lost its military character and in its longer form became a crucial element of court costume. The presence of a tablion generally differentiates the civilian chilamyd from military cloaks such as the paludamentum or sa- tiones. The chilamyd was made in different colors, including white, each office being associated with a specific color. It was bordered with rows of gems or pearls, and on certain occasions it was fastened in front, under the throat. A purple chilamyd with a gold tablion was the prerogative of the emperor and was laid upon his shoulders in a special section of the imperial coronation rite (De cer. 102, 119–119a); he wore the chlamys over the ivestment, but not generally over the togas. Members of his family might wear chlamyes adorned with gems. Representations of the chlamys abound, in im-

perial portraits and images of Old Testament kings such as David or Solomon, in portraits of courtiers, or of princely martyrs. These chlamyes are all evidently made of silk woven with a great variety of gold floral, circular, or spade-shaped designs.

Seeing a chlamys in dreams had a broad range of meanings. If the chlamys was frayed and dirty, this meant the downfall of a regime, if new and splendid, it foretold happiness and the birth of a male heir (Achmet ben Sirem, Onomasticon, ed. Drexel, p. 116–17).


CHLEMOUSI (Χλεμούσιον or Χλέμοσιον, Fr. Clermont, It. Castel Tonnese), castle in Elis in the northwestern Peloponnese. It was the primary fortification of the principality of Achaia, constructed on a hill with a panoramic view westward to the Ionian Sea and controlling passage into the interior of the Peloponnese. It was built between 1220 and 1225 by Geoffrey I Villehardouin who used the wealth of the Moret church for its construction, and was consequently excommuni-
cicated. Despite the castle's formidable size and position, it seems to have witnessed no memorable sieges or battles, it was frequently used as a prison, and the Greeks captured at the battle of Makryagio in 1464 were held there.

Chlemoutsi is frequently confused with the port of Clermont (Clarentia, Clarentia, mod. Kyllene) some distance to the northwest, which was the site of the mint of the principality until its destruction in 1429. Chlemoutsi remained in Frankish hands until 1949 when it was taken by Constantine (XI) Palaeologus, then despoits of the Morea, and used by him as a base for his attack on Patras. The despoits Thomas Palaeologus and Joseph Artabanus imprisoned the Chlem-
outsi. It was taken by the Turks in 1460.

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


149–155. — T.E.G.

CHLARA (Χλάρα), settlement on the road from Pergamon to Philadelphia, known from the 11th C. onward. It is mentioned several times by Anna Komnene, who states that the semibarbarian Monastras controlled Pergamon, Chlara, and neighboring towns (pafkias) (An. Kom. 3, 155–5). In the mid-12th C. Chlara was already a polis; it was fortified by a city wall ca. 1162–73 (Nik. Chon. 125, 55–59). The bishopric of Chlara, a suffragan of Ephesus, is listed in a notitia (Vizitiate CP 114, 47), the date of which is variously placed between the 10th and the 12th C. The Parthisio Romanzes mentions the "province" of Atramyton, Chlara, and Pergamon, but the Crusaders could not retain this region and Chlara fell to the Nicean emperor Theodore I Laskaris. It suffered from a severe earthquake in 1296 and from Turkish invasions. A 13th-C. historian (Douk. 221, 13–14) is the last Byz. source to mention "Chlara, on the borders of Lydia," but it had long ago been lost by the empire to the Turks.

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


CHNOUBIS (Χνώμυς), the deity or daemon en-
graved on popular medical gem amulets, the Chnouhis takes the form of a coiled serpent with a lion's head and a nimbus and was surrounded by the seven planets or 12 houses of the zodiac. This pagan amuletic device, believed to prevent abdominal ailments, was christianized in late an-
tiquity when the image of Chnouhis evolved into a dominating Gorgon head, often accompanied by the inscription, "Lord, help the wearer."

The Chnouhis also appears on Christian utterance or Medusa amulets, which derive directly from pagan utterance amulets (hydrarhyh phylaktoron). The Christian versions have the lion-snake Chnouhis on the obverse inscribed with the Triasong or invocation of the Virgin, and, on the reverse, the command to the worm to lie down quietly as well as various symbols such as the pentalpaha star, lunar crescent, "Z", and eight-pointed stars. The purpose of both pagan and Christian worm amule-
us was to ensure childbirth without complica-
tions.


CHOIROBOSKOS, GEORGE, grammarian, dea-
con, and choriophylus of Hagia Sophia in Constan-
tinople; b. early 4th C. Choiroboskos (Χοϊροβοσκός) was above all active as a teacher and is described in the titles of some of his works as oikonomos didaskalos (see didaskalous). His principal writings are an extensive commentary on the Nudus (Can-
ostioc) of delegation and conjunction by Theodotion of Alexandria (4th–5th C.); commentaries on the grammarians Apollonios Dyskolos (2nd C.), Herodoros, and Dionysios Thracos, which survive only in fragments; a treatise on orthography, also fragmentary; a commentary on the Encheri-
dion by Hephæstius of Alexandria (2nd C.); epis-
meros or grammatical analyses of the Psalms; and a treatise on poetic figures. The dry and detailed treatises of Choiroboskos played a major part in transmitting ancient grammatical doctrine to the Byz. world. His work on poetic figures was translated into Old Slavonic, probably in Pres-
lov ca. 900, and the translation was included in the Leboron of St. Galen,抄本 preserved by the Stadtbibliothek of Konstanz and the Bibliothek of Kiev. The Epimeres on the Psalms were used in schools in the mid-10th C. Eustathios of Thessalonike quotes Choiroboskos fre-
quently as an authority. Renaissance grammarians found in his works a mine of information on literary Greek.


CHOROPIRRAKHTES, LEO, diplomat and writer; died after 915; Kollas (p.15) dates his birth be-
tween 845 and 850. Beck (Kirche 594) ca. 844. Choropirahte (Χοροπιράκχητης) was a high-rank-
ing official (mystiko and komakhés) under Basili I, magistros from 896 and a relative of Zoe Kambro-
CHOMA

CHOMA (Kăna, now Homa), fortress of Phrygians in the upper Meander valley, became important as a frontier post in the 11th–12th C. Its troops, Chomatet, were in the service of Nikephoros III and Alexios I. At that time, Choma was isolated in an area overrun by the Turks. It was then centered of a district called Choma and Cappa Docia, under a tapharch. Choma's location on a major road to the interior made it a base for the campaigns of Alexios I and Manuel I. Continuously threatened by Turkish armies and nomads, Choma was refortified in 1195 by Baldwin II and given the name Angelokastro. It fell to the Turks soon after 1204; it was never a bishopric.

CHOMI (Naoua, now Hora), city of Pirgos. Its site was apparently in the vicinity of Choma.

CHONAI (Chonai, now Hora), city of Pirgos. It had a long plain down to the nearby defensible mountain site of Choni in the 8th C. An important highway from Athens to Argos passed through it. The latter part of the theme of Tharassos and may have been its capital (C. Foss, Ephemeris after Antiquity [Cambridge 1975] 1991). It was devastated by Turkish raids in 1579 and after the battle of Münlükzert (1071) became a major frontier defense. Choni was attacked in 1141, 1149, and 1151, and taken by the Turks after 1104. The great Church of St. Michael in Choni was a center of pilgrimage and location of great trade fairs, on the ancient site of Kolossai. It was a large basilica decorated with mosaics; nothing of it survives. Choni was the birthplace of Michael and Niketas Choniotes. It became an autocephalous bishopric ca. 860 and a metropolis without suffragans ca. 950. The remains of its Byz. fortress have not been studied.

CHONAI, MIRACLE AT. A miracle performed by Michael the Archangel, at Choni was celebrated 6 Sept. As told by Symeon Metaphrastes, the miracle occurred shortly after the death of the apostles John and Philip. Next to a healing spring, which had two branches running on either side of the spring, in order to flood both the spring and the oratory with brackish water. Michael appeared just in time to cleave the rocks in an earthquake, thus diverting the river and preserving hermit, spring, and cult. Images of the miraculous event show Archangels and the chapel on the right and the Archangel driving his staff into the earth, while the river, descending in two streams from above the figures, plunges down the center of the scene into the cleft created by Michael's staff. The icon of St. Michael, and the Icon: Holy Images, Sixth to Fourteenth Century [New York 1975] 124). Sometimes devils with pickaxes appear (Venice, Marc, 75/6). Known from the Menologion of Basil II fol. the image is one of the rare examples of a miracle of a saint illustrated with the degree of consistency characteristic of feast icons. Michael wears the pallium, though indepen-

dent images of him in armor are sometimes la-
babeled "Choniotes" (e.g., at Karilikhe kili, Gö-
reme).

MIT. L. Bonnet, "Narratio de Miraculo a Michael Ar-
changelo Choniotes," MOC 3 (1954) 494–509; M. Doukias, "To eon Chonai Thessou tou Archangelou Mi-

CHONAIOTES, MICHAEL, writer and metropolitan of Athens (1162–1204), brother of Niketas Choniotes; born Choni ca. 1138, died Boudoni-
ca ca. 1222; the name Akounatous often assigned to him is incorrect. Choniotes (Nikodimos) was a pupil of Eustathios or Thesalonika. As metropol ian he was an energetic defender of Athens' interests, esp. during the city's siege by Leo Schou-
kos. After the Latin conquest, Choniotes left Athens, lived on Keos in 1205–17, and via Euboea went to the monastery of Prodromos in Boudon-
ita (B. Kanaoun, Byzantiki 1 [1981] 99–127). Politically Choniotes was a strong opponent of the civil aristocracy, which he criticized for its inequity in the provinces; he was esp. critical of those who came from peasant and artisan families (Lampros, sfs 1337; 18–22). He welcomed An-
traxinos I at first but then withdrew support, out of fear "that the gods did not put the whole world in fear" (1210–12–15).

CHONAIOTES was one of the rare writers who escaped from Byzantium and produced lively vi-
gnettes, such as a description of a dirty and drabby bathhouse on Keos (A. Berger, Das Bad in der byzantinischen Zeit [Munich 1986] 71). He often developed his similes and metaphors into full-
blown images. In one of his treatises Choniotes discussed the question of the relationship of the creation of the seas and the animals of the sea, and the creator's independence from the crowd's ap-
praisal, even though in actual rhetorical practice he had to take into consideration the desires of his audience (I. Cézou, 14 SEP 3 [Bucharest 1976] 681).

In frescoes in the Church of St. Peter at Kalymnos the initial scene and in the south chapel of the cave of Penelopi, dated 1253 by inscription, Choniotes is depicted as a nimbed bishop, thus suggesting that in Arctic he was regarded as a saint shortly after his death (A.K. Orlandos, EEEB 21 [1931] 210–
14; D. Mouriki, DACMA 7 [1973–74] 96–98, fig. 1).
CHONIATES, NIKETAS, government official, historian, and theologian; younger brother of Michael Choniates; born Chomai, Phrygia, between 1155 and 1157, died Nicaea, spring/summer 1217 (V. Katsaros, JOB 32:1 1982:89–91). After studies probably in Constantinople, Choniates (Xαυστήρ) began his career before 1182 as a provincial functionary in the Black Sea region; he returned to Constantinople, retired while Anastasios I reigned, but resumed service after Isaac II ascended the throne, eventually becoming logothetes ton sekrétōn. In 1204 he fled to Nicaea but failed to receive any position of influence there.

Choniates' History (Chronikē degeis) is the most important source for 1118–1204, although the author's personal (sometimes biased) opinions color it. A major example of Byz. prose, it reveals a new approach to human beings. They are presented having contradictory, good and evil qualities and as being the active forces in history, while God functions as the highest moral principle. In a period of disaster, terror (esp. under Andronicus), and moral decline, Choniates defended the values of human life and property as well as culture. The History is permeated with a foreboding of catastrophe, also reflected in the imaginative system of metaphors and similes, taken from motifs of storm, shipwreck, fire, disease, and beasts of prey. Traditional clichés are interwoven with irony, psychological observations, crude jokes, obscenities: Choniates is concerned with the human body and its excraneous and sexual functions, but diverts away from his own curiosity. His speeches (panegyrics of Isaac II, Alexios III, Theodore I, address to the bishop of Philippopolis, monodies) and letters are more conventional than the History; factual inconsistencies between them and the History can be explained by the differing purposes of the two genres. He also wrote the Thematourgoi of Orthodoxy (Panepistēma Dikaioukhs), a refutation of heresies up to his time (published only partially).

CHORA MONASTERY (Turk. Karıye Camii), located in the northwestern region of Constantinople near Edirne Kapi. The early history of Chora (Xáko, lit. “dwelling place”) is obscure. A legendary tradition attributes the foundation to the 6th-C. saint Theodore (BH 1743), supposed uncle of Justianian I’s wife Theodora; a more reliable source identifies the founder as Khippos, son-in-law of the 7th-C. emperor Phokas. In the 9th C. Chora was a center of resistance to Iconoclasm; the iconodoulous saints Therapontos Grampos and Michael Synkollos were associated with the monastery and buried there. Restored in the 11th C. by Maria Doukaina, mother-in-law of Alexios I, Chora was again renovated in the 12th C. by her grandson, Isaac Komnenos the scholasticus. Like its predecessor, Isaac’s church was a domed basilica built of recessed-brick masonry on a cross-in-square plan, with however, a larger, singleapse. Traces of its mosaic decoration remain in the south window of the nave.

The church deteriorated during the Latin occupation of Constantinople, but Theodore Metochites restored it magnificently (1315–13). He rebuilt the dome over the nave and replaced the narthexes and parekklesioi, decorating them with resplendent mosaics and frescoes. Of the mosaics in the nave, only panels of Christ, the Virgin, and the Dormition remain. The well-preserved mosaics of the narthexes and the frescoes of the parekklesion are critical for our understanding of the style of monumental painting of this period. In the outer narthex esp. notable are the image of Christ, identified in the ghastly text as “the dwelling place of the living on earth, the entrance; the cycle of his Infancy with long sequences on the Magi and the Massacre of the Innocents; and that of his Ministry in the dominical vaults. The focus of the inner narthex is the donor portrait of Metochites offering his foundation to the Lord. In this area are mosaics of the Deesis with Christ Chalchaites, but without the Prochoros, accompanied by images of Isaac Komnenos and “Melania the Nun”; 17 scenes of the life of the Virgin; and an unusually full complement of 70 ancestors of Christ. The eastern half of the parekklesion reveals a mortuary chapel, is fittingly devoted to the last judgment and culminates in the Anastasis, abnormally placed in the conch of the apse. On the chapel walls are frescoes of military saints, some partly covered or destroyed by the finely carved hoods of sepulchral monuments. Along the south walls are Old Testament prefigurations of the Virgin. Metochites also endowed the monastery with substantial endowment accounts, a hospital and public kitchen, and donated his important collection of books. During the Palaiologan period, Chora housed Constantinople’s most comprehensive library and was frequented by scholars such as Maximinos Planouros and Nikiforos Gregoras, as well as Metochites himself. Sultan Bayezid II (1481–1512) transformed the church into a mosque.

Chora Monastery. Frescoes in the eastern end of the parekklesion of the church; early 14th C. Below: church fathers; the bishops (I. to r.), unidentified, Anastasia of Alexandria, John Chryssomel, Basil the Great, Gregory of Nazianzos, Cyril of Alexandria). In the conch: Anastasios. In the arch: two miracles of Christ with the archangel Michael in the center.
CHORILOUS OF GAZA, 5th-c. Christian rhetorician. Choriklos (Xopourkos) was pupil and silogist of Prokopios of Gaza. Forty-six declamations of various types survive. Apart from the historical Choriklos (Sokrates), Prokopios, his discipulus, wrote a letter to himself in the garden (ps 31-35) or vineyard (ps 41-44) as well as roads or buildings; the last of 1299 for the monastery of Lembiotissa includes a choriklos bordering an olive grove (MM 4.59-11-11). A choriklos could be surrounded by a ditch (MM 4.4-3-3) or boundary marks (MM 4.1898-9). Often, and in rare cases, new trees were grown on some choriklos. All this indicates that choriklos were not peasant “shares” in a particular field, thereby providing evidence against the existence of an “open field” agricultural system.

CHOREPISKOPOS (kepeniskopos), lit. “country bishop,” a type of assistant bishop who presided over a community in the rural countryside. The

CHORITAS MONASTERY, located east of Thessaloniki on the slope of a mountain now called Choritza. The date of its foundation is unknown, but a seal of the 15th/16th c. exists, indicating that the monastery was dedicated to the Virgin. The seal (fig. 5, n. 1.4.14) Circa 1205 Choritza (Xopourkos) was granted to the Cistercians, having been abandoned by their Greek monks soon after the Frankish conquest of Thessaloniki. Because of the abaces impoverished by the Latin monks, it was briefly restored to the Byz. by 1207 and 1212 (E.A.R. Brown, Traditio 14 [1958] 19-81). A second group of Cistercians regrouped the monastery in 1212 to 1233; thereafter it reverted to the Greeks.

CHORITAS was an imperial monastery, with property in different regions of Macedon and in Thessaloniki; its holdings were mentioned in the 15th-c. acts of several Athos monasteries. A poem of Manuel Puleas (Pileas, Carnina, ed. Martino, n. 61) is the only source to mention an early 15th-c. restoration of the monastery after a fire. In 1452 during the civil war the despotate Constantine Paleologus sold to Choritza from Thes- saloniki (Greg. 1.352-55). Choritzas’ metochion on the east side of Thessaloniki was visited in 1405 by Ignatios or Simoukis. The monastery probably fell into Turkish hands ca.1421 and became deserted.

CHORITAS, JOHN, writer, teacher, and bibliophile; born ca.1350, died before June 1439. Choritza (John) has written a diverse body of works, letters, some of which are addressed to other authors, such as Joseph Bryennios and Demetrios and Manuel Chrysoloras, as well as to Emperor Manuel II, poems, including tomb verses on the palace of Theodore Kantakouzenos and epigrams on the recently deceased scribe Isaeus; orations; a vita of Constantine I and Helen; scholia on John Chrysostom; prologomena to the Loge of Aristotle; and a short treatise on hyphenation. Particularly interesting are two detailed descriptions of serious illnesses he suffered (H. Hueniger in Polychronikon 2.445-452). D. Nastase has suggested
that Chorasmianos was the author of a lost manuscript that covered the period between the Histories of John VI Kantakouzenos and the histories of the fall of Constantinople (cf. Hunger. Lit. 1:46). An anonymous account of the Ottoman siege of Constantinople in 1346–47 was attributed by Hunger to Chorasmianos, a hypothesis rejected by P. Gauthier (REB 23 [1955] 101).

At least 24 MSS have been attributed to the private library of Chorasmianos: they include codices of Euripides, Aristotle, Plutarch, Lucian, Libanius, Byz. historians, and the Introduction to Astronomy of Theodore Metochites. Chorasmianos is also remembered for rebuffing the famous 6th-C. herbal of Donnoumenos (Venet. ONK. med. gr. 1). Chorasmianos copied several MSS, including a menu that donated to his diocese and astronomical texts for his own use (E. Gamillscheg, Codices Manuscripti 7 [1981] 52–53).


CHOROSIEI (Χοροσίη), called Antshirwian ("of the Immortal Soul"). Persian "great king" (513–790). Under his father Kavav, Chorosieos participated in suppressing the social movement of supporters of Mazak. As king he introduced several local and administrative reforms and achieved a certain centralization of the state. He used Justinian I's domestic problems and involvement in Western politics to continue the war. The first war (577–90), inherited from his father, was ended by the so-called "Eternal Peace" that preserved the frontier of 502. In 540 Chorosieos invaded Mesopotamia and Syria and seized Antioch. In 545, simultaneously the Persians were active in Lazica. For this invasion he found an ally in Vetyes. New activities in Lazica interrupted the truce of 545, but in 561 the parties signed a 50-year treaty preserving the status quo. War broke out again in 572, originating in the Armenian revolt against Chorosieos. Justin I's suspension of tribute, and Byz.-Persian conflict in southern Arabia and Ethiopia for the control of the sea routes to the Egyptian Desmond the same success, the Byz. general Jus- tinianus could not retain Armenia.

Probably in 574 (Cameron, Literary, p. XIII [1969], 15. 21) Chorosieos led an army to Neo- platonist philosophers persecuted in Byz. In Arab-boundary Persian historiography he is presented as an ideal monarch. Cruel, hard, but worthy of respect, he failed, however, to rectify serious institutional defects. Modern scholarship often exaggerates the influence of Chorosieos' reforms on Byz. (E. Stein, Opera Minora Selecta [Amsterdam 1968] 65–70; Ostrogorsky, History 97, n.2).

CHOROSIEI II, or Khusraw II Parvèz ("the vic- torious"), the last of the "great kings" (from 590) of Sassanian Iran; died Ctesiphon 29 Feb. 628. Chorosieos came to power after crushing the rebellion of Bahram Chobin against Chorosieos' father, Hormuz IV, According to L. Gomina (Problemy vostochnogo [1963] 328–41). Bahram revolted after he had defeated the Turks who, with the Khorassan, had invaded Iran in concert with the Byz. plan for the Persian war. Chorosieos had to flee to Byz. territory; Maur- ice and Dometianus helped restore him to the throne in 591. The Byz. generals Komnenos and (eventually) John Mystakon were sent to sup- port Chorosieos. The treaty with Byz. provided for the surrender of Dara and Martyropolis. Chorosieos remained Maurice's ally, and rumors circu- lated that he converted to Christianity.

The Chorosiei make their appearance in the recovery. Tigranes gave Chorosieos a pretext for invading Byz. In 604 and recapturing lost regions. Chorosieos' generals Shirvaini and Shāhīd were successful, but at the battle of Nābata (552), the Byz. were defeated and in 627 won a decisive victory near Nineveh. Chorosieos was dethroned by his son Kavav-Shirvaini and, after a trial, murdered in prison.


CHOUHOMNOS, IRENE, anti-Palamite nun and bibliophile; born 1191, died Constantinople ca. 1355. Daughter of Nikephoros Chouhonomos, prominent Byzantine courtier of the late Palaiologos, son of Andronikos II, in 1309. Widowed in 1307 at age 16, she sought solace in monastic life as the nun Eulogia. Despite her father's opposition, she grew to love the "shame" and spent the remainder on the restoration of the monastery of Chris Philanthropos Soter. She became supe- rior of this double monastery, to which her par- ents later retired. The convent, which housed 100 nuns, was one of the largest in 14th-C. Comnas- monope. Only a few ruins of the monastery have been uncovered, between the Macedonian palace and the sea walls. The typhonikon for the monastery is extremely fragmentary; its surviving chapters stress the importance of the eunuchic life (P. Meyer, BZ 9 [1895] 48).

Chouhonomia's first spiritual director was Theo- kefros, metropolitan of Philadelpheia; in 1308 she also conducted extensive correspondence with a monk whose identity cannot be established. She was an ardent supporter of Gregory Askivios and was harshly criticized by Gregory Palamas for meddling in theological controversy. Al- though errors in spelling and syntax reveal Chouhonomia's lack of formal education, she was praised by her contemporaries for her erudition, possessed a substantial library, and commissioned the copying of MSS.


CHOUHOMNOS (Χουχομνος, fem. Χουχομνα), a fam- ily of predominantly civil functionaries attested from the mid-11th C. The first known Chouhonomos was placed by 1139 and chrestophoros of Hagia Sophia in Constantinople in 1099 (MM 4:317.11–12). John "Soomi..." (read "Chouhonomos") served much of his career in the 1080s (Palaeo En- grafe 1, no. 47.24). Another Michael (died ca.1153) was nomophylax and chrestophoros of Hagia Sophia and later metropolitan of Thessalonike. Several 12th- and 13th-C. Chouhonomos are known only from their seals. The scribes and chartularius Theodore Chouhonomos, an important official of Andronikos I, is probably to be identified with the Chouhonomos who served as tax collector in Athens. Theodore was also entrusted with a military command. A chrysobull of 1190 seems to name the "late" Chouhonomos ("J. Verpeaux [in Nicephorium Chouhons (Paris 1959) 28] mistakenly named him "grand boullogasthe"—see R. Guillaud, REB 25 [1917] 82) who inflicted damages upon the poor and spent the proceeds on the Genera- fication with Theodore is not probable. Nikepho- ros Chouhonomos (died 1254) also served as a tax collector in the Thrakian theme. A later Nike- phoros Chouhonomos was an important politician and writer (see CHOUHOMNOS; NIKEPHOROS); his brother Theodore was also a courtier. Several letters survive of Nikephoros' brother, the para- kisjamesos and general (Boissomedé, AteuNico 203–22); another son George was chief of the imperial table and megas stratopedarches. His daughter Irene-Eulogia Chouhonomia played an important role in 14th-C. religious life. Several other Chouhonomos were influential courtiers: the stratopedarches John received a promise in 1344: Nikephoros was megas kuriasarios in 1353. Makas- rophos Chouhonomos founded Nia Moni in Thessalo- nike in the 1350s and was regimeno of Sternum in the 1370s.


CHOUHOMNOS, NIKEPHOROS, statesman and intellectual; monastic name Nathanael; born be- tween 1250 and 1255, died Constantinople 16 Jan. 1357. Chouhonomos studied rhetoric and phi- losophy with Comnenus and Cyriakos, prepa- ration for a government career. He first appears in the sources ca.1275 as a questar entrusted with an embassy for Persia. Under Andronikos II, he was promoted to wato- klis in 1309, and ca.1295 became episcopos katharíon. Circa 1300–1305 he was also mizanos and one of the most important cabinet ministers of Andronikos. He secured an alliance with the Palaiologan dynasty in 1309 through the marriage of his daughter Irene Chouhonomia to the deposed John Palaiolog- os. In 1309–10 Chouhonomos served as governor of Thessalonike; thereafter he gradually with- drew from public service, after being slighted in influence by his political and literary rival, Theodore Metochites. In the 1350s the two men engaged in bitter polemics over questions of lit- erary style. Chouhonomos attacking the writings of Metochites for their lack of clarity. Metochites in
turn criticized his rival for his devotion to physics and his ignorance of astronomy. The highest form of science: Circa 1536 Choumoire retired to the monastery of Christ Philanthropos. His writings include: "rhetorical pieces; treatises on philosophy, cosmology, and theology;" and 172 letters. He pos-
sessed a great fortune, based primarily on land in Macedonia, and founded the monastery of the Theodoros Georgoupolon in Constantinople (V. Laurens, REB 12 [1954] 37–44).

CHRIST. See Anointing.

CHRISTUS. See Christogram.

CHRIST. [This article is divided into three sec-
tions that treat the theology of Christ (Christoul-
ogy) that developed in Byz., the liturgical image of
Christ, and the types of Christ used in artistic
representations. For depictions of Christ in nar-
tative scenes, see the following entries: Aposy
in the Garden; Anastasis; Appearances of Christ
after the Passion; Ascension; Blind Man, Healing of the; Cana, Marriage of; Crucifix-
ion; Deposition from the Cross; Epiphany; Feeding of the Multitudes; Flight into Egypt;
Galeaz, Storm on the Sea of; Infancy of Christ; Lazarus Saturday; Lord's Supper; Miracles of
Christ; Mission to the Apostles; Nativity; Passion of Christ; Temptation of Christ; Tra
detto Legis; Washing of the Feet.]

Byzantine Christology. The image of Christ encountered in the Byz. church and in its theology is not so much that of the Synoptic Gospels, al-
though Orthodoxy confesses the human nature (substance) of Christ and expresses it in the icon-
ographic program of the Great Feast, but rather the Johannine Christ (Logos), the Pantokrator,
the Transfigured or Resurrected One who is en-
developed by the Manolios. The church fathers of
the 4th C. in particular exerted a lasting influence
on liturgical texts, and their Christ is the Logos
who is "of one essence with the Father" (homo-
ousios). Against Arius and Eudoxius, they empha-
sized Christ's divine status, thereby initiating the Christology "from above" so characteristic of Byz.
and of the Antiochian School, as well as the Logos
"became flesh" (Jn. 1:14), the Preexistent One "became man" (cf. Gal. 4:4). According to Griliches there are two distinctive
types of Christology: the Logos-arch (
cl. 33,
213, 13, 34, 36, 260) and the Logos-anthropos (en-
anthropos) models. Representatives of the first
type are inclined to attach theological refer-
vance to the human soul, or human freedom, of
Christ. At the very least, they ignore it (e.g.,
Athanasiadis of Alexandria); or, they deny its ex-
istence altogether so that in the union the Logos
assumes the function of the soul (e.g., Apo-
lloniadis of Laodicea); or, they subordinate the
unity of Christ (and his human personality) to the
pre-
ceminence of the Logos. Accordingly, the divine
activity of the Logos concerning the human reality of
Christ is often vitally interpreted (frankly
so), as in all Christologies of Monophysitic ten-
dency since the Council of Ephesus (431), this
tendency is seen above all in Cyril of Alexandria,
if one excludes the compromise formula that he
offered in 433 to the Antiochens and that the
Council of Chalcedon (451) accepted as his belief.
Emphasizing Christ as a "man with a body and
soul" runs the risk of conceiving the union of
divine and human in the "God-Man," in the most
extreme instance, as a relationship of two per-
sons, that is, in the juxtaposition of two beings,
as in the Nestorian "Christology of separation."

Increasingly, a tendency developed to deny the
"God-Man" certain human experiences believed to
be "merely human." From the beginning the
fact of Christ's sinlessness, a doctrine derived
from Hebews 4:15, was evident to the faithful and
soon became a principle of interpretation. Athanasian, for instance, could still accept the
ignorance (ignorantia) of Jesus as a characteristic
of his human nature (PG 16:642A); but later,
certain statements in the Gospels were seen only
as an accommodation (colloquium) to the audience: "I tell you that I do not know, when in truth I
do know" (Didymos the Blind, PG 39:908B). The
height of this tendency is shown in the Monoth-
elite controversy when the Nestorian Maximos the Confessor
denied the possibility of a gnomic will in Christ,
that is, the freedom of choice or free will.

After the acceptance of dyophysism at the
Council of Chalcedon, theology was occupied
with an explanation of the union, kept within the
scope of the Chalcedonian definition (Neo-Chal-
donian), as taking place in the person of the
Logos (hypostatic union). This view came to fru-
tion in the 6th C. in the anthemias of the Fifth
Ecumenical Council (553) and in its so-called Tri-
person-ism under Justinian I. This made it pos-
sible to accord prominence to the Christology
of Cyril of Alexandria and to offer the Monophys-
ist's formula that drew from both traditions
(e.g., "Known in two natures; united, without
commingling, of two natures").

Emphasizing the hypostatic union gives prom-
ience to the Logos as the basis of the union so
that he is the existential foundation of the one
Christ. Thus, emphasis on the pre-existence of
the Logos, in an Alexandrian context, brings
prominently into view the deifying "energy." Man
as a union of two natures, body and soul, was a
Christological model later used by Pope Leo I as well as the Monophysites.
Not until Neo-Chalcedonian, however, does it become the focus for clarifying the hypostatic union
and for distinguishing between varying de-
grees of individuation, in particular the differ-
centiation of the individuality (person of sub-
stance and of person of hypostasis). The indivi-
duality of body and soul, both of which are con-
ceived within a Platonic framework, are united
in a particular man, in his person or hypostasis,
which has the individual "exists in himself" as
an independent being; yet, he is more than a
particular instance of a common nature, or spec-
cies. The consequence of this model is shown in
the Christology of Patriarch Anastasios I of Antioch with his emphasis on the dedication of man: "Many
times have our holy fathers made use of the
paradigm of man when reflecting on the union of
natures [in Christ]. As man is constituted of
different activities (energias), some of which be-
long to the rational soul, some to the body, in
the same way we understand the union that took
place in our Saviour; in this union we have a
union constituted of different natures, so also we see it constituted of different energies," the
divine and human (Dogmatikon, ed. F. De Kamps, 11:5,

If, as in Theodore of Rhaeoth, the energies are
expressly connected with the hypostasis, or
together form a prosopon derived from a prosopon,
then Neo-Chalcedonian is able to promote a sin-
gle, hypostatic energy of Christ. In other words,
there is created in Christ the one "hypostasis" (or Monotheliteism) as, for example, in the an-
thropological paradigm to which Patriarch Sergios I refers (11:566A). By em-
phasizing that the subject of the activity and will
is one, both Nestorianism and the possibility of
conflict between the divine and the human in
Christ were excluded, while Christ's uniqueness
and its accompanying mode of freedom, was
firmly established.

It is noteworthy that Maximos the Confessor
sought to understand the uniqueness of Christ's
hypostatic union by altering this paradigm, after a phase in which he avoided or even rejected it, and thereby provided anthropology with a signifi-
cantly different model of man. The human hypostasis is never absolutely independent, never
autonomously free; in its worldly and communal existence it is precisely defined as a union of
natures, bound by necessity and impotence to arise and disappear, together with its elements,
and to be so constituted until the end of the world.

Christ alone is a pure hypostatic union standing above the laws of unions in the natural order.
Consequently, he is an absolutely unique hypostasis and is not like man, who is unique only in
a relative sense, existing as one particular among many other particulars of the same species. The
autonomous character of Christ's hypostasis differs from that of the hypostases in the natural
order, for there the independence of the hypostases is conditioned by the essential elements that
constitute the species.

Maximus's concept of "person," therefore, is not concerned with anything in or of the world. For Maxi-
mos, as soon as one defines the content of the hypostasis, its activity and will, one falls into Mon-
ophysitism, for one's thought moves within the framework of the natural synthesis characterizing
man.

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

This experience is in no apparent conflict with God's transcendence, with respect to his essence.
The argument of the Iconoclasts—which maintained that the iconographic representation of
Christ, to the extent that it claims to depict God and man, either separates his two natures (falling,
therefore, into Nestorianism) or fuses them into one (thereby falling into Monophysitism)—ref-
lects not the experience or consciousness of the faithful, but rather competing patristical
Christological formulas. An example of an alternative view is the simple statement of Pat. Ni-
KYPROGRAMO I that in the icon of Christ the Logos is made visible if it represents his body and there-
fore refers to him. At issue is the role of percep-
tible symbols in conveying spiritual understanding:
"We do not err when we depict Christ crucified at all times, for if we see mentally, while absent, is not also seen with the senses in painting,
then even what we see mentally will be lost" (Theodore of Stoudios, PG 94.456A).

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

thropologische Modell der hypostatischen Union," Kirch-
ennum 14 (1981) 215-312. Idem, "Das anthropologische Modell der hypostatischen Union bei Maximus Confessor," in Maximus Confessor, ed. F. Heinzer, C. Schönborn (Frib-
bourg 1991) 323-33. A.H.C.

LIT.: THE DESCENT OF CHRIST. The Iconographical tradi-
tion of representing Christ was slow to develop. Once established, however, images of Christ re-
mained remarkably consistent, because of the em-
phasis, from the 6th C. onward, on "authentic likeness of Christ that were all supposed to de-
rive from theoria apostoloveta." Early images of Christ showed him together with the
apostles, or in other contexts, such as appearing in vision; if depicted alone, he first took
the form of the Good Shepherd. In these cases he was generally depicted young and beardless.

Other images of Christ alone are documented only from the 6th C. onward (the lost achripo-
stoil images from Kanoulai and Panias, in the Pa-
torium of Pilate in Jerusalem, and at Memphis). Two of these, the miraculous images of Christ's
face known respectively as the Mandylion and the Keramion, survived longer; both were trans-
ferred to Constantinople in the 10th C. These two images have also been lost, but versions of them
made during the 11th C. show a bearded Zeus-
like head of Christ, which suggests that these early lost images all used the same type later known as

CHRIST ANTHOPHETES

CHRIST ANTHOPHETES (στυματομορφος, lit. "the one who responds," also "the guarantor"). An icon of Christ Anthophetes was famous for its miraculous powers in Constantinople in an unidentified "domed tetrastylo" building thought to go back to the time of Constantine I the Great; it was probably in the neighborhood of the Church of the Virgin at Chalkoprateia, where the icon is known to have been housed from at least the 9th century onward. Its best-known miracle (7th C.) involved a merchant and the Jewish creditor to whom he gave the icon as surety, and it is explained by the inscription of the emperor "the giver of surety." According to Psellus (Chron. 1:149, ch.606:1-10), the empress Zoe owned an icon of Christ Anthophetes through which she forestalled the future, as the complexion of Christ on the icon was capable of responding to questions by changing color. According to a 15th-C. chronicler, she also fashioned a golden ring from the phalanges in which she was buried (Sathas, MB 7:1653-5). An icon of Christ Antiphonites appears inscribed as the"archicon" or under the portraits of the 11th C. (DOC, 5:1, ed. Grierson, 1861). The image is that of a standing, three-quarter length Christ, arms held close to his sides with the palm of his right hand held up so as to face the viewer. It appeared again in the now destroyed 11th-C. mosaic on a beam in the Kozan church in Nicasia (C. Mango, DOP 15 [1959] 253), but rarely thereafter. There was a 12th-C. monastery of Christ Antiphonites on Cyprus.

CHRIST, TYPE, CHRISTIANITY

The Pantokrator. This is confirmed by the earliest surviving panel portrait of Christ, an icon at St. John the Baptist's monastery, Sinai (Weizmann, Sinai Icons, B1), and by the image on the solidus of Justinian II, the first figure of Christ to appear on coins (J.D. Breckenridge, The Numismatic iconography of Justinian II [New York 1995]).

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

In monumental painting, this Pantokrator figure, in the form of a bust, was deemed particularly appropriate for dome decoration, where it could appear that Christ the ruler was coming from the heavenly world into the earthly through the center of the dome; it was also frequently placed over the entrance to a church, esp. the doors near altar and choir. Christ Pantokrator could be represented seated on a throne, as in the icons of Basil I (DOC. ed. Grierson, 5:1:154-60), but most often appears as a bust.

Christ Emmanuel. Christ, as the preexistent Logos, the incarnate Word, the flesh immortal, was depicted in the form of a frontally beardless youth with curly locks placed behind his ears, a high forehead and a cross-halo, he known as the Emmanuel (Is 7:14). Though images of the youthful Christ were common in the 4th-6th C., separate images of Christ Emmanuel, idealized as such appear with any frequency only from the 11th C. onward. Images of the Majestas Domini in the frontispieces of Gospel MSS of the Decorative Style group replace the mature Christ with the image of the youthful Emmanuel. Manuel I Komnenos used the image of Christ Emmanuel on his coins, evidently a reference to his own name. The Virgin Blachernitissa is shown with the Emmanuel enclosed in a mandorla on her chest, and the features of the Emmanuel were borrowed for images of Christ Anastropos, for the sacrificed child in the Ammos, for Christ in the Benaki Museum.

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

The relation between the three aspects of Christ (Pantokrator, Emmanuel, Ancient of Days) is explored esp. in the 11th and 12th C., when all three images appear together on a single MS (as three figures seated on three thrones in Paris, B.N. gr. 7:14; S. Tsui, DOP 29 [1975] fig. 4) or in a single church, each in a separate dome (Nezveb), or in a single church, the Pantokrator in the bath vault of the nave (St. Stephen, Kastoria).

Christ as Angel. The rare image of the Christ-angel is seen in several painted parts as a holy king seated in a throne, the angelic body in a habit held by a child. The figure of Christ may be flanked by two angels, each carrying a banner, the one on the right holding a banner with the words "Christos" and "Antonites," the one on the left holding a banner with the words "Regis" and "Antonites." This type appears in the main procession of the icon of the Pantokrator of the 11th C. (DOC, 5:1, ed. Grierson, 1861). The badge is that of a standing, three-quarter length Christ, arms held close to his sides with the palm of his right hand held up so as to face the viewer. It appeared again in the now destroyed 11th-C. mosaic on a beam in the Kozan church in Nicasia (C. Mango, DOP 15 [1959] 253), but rarely thereafter. There was a 12th-C. monastery of Christ Antiphonites on Cyprus.

CHRIST CHALKITES

Preserved at the site is the large Church of the Transfiguration (restored), a domed octagon similar to the basilica of Hossios Loukas and Daphni, dated to the 3rd or 4th quarter of the 11th C. It was apparently an episcopal church; its construction may be associated with the foundation of Christianopolis to metropolitan rank.


CHRISTODOROSES OF KOPTOSS (in Egypt), poet of 5th-6th C. Two of his epigrams in the Greek Anthology (bk.7, nos. 667-670) commemorate the death of John of Epaphada, consul (567) and prefect (579). Christodorus’s hexameters on the statues standing in the Zeuxippos baths at Constantinople comprise book 2 of the Greek Anthology. These verses, filled with the favorite Roman praise of the statues’ lifelike qualities, tell us much about the cultural taste of the time; the presence of statues of the Latin authors Vergil and Apuleius is particularly striking. John Lydos (De magnitudinis 3.26) quotes one line from Christodorus’s poem On the Disciples of the Great Prophets. Possibly Christodorus wrote the fragmentary poems in P. Gr. Vindob. 2778B-C (R.C. McGill, JHS 58 (1938) 38-63). The Seoul edition credits him with an epic on the Isaurian war of Emp. Anastasios I as well as patria on Constantinople, Thessalonike, and other cities, but none survives.


CHRISTODOULOS OF PATMOS, saint; baptismal name John; born Bithynia first half 11th C., died Europe in 16 May 1093. After elementary education in his native village, Christodoulos (Xπροδουλος) became a monk on Mt. Olympos in Bithynia. When his spiritual father died, Christodoulos entered Rome, Bethlehem, and Jerusalem. Forced by Turkish invasion to leave Palestine, he headed for Latmos, where he was proses from 1076 to 1079. The Turkish threat then compelled him to seek refuge in Strobilos, Kos, and Patmos. On Patmos Christodoulos founded a monastery dedicated to John the Theologian and eagerly contributed to the economic regeneration of the island, which had been devastated by invasions. In 1092 a Turkish attack made Christodoulos flee to Europe, where he soon died.

For his monastery on Patmos, Christodoulos received privileges from Alexios I, including a chrysobull of April 1086; he composed three sets of Rules: the Hypotyposis (1001), the Diatheke (Testament) (1003), and the Kodikellion (1009). John, metropolitan of Rhodes, wrote the Life of Christodoulos, probably ca.1110; Athanasios, a monk on Patmos and later patriarch of Antioch (1136-70), wrote an encomium of Christodoulos based on the Life. After 1113 Thesalios, a monk from Constantinople, compiled another encomium containing a description of Christodoulos’s posthumous miracles and substantial information about political events of the late 11th C.

119. MM 6:59-60.

CHRISTOSAGRAM (also Chirimson) and Christ’s monogram are terms for various monographic abbreviations of the name of Christ that began to appear during the 5th C. and became popular in the 4th C. as a result of their use by Constantine I the Great and his sons. The two most common types are (i) the combination of Chi (X) and Rho (P), the first two letters of the Greek name Christos, and (ii) a starlike figure consisting of the initials of Jesus Christos (IHS) and Chi (X), the horizontal beam of the crosses often added to each of these figures. A third type of Christogram consists of only the combination of Rho and the cross beam. The monographic abbreviation is stressed by the addition of the letters Alpha (A) and Omega (ω) or of attendant figures like angels, martyrs, etc.

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

CHRISTOFER, general; dates of birth and death unknown. He was domestikos ton scholon under Basa. I and also was the emperor’s gnomos; according to C. Mango (ZWH 14-15 (1975) 211-235), he married Basa’s eldest daughter, Anastasia. R. Guillard identifies him with the magistros Chris-
topher of the same reign. In 872 Christopher led the army against the Bulgarians; he was Te- 
trike and thereafter sent the strategos of Armen- 
iakon and Charsianon to meet Chrysochoris at 
Bathytta; an attack in the dead of night con- 
balled the Bulgarians to flee, and Chrysochoris 
was killed during the pursuit (P. Lemerle, TM 5 [1973] 
101).

GUILLAUD, Institution 1:158. J.E.C. Anderson, "The Campaign of Basil I against the Bulgarians in 872 AD."
Clio 10 (1896) 39-40.

CHRISTOPHER, bishop of Ankara; fl. first half of 
the 13th C. After being elected EXARCH of the 
West on 6 Aug. 1232 at Nicea, Christopher was sent 
to the despotate of Epiros as legate of Patr. 
Georgios II to end the schism between the 
churches of Nicea and Epiros. Upon arrival in 
Epiros in 1233, he convened a synod where 
the termination of the schism was declared. He 
was well received by most of the Exarch clergy, 
who provided him with financial support during 
his stay. He met with leaders of the schism, such as George 
Baldanes, and investigated the status of certain 
staurophorian monasteries (G. Prinzing, RBSS 3 

CHRISTOPHER LEKAPENOS, eldest son of 
Romanos I; co-emperor (921-31); died Constantin- 
ople (931). Christopher replaced his father as 
megas deizodoros ca.921 and was crowned co-
emperor on 20 May 921. The patrikios Niketas, 
father of Christopher's wife Sophia, tried unsuccess- 
fully to incite him to rebel against Romans I. 
In 928 he was removed from the palace. Maria 
Irene, Christopher's daughter, was married to 
Peter of Bulgaria.

CHRISTOPHER OF MYTILENE, poet, high-
ranking imperial official; born Constantinople 
ca.1000, died after 1050 or perhaps after 1068. 
Christopher had the titles of patrinos and anthy-
phatos, and served as imperial secretary (hypogra-
phos). He was a prolific writer who wrote 
various works: the Panegyric of the Empress Theophano, judge of Paphlagonia and Armeniakon. 
His epigrams—some of which are personal and sarcastic—present scenes of everyday life as well 
as political events (death of Romanos III, blinding 
of Michael VI); he also praised the munificence of 
the rebel George Manisakes. Christopher was 
deeply interested in the beauty of the visible world 
which reflected divine wisdom, exemplified in such 
small creatures as the spider whose skill he praised; 
yet, at the same time, he was concerned with social 
inequality (Kurtz, infra, no.14). He praised some 
monks, e.g. Niketas of Synnada, whom the 
empress and the whole city revered (no.27), but he 
estimated Niketas primarily for his talent as poet 
rhetorician. He praised gluttonous monks (no.135) 
or gullible monks like Andrew, the 
collector of false relics (no.114). Christopher 
was interested in the visual arts and praised artists 
who depicted people and animals as full of life 
(no. 50, 101). He also wrote four calendars 
of saints: two in classical meters (iambics and hexa-
metric), and two in iambic meters—one very 
concise (in stichera), another a little more 
expanded (in kanones); the last is called s synax-
arrion in some MSS.

CHRISTOPHOS PASCHON (Χαρίσσιος πασχών), 
died 1548. His psaltic work Psalterion (1543) was 
translated into Latin as Psalterium et tickingus 
(1547). His choral work Sticheron 9 (1547) was 
translated into Latin as Cantus Gregorianus (1550).

CHRISTOPHOROS (Χριστόφωρος), 
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sources; (2) short chronicles that narrated in an annalistic form political events within a limited (chronological period); esp. abundant are short chronicles dealing with the Turkish invasions (see CHRONICLES, SHORT); (3) short lists of dated events (e.g. emperors, empresses, patriarchs, popes, etc.) beginning with the ancient past (e.g. the Chronographia of Patr. Nikhephoros I, the Chronicle of Peter of Alexandria), attested in Byz. from ca.800 onward; that, according to Z. Samourova (Vie X 36 [1974] 139-44), were contained in MSS alongside short works on grammar, geography, rhetoric, philosophy, meteorology, etc. and, probably served educational ends (Vie X 21 [1964] 1461; and (4) private notes with chronological dates, such as the list of the children of Alexis I in Moscow, Hist. Mus. 53/47 (A. Kudakh- dan in Festschrift F. Altherr, v. 2 [Berlin 1970] 233-37).


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


CHRONICLE OF EDessa, or Historiae in Brief, as the work is called in Syria, is essentially a list of notable events and noteworthy Churchmen associated with the history of the city of Edessa from the 3rd to 6th C. The new anonymous Chronicle, which was compiled in the 6th C., survives in a unique MS (Vat. Syr. 1635). It preserves excerpts from the archives of Edessa as well as other sources, and is important for the history of the establishment of Christianity in the Syria-speaking world. In its present form the Chronicle is probably an abbreviation of a longer version of the same material. In turn, it became a source for later chronicles.

CHRONICLE OF GALAEDIN, a brief chronicle composed ca.1705 by Euthymios, a monk of the monastery of the Savior in Galaeidi (a port on the Gulf of Corinth). Drawing on apparently authentic documents preserved in the monastery and adding a liberal dash of epic imagination and religious credulity, the chronicle provides some interesting sidelines on late Byz. resistance movements in the southern Balkans as well as on earlier events, such as the Bulgarian invasion of the Peloponnesos under Romanos I (Kerckhuyn, Studia, p.XX [1953], 205-9; Bon, Peloponnesos, 80 n. 4).


CHRONICLE OF IOANNINA, name given by Vranoussis to an anonymous 15th C. prose chronicle, originally wrongly attributed to the non-existent "Kommnenos and Proklos." The chronicle, written ca.1440, is the longest and most informative of the surviving texts on medieval Epirus and describes the tyrannical reign of Ioannina of Thomas Ptolomare (1566-84). The author is very hostile to Thomas and emphases his cruelty. The second portion of the chronicle concerns Thomas's pious widow, Maria Angelina (died 1544), and her marriage in 1585, to the Florentine Eustace Buondelmonti, who ruled benevolently until 1608 or 1441. The chronicle also contains information on coinage from 1643 to the 18th C. The work survives only in a single MS (Oxford MS of the chronicle contains additional entries up to 1497-18 (L. Vranoussis, Historia basi Lexographai to monouzoukou kritou ton Ioanninon [Athens 1968] 781). There is also a vernacular version of the chronicle, written in the 18th C., that ends with the death of Thomas.


CHRONICLE OF MONEVASSIA, conventional and perhaps incorrect title of a local anonymous Chronicle preserved in four late MSS of the 16th C. that differ from each other in content. Lemma argued that the original chronicle (as re-produced in Vat. 349) should be called the "Chronicle of the Peloponnese"; it describes events in the Peloponnese from Justinian to Nikhephoros II. The additional sections deal with later events, some of which can be dated to 1082 to 1339. Lemma argued that the chronicle was written before 927, when it was used in a scholion by Artemis of Carace. J. Kodier even hypothe- sized that it was Archelaus who compiled the chronicle (J. Kodier [1976] 75-80). I. Dujets in (Charentis Studia 34) rejected these conclusions on the basis of the allusion to Nikhephoros II who lived after At treas; he dated the chronicle to 963-1018. The chronicle's statement that the Slavs dominated the Peloponnese from 880 to 1018 was his main claim in this discussion: S. Krikyliades (Biblieweia, v. 6 (Thessalonike 1947)) considered the chronicle as a non-authentic text, whereas P. Charamis (DOP 5 [1950] 139-66) insisted on its history.


CHRONICLE OF THE MOREA (Xpominou ton Morea), an anonymous account of the Frankish conquest of the Morea, from the First Crusade to 1292, which survives in four versions (Greek, French, Italian, and Aragonese), while extracts appear in the chronicle of Dorotheos of Monem- vaia) and (2) debate continues whether the original was in Greek or French. The main MS of the Greek text (which is composed of over 9,000 lines of political verse) dates from the late 14th C., not long after the time of its composition in the first century of its publication. A.K.

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chronicle of the tocco
decades of that century. Including many Frankish loanwords and written in the mixed Greek and
the late Byz. vernaculars, this work contains a
large number of repeated lines, a feature which usually indicates a close connection with
traditional oral poetry (M.J. Jeffrey, DOP 47 [1927] 863–935). The Chronicle is a major source to
the Vernacular Greek at this time. The unknown author shows good knowledge of the legal
nichetie of Moreot feudal procedure and is more familiar with the council
chamber than the battlefield: on events outside the Morea he is totally unreliable. Taking a Frankish
standpoint and at times showing a vehemently
anti-Byz. and anti-Orthodox bias, his account reflects vividly the cultural mix of the Frankish-
Grecian Peloponnese of the late 14th C.

chronicle of the turkish sultans
(Hronos apir twn Tauroukwn stathmaton),
conventional title of an anonymous chronicle of
the Ottoman sultans, compiled at the end of the 16th C. It is preserved in a unique MS (Vat. Barb. gr. 111),
which lacks both opening and closing folios;
another MS (Vat. Barb. gr. 958) contains some
fragments of the text (E. Zachariadou, Helenelab
[1957] 167). In its present form the Chronicle runs
from 1353 to 1515. Zorais (infra) and
Mavrocas (Byzantinistischer 1:280) suggested that
the chronicle used Chaldockonides and Leonard
of Chios as well as some sources now lost; Zacharides (infra) demonstrated that its
major source was the Italian chronic of Francesco
Sassovino (in its second edition of 1573), which the
chronicle translated with slight changes and additions; he used also pseudo-Dorothicus of
Macedonia and an independent story of Sanderson.
The Chronicle's significance for Byz. events is
evident.

chronicle of the tocco, title given by
G. Schiro to an early 12th-C. chronicle in political
version to the Tocco family. Most of the chronicle (1643 lines) has been preserved in Vat. gr.
831 (produced before June 1,419), which Schiro
identifies as an autograph MS; Zachariadou (infra)
has shown that the order of folios in the MS is
confused. The title of the work and the name of
its author are missing. The chronicle describes
events in Europe during the late 11th and early
12th C. and glorifies the accomplishments of the
Tocco rulers of Ioannina. It spans a 50-year
period from the death of Leonardo Tocco (1157/8)
to 1312. In addition to political history, the work
provides information on the feudal structure of
epis and socioeconomic conditions.

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

chronicon of the tocco of salernitanum
chronicle of Symeon Logothete might be drawn from
a record (A. Kazhdan, Vettres 15 [1955] 145). Schiroiner (Kleinchroniken 1:24) listed annals from
Thessalonike, Argos and Nauplion, Thebes, Mykene, and Messene as well as those of Greco-Venetian
provenance; they belong primarily to the 14th and 15th C.

chronicon paschale
conventional title for a
Byz. universal chronicle, probably written in
the 6th C. It was so named by its first editor DuCange because it presents methods of determining the
date of Easter. It has sometimes been called the
Alexandrian Chronicle, although in fact the work
does not follow the Alexandrian chronographic
tradition. The Chronicon Paschale originally cov-
ered the period from Adam to 629/30, but the preserved text breaks off in 628. It is the first
chronicle to use the reckoning of 2 March B.C. 5509 for the date of Creation. Though largely
a compilation of Sextus Julius Africanus, Euse-
bius of Caesarea, Kosmas Indicopleustes, and other sources, it does provide documentary and
contemporary evidence for the 6th and early 7th C.,
especially the reigns of Phocas and Heraclius.

From the prominence accorded to Statius I, pa-
triarch of Constantinople, it has been conjectured
that the author was a member of his circle.

chronicon albatii
chronicle of Symeon Logothete might be drawn from
a record (A. Kazhdan, Vettres 15 [1955] 145). Schiroiner (Kleinchroniken 1:24) listed annals from
Thessalonike, Argos and Nauplion, Thebes, Mykene, and Messene as well as those of Greco-Venetian
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CHRONICON VENETUM, the oldest surviving Venetian history, which narrates events from the 6th C. to 1088. The prominent role the anonymous work gives to the diplomat John, deacon, chaplain, and confidant of Doge Pietro II Orseolo (976–78, 991–1008), suggests that John may have written it. Most material on Byz. for the first two centuries comes from the 8th-C. Chronicler Paul the Deacon. From ca.800 the Chronicon has inde-pendent value, although its sources are unclear and its chronology imprecise. It downplays Ven-zec's formal links to Byz. but documents relations in the conferral of dignities like spatharios, baptos, etc., on doges (e.g., 103.12–13, 104.1–2, 106.16–17); the defense of Byz. Italy (109.4–12, 113.11–115.4); the dispatch of Venetian bells to Constantinople for a church built by Basil I (110.15–18); and the purchase of artworks in Con-stantinople (115.1–2). It also treats Eastern events like the revolt of Bardanes Tachkon (100.14–15), the Bulgar victory over Michael I (106.6–14), the attack of the Rus' on Constantinople in 896 (117.4–118.5), Romanos I's coup and Constantine VII's restoration (115.23–116.13), and the election of Constantine VII's son, Basil II. In Basil II’s “niece,” Maria Argyropoulina (167.27–169.11), who was actually a sister of Romanos III (Vannier, Argrois 45).

CHRONICLER OF 354. See CALENDAR OF 354.

CHRONOLOGY. Byz. inherited from the ancient world its wide variety of systems for ordering events at proportioned intervals on a fixed scale and for measuring the time between them, and it proceeded to construct new systems of its own. Nature's way of ordering the passage of time is twofold: the monthly cycle of the moon and the annual seasonal cycle of the sun. Following Ro-

man usage, the Byz. calendar comprised a week of seven days, with each day divided into hours of light and dark which varied in length depend-ing on latitude and the seasons; and a year of 365 days divided into 12 months of uneven duration with a bissextile or leap year every four years. At Constantinople and throughout most of the Byz. world each new year began on 1 Sept. (before 482, on 29 Sept.). This day traditionally signified the beginning of the inestimable, the official ad-ministrative year, which became compulsory for legal purposes in 537 (Justinian I, 107.47). The indiction was originally a cycle of years used in Egypt for the purpose of assessing land tax and in 312/13 a regular indiction of 15 years was instituted. Although the successive indiction cycles were themselves never numbered, each year within the cycle was, and the indiction became the usual way for the Byz. to distinguish recent and forthcoming years. When a document is dated only by an indiction, the exact year must be established by some other means. The date of Easter was the other recurring chronological yardstick for Byz.; it required the provision of paschal tables setting out successive years with each year's Easter date. Sometimes events were dated in or from a year of catachysis or pontifical events chronicles such as earthquakes, eclipses, and comets.

The passing of time was ordered in a number of other ways besides the main or Constantinopolitan of the doges' and after with Basil II's "niece," Maria Argyropoulina (167.27-169.11), who was actually a sister of Romanos III (Vannier, Argrois 45).

The Chronicon of 354. See Calendar of 354.

The chronology of Byzantium is characterized by a number of distinct periods: 1) the Early Byzantine Period (ca. 330–610), during which the Empire was governed by the tetrarchic system, with a capital in Alexandria; 2) the Middle Byzantine Period (610–1025), during which the Empire was governed by the patrician system, with a capital in Constantinople; 3) the Late Byzantine Period (1025–1453), during which the Empire was governed by the imperial system, with a capital in Constantinople; and 4) the Modern Period (1453–present), during which the Empire was governed by the Ottoman system, with a capital in Istanbul.

Local events in different cities such as the Antiochenes or the Docheiarii were recorded in Egypt and in the east, beginning on Thoth 1 (Aug 29). The years of Dictation were used initially for Easter tables but were later employed to date events in documents. More significant were the chronological measures developed by the Byz. themselves: lunar/solar cycles and world years. Lunar cycles (15 years) and solar cycles (48 years) were employed to establish recurring synchronism and were compounded into larger cycles of 512 (28 x 17) years for fixing paschal dates (see Computus). The cycles also formed the basis for calculating eras from Creation, on the suppositions that the age of the world could be discovered precisely by chronographic methods and that the death and resurrection of Christ were epochal dates of special cosmic significance. All Byz. era calculations were based on the lunar cycle of Anatholai of Laodicia, which began in 298, and the world era of Julius Africanus (Incar-nation in 5500, or 5510 by George the Synkellos's reckoning). Consequently, the Alexandrian Era was constructed by changing the commencement of the year to 29 Aug., and the Byzantine Era was constructed by adjusting the cycle of Anatho-also first to the episcopal era of monac (121), then to the tradition. There were other eras such as that of Malalas (Incar-nation in 5597, Crucifixion in 58). The first date of the Doge's reign (date dependent on world era) and the Ascension (beg-}

The multiplicity of dating systems used by Byz. up to the 8th C. made it difficult for chroniclers always to reconcile and combine overlapping systems. The chronicle of Malalas, for instance, dates events by contemporaries and by the Antiochene Era, and by years from Adam. It was not easy to maintain perfect synchrony over a long period, as evi-denced by the miscalculation of Theophanes the Confessor for the events of the 7th/8th C. After Theophanes a unified system of chronology was used, and the date of the Creation at 5,508 years before the Incarnation was generally accepted.

To establish the chronology of events, modern scholars rely primarily on direct indications of dates. The sources, however, present various diffic-

CHRONOS (Xpēnios). ancient personification of time, the father of Aion (i.e., aeon). In Neopla-tonic philosophy, esp. in Damascius (358-430), he is the principle of being, described as a winged dragon with the face of a god resembling both a bull and a lion. Nonnos of Panopolis (Dionysiou 1:400–24) depicted Zeus as seated in Chronos' chariot with four winged steeds, whereas Quintus of Smyrna (1:204) said that it was "immortal Aion" who framed Zeus' eternal chariot "with his never-wearing hands." Church fathers usually contrasted Chronos and Aion, considering chronos
as the time of the sensible world and oun (eternity) as the time of the everlasting cosmos (Basil the Great, PG 29:340B; Gregory of Nazianzus, PG 36:220B).

CHRYSAPHES, MANUEL, musician; fl. ca.1440–65. Although little is known about his life and work, as a musician, apparently Chrysaphes (Χρυσαφης) was the most prolific and distinguished composer, singer, writer, and theoretician of the late Byz. period. At least two of his didactic monographs survive: Athos, Ieronon 1120 (July 1450) and Istanbul, Topkapi 15 (July 1453). Numerous sources reveal that he held the offices of lambadista (see Sigis) at the imperial palace, and, as John VIII and Constantine XI commissioned certain of his compositions, his association with the imperial court is confirmed.

Chrysaphes’ compositions appear with great frequency in musical collections written after the mid-15th C. In this he compares favorably with the prolific 13th- and 14th-C writers Glykys, Koulouzoules, Koresos, and Kladas. All adhere to the new stylistic trends of the Palaiologos period, characterized in musical composition by the dominant kalophonic idiom. Chrysaphes—like his predecessors, acutely aware of the need to refashion older chasses, which were no longer suitable for the new, expanded liturgy, and to enrich the repertory with fresh vocal settings—composed a variety of musical offerings in diverse styles to fit the new church needs, both sacred and lay, and to support the church’s economic endeavors: chrestematia (see chrestematia); etc.

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

CHRYSOBERGES, MAXIMOS, theologian; died Lesbos between 1410 and 1425. It was the eldest of three brothers, all of whom became Dominicans. Each of the three—theol. Andrew rose to be vicar-general of the order. Maximos was a student of Demetrius Kydones and studied Aquinas in his teacher’s translation. After his conversion to Catholicism, he entered a Dominican monastery in Pera ca. 1390. A few years later he went to Venice to study philosophy and in 1396 to Pavia to study theology. In 1398 he traveled to Rome, where he received permission from Pope Boniface IX (1389–1454) to celebrate the Dominican rite in Greece. Circa 1399/1400 he went to Crete, where he participated in a public dispute with Joseph Brvenikos and wrote his Discourse to the Lycasts on the Preconisation of the Holy Spirit. He also engaged in polemics with Neleos Damos. Maximos believed that the decline of the Byz. was a result of their disobedience to the pope.

CHRYSOBULL, NIKOPOHROS, rhetorician; born probably ca.1160 (note 144), died after 1257. Promoted with the patronage of Constantine Mesopontomites to the post of micrakosma ca.1186. Chrysobull probably fell into disgrace in the 1190s but was then appointed magistros ton rheuman (1200–05) and produced speeches to Alexios III, Alexis IV, and Patr. John X Kamateros. Circa 1240 he succeeded his uncle as metropolitan of Sarais. Both his political views and literary principles were traditional and conventional. He was a patron of power but unlike Eutaxatos of Thessalonike remained unimpressed by military prowess. The Italian occupation became an important role in Chrysobull’s works. In 1209 he criticized the Italians for their arrogance and vanity but was more cautious in 1214, trying to present them as loyal servants of Alexios IV.

CHRYSOBERGHES, THEOPHANES, physician; fl. probably 10th C. Recent research has demonstrated that the name of Theophanes Nonnos, previously ascribed to this physician, derives from a Renaissance forgery. No biographical data are known. At the orders of an empress, Constantine Porphyrogennetos, probably Constantine VII, Chrysoberhales (Χρυσαφήλας) compiled a therapeutic manual composed of abstracts from the writings of Oribasios, Aetios of Amida, Alexander of Tralles, and Paul of Aegina. This compendium survives as the Epitome de castration horinor in 271 chapters. He also wrote a pharmaceutical tract, De remedii (as yet unpublished). For his treatise, De alimenis, describes the nutritive values of various foods.

CHRYSOBERGHES, Dorotheos; see Chrysobull, N. (note 143).


CHRYSOBERGHES, THEOPHANES, thessalonike (golden wand”), a family known from the late 10th C. Some family members were judges or fiscal officials, such as "Krysoboulous," judge of Melitene (see "Krysoboulous," judge of Melitene (see Chrysobull, [Michael] I the Syrian, Chronique 5:101); Peter Chrysobullus, patriach and judge of the velum and Charsamon (Schlumberger; Sg. 287; the editor of the date—10th C.—does not seem acceptable; at that time patriarchs was too elevated a title for a provincial judge); Peter, megas charitadinos of the greek (Laurent, Corpus 2, no. 552); and in the 11th C., John, megas charitadinos of the soldiers’ legation in 1088; Michael, logosarios on Crete in 1105.

Other members of the Chrysobull family were high ecclesiastical functionaries: two patriarchs of Constantinople, Nicholas II and Loucas Chrysobullus, Theotokios, patriarch of Antioch in the mid-11th C. (Laurent, Corpus 5, no. 1031); Constantine, patriarch of Antioch in the mid-11th C. (Laurent, Corpus 5, no. 1031); Peter Chrysobullus, metropolitan of Naupaktos, an addressee of the Theophylaktos of Ohrid; another Chrysobullus, archbishop of Corina ca.1170 (V. Laurent, REB 20 [1969] 214–18); Stephen, charitadinos of Hagia Sophia in Constantinople in the mid-12th C. (Laurent, Corpus 5, no. 1101); he was, according to Laurent, identical with the archbishop of Corinth; Nikophiros Chrysobullus, metropolitan of Sarais and a writer (see Chrysoberghes, NIKOPOHROS). The family possessed lands and held modest posts in the Smyrna region from the 12th C. onward (Ahrweiler, „Smyne“ 1905). While they still participated in administration in the 12th C.—a Leo signed a charter of 1222 as imperial doulos (Chil. 1, no. 805, 98–99), and a John was an imperial envoy ca.1345—by then the family was mostly peasants, artisans, and scribes.


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countries of western Europe), sometimes also for communicating important administrative decisions or for preserving laws. The word ligata (usually three times), part of the date, the word legesma (until the 12th C.), and the full imperial autograph signature were written with red ink.

The chrysobullion sigilla (originals from 11th to mid-14th C.) was for lesser privileges, often related to real estate. Words written in purple ink were sigilla, legesma (until 11th), and the emperor’s autograph meningomena. In some early sigilla, the gold seal was accompanied by the emperor’s wax seal. The chrysobullion, sometimes defined as khoromathion (when confirming an oath) or protokronathion (when it served as a procuration), was a document for confirmation of treaties, safe-conducts, appointment of representatives (13th–15th C.), signed either with full signature, or with menologium. The chrysobullion hortoma (middle of the 14th C.) was a less solemn document in which only the emperor’s full signature was written in purple.

The gold bulla and the emperor’s autograph full signature in purple (exception: menologium 1351, 1354) were also used to confirm treaties (treaties, symbalium, symposion) with Venice and Genoa (1341 and after) as well as the litterae pontificii (Gr. autogramia graphia) issued in Paris by Manuel II (1400–1402), although the word chryso-
bullion was not used.


CHRYSOEIR (Χρυσώτειχος, lit. "Golden Hand"), last leader of the PAULICIANS (ca.865–
ca.875). Chrysoskeir may have served young as an officer in the imperial army, but his career is known primarily after his succession to his uncle, Kambas. Chrysoskeir sided with the Muslims and fought vigorously against Emp. Basil I, raiding as far as Nicaea, Nikomedea, and even Ephesus, but the capture of Tephrike and his own murder by a renegade named Pauliates (ca.875/6) brought about the end of the Paulician principality. The memory of his career has survived in popular tradition, but in the 14th

Akratas he seems to have been turned into Di-
genès a Muslim paternal grandfather.

CHRYSOGRAPHY. See Illuminators.

CHRYSOKEFALOS, MAKARIOS, metropolita-
ian of Philadelphia (1356–82); baptismal name Michael; born ca.1300, died Philadelphia? Aug. 1382. Born to a noble family, Chrysophefhalos (Χρυσοκέφαλος) is first attested, as a scribe, in 1327. By 1328 he was a monk and was later ordained hieromonk. After becoming metropolita-
ian of Philadelphia, he traveled frequently to Constantinople to participate in the permanent synod (ἐνδομένους συνόδους); he remained a mod-
erate on the questions of Union of the Churches and Palamism. In 1345 he was praised by Arin-
dynos (ep.48) for his opposition to Palamas, but switched sides the following year and signed the Tomos of the local council of Constantinople of 1341 five years after it had been issued. By 1350 he had the title of archimandrite, and in 1351 he was called "universal judge" (see Kritias Kallikrates). He was a candidate for the patriarchate in 1335 but was defeated by Philotheos Kondomarios.

Chrysophefhalos was celebrated by his contemporaries as an orator and writer. In his youth he compiled the Rhodanus (Rose Garden), an anthology of proverb and eulogy. Later he wrote Catenae on Matthew and Luke, homilies, and a vita of St. Meletios of Galatia (BH 1246a). Passarelli (infra) argues that he was responsible for the restora-

927. PC 1797–794, Fasti Constantinopolitanae (1331–1381).


21. A.M.T.

CHRYSOKEKOKES, GEORGE, astronomer and physician; b. Trebizond and Constantinople. Theodore Philanderhouse is first noted as a scribe who copied the Batakuchomepha-
chas and Odyssey in 1336 (Vat. Pal. gr. 7). Frag-
ments of his works on medicine, perhaps influ-
enced by contemporary Persian practice, survive in some MSS. He studied astronomy in Trebi-
zion under a priest named Manuel, who owned MSS containing astronomical tables and their cans-
ons translated by Gregory Choniades from Per-
ian and Arabic into Greek. Taking his geographi-
tical table and one of his three star-catalogs from Choniades' version of the Zij al-San’uri of al-
Khazini, his calendrical tables from the Zij al-Arslani, and most of his planetary tables and their cansons from the Zij al-Ilhāni of al-Tūsī, Chrysokokes produced ca.1356 an Introduction to the Synoptics of the Persians (Eusebeis ex ten Suntaxis ton Peron), dedicated to his "brother," John Char-
santhes (perhaps identical with John Charissantes, the founder of the Charissantes Monastery—
H. Hunger, JBO 7 [1908] 137). Some 90 MS copies survive of this extremely popular work, which influenced several anonymous sets of astro-
nomical tables and cansons written in the second half of the 14th and beginning of the 15th C., as well as the Tribhās of Theodore Melitenotes. Shelomo ben Elyahu of Thessalonike (fl.1374–
86) translated Chrysokokes' Exegesis into Hebrew (B. Goldstein, Journal for the History of Arabic Sci-

A later George Chrysokokes, active in Con-
stantinople ca.1420–30, was an important hu-
manist, counting among his students Byzantin-
CHRYSTOLEIA, litt. "tribute in gold", a tax introduced by Anastasius I. It is described by a 6th-C. chronicler (Malal. 354, 8-10) as a tax imposed upon Jews, collected in money instead of in kind, and used "to feed the stridents." Evagrius Scholastikos (HE 3,42) criticizes Anastasius for levying the chrystoleia, since the emperor sold the soldiers' expense and placed a heavy burden on taxpayers; according to John of Antioch, Anastasius's measures left the provinces (proaisia) empty of military contingents (HFG 4,62, 1,7,15). This evidence has been variously interpreted: as a new tax replacing the chrysoaristion (that Anastasius had abolished); as a comemmation of the annona; and finally as an adar taurion (see Secondary Taxes) that was effective only temporarily. The vernacular expression chryoleia exiphsis (excution in gold) used by the biographer of Xinon hima "meto- morph" (ed. Svenson, ch,58,13) was understood by N. Svenson (Catestas 85, 1.1) as synonymous with chrysoleia.


CHRYSTORIKHINOS (Χρυσοτρίχανος, "golden hall"), a hall in the Great Palace, probably constructed at the end of the 6th C. A domed octagon lit by 16 windows, the Chrystorikhos was the place of ceremonial receptions, esp. at Easter. Its principal table (of gold or rather gilded silver) accommodated 30 high-ranking state and church functionaries; there were 2 to 4 additional tables for 18 persons each, where subordinate officials were seated. Literary sources sometimes mention a small table for the emperor who sat apart from his guests. The imperial throne, decorated with a mosaic representing the enthroned Christ, was placed in the ape of the Chrystorikhos. The hall contained exequial furniture, of which the most renowned piece was the so-called Pentaptygon, a large cupboard displacing vases, crowns, and other precious objects. The Chrystorikhos was surrounded by numerous halls: Triptoton (a ves-
tibles of Chrysozitikinos), Horologion (possibly containing a gospel), Kallourgiou (adorned with 16 columns and with mosaics depicting imperial expeditions), Lauroanos, and the Triklinos of Ioannis (IV), from which one could reach the Hvar Island through the Gate of Skyla. The official in charge of the Chrysozitikinos (also called the protopatriarch of Chrysozitikinos) was an important court dignitary, but his functions are not yet clear.  


CHURCH (εκκλησία, lit. ‘assembled’). The Byz. did not develop a systematic ecclesiology. Instead, for them the church was a sacramental communion that included not only the earthly oikoumenē but the Kingdom of Heaven as well, with angels, saints, and God himself: in the words of bishop of Pelusium (PG 78:685A), ‘a union of saints hammered out of true faith and perfect behavior.’ In general, however, the Byz. church rejected the claims of Donatism and Montanism, whose followers sought to exclude sinners from membership in the church. Sanctity and unity were considered basic features of the church, contrasted with the multiplicity and falsity of paganism and heresy. The unity of the church was underlined by such epithets as Katholike (general) and oikoumenike (universal), and its dogmatic correctness by the epithet orthodoxos (of right belief). Administration of the church was based on patriarchal and local councils, codified beginning in the 6th C. and categorized in the Nomokanon of Fifty Titles. The Byz. church did not have a single head, rejecting the idea of papal primacy, but embraced an apocalypse of patriarchs and enthroned a ‘patriarch’ in the person of the patriarch of Constantinople. The church was organized by the papal maintained administrative control of their individual territory. In fact, the loss of the East to the Arabs in the 7th C. and the separation of the West made the patriarch of Constantinople the de facto head of the Byz. church. The Byz. church defined the concept of the authority of the church in the person of the patriarch in an extreme form, an autonomous entity of the 10th C. tried to justify the superiority of the assembly of metropolitans over the patriarch of Constantinople (Tartouses, infra 24–29). On the contrary, Niketas of Ancyra defended the thesis that the patriarch was the supreme arbiter in the ecclesiastical sphere. With regard to the state, theopiscopists insisted that the church was superior to the civil administration (e.g., John Chrysostom, PG 61:397–423), in contrast to the attempt of the state to treat the emperor as the superintendence (‘bishop’) of the church’s external affairs. The author of the Epanagoge presented the theory of two equal powers, that of the emperor, who deals with material matters, and that of the patriarch, responsible for mankind’s spiritual health and salvation. In practice, however, civil administration usually had the upper hand over the church. As an institution, the church possessed an established organization based on a hierarchy of rank (bishop, presbyter, deacon, etc.), on administrative gradations (archbishop, metropolitan, bishop, etc.), on regular assemblies (councils), and on the system of ecclesiastical officials. Its privileges included a special canon law distinct from civil law, and various exemptions for the clergy. The church obtained jurisdiction over the clergy and in some matters over the laity. Its material basis consisted of the ownership of land, imperial graces (solennia), movable property (esp. liturgical vessels and vestments), and voluntary donations and bequests. The power of the patriarch was related to religious and secular institutions. Civil ecclesiastical property was in theory inalienable, and attempts to confiscate it aroused serious conflicts (e.g., the case of Leo or Chalcedon).  

Being a holy body, the church could expel sinful members, both temporarily and permanently (by means of excommunication). Missionary expansion of the church's influence by spreading Christianity to new territories, baptizing heathens and converting the Jewish and other heathen peoples, and the Muslim empire to a large extent. The church had no monopoly on education, but it obtained supervision over teaching and offered episcopal posts to many outstanding scholars. Its means of salvation were challenged by some mystics who, like Symeon the Theologian, considered the individual path of vision of the divine light as superior to the activity of the institutionalized church. The political role of individual bishops was significant in secular affairs, but the influence of episcopal organization had to compete with monasteries (see Monasticism) that often managed to obtain independence from local bishops (stakropodia) and even from the patriarch.  

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

CHURCHES, IMPERIAL, were of three main types, all more or less exempt from patriarchal and episcopal jurisdiction, although this exemption was contested in the early 11th C. by Patrikios.  

1. One group included the churches and chapels of the imperial palaces and provincial governors' residences (patriarch). Their erection is authorized in a real or spurious piece of imperial legislation whose administrative terminology reflects the realities of the 6th–7th C. (L. Burgmann in Corpus Legum 200).  

2. Another group included those founded by emperors, in association either with the Palace (Neo Ekklisia, Chalke) or, more commonly, with monastic and philanthropic institutions in Constantinople (e.g., Myreladon, Mangana, Pantokrator). Such foundations, officially designated as "pious houses" (pious houses) or, by the 11th C., "pious bureaux" (évange sêkrétaria), constituted, with their large endowments, a special domain (N. Okonomiades, FM 6 (1978): 135–90).  

3. Finally, there were monasteries whose founders, often highly respected, influential ascetics, put them under the direct protection of the emperor, in order to make them independent (autonoous or autodispers) of other earthly authorities (Meester, De monastie chost 104; J. Konadars, To òxhron te moniasteria, periosos (Athens 1970) 175–79). Such foundations were registered in the imperial edict (Laws 2. 10.33) and put under the care of particular government ministers (P. Magdalino, REB 42 (1984): 353).  

CHURCHES, PRIVATE, were characterized in canonical terms, by "diocese" (exterritorial status), and, for practical purposes, by dependence on a "proprietor" (in order to determine how and by whom the foundation was used. Although the rights and requirements of "kletres" varied considerably and were sure to lapse sooner or later, it is useful to draw a conceptual distinction between churches founded on this basis and churches founded for purposes of public worship. The institution of the private church was already well established by the 6th C., and became even more popular later, accounting for the vast majority of churches built after the stamp of the 7th–8th C. From this time the existing public churches were, except in newly reoccupied and reorganized provincial areas, generally more than adequate, while the urge to found one's own church was widespread among all who had the means, which, to judge from many surviving structures, did not have to be very great. A private church was the expression of all that the founder held most dear. It provided an intimate venue for his regular religious observances; it embodied his personal devotion to the heavenly figure to whom it was dedicated; it was a spiritual investment for his own salvation; and, as sacred property, a financial investment that was relatively secure from fiscal erosion and a mortissure of inalienability. Whether it served as a funerary chapel or merely contemplating the family, a place of restament in its prayers, it was a monument to him and the unity of his kin. The significance of the private church is very well illustrated by the will of Euthymios Boulgarides, the son of the emperor's grandson who had joint responsibility for a church that his father had founded, while he himself was founder of another. A private church, and, close to his house, another which clearly meant more to him than either of his two daughters, had been so the manly and, very likely, more than a son.  

The relationship between private churches and the authorities was ambivalent. Local bishops, who were often eager to approve to some extent to modest foundations whose properties were registered in an inventory of the episcopal archives and, if necessary, to determine his heirs, estates after the founder's death—a practice that Basil II tried to prevent (Zepos, Ch. 1: 168). On the other hand, churches founded by rich and powerful "kletres" threatened to take business away
from the bishop's church, esp. from the 9th–10th C., when legal restrictions on the liturgical functions of domestic euhemer luped and founders were able to evade episcopal control by placing their foundations under the jurisdiction of the patriarch. The possibility that private services in domestic chapels were a cover for clandestine gatherings to encroach the state as well as the church. William Adam (pseudo-Brocadus), a Western writer of the 14th C., saw the private churches as a politically subservient institution peculiar to Byz. and Bulgaria.

The proliferation of private churches, whether urban or rural, domestic or monastic, undeniably affected the development of liturgy and church architecture from the 6th C. The exclusion of the laity from entrance processions, the confinement of these within the church, the elevation of the sanctuary barrier, and the disappearance of the synonthen and soles may all be related to the saying of private masses in private chapels. The intimate scale of the Byz church of the 10th–11th C. and its standardization as a hierarchy of inner spaces peopled with icons had much to do with the laity's desire for communion with his own personal "heaven on earth."

The diversity of plans, masonry types, and forms of decoration in private churches is evident in both regions as has been investigated in detail (Gökmez, Kastoria, and the Mani), although local traditions tended to dictate norms in these respects. More akin to art were the ornamental features that existed in monasteries such as St. Catherine's on Mt. Sinai and that of Constantine Liph, and in Katholikon eikones, for example, in the Galaterion of Hagia Sofia in Constantinople. After the 8th C., private chapels are found in the residences of both lay persons and ecclesiastics. 

CUNTHERS (διεσπαρσάμενοι πατριάρχεις) in EUSEBIUS OF CAESAREA, Against Marcellus 1.43—

the most authoritative ancient Christian writers, selected in their significance only to the apostles. The totality of their oeuvre is called patristics or patrology. In the first centuries of Christianity the term patrology was used to refer to spiritual teachers in general and esp. to bishops. Patres was also the term for the desert fathers whose sayings were collected in the APOTHEGAMATA PATRUM and for the fathers in the First Council of Nicaea. The concept of the church fathers as guardians of Christian tradition was developed from the 4th C. onward, when their opinions were frequently used during Trinitarian and Christological discussions and were, for this purpose, gathered in Bekenstam, or these Bekenstam was the so-called Docetism of the Incarnation (Verum). A collection of Orthodox and "heretical" statements concerning Monophysitism and Monothelitism, produced between 660 and 685 (Beck, Kirche 446). In the West, a (partial) list of "holy fathers" was established, probably in the 6th C., and is found in the so-called Decretals of Gelasius I. The early Christian theologians are divided into the earlier Apostingles (Joseph Higginson, etc.) and later fathers (in a narrow sense of the word), while such authors as Origen, Tertullian, and Lactantius occupy an intermediate position in the 11th C., in the form of scholasticism. In the East, patristics flourished from the 4th to the 6th C., with pride of place being given to the Cappadocians and pseudo-Dionysios the Areopagite. Some of the most important architectural by-products of this phenomenon are:

CHURCH PLAN TYPES. The classification of religious architecture by type was first established around the turn of the 20th C. and served as a (chronological) taxonomy. Although this method of dating has largely been supplanted by other approaches, the identification and study of these types remains a useful system of basic classification. The most common plan types are the following: basilica (e.g., St. Acheiropoietou, Mitri Prespa); dorama basilica (St. Irene, Constantinople); cross-domed church (Hagia Sophia, Thessalonike); cross-in-square (North Church of Lips Monastery, Constantinople); domed octagon (Theodore Chosro, Chios); Greek cross, or domed octagon (katholikon, Daphni); ambulatory church (Famagusta, Constantinople), triconch, or trefoil (large-scale: katholikon, Great Lavra, Mt. Athos; small-scale: Kounomilia, Kastoria); te-tragonch, or quatrafoil (large-scale: martyrion, Trezinos [?], Selene, Pravia; small-scale: Velaðyra. For ill., see next page.)

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

CHURCH PROGRAMS OF DECORATION. From the earliest surviving remains it is evident that Christian edifices were adorned with figurative images selected and positioned according to their religious functions. Early churches were predominantly basilica in layout, but the presence of both the New and Old Testaments appeared on the interior walls of Christian monumens (St. Maria Maggiore, Rome; Apollinare Nuovo, Ravenna) and the triumphal arch and in the apse of the nave a variety of themes occurred, including Christ in Majesty among the apostles, and divine doxologies (St. Apollinare in Ravenna). The Prophetic vision (Hosios David, Thessalonike), the Virgin with accompanying figures (BETH, LAKONIKAI), and even narrative images, such as the Transfiguration (St. Catherine, Sinai; St. Apollinare in Classe, Ravenna).

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

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