

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 Verina. The church, of basilical form, was repaired by Justin II and Basil I. Among its relics were the Virgin's girdle (*zone*), housed in a special chapel (*Soros*), and a miraculous image of CHRIST ANTIPHONETES. The apse 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.

LIT. Janin, *Églises CP* 237-42. W. Kleiss, "Neue Befunde zur Chalkopratenkirche in Istanbul," *IstMitt* 15 (1965) 149-67. Idem, "Grabungen im Bereich der Chalkopratenkirche in Istanbul," *IstMitt* 16 (1966) 217-40. C. Mango, "Notes on Byzantine Monuments," *DOP* 23-24 (1969-70) 369-72. -C.M.

CHANCEL BARRIER. See **TEMPLON.**

CHANCERY. Officials in Byz. corresponded either personally or by using an official scribe (*notarios* and, after the 12th C., *grammatikos*). 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 *despotai* (which are very poorly known). Private deeds could be made legally by anyone who could write. There were also the specialized **NOTARIES**, laymen 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 *primikerios*. Some *notarii*, called **REFERENDARII**, were attached to the emperor's private service; in the 5th C. appeared the upper category of confidential *notarii*, the **ASEKRETIS**, who replaced the *referendarii* before the end of the 6th C. The role of the **QUAESTOR** was important. Reports of individuals were examined and eventually answered by the four *scrinia* (*memoriae, epistolarum, epistolarum graecarum, libellorum*).

From the 8th C. onward, the chancery was directed by the **PROTASEKRETIS**. Assisted by the *asekretis*, some imperial *notarioi*, and the **DEKANOS**

(?), 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 verification of the contents (*recognitio*) of the documents seems to have been the work of the **KANIKLEIOS**, 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, esp. those with judicial competence: the **quaestor** (laws), the **EPI TON DEESEON**, the **MYSTIKOS**, the *mystographos*.

Some time after 1106 the *protasekretis* abandoned the chancery. It was then manned by *grammatikoi* and later (13th C.) by imperial *notarioi* (who sometimes also acted as *taboullarioi*) and translators (*diermeneutai*), mostly of Latin. The direction of the chancery, esp. as far as foreign relations were concerned, fell to the **LOGOTHETES TON DROMOU** and his **PROTONOTARIOS**, and, in the 13th C., to the *megas logothetes*, while the *protonotarios* remained at the head of the *notarioi* or *grammatikoi* and controlled the everyday functions of the chancery. The real chancellor, with extended powers, was now and until 1453 the **MESAZON**, the "intermediary" between the emperor and all the others.

Patriarchal Chancery. Initially placed under the guidance of the *primikerios* of the *notarioi*, who was an archdeacon, this chancery and its activities in time were related to the office of the **CHARTOPHYLAX**, who was seen as the *mesazon* of the patriarch. The *primikerios* 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. In his secretarial functions, he was in competition with the *protonotarios*, who became the head of the chancery. Also having direct access to the patriarch, the *protonotarios*, among others, added to outgoing patriarchal acts some secret authenticity marks. The *primikerios* remained the simple dean of the patriarchal *notarioi*. Other important personnel, attested from the 10th C. onward, included the *hypomnematographos*, who assisted the *chartophylax*, and the *hieromnemon*, responsible for ordinations. Some secrets and procedures of the 14th-C. patriarchal chancery are described in the **EKTHESIS NEA**. Certain patriarchal documents were approved by the synod and

were thus qualified as *synodikon* (*gramma, SEMEIONA*, etc.).

LIT. Dölger-Karayannopoulos, *Urkundenlehre* 57-67. Oikonomides, "Chancellerie" 168-73. Oikonomides, "Chancery" 310-13. Darrouzès, *Offikia* 296-525. Falkenhausen-Amelotti, "Notariato & documento," 29-39. -N.O.

CHANDAX (Χάνδαξ, from Arabic al-Khandaq "moat," via Candica to Candia, which became the name of the whole island of Crete), mod. Herakleion on the north central coast of **CRETE**. Founded by Andalusian Muslims under Abū Ḥafṣ 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 Diac. 11.4-10). Nikephoros II Phokas besieged the city (shown in the Madrid Skylitzes), which capitulated on 7 Mar. 961; thereafter 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, *KretChron* 6 [1952] 439-59). After the Fourth Crusade Chandax was first assigned to Boniface of Montferrat, but it quickly passed to Venice, which held it until 1669.

The bishop of Knossos continued to be recorded in the episcopal lists instead of Chandax (e.g., *Notitiae CP* 3.241, 10.467); the bishop of Chandax, separate from that of Knossos, is attested only in the 12th C. (13.484). In an act of 1206 (*MM* 6:151.17) the bishopric bears the double name "Knossos 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.

LIT. V. Christides, *The Conquest of Crete by the Arabs* (Athens 1984) 91f, 107f, 110. N. Panayotakes, "Zetemata tina peri tes katakseos tes Kretes hypo ton Arabon." *KretChron* 15-16 (1961-62) 9-38. Laurent, *Corpus* 5.1:468-70. -T.E.G.

CHANSON 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 Pèlerin, a participant in the First Crusade, but has survived only in the extensively revised form established before ca.1177-81

by one Graindor d'Arras as part of a larger Crusader epic cycle. A few scholars maintain that Richard, Graindor, and the early version are merely literary fictions, or that Graindor was patron, not author of the work. Others have detected apparent traces of its use in contemporary Latin historians, for example, **ALBERT OF AACHEN**, **RAYMOND OF AGUILERS**, or **FULCHER OF CHARTRES**. The *Chanson* 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. 67-112).

ED. *La chanson d'Antioche*, ed. S. Duparc-Quioc, 2 vols. (Paris 1976-78).

LIT. C. Cahen, "Le premier cycle de la croisade (Antioche-Jérusalem-Chétifs)," *Le moyen âge* 63 (1957) 311-28. *Les épopées de la Croisade*, ed. K.-H. Bender (Stuttgart 1987). K.-H. Bender, H. Kleber, *Le premier cycle de la croisade* (Heidelberg 1987). -M.McC.

CHANT (ψαλμωδία), 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 to some extent on Eastern models. The Byz. system of **MODES** 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 psalmic and other scriptural texts prevail in Latin chant, the texts of Byz. chant are mostly nonscriptural, although often modeled after the psalms or canticles. Most are hymns, written in metrical arrangements that often employ an isosyllabic principle. Furthermore, in the Byz. tradition, unlike the Western, music for the liturgical **HOURS** 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 repertory was enriched by florid, melismatic chants (having more than one note per syllable) written for professional choirs.

LIT. Wellesz, *Music*. Strunk, *Essays* 297-330. -D.E.C.

CHAPEL, in Byz. terminology usually **EUKTERION**, any space equipped with a consecrated altar table