
A GROUP OF HERACLEA PONTICA AMPHORAE FROM THE LATE ANTIQUE BONE WORKSHOP IN PRUSIAS AD HYPIMUM THEATRE¹

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Abstract: *The main issue of this paper is the study of a group of amphorae of Heraclea Pontica origin which have been found during the late antique workshop excavations in the ancient theatre of Prusias ad Hypium. According to Memnon of Heraclea, the ancient city of Prusias ad Hypium was established by the Greek immigrants who were founders of the ancient city of Heraclea Pontica. Although the city joined the Bithynian Kingdom during the reign of King Prusias I, the most brilliant and powerful age of the city was during the Roman Empire period. The ancient theatre is the best preserved ancient architectural ruin in the city, although today most of the ancient city remains are under the modern town of Konuralp. It seems to be a Greek theatre due to its location on the slope but the use of vaults and its semi-circular plan and dramatic multi-stores stage building reflect its Roman character. In this context, this theatre is a Greco-Roman building and thus, it can be accepted as a transitional form between Hellenistic and Roman theatres. The archaeological excavations which have been conducted in the theatre since 2013 brought to light several archaeological structures belonging to the period when the theatre was abandoned. Among these remains, a structure belonging to a late antiquity workshop (specialised in bone tools production) is important. The commercial amphorae, found among other ceramic categories inside the workshop, represent a group of finds that should be evaluated and constitute the subject of the present paper.*

Rezumat: *Subiectul prezentului articol este studierea unui grup de amfore produse de Heraclea Pontica, care au fost găsite în timpul cercetărilor efectuate în atelierul roman târziu din teatrul antic al oraşului Prusias ad Hypium. Potrivit lui Memnon din Heraclea, oraşul antic Prusias ad Hypium a fost înfiinţat de colonişti din Heraclea Pontica. Deşi oraşul a fost inclus în Regatul Bithynian în timpul domniei regelui Prusias I, cea mai strălucitoare şi puternică epocă a oraşului a fost în perioada Imperiului Roman. Teatrul antic este cea mai bine păstrată ruină arhitecturală din oraş, deşi astăzi cea mai mare parte a oraşului antic se află sub oraşul modern Konuralp. Pare a fi un teatru grecesc datorită amplasării sale pe versant, dar utilizarea bolţilor şi a planului său semicircular şi a clădirii dramatice cu mai multe etaje reflectă caracterul*

¹ The excavations of Prusias ad Hypium Theatre have been conducted since 2013 with the permissions of Ministry of Culture and Tourism, General Directorate of Cultural Heritages and Museums, under the directorate of Konuralp Museum and scientific advisory of Düzce University, Department of Archaeology. Besides, the excavations are supported by Düzce Municipality, Düzce University Rectorate and Turkish Historical Association.

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său roman. În acest context, acest teatru poate fi considerat o clădire greco-romană și, astfel, poate fi acceptat ca o formă de tranziție între teatrele elenistice și cele romane. Săpăturile arheologice care au avut loc în teatru încă din 2013 au avut ca rezultat și descoperirea unor structuri din perioada abandonării teatrului. Printre acestea important este și un atelier destinat confecționării obiectelor din os. Acest articol este dedicat amforelor comerciale descoperite în acest context.

Keywords: Prusias ad Hypium; Theatre; Amphora; Heraclea Pontica; Western Black Sea; Trade; Late Antiquity; Workshop.

Cuvinte cheie: Prusias ad Hypium; teatru; amforă; Heraclea Pontica; Marea Neagră; comerț; antichitate târzie; atelier.

INTRODUCTION

The main issue of this paper is a group of amphorae produced in Heraclea Pontica which have been found during the excavations of a late antique workshop in the ancient theatre of Prusias ad Hypium in the modern Düzce province. Düzce province is located in the northwestern part of Anatolia within the borders of the Western Black Sea Region and adjacent to the Eastern Marmara Region, and thus was situated on one of the busiest trade routes from the west to the east. Present day Düzce is situated in the middle of a basin surrounded by mountains, with the Black Sea to the north, Mudurnu to the south, the Bolu Mountains to the east and the Melen River to the west and lies within the boundaries of the modern Konuralp District located to the north of the city (Figs. 1-2).

According to Memnon of Heraclea, the city of Prusias ad Hypium was founded by the Greek immigrants who founded the city of Heraclea Pontica in the 6th century BC². When the city was first established, it was probably named Kieros.³ According to Stephenus of Byzantium, this region was called *Mariandynia* (Steph. Byz. *Ethnika*, *Mariandynia*). Scylax of Caryanda pointed out that the Hypios River

² For the Turkish translation of Memnon's *History of Heraclea (Peri Herakleia)*. The fact that the names of the districts in the inscriptions found in the ancient city of Prusias ad Hypium are linked with Megara also proves this theory (Aslan 2007, 49).

³ According to some researchers the name Kieros had been brought here earlier from Heraclea by those coming from Megara and Thebai who played a role in the foundation of the city. See: Jones 1987, 348, 349; on the other hand, G. Perrot said that the name of Kieros had been brought from a stream flowing near the city "C'est bien de cette même ville qu'il est question au fragment 47, où Memnon nous apprend qu'elle devait son nom au fleuve Κιερός qui coulait auprès d'elle; plusieurs courants d'eau traversent la plaine, et il est difficile de dire auquel s'appliquait plus particulièrement ce nom. Étymologiquement, il a l'aspect d'un ancien adjectif tiré d'une racine exprimant l'idée de mouvement, qui se trouve dans le grec χίω, aller, et dans le latin cieo, mouvoir: il signifierait donc mobile, rapide, épithète qui convient très-bien à un fleuve. See Perrot 1872, 21.

formed a boundary between the Mariandynia and Bithynia Regions.⁴ According to Memnon, King Prusias I of Bithynia (218-182 BC), with his successful campaigns in 186 BC, took Heraclea Pontica together with the city of Tios from the Heraclean hegemony and incorporated them within the borders of the Kingdom of Bithynia, its name being changed to *Prusias pros Hypios*.⁵ At the end of the Hellenistic Period, when the Roman sovereignty of Anatolia came into being, in 64-63 BC, Gnaeus Pompeus Magnus designated it as a city of the province Bithynia et Pontus. When the Roman Empire was divided into two parts in 395 AD, it came under the Eastern Roman Empire domination. The city was taken into Ottoman sovereignty during the 13th century by Konuralp Gazi, who was one of the frontier lords (*uç beyler*) of Osman Gazi. The settlement, which went by the name 'Üskübü'⁶ during the Ottoman Period, is now known as Konuralp.

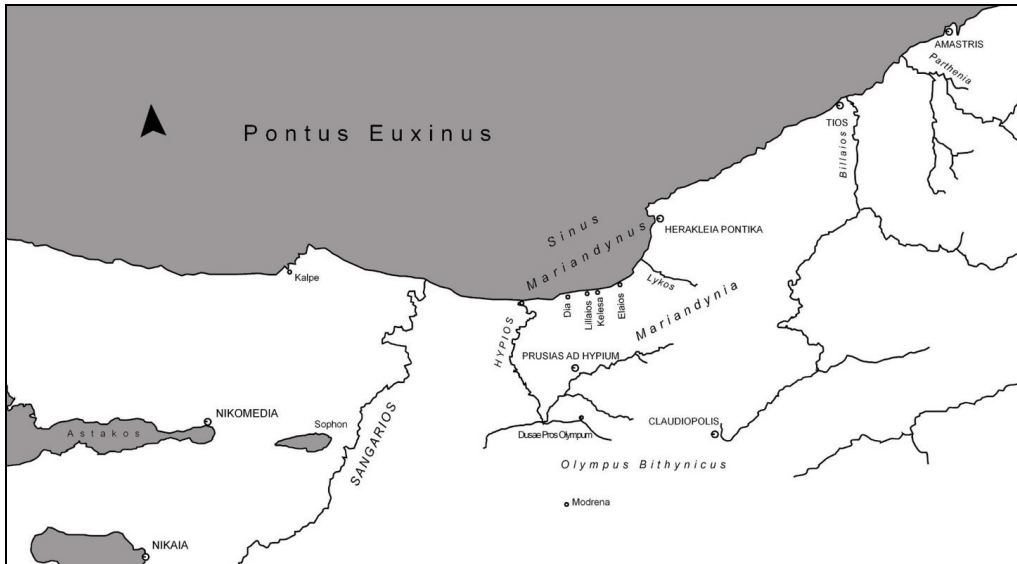


Fig. 1. Map showing the location of the ancient city of Prusias ad Hypium.

⁴ Aslan 2012, 249.

⁵ Karakuş 2017, 242; Ameling 1985, 1-3.

⁶ Perrot stated that this name came from Eskibağ which indicated that the importance of viticulture in the city (*Uskub est un bourg de près de cent cinquante maisons, toutes mahométans: le nom qu'on lui donne aussi parfois dans le pays, Eski Bagh, "la vieille Vigne", semble faire allusion à son ancienne importance, aux belles plantations de vignes que possédait, sur ces côteaoux si bien exposés, la population grecque qu'ont remplacée depuis longtemps les conquérant unmuslmans* (Perrot 1872, 20)).



Fig. 2. The location of Prusias ad Hypium in the modern Konuralp district.



Fig. 3. Ancient theatre of Prusias ad Hypium (Photo: H. Binay).

The Theatre, which is the most important ruin of the city, was built over the last 10 years of the 1st century BC on the south slope of the hill where the ancient city was located (Fig. 3). Ferrero, in his book about ancient theatres in Western Anatolia, mentioned this building as a transitional form between the Hellenistic period and Early Roman Empire.⁷ An inscription on the blocks at the top of the stage building honors Emperor Hadrian.⁸

During the archaeological excavations which have been conducted by the Directorate of Konuralp Museum since 2013, a late antique building was uncovered in the western parodos of the theatre during the 2017 campaign (Fig. 4). The workshop is located between the stage building and the outer wall of the vaulted passage. The western wall of this building is well preserved (Fig. 5). This wall is constructed by using local stones and some architectural fragments of the theatre. It has 3.59 m length, 1.20 m height and 0.70-0.71 m width. This building had been excavated during the 2017-2018 seasons and thanks to the numerous raw bones and several processed bone fragments uncovered near the western wall, it was understood that this was used as a workshop, producing bone tools. This workshop is dated by a coin that belongs to the period of the emperor Arcadius (395-408 AD) (Fig. 6). On this account, the workshop must have been built at the earliest around this date. Most likely the workshop initiated its activity after the abandoning of the theater. Even the structure of the wall illustrated in Fig. 5 suggests a late adding to the preexisting structures.

The aim of this article is to determine the regions and cities which were in a commercial relationship with Prusias ad Hypium with the help of the trade amphorae which are discovered in the workshop. After the amphorae mentioned in this paper were documented and catalogued, detailed images were taken from clay samples of the amphorae using *Celestron Handheld Digital Microscope Pro* in an effort to identify the composition of the clay fabric. The amphorae have been compared, both morphologically and chronologically, with similar examples from various other places. Despite their small number, the amphorae of the Heracleian origin indicate that the ancient city of Prusias ad Hypium had been under the influence of Heraclea Pontica from the date it was first established by the Heracleans until the period of Late Antiquity.

⁷ Ferrero 1990, 178.

⁸ After the Theatre had been damaged during the big earthquakes in AD 123-124, probably, the stage building was restored by Emperor Hadrian.



Fig. 4. The late antique workshop situated between the stage building and the outer wall of the vaulted passage of the theatre (Photo: H. Binay).

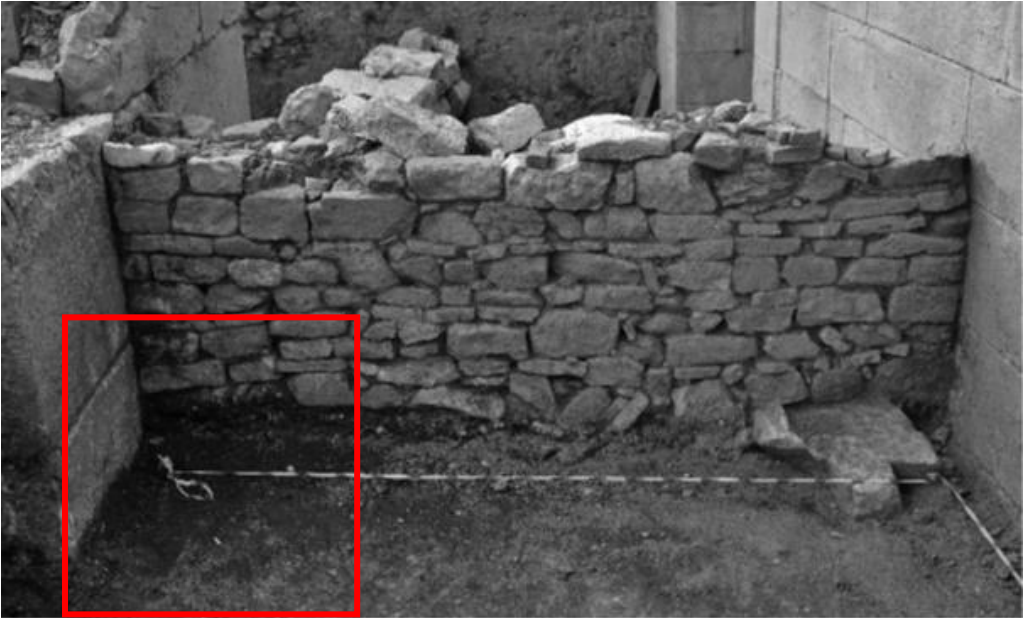


Fig. 5. The western wall of the workshop. All of the raw bones and the processed bone fragments were found in the red square area. (Photo: E. Okan).



Fig. 6. The coin of Emperor Arcadius (395-408 AD). This coin was found at the base and out of the western wall of the workshop. It is an important dating criterion for the workshop (Photo: E. Okan).

TRANSPORT AMPHORAE OF HERACLEA PONTICA

In 2017, sherds of rim-neck, handle, body and a small number of bottom fragments which belong to the light clay and narrow neck amphorae were found during the excavations in the western *parodos* (west side of the workshop's wall) and in the bone workshop.

When the amphorae were examined in detail, two different forms were determined. As a matter of fact, some researchers including Andrei Opaiț agree that these amphorae with light fabric and narrow neck were produced along the southern Black Sea coast (especially Heraclea Pontica).⁹

However, the unique character of these amphorae, including the narrow rim, the widening neck, the grooved outer face of the handles, the body with grooves and the pale yellow or beige coated fabric was first defined by Zeest¹⁰, while Šelov¹¹ and Vnukov¹² conducted the first detailed research on the development of the form. Šelov stated that these amphorae had a light yellowish-brown or greenish-yellow fabric with black particle inclusions, and that they had special importance not only in terms of adding new information to the economic relations between the centers in the Black Sea during the fourth and fifth centuries AD, but also because they were found in well-dated archaeological complexes¹³. Krapivina examined amphorae found in the NGS sector in Lower Olbia which were similar to the Prusias amphora examples.¹⁴

⁹ Opaiț 2014.

¹⁰ Зеест 1960, fig. 94-104.

¹¹ Šelov 1986, 395-401.

¹² Внукoв 1993; Внукoв 2000; Внукoв 2003.

¹³ Šelov 1986, 395-396.

¹⁴ Krapivina 2010a, 409, pl. 305-306, no: L388-392.

However, the complete and fragmented examples found in Troy¹⁵ and Athens¹⁶ in particular show that the use of these amphoras was not limited only to the Black Sea trade but that they also carried Pontic wine to the Aegean.

In the light of the data mentioned above, the Heraclea Pontica amphorae found in the ancient theatre of *Prusias ad Hypium* were classified as follows below.

FORM 1 (*Šelov F/Opaıt E-VI/Zeest 105*)

This form is one of the amphora groups of South Black Sea production defined by Šelov as Type F.¹⁷ This narrow-necked type with prominently widening shoulders and tapering body is considered as part of the traditional South Black Sea light-coloured fabric amphora group. Heraclea Pontica has been suggested as a production site of this type, which has been discovered in many centres of the Black Sea region, especially in the layers of the late 3rd century AD.¹⁸ Grooves on the body appear immediately after the sloping shoulders and generally terminate at the tall ring-shaped foot (Fig. 7).¹⁹

The most prominent feature of this amphora is its fabric colour and content. As the *Prusias ad Hypium* examples show, the fabric colour of the Form 1 amphorae is usually either completely pale yellow-beige or light orange-coloured. There is usually a pale yellow-beige coating on the outside. Some researchers state that amphora production with light-coloured fabric in the Black Sea region dates from the Late Hellenistic Period²⁰. Vnukov divides the Form 1 amphorae classified as S IV into three subgroups in terms of size and form.²¹ Opaıt stated that these amphorae of South Black Sea (Heraclea and Sinop) origin are the remnants of a sub-type dated to the 3rd

¹⁵ These amphora samples have been published as a part of public draft of work in progress on Greek, Roman and Byzantine Pottery at Ilion. See in Heath-Tekkök 2008, 100-101, fig. 16-19.

¹⁶ Opaıt 2010, 108-130.

¹⁷ Šelov 1986, 396-398, fig. 1.

¹⁸ Šelov 1986, 398; Smokotina 2016, 715.

¹⁹ Opaıt 2004, 32.

²⁰ Opaıt considers that the Pseudo-Kos amphorae, which were dominant in the Late Hellenistic-Early Roman Periods in the Black Sea region, had a fabric structure similar to the Form 1 amphorae; see Opaıt 2004, 31. In addition, it is known that imitation Pseudo-Kos amphorae were produced in the Black Sea region, especially Sinop and Heraclea and in another center which is not precisely known; see Vnukov 2004, 408-409. This indicates that the traditions of amphora production of both Sinop and Heraclea Pontica cities continued until the Late Roman Period.

²¹ This form, classified as Type S IV A-C, developed from the S III amphorae with grooved handles of Heraclea production, was determined to have been produced from the 1st century AD until Late Antiquity (Vnukov 2004, 414-415, fig. 7/7-9).

century AD. Although initially Opaït assigned an olive oil content for this type²², recently he reconsidered his opinion, considering a wine content as more probable.²³

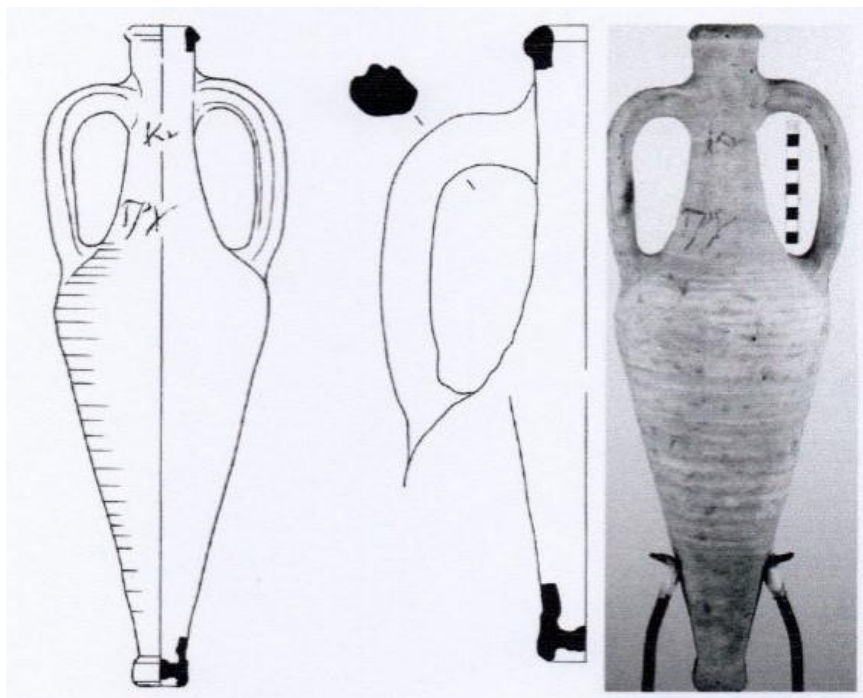


Fig. 7. Complete Form 1 (Selov E) amphora found in the Athenian Agora of Athens (Opaït 2010, Fig. 4).

A complete example found in the Agora of Athens²⁴ had a capacity of about 3.3 l, i.e., one *chous* of wine weighing 10 *litrai*. However, Opaït considers that by calculating the gas field as the wine was being fermented, this amphora held 9 *litrai* of wine.²⁵ Among the amphorae found in the bone workshop excavations in the theatre area, this type is represented by a total of four specimens. When the rim and neck of the two specimens are compared (Cat. Nos. 1-2, Fig. 8 A/B), it can be seen that the rim forms are quite similar. The rim is convex and, despite this convexity, its interior exhibits a concave structure. The handles, as can be seen from the complete items, extend downward and are attached at a point close to the shoulder-body transition.²⁶

²² Opaït 2004, 32.

²³ Opaït 2017, 593.

²⁴ Inv. No. P 12841.

²⁵ Opaït 2010, 111.

²⁶ Opaït 2004, 32, Pl. 19/2.

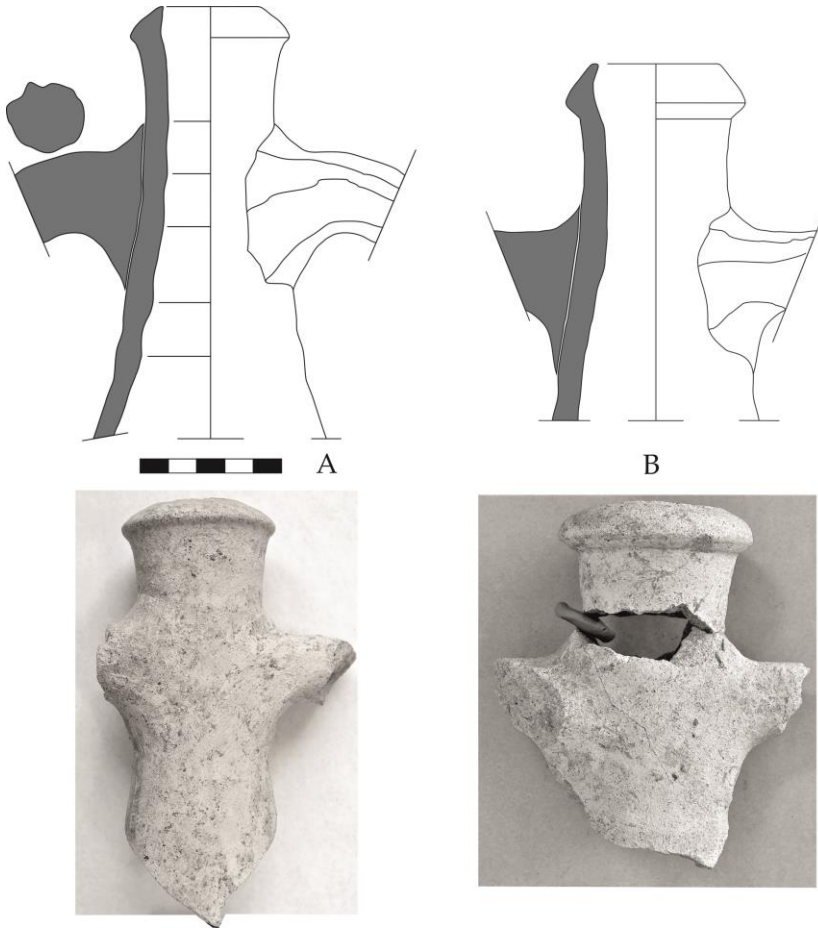


Fig. 8. Prusias ad Hypium Form 1 Amphora specimens (Drawing: Z. Gülaçar-R. Keser).

Cat. Nos. 1 and 2 amphorae have grooved handles. The fabric of both samples contains distinctive black (pyroxene?) particles. The similarity of the compositions with inclusions of different density suggests that they may have been produced in the same region but in different workshops (Fig. 9 A/B).

Form 1 (Šelov F) amphorae, unlike the successors of the round-bottomed Type E, have a tubular ring-shaped base. Two having this base type were found in the Prusias ad Hypium Theatre (Cat. No. 3-4, Fig. 10 A/B). The bottom, seen in Fig. 10 A (Cat. No. 3) has a slightly outward curved ring foot with a shallow hollow space. In the case of Fig. 10 B (Cat. No. 4), the outer edge of the specimen is flat. The hollow foot is deeper than that of the first item, but the central bottom slopes downward. Examples similar to both bases

were found in Olbia Pontica.²⁷ The fabric structures are quite similar to the rim-neck specimens. Large amounts of black inclusions (pyroxene?) and clay particles other than stones are also observed in the light coloured fabrics (Fig. 11 A-B).

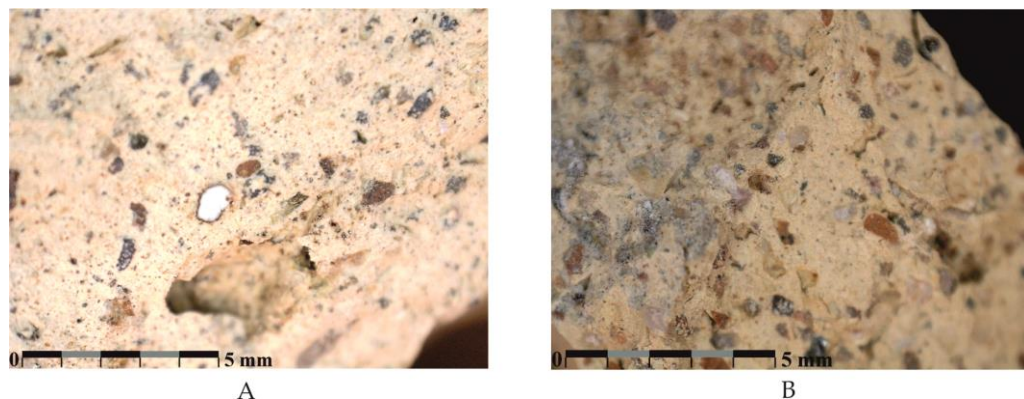


Fig. 9. Fabrics of Prusias ad Hypium Form 1 amphorae.

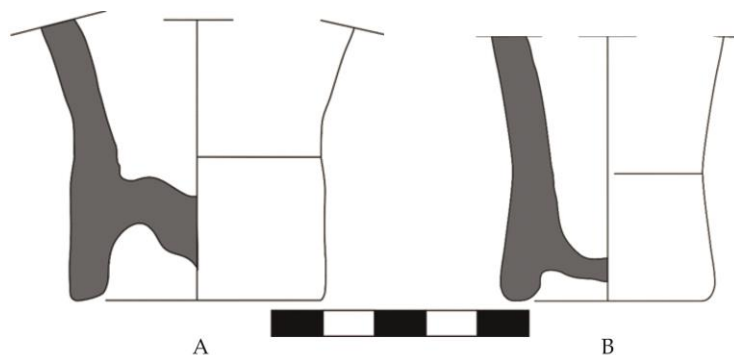


Fig. 10. Foot specimens of Prusias ad Hypium Form 1 amphorae (Drawing: Z. Gülaçar-R. Keser).

²⁷ Krapivina 2010b, 73, pl. 38/6; pl. 39/6-7.

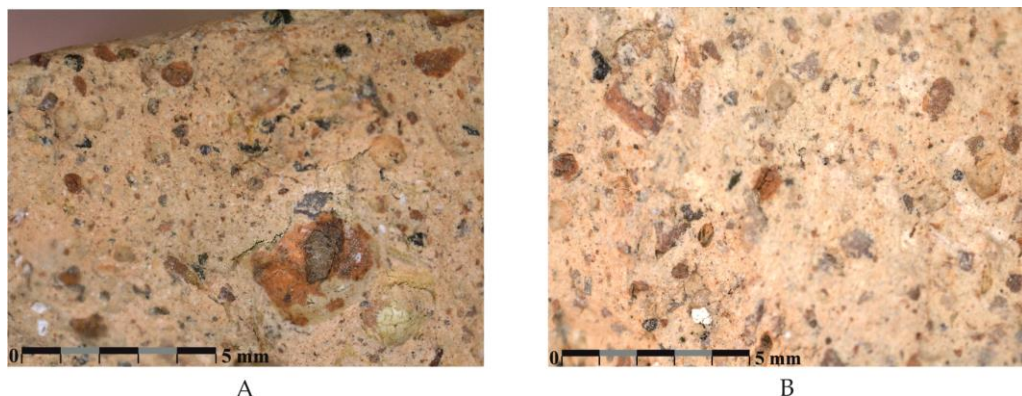


Fig. 11. The fabrics of the foot specimens of Prusias ad Hypium Form 1 Amphorae.

There are different views on the dating of Form 1 (Šelov F) amphorae. In describing the Form 1 (Type F) amphorae, Šelov states that the form was taken from Type D and that it was of a slightly later date. He considers that it was produced from the end of the 3rd century to the end of the 4th century AD.²⁸ Some researchers place them in an extensive period of time, suggesting that this form was used from the beginning of the 1st century AD to Late Antiquity.²⁹ The most important evidence that these amphorae were produced in Heraclea Pontica was found in the ruins of a workshop discovered during construction work in the Alaplı District to the south of the city of (Black Sea) Ereğli (Heraclea Pontica)³⁰. The excavations in this area yielded a large number of amphorae with grooved handles and light-coloured fabric. Base specimens obtained from this area were dated from the second quarter of the 1st century to the middle of the 2nd century AD and likely belonged to the early variations of Form 1. Opaîş stated that Form 1 specimens were found extensively in the rural areas outside city centers such as Telița–Amza, Slava Rusă–Coșari, Caugagia, Topraichioi and Mihai Bravu (Romania), and that in general, this group dates between the second half of the 3rd century and the early 5th century AD.³¹ Ušakov reported that Form 1 amphoras found in the ‘Basileides Farmstead’ excavations at Tauric Chersonesos dated from the second

²⁸ Šelov 1986, 398.

²⁹ Vnukov 2004, 415.

³⁰ Arsen'eva *et alii* 1997, 188, fig. 12.

³¹ For the settlements mentioned in the text, see Telița–Amza. Baumann 1995, pl. LVII/8; LVIII/2-4; LXIX/4-6; for Topraichioi, see Opaîş 1991, 221, pl. 27/3; also, for examples of this form found in Sinop, see Tezgör-Tatlıcan 1998, fig. 20; Krapivina added that Opaîş collected the Šelov Type E and F amphoras in a single group called Type E-VI which he **considers to be** dated to the 3rd–6th centuries AD. See Krapivina 2010b, 73; also see Opaîş 1996, 218, pl. 21/1-2; Opaîş 2004, 32.

half of the 4th century to the beginning of the 5th century AD.³² Form 1 specimens were recovered during the Tanaïs excavations from the layers dated to the middle of the 3rd century AD after the destruction of the city, and were frequently found in the layers dated to the middle of the 4th century AD after the city was reconstructed.³³ On the northern shores of the Black Sea, Šelov Type F-D (Form 1) amphorae are generally documented from the layers of the 4th to the first half of the 5th century AD.³⁴ Form 1 (Type F) amphorae are the most frequently encountered group among the remnants of the Chernyakhov culture in the forest-steppe region of Ukraine. Researchers have speculated that over twenty thousand amphorae might have been produced during the 4th century AD.³⁵ Indeed, the Form 1 amphorae that Zeest classified as Type 105 date back to the 4th century AD.³⁶ The Form 1 amphorae in the excavations of the Tyritake settlement in the Crimea included a bottom fragment very similar to Cat. No. 3, which was identified as production of Heraclea Pontica.³⁷ The context of the specimens found during the excavations of the Agora of Athens helped in dating it to the 3rd quarter of the 4th century AD.³⁸

The stratigraphical context of the excavations in the Prusias ad Hypium Theatre has also a contribution to the dating of this amphora type. Form 1 amphorae were unearthed during the excavations of the Late Roman-Early Byzantine structure uncovered near the western *parodos* of the Theatre. A coin of the Eastern Roman Emperor Arcadius (AD 395-408) was also recovered from the lowest level of the western wall of this structure, which was built of recycled material (Fig. 6).

Cat. No. 1/Fig. 8A

Prusias ad Hypium Ancient Theatre C8/B Trench

Amphora Rim-Neck Part

AR: 3.3 cm -Max. H: 15.1 cm

Fabric: Stones, black particles, sand inclusions, 10 YR 8/3 very pale brown

Cat. No. 2 /Fig. 8B

Prusias ad Hypium Ancient Theatre C8/D Trench

Amphora Rim-Neck Part

AR: 4.4 cm- Max. H: 12.6 cm

Fabric: Sand, black particles (pyroxene), brown particles, stone inclusions, 10 YR 8/3 very pale brown

³² Ушаков 2015, 1-6, fig. 12.

³³ Krapivina 2010b, 73; Böttger-Ulrich 2000, 282-299.

³⁴ Krapivina 2010b, 73.

³⁵ Magomedov 2010, 75, pl. 40/7-11.

³⁶ Зеест 1960, 136, Taf. XLI, 105.

³⁷ Smokotina 2016, 715, 718, fig. 2/1-3

³⁸ Опаїт 2010, 111, fig. 4/a-c.

Cat. No. 3 /Fig. 10A

Prusias ad Hypium Ancient Theatre C8/A Trench

Base Part

KR: 3.8 cm- Max. H: 4.9 cm

Fabric: Mica, chamotte (fired clay), black particles (pyroxene), stone inclusions, 7.5 YR 8/4 pink

Cat. No. 4/Fig. 10B

Prusias ad Hypium Ancient Theatre C8/D Trench

Base Part

KR: 4.9 cm- Max. H: 5.5 cm

Fabric: Sand, chamotte (fired clay), stone, brown granular inclusions, 7.5 YR 8/4 pink, 5 Y 8/3 pale yellow-coloured coating on the outer surface

FORM 2 (Šelov E/Opait E-IV/Zeest 104)

These amphorae were first described by Zeest and dated to the 4th century AD³⁹. Šelov⁴⁰ classified these amphorae as Type E. These amphorae, also known as Abramov 7.6-7.7⁴¹ and Krapivina 6⁴², like their Form 1 predecessors, are considered to be of South Black Sea⁴³ and to have been used for transporting Heracleian wine.⁴⁴

Although similar to Form 1 due to their fabric structure and colour and the grooves on their handles, Form 2 amphorae also exhibit distinct differences in the characteristics of their general form. As a result of petrographic analyses of this form (Form 2 / Šelov E), Šelov states that it evolved from the Type A-D forms.⁴⁵ Klenina also expresses this situation with these words, "*Later, type D evolved into type E in Šelov's typology and was produced up to the end of the 4th century AD.*"⁴⁶

Smokotina stated that Form 1 (Šelov Type F) amphorae evolved to round-bottomed Form 2 (Šelov Type E) amphorae between the end of the 4th and the beginning of the 5th century AD⁴⁷. Form 2 amphorae are thicker than Form 1 amphorae and have a rounded exterior. The grooved body up to the shoulders is more oval-shaped than Form 1, and has massive handles with grooves on the outer sides. A complete Heracleian amphora found in the city of Tanais is important in terms of revealing the general form characteristics of

³⁹ Зеест 1960, 136: taf. 41.

⁴⁰ Šelov 1986, 398, fig. 1e.

⁴¹ Abramov 1993, pl. 62.

⁴² Krapivina 1993, fig. 29, 9-11.

⁴³ Krapivina 2010b, 73; Arsen'eva *et alii* 1997, 187, 189-190.

⁴⁴ Klenina 2010, 1006.

⁴⁵ Šelov 1986, 398.

⁴⁶ Klenina 2010, 1006.

⁴⁷ Smokotina 2016, 7115, fig. 2, 4-7.

this type (Fig. 12)⁴⁸. Four rim-neck specimens unearthed during the excavations of the Prusias ad Hypium Theatre which can be included in the Form 2 group are presented in this paper (Cat. No. 5-8 / Figs. 13-14).

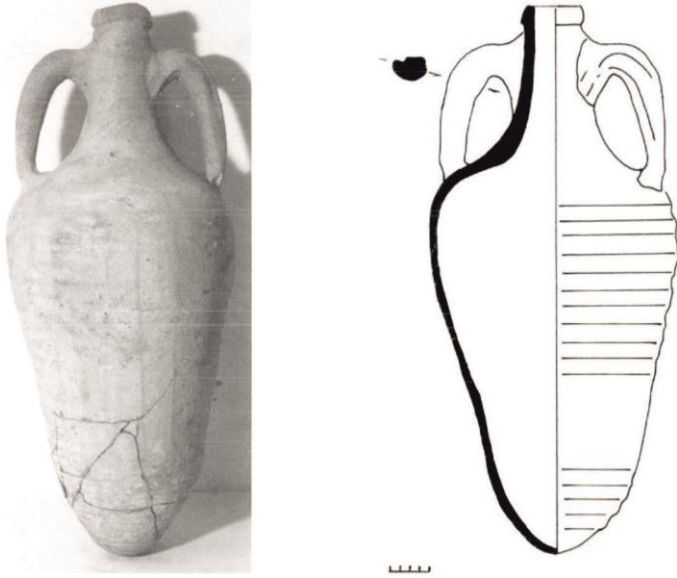


Fig. 12. Complete Form 2 amphora found in the city of Tanais (Arsen'eva *et alii* 1997, 189, fig. 19-20).

Form 1 and Form 2 amphorae are of the same family with light-coloured fabrics but differ from each other in terms of rim, neck and body structure. The examples uncovered in the Prusias excavations show that Form 2 amphorae have two different rim forms. Group 1 amphorae display a thick rim profile (Fig. 13), while the Group 2 standard covers amphorae having an almond-shaped rim with no profile and a rounded exterior (Fig. 14).

The complete examples reveal that, unlike Form 1, Form 2 amphorae terminated in a round bottom.⁴⁹ The Form 2 amphorae, like those of Form 1, were produced in Heraclea Pontica and were used for transporting Heraclean wine.⁵⁰ The colours of the fabric of the amphorae belonging to this group also vary. The amphorae have fabrics with different colours of clay compared to Form 1, and are generally found in shades of beige, pale yellow, pink, reddish-yellow and so on. It is possible to see this variety in amphorae numbered Cat.

⁴⁸ Arsen'eva *et alii* 1997, 189, fig. 19-20.

⁴⁹ Arsen'eva *et alii* 1997, 189, 196, fig. 17-20.

⁵⁰ Klenina 2010, 1006.

No. 5 and Cat. No. 6. In the case of Cat. No. 5, the fabric and the exterior coating are pale yellow (5 Y 8/3), while Cat. No. 6 has a reddish-yellow (5 YR 6/6) fabric and a pinkish-white coating (5 YR 8/2). When the fabric contents are examined, the common characteristic found in all specimens are the dense black granules (pyroxene?). It is possible to see the density of these inclusions in Fig. 15.

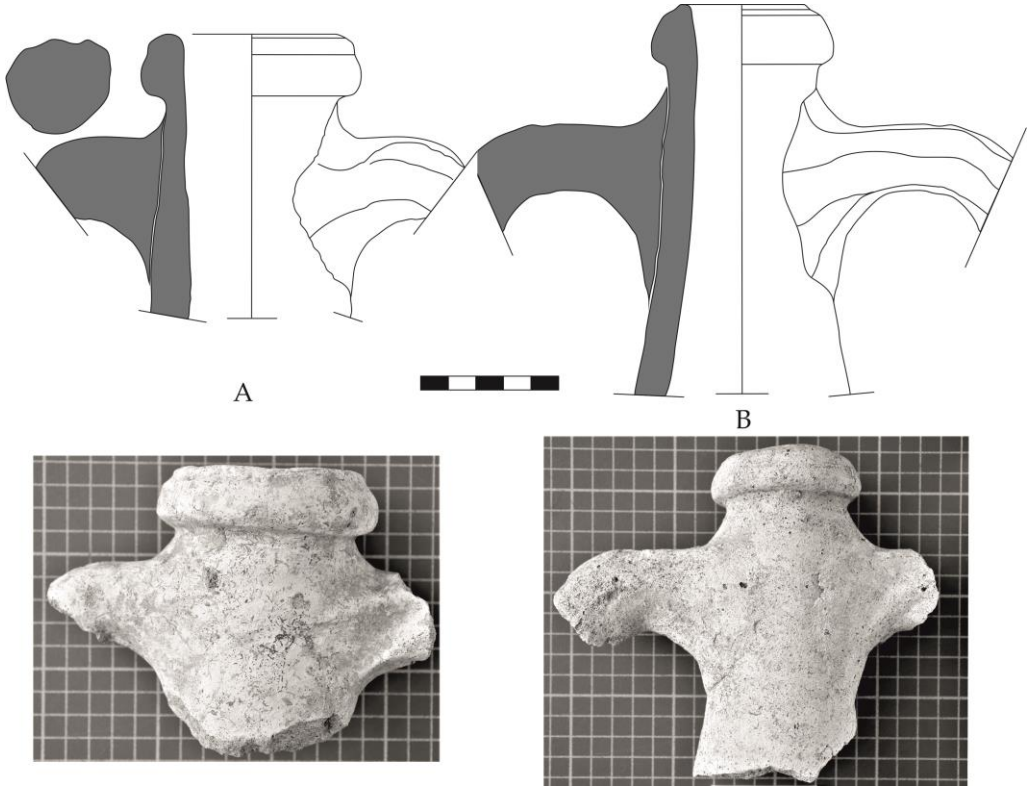


Fig. 13. Prusias ad Hypium Form 2 amphorae. Group 1 rim/neck specimens. (Drawing: Z. Gülaçar-R. Keser).

In addition, among the commercial amphorae from the excavations at Troy, a rim-neck specimen was found belonging to Form 2 which is dated to a wide time interval between the 2nd and 4th centuries AD. This range is wider than Smokotina's recommendation. Two different variants of the Form 2 amphora found in the Agora of Athens were dated between the second half of the 3rd century and the first half of the

4th century AD⁵¹. According to these datings and Prusias ad Hypium samples, Form 2 amphorae must be dated between 3rd – beginning of the 5th centuries AD.

Cat. No. 5/ Fig. 13 A

Prusias ad Hypium Ancient Theatre C8/A Trench

Rim-Neck-Handle Part

AR: 4.5 cm- Max. H: 14.2 cm

Fabric: Sand, lime, stone, pyroxene (black) inclusions, 5 Y 8/3 pale yellow, 5 Y 8/3 pale yellow coating on the outer surface.

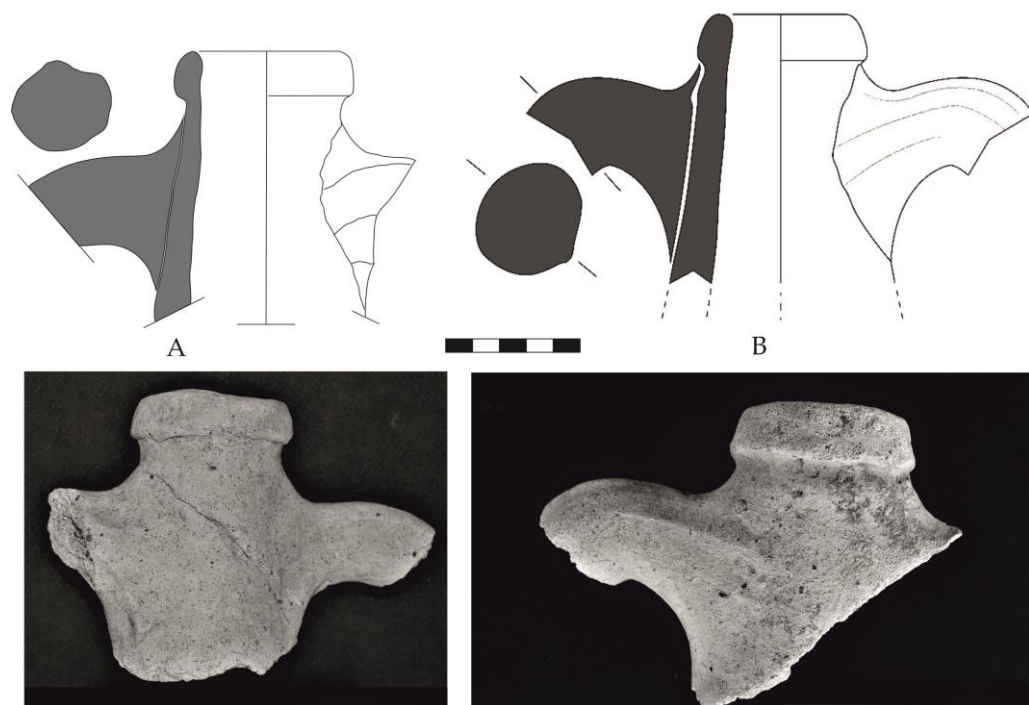


Fig. 14. Prusias ad Hypium Form 2 amphorae. Group 2 rim-neck specimens. (Drawing: Z. Gülaçar-R. Keser).

Cat. No. 6/ Fig. 13 B

Prusias ad Hypium Ancient Theatre C8/A Trench

Rim-Neck-Handle

AR: 6.2 cm- Max. H: 10.7cm

Fabric: Lime, stone, black and brown granular inclusions, 5 YR 6/6 reddish-yellow, 5 YR 8/2 pinkish-white coating on the outer surface

⁵¹ Opaîţ 2010, 112, fig. 5-6.

Cat. No. 7/Fig. 14 A

Prusias ad Hypium Ancient Theatre C8/D Trench

Rim-Neck

AR: 5.2 cm- Max. H: 5.3 cm

Fabric: Stone, lime, sand, black granular inclusions, 5 YR 8/4 pink, 10 YR 8/2 very pale brown coating on the outer surface

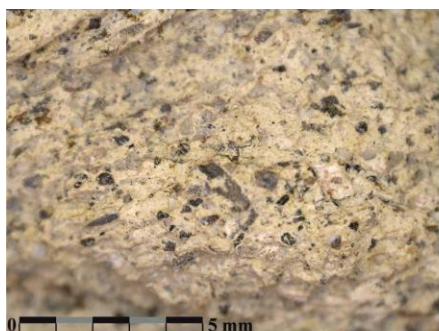
Cat. No. 8/Fig. 14 B

Prusias ad Hypium Ancient Theatre C8/A Trench

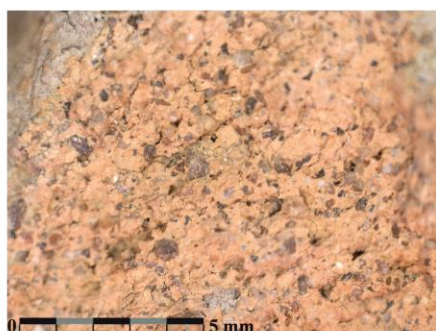
Rim-Neck

AR: 5.4 cm- Max. H: 10.2 cm

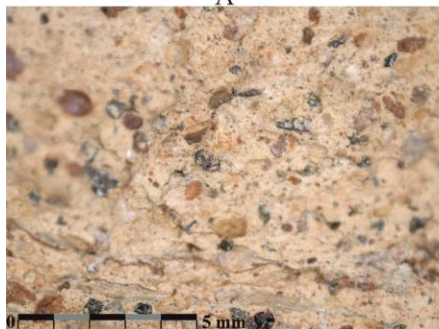
Fabric: Stone, large brown granular inclusions, sand, small amount of lime, 2.5 YR 7/6 light red, 7.5 YR 8/6 reddish-yellow-coloured coating on the outer surface.



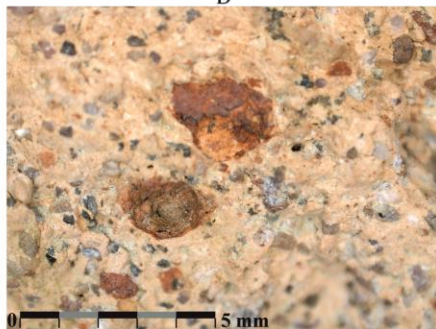
A



B



C



D

Fig. 15. The fabrics of Prusias ad Hypium Form 2 amphorae. (A-B Group 1/C-D Group 2).

CONCLUSION AND EVALUATION

It was understood from the excavations carried out in the ancient theatre of Prusias ad Hypium in 2017, that a structure dated to the Late Roman-Early Byzantine Period uncovered in the western *parodos* overturned all the earlier context of the area where it

was built. This structure probably was built at a moment when the theatre was not in use anymore, at the end of the 4th and the beginning of the 5th centuries AD. Until this date, the city had faced many important problems. One of these was an economic crisis that took place in the 3rd century AD. The other one was the Gothic invasion that affected the whole of Bithynia region. Although there is no archaeological or epigraphic evidence of Gothic invasions, it is known that a strong fortification wall was built around the city of Prusias ad Hypium in the middle of the 3rd century.⁵² However, this situation should not have affected the social life of Prusias ad Hypium much. In fact, Sear states that the *sacrae frons* of the theatre was renovated in the 3rd century AD, thus showing us that the theatre was in use at that time.⁵³ It is understood that in the 4th century AD, the city had not lost its importance⁵⁴ and Prusias ad Hypium was among the important cities of the Honorias Region during the 4th and 5th centuries AD. Although the source of its prosperity is not clear, it was likely the trade in agricultural products.

It should be noted that the commercial amphorae have a special importance among the ceramic finds. Among the amphorae included in the paper, the small, light-coloured amphorae with narrow rims and necks (Šelov E-F), in particular those considered to be of Heraclea Pontica production, have survived as important evidence of the regional trade. The areas where these amphorae have been found are not limited to the Black Sea, or even to the western Black Sea, but specimens of these amphorae found in the Aegean centers indicate that they were used in a wide trade network in the Late Antiquity period. These amphorae, which have light buff clay, also show that the connection between Heraclea Pontica and Prusias ad Hypium continued even during Late Antiquity.

Although Prusias ad Hypium is located inland, both archaeological and epigraphical documents have proved that it was not far from the aforementioned trade network by sea. At the beginning of the 3rd century AD, Prusias ad Hypium played an active role in the Western Black Sea trade. That two *emporoi* (merchants) from Prusias, Stratokles and Metrodotos of Gaius, had established intense trade agreements with the western part of the Black Sea was confirmed by an inscription found in the city of Tomis.⁵⁵ The trade route between the two cities shaped the trade

⁵² This wall can be seen today on the southern slope of the modern Konuralp district near the modern Akçakoca main road. As understood from the architectural remains and inscription fragments in this wall, we can say that it had been built quickly against a possible Gothic invasion.

⁵³ Sear 2006, 359.

⁵⁴ Grant 2000, 2.

⁵⁵ ISM II, 248; Robert 1980, 76-80; Bounegru 2014, 12.

between Anatolia, the Danubian area, and the western Black Sea.⁵⁶ In addition, Prusias had also engaged in robust commercial activities in the Aegean Sea and carried out major trade with Pontus.⁵⁷

Robert points out that there was a strong link between Prusias ad Hypium and the emporium city of Diapolis (Akçakoca). The key to the wealth of Prusias was this strong bond with the commercial activities conducted on the north and west coasts of Pontos Euxeinos. As understood from the tomb inscriptions of its merchants, the city of Prusias strengthened its commercial ties with Tomis, Olbia and the Kingdom of the Bosphorus.⁵⁸ The scarcity of grain, which is often seen from the inscriptions⁵⁹, was only solved by the exchange of the endless expanse of forest resources. Again according to Robert, grain was imported from the Russian steppes to the Bithynia region to be traded for forest products.⁶⁰ The amphorae representing the subject of this paper can also be interpreted as evidence that the need for wine in the city of Prusias ad Hypium was augmented from outside. However, the French traveler Perrot provided interesting information about Prusias.⁶¹ He stated that when he came to the city in the late 1800s, there was a huge production of grapes, grape juice and grape molasses. The question is: does this observation in the 1870's show us the production of grapes and wine in Antiquity? In fact, it is difficult to give convincing evidence in order to answer to this question. The fact that Tyche was one of the main goddesses of the city, representing the fertile agricultural production in this area, shows us that there were grapes among these agricultural products. Today, the small black grapes with a distinctive aroma are still to be found growing in the gardens of a few houses. In addition, the depictions of the grape leaf, panther and amphora related to the cult of Dionysus embellishing recently uncovered Ionic column heads strongly support the evidence of viticulture in the city. These facts suggest that it might have been a local wine production for mass consumption while the elite increased their social status by importing vintage wine. One of the most important results of this article is that it shows that the connection between Prusias ad Hypium and its founder of Prusias ad Hypium, Heraclea Pontica, continued even during the late antiquity.

⁵⁶ Bounegru 2014, 15.

⁵⁷ Vinogradov 1984, 460.

⁵⁸ Robert 1980, 76-77.

⁵⁹ Ameling 1985, 6, 9, 13, 17, 19, 48.

⁶⁰ Robert 1980, 82-85.

⁶¹ Perrot-Guillaume 1872.

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