

ARCHAEOLOGIA BULGARICA



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On the cover: bone distaff, 3rd – 4th c. AD; see the paper of V. Atanassova in this issue; photo Varbin Varbanov.

Jijila – A Late Bronze Age Site on the Lower Danube

ARCHAEOLOGIA BULGARICA
XXVII, 2 (2023), 1-28

Sorin-Cristian AILINCĂI / Adrian BĂLĂȘESCU /
Valentin RADU / Andreea DIMA / Gabriela SAVA /
Alexandra ȚÂRLEA / Ghenadie SÎRBU / Florian MIHAIL /
Aurel-Daniel STĂNICĂ / Marian MOCANU / Cristian MICU /
Răzvan CERNAMORIȚI

Abstract: This paper presents the results of recent rescue excavations conducted in Tulcea county, Dobruđa, Romania, with a focus on the Late Bronze Age finds from the Jijila-*La grădini* site. The contexts (mainly pits) and the archaeological material (pottery; objects made of clay, stone, and bone; animal remains) are discussed in detail and placed in a chronological, geographical and cultural framework, with the help of a series of new ^{14}C data obtained on samples harvested from herbivores' bones. Thus, the finds from Jijila bring a useful completion to the existing information on the Sabatinovka-Noua-Coslogeni cultural complex.

Key words: Late Bronze Age, Noua-Sabatinovka-Coslogeni complex, pottery, archaeozoology, ^{14}C data.

INTRODUCTION

The construction of a suspended bridge over the Danube, in the area Măcin – Brăila, led to the necessary preventive archaeological excavations. One of the affected sites is situated north of Jijila (Tulcea county), on a loess terrace on the shore of the Jijila Lake (**fig. 1**), in a place locally known as *La Grădini* or *Ghermea*. Here it was mentioned as early as the end of the 19th century a small rectangular fortification, probably from the Late Roman/Early Byzantine period (Polonic 1894, 40, fig. 18), presently destroyed. More recently, traces of habitation, initially attributed to the Copper Age, were mentioned in the archaeological literature (Bem 2011, 32-34).

The rescue excavations conducted during 2018-2019 and 2021 documented the existence of several habitation intervals. The most numerous archaeological structures can be attributed to the Early Roman period (2nd – 3rd c. AD) when a settlement and probably a storage facility for cereals existed in this area. Besides the finds belonging to the Roman period, eight inhumation graves were excavated and dated to a chronological framework between the end of the 4th millennium BC and the first half of the 2nd millennium BC (Ailincăi et al. 2021).

The present article is dedicated to the analysis of another chronological framework, represented by a series of pits containing archaeological materials belonging to the Sabatinovka-Noua-Coslogeni (SNC) cultural horizon, marking the end of the Bronze Age on the northern coast of the Black Sea and at the Lower Danube.

THE ARCHAEOLOGICAL STRUCTURES

Although the archaeological excavations covered a surface of approximately 1 ha, only the south-west part of this area was characterised by the presence of archaeological structures, clustered on a surface of approximately 3000 m² (**fig. 2**). As already mentioned, the earliest finds

The finds from Jijila in the context of the Noua and Coslogeni cultures

The Bronze Age in general is one of the least known historical periods of Dobrudja. The Late Bronze Age is documented mainly through a series of bronze hoards and single finds. In the article defining the Coslogeni culture, Sebastian Morintz and Niță Angelescu attributed all the Late Bronze Age finds from Dobrudja to this cultural group (Morintz / Angelescu 1970; Morintz 1978, 118). This perception was preserved until today (Florescu 1991; Vernescu 2013; Bolohan 2016), although, from the point of view of their spreading, the Coslogeni type sites are very well delimited especially between Ialomița and Danube rivers, where numerous ash-mound settlements were found. Other inhabitation traces were identified in the southern part of Dobrudja,

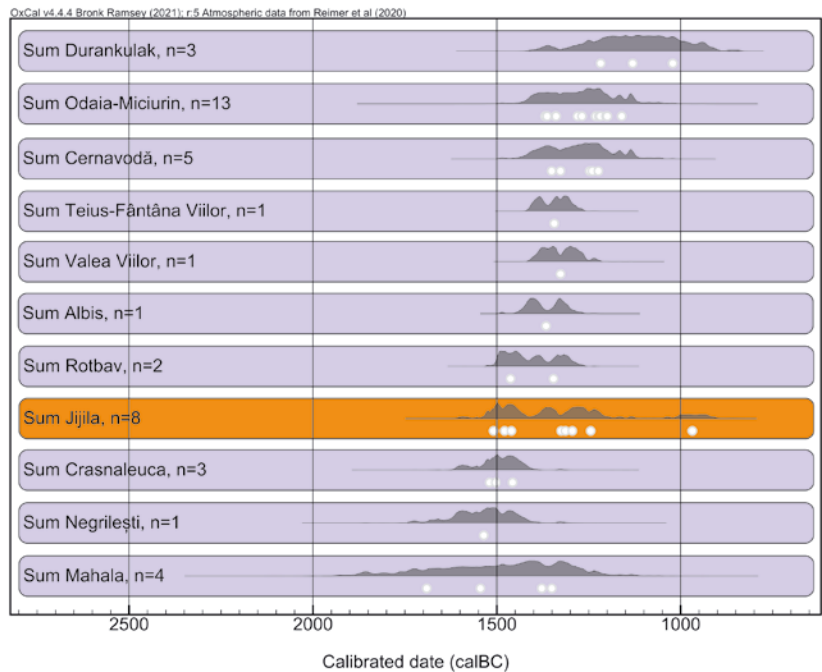


Fig. 8. Comparative graph of ¹⁴C data from Noua and Coslogeni sites (Ghenadie Sirbu)



Fig. 9. Sites with Sabatinovka-Noua-Coslogeni type pottery at the Lower Danube (after: Florescu 1991; Vernescu 2013; Sava 2014; Bolohan 2016) (Sorin Ailincăi, <https://maps-for-free.com/>)

Bone Figurines of *Isis Lactans* from the Late Roman Imperial Period¹

ARCHAEOLOGIA BULGARICA
XXVII, 2 (2023), 29-37

Vessela ATANASSOVA

Abstract: Similar monuments with unclear identification are known in several different settlements on the territory of the Eastern Roman Empire, especially in the lands of today's Republic of Bulgaria. They were all made of bone and depicted a naked young woman with a suckling child in her arms. It was most likely the ancient Egyptian Goddess Isis, who was worshipped in the Roman Empire, and very often under the syncretised form Isis-Aphrodite.

Key words: distaff, bone figurines, Isis, *Isis Lactans*, Roman Empire, Isis-Aphrodite.

In several different settlements in the territory of the Eastern Roman Empire, particularly in today's Republic of Bulgaria, similar monuments have been found; their identification is not completely clear. The monuments were made of bone and depicted a naked young woman with a sucking child in her arms. Unfortunately, these monuments were found in a more or less fragmentary condition which probably contributed to their misinterpretation in the past. The majority of researchers who have published concerning the monuments defined them as mirror handles (Тончева 1961, 38; Танчева-Василева 1986, 33) or decorative hairpins (Петковић / Тапавички-Илић 2020, 180). L. Vagalinski and M. Biró have indicated that they may be a distaff, but they have posed their assumption as a question (Biró 1994, 120; Vagalinski 2003, 44, 75; Вагалински 2015, 378). In order to understand the purpose and meaning of these objects, it is imperative to analyze them more carefully.

ANALYSIS OF FINDINGS

Only one of the objects has an almost completely preserved shape, from which it can be seen that it has an oval fragment of a ring on the one side and a female figurine nursing a child on the other (**cat. 1, fig. 1**). The figure in the first seven artefacts (**cat. 1-7, fig. 1-7**) is almost similar – a naked woman with an infant on the right (**cat. 1, fig. 1**) or the left breast (**cat. 2-7, fig. 2-7**). Only in three of the cases, the woman's head was preserved (**cat. 1-3, fig. 1-3**). In all of them her hair was stylized and engraved in the bone; divided in the front and falling over the shoulders in two plaits. Some kind of ornament (a crown?) is still visible on the head, but in all three cases, it was more or less broken. In the last two figurines (**cat. 8-9, fig. 8-9**) the head is missing but the woman wears a skirt tied in a knot in front of her pubis. In one of them (**cat. 8, fig. 8**) the lower part of the body is completely hidden by the garment. The baby was placed on the right (**cat. 8, fig. 8**) and on the left breast (**cat. 9, fig. 9**) of the mother.

Almost all of the bone figurines came either from accidental findings (**cat. 6, fig. 6**) or from limited archaeological excavations (**cat. 3, 4, 5, figs. 3, 4, 5**) and were dated to the period 3rd – 4th c. AD. Only one of the known figurines has a documented and clear context of finding (**cat. 2, fig. 2**). It was discovered by the Bulgarian archaeologist Gorana

¹ The article was written with the financial support of the Scientific Research Fund, project "Egyptian Cults in Thrace during the Hellenistic and Roman periods – Diffusion, Extent and Interaction" # KII-06-IIM50/1.

Toncheva during excavations of a grave in the late Roman necropolis of Odessos (Toncheva 1961, 38). Because of the detailed information we have from the excavations it seems necessary to mention it briefly. The grave measured 140 x 70 cm and had two skeletons of young girls in it. Due to the rich burial inventory Goranka Toncheva assumed that the girls belonged to the wealthy class of Odessos. The bone figurine was found next to the skeleton of one of the girls along with other items, including: 1) a gold earring with light blue stone placed near the lower part of the skull (RMH–Varna inv. #II 3685); 2) a necklace of 69 beads four of which were made of opaque Egyptian glass (RMH–Varna inv. #II 3670); 3) a bracelet on the left arm made of dark blue glass decorated with white, yellow, and blue Egyptian paste glass buds (RMH–Varna inv. #II 3676); 4) a second left arm bracelet of resinous substance (RMH–Varna inv. #II 3677); 5) a bracelet on the right hand made of dark blue glass. The bone figurine, which was identified by Goranka Toncheva as a “bone mirror handle” was found in the upper part of the skeleton. The description she gave was: “It is rounded on the front and flat on the back. One of its ends is broken, and the other is narrowed and profiled. Above it is an image of Venus Nutrix. She is represented straight, naked and facing forward. Her hair is parted down the middle and falls in two shoulder-length braids. In her hands, placed in front of her chest, she holds a small child. Her left leg is relieved, and next to her right is part of her garment. It is modelled from the back. A large part of the glass mirror was also found next to the handle.” It is impressive that the author identified most of the grave goods as Egyptian imports. According to her Egyptian glass and paste were used to make some of the jewellery. Nowadays the glass has lost its colour and only chemical analysis could determine its foreign origin. The conclusion that the bone figurine comes from a double grave of girls coming from a wealthy family remains important.

In fact similar artefacts are known from archaeological sites throughout Europe and they originate mainly from funerary contexts (Danković 2019, 218, 223). In most cases, they were found in the graves of mature women, but sometimes with the osteological remains of minor girls as well (Pasztókai-Szeöke 2011, 126). Their interpretation has long been disputed in science. They were seen as used for incense sticks burnt during funeral ceremonies or cosmetic tools for stirring, mixing or applying cosmetics (Fremersdorf / Polónyi-Fremersdorf 1984, 111-112; Petković 1995, 35-36). The objects were also considered to be decorative hairpins by some scholars (Jevremović 1996). A similar bone object from the Metropolitan Museum of Art in New York (but without the image of a woman) was identified as a “baby rattle” (Alexander 1925, 183). According to modern researchers, there is no doubt that these objects were distaffs to which wool or flax was wound for spinning. There were two types of distaffs: with and without a ring at the bottom. The ring was meant to provide a more comfortable grip. These distaffs were called finger distaffs (*Fingerkunkel*) (Danković 2020, 85) because the ring in their lower part allowed the woman to hold it between her fingers.

Numerous images of spinning women are known on gravestones found all across the Roman Empire (Cottica 2007, 192; Carroll 2013, 301). However, the distaffs were usually represented with a bunch of wool attached to them and the wound yarn twisted on the spindle

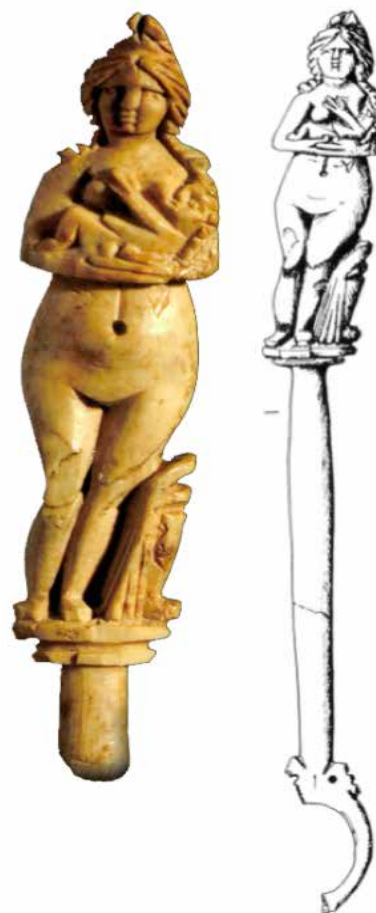


Fig. 1. Bone distaff, National Hungarian Museum, inv. # 54.66.13-15 (after Biró 1994, # 852)

La géométrie remarquable d'une mosaïque de la basilique épiscopale de Philippopolis

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Bernard PARZYSZ

Abstract: The subject of this article is the study of a particular geometric pattern which appears in the central part of the lower level mosaic pavement (*opus tessellatum*) of the southern aisle of the episcopal basilica of Philippopolis-Plovdiv. This pattern belongs to a large group of decors (so-called 'knight group') which is entirely based on a single and simple feature: the diagonal of a rectangle twice as long as it is wide, an immediate consequence being that the decors of this group are set up on a square grid. Another consequence is that the polygons belonging to this group are not to be confused with regular polygons, even if they look close to them. This family of decors, widespread throughout the Mediterranean area, is known in Bulgaria and the basic pattern of the panel studied here (so-called 'developed octagon') appears in the narthex of the episcopal basilica. However, in the southern aisle of this building, this same pattern is used as a mere starting point for a more complex one, which is achieved by concatenating two of them around a four-pointed star, thus creating a quite original motif, the setting up of which caused seemingly some difficulty.

Key words: *Opus tessellatum*, geometric pattern, 'knight' group, 'developed' octagon, 'bi-octagon'.

INTRODUCTION

La basilique épiscopale de Philippopolis (aujourd'hui Plovdiv) est la plus grande église paléochrétienne de Bulgarie; elle mesure en effet 86 m sur 39 m. Malheureusement, après des fouilles partielles effectuées entre 1982 et 1990, le site fut laissé à l'abandon (Topalilov 2020; Popova 2022). Récemment, l'édifice a été sauvé de la destruction grâce à une importante campagne de fouilles, financée conjointement par le Ministère de la Culture bulgare, la municipalité de Plovdiv et la Fondation "L'Amérique pour la Bulgarie", qui s'est déroulée entre les années 2015 et 2020 et s'est étendue à la quasi-totalité du monument. Ces fouilles ont notamment révélé des pavements en *opus tessellatum* d'une richesse exceptionnelle, répartis sur deux niveaux. Le niveau inférieur a été conservé *in situ*, tandis qu'une partie des mosaïques du niveau supérieur est exposée au deuxième étage du musée construit sur place.

Le site de la basilique a d'abord été occupé, à l'époque constantinienne, par ce qui paraît être la résidence d'un notable, comportant un atrium et un vaste espace rectangulaire comportant un grand bassin ovale de 14 m sur 6,50 m (Popova 2022, 177-178). Dans sa première phase de construction (vraisemblablement sous Constance II), la basilique comporte une nef avec deux bas-côtés, une abside du côté est et un "narthex" à l'ouest¹, l'ensemble étant recouvert de pavements en *opus signinum*. Plus tard, le chancel est reconstruit et agrandi, un ambon axial est installé, les bas-côtés sont séparés de la nef centrale par des cloisons et deux niveaux de mosaïque en *opus tessellatum* sont successivement posés, le premier sans doute durant les deux dernières décennies du 4^e siècle (Шаранков 2016; Кантарева-Дечева 2017; Вълева 2023). Le second niveau correspond à une reconstruction qui intervient (à la suite d'une catastrophe naturelle?) au milieu du 5^e siècle. Il est à noter que ces mosaïques couvraient une superficie im-

¹ Voir Вълева 2023 pour une discussion de la question de ce « narthex », que l'auteur préfère voir comme le portique est d'un quadriportique.

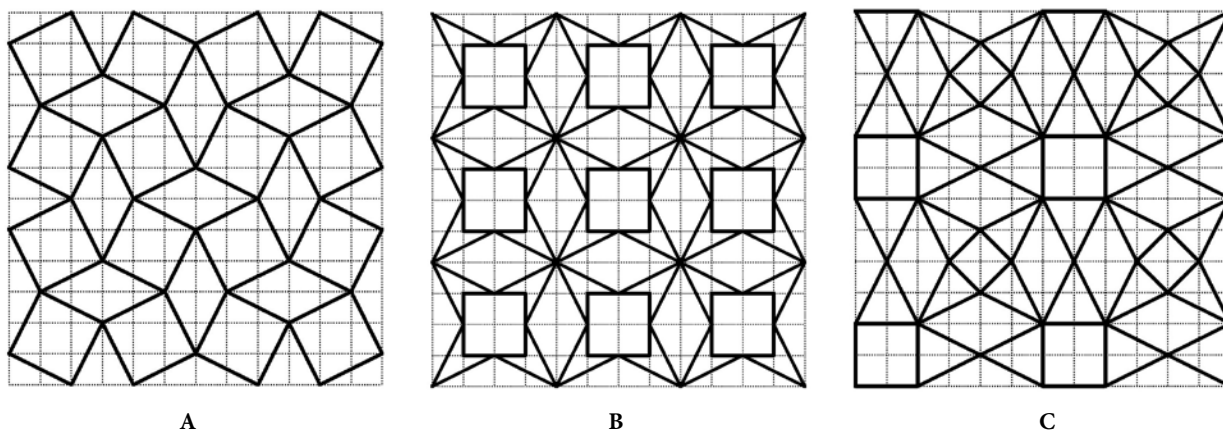


Fig. 7. Exemples de décors cavaliers (d'après Valeva 1995, dessins de l'auteur): **A** Pautalia, époque sévérienne (d'après Valeva 1995, fig. 6); **B** Sofia, début 5^e s. (d'après Valeva 1995, fig. 14); **C** Philippopolis, début 5^e s. (d'après Valeva 1995, fig. 15)

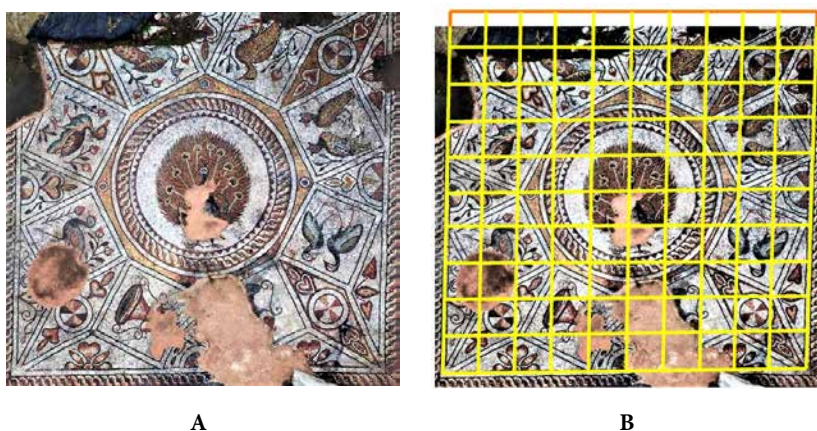


Fig. 8. Philippopolis: l'octogone développé du portique oriental / narthex: **8A** d'après Kantareva-Decheva / Stanev 2022, fig. 10; **8B** réseau de l'auteur

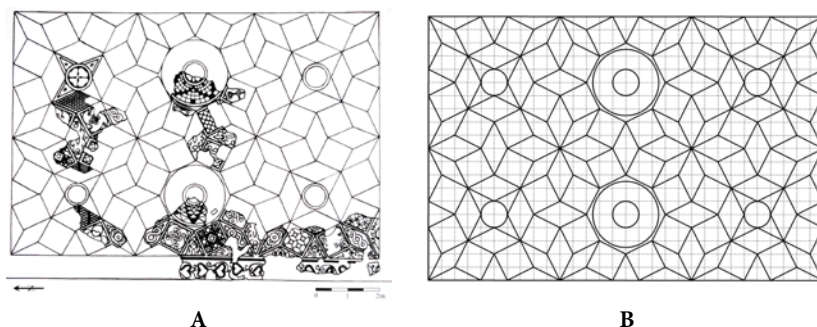


Fig. 9. Philippopolis: **A** pavement de mosaïque supérieur, découvert dans la Synagogue (d'après Kessjakova et al. 2016, Taf. 174, Abb. 449); **B** Modèle cavalier (proposition) (dessin de l'auteur)

N.B. D'une part, ceci confirme *a posteriori* la qualité du relevé; d'autre part, l'échelle figurant sur la **figure 9A** permet d'estimer le module de la grille à 0.38 m environ.

REMARQUES

1) On peut ne pas spontanément différencier l'octogone cavalier de l'octogone régulier, car il est "presque" régulier (**fig. 11A**) du fait qu'il présente des symétries, même si celles-ci sont moins nombreuses que celles de l'octogone régulier. Son irrégularité apparaît cependant lorsqu'on l'incline (**fig. 11B**).

L'orientation d'un octogone par rapport à celle du panneau peut également constituer un indice incitant à s'interroger sur sa nature: ce sont des diamètres de l'octogone cavalier qui sont parallèles aux axes

The “Theotokos Chalkoprateia” Church in Constantinople and Its Adjacent Crypt

ARCHAEOLOGIA BULGARICA
XXVII, 2 (2023), 61-70

Alexander STANKOV

Abstract: The recent restoration of the Lala Hayrettin Mosque¹ positioned in the apse space of the Constantinople’s Byzantine Church of Theotokos Chalkoprateia provided the opportunity for a detailed contemporary study of its crypt. This provided the opportunity to present, analyze and interpret its decorative program for the first time and offer a detailed plan of the crypt by relating it to the history of the building.

Key words: Constantinople, Chalkoprateia church, crypt, decoration, crosses, plan.

INTRODUCTION

There are three important churches in Constantinople (Wortley 2005, 171-187) dedicated to the Mother of God, these are the Theotokos Hodegetria Church, the Blacherna Church, and the Theotokos Chalkoprateia Church. These temples were part of a growing worship of the Mother of God, aimed at gathering more of her relics in the imperial capital.

“Theotokos Chalkoprateia” (Mathews 1971, 28-33) can be considered the earliest of the three built churches within the city walls of the capital. Only later was it replaced in importance by the Church of the Virgin in Blacherna.

HISTORY OF THE BUILDING

The church is located in the “Chalkoprateia” neighborhood, the so-called copper market, since Jewish artisans and traders of copper products lived and worked there (Pseudo-Kodinos 1975, 227). Until recently, based on the historical sources, it was believed that the building was erected on the ruins of an older synagogue (Hennessy 2012), being located only 150 meters west of “Hagia Sophia”, some distance from the Stoa Basilica. According to Peter Gillius (Gillius 1561), “Chalkoprateia” is located not far from the Milion (**fig. 1**).

Chroniclers are not unanimous regarding who built the church and when. The two candidates are Empress Pulcheria (450-453) (Pseudo-Kodinos 1975, 227) and Empress Verina (457-474) (Janin 1969, 237). However, we can be somewhat doubtful of the role of Empress Pulcheria and the nature of her connection to this building, as the Byzantine sources are contradictory. In the third Novel of Emperor Justinian (Schoell 1968, 535) it is claimed that the two churches, “Chalkoprateia” and the one in “Blacherna”, were built under the patronage of Empress Verina, the wife of Emperor Leo I (457-474). It is possible to assume that the church of Empress Pulcheria (Constas 2003, 348) was destroyed in the fire of 476 AD and subsequently rebuilt by Empress Verina.

Thanks to the efforts of the empress, the relics of the Virgin, her garment, her belt and an icon painted by St. Luke, were brought to and remained permanently in the imperial capital. There is some confusion over where these relics were kept, nevertheless it has been established that the Holy girdle of the Virgin was kept at “Chalkoprateia” and her veil was at “Blacherna” (Wortley 2005, 171-187).

¹ Lala Hayrettin Pasha converted the ruins of Chalkoprateia into a mosque around 1484 and Acem Ahmed Aga expanded it on a later date. Both names are associated with the same mosque.



Fig. 12. The depicted three crosses (Ferudun Özgümüş)



Fig. 13. The cross in Hagia Sophia, Istanbul (the author)



Fig. 14. The Latin cross in Rotunda of Galerius, Thessaloniki (after The Byzantine legacy: <https://www.thebyzantinelegacy.com/rotunda-thessaloniki>)



Fig. 15. The Latin cross in Panagia Acheiropoietos, Thessaloniki (after The Byzantine legacy: <https://www.thebyzantinelegacy.com/acheiropoietos>)

top of the bases of the three arches and the ends of their arms end in round drops.

This decorative scheme with depictions of crosses cannot be directly related to iconoclasm, since the scheme was instantiated several centuries before the beginning of the iconoclastic period.

St. Paul can be considered the first who paid great attention to the crucifixion and the cross symbol itself. He considered the cross as the main element of the religious symbolism and a symbol of the Christianity (Дончева-Петкова 2011, 24). Although in this early period we cannot speak of depiction of crosses, later when the number of Christians rise the need of a unifying sign is apparent. During the 4th – 5th century the early Christian art was already forming its main characteristics, which the byzantine iconography took as basis. The cross was already a major Christian symbol and began to be imposed

A Glass *exagium solidi* with Monogram of the Eparch *Akakios* from *Capidava*. With a Review of Similar Finds in the Balkans and on the Lower Danube

ARCHAEOLOGIA BULGARICA
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Ioan Carol OPRİŞ

Abstract: A dark blue 4.06 g glass disk to check the weight of the *solidus* was found inside one of the storage rooms set up in the former portico of the *horreum* from *Capidava*. This paper is a review of all similar finds known from the province of Scythia, from the Balkan ones and beyond. Given the context records of the examples from *Capidava* and *Luni* (in Byzantine Liguria), the glass weight issued by eparch *Akakios* and his office as prefect of Constantinople might be tentatively dated from Justin II (565-578) to the early regnal years of Maurice (582-602). Our assumption is based upon the general dating of the Byzantine domination in Liguria (AD 568-643), corroborated with a precious *terminus* offered by the massive fire destruction that took place at *Capidava*. The latter happened at some point between 580/582-586, when a heavy attack and destruction are clearly documented on a large scale. The small stamped disks were kept in wooden boxes with weighing sets formed by equal-arm balance scales, scale-pans and other copper-alloy weights. The most notorious of the 5th-7th century money changer's boxes, including the lately found *Yenikapı* and *Serdica* ones, were equally reviewed. Do the known contexts of glass weights and weighing implements actually match the hoarding patterns established one decade ago by Florin Curta and Andrei Gândilă for the northern and central Balkans? That was another final question I tried to formulate an answer to.

Key words: *Capidava*, glass *exagium solidi*, equal-arm balance scale, Lower Danube and Balkan provinces, *Akakios*.

INTRODUCTION AND ARCHAEOLOGICAL CONTEXT

The major topic of this paper is the Early Byzantine glass weights, issued in the first place by the prefect of Constantinople but also by authorities from other major cities of the Empire during the 6th to the middle of the 7th century. The practical use of this Byzantine innovation was to weigh the *solidus/nomisma* (theoretical weight 4.54 g) and its divisions, the *semissis* (2.27 g) and *tremissis* (1.55 g) (Entwistle 2002, 605-606; 2016, 293). The *solidus* represented the standard gold coin pivotal to the whole Byzantine monetary system (1/72 of a pound, the *litra*) and it also was the reference coin in which all payments, taxes or prices were recorded (Pitarakis 2022, 27). Nevertheless, one has rightly observed that they do not always correspond exactly to known coin denominations. The main idea is that the glass disks were simply intended “as rule-of-thumb weights for checking the tolerance above or below which most coins would or not be accepted in *everyday* commercial transactions” (Entwistle 2016, 293). Christopher Entwistle rightly observed that they were never intended to be highly accurate and as a consequence just those weights significantly above or below the relevant mean would have been re-melted and re-used. Besides such reversibility of the material, glass was practical also for it was impossible to alter without being detected. Entwistle established more than twenty different iconographic types in what is concerning the mono-



Fig. 4. The glass weight for the *solidus* / *nomisma* with the monogram of eparch *Akakios* (Raluca Dobrogeanu)

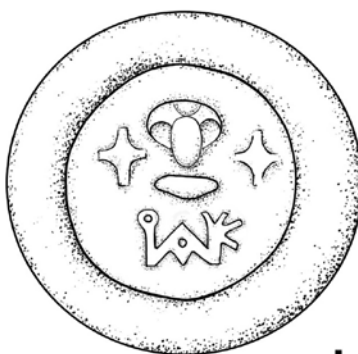


Fig. 5. The glass weight with the monogram of eparch *Akakios* (Raluca Dobrogeanu)



dell'Università Cattolica di Milano between 1983-1990 and more precisely in an upper stratum inside the *taberna* E of the local forum (Perassi 2000, 63; 2008, 293). It was roughly dated between AD 568-643, i.e. during the Byzantine domination in Liguria (Perassi 2000, 63 and note 79). The best analogy so far for this plain economic context is to be found at *Sardis*. Three glass exagia and three bronze ones, along with a coin-balance and a steelyard stood together inside what must have been a dye shop (E14)¹⁵, next to the local synagogue. Unfortunately, the prosopography isn't of much help for now when trying to figure out more on our ἑπαρχος τῆς Πόλεως¹⁶. However, taking into consideration the archaeological contexts from *Luni* and *Capidava*, his office should be tentatively placed within two decades, starting with Justin II (565-578) to the early regnal years of Maurice (582-602), at some point between 580/582-586, when actually occurred the heavy attack and destruction documented at *Capidava*.

Besides the AKAKIOY block monograms, two variants of cruciform ones containing the letters A, K, I, O, Y have been associated to the same eparch. Several examples are kept at British Museum¹⁷, Cabinet des Medailles in Paris¹⁸, De Menil collection (Vikan / Nesbitt 2019, III, B110-111, B112-113) or illustrated for numismatic auctions (Asolati 2016, 172, fig. 16). One should finally add a silver signet ring kept in the gallery of Early Byzantine Art of Walters Art Museum in Baltimore, Maryland, that belonged to a certain Ἀκάκιος¹⁹. In the field one can recognize the block monogram in genitive inside a dotted circle, flanked by palm-branches and with a Greek flaring cross between the vertical bars, in the upper register. The monogram was read ΜΑΡΚΟΥ ('of Mark'), but the solution is more than unlikely, as no M can be found among the constituent letters.

Late Roman and Early Byzantine copper alloy weights and counterweights, parts of steelyards as well, from the entire territory of *Scythia* were found during the last century and subsequently published²⁰. A special attention should be nevertheless given to the marble block found in secondary position (in the graveyard from the village of Tuzla, between *Tomis* and *Callatis*), whose greatest interest was the 5th century inscription mentioning Flavius Servandus, until then an unknown duke of *Scythia* (IGLR, # 86). Named as κόμης καὶ ἄρχων on two sides of the block, he was also addressed as περιβλεπτός (an epithet equivalent

¹⁵ Crawford et al. 1990, 87-89. Perassi 2008, 293 misinterpreted the context as tabern. Several of the shops lined up with the synagogue (E6-E8 and E13-E14) were actually interpreted as dye shops, see Crawford et al. 1990, 15.

¹⁶ Feissel 1986, 120-121, note 4; 137, note 99 (in our opinion, the 'Addaios' reading of the monogram is out of the question); PLRE III, 8-10 (*Acacius*).

¹⁷ Entwistle forthcoming, # 645-647. See also https://www.britishmuseum.org/collection/object/H_1891-0512-13, https://www.britishmuseum.org/collection/object/H_1986-0406-9 and https://www.britishmuseum.org/collection/object/H_1987-0703-10

¹⁸ Schlumberger 1895, 68, # 15; Jungfleisch 1932, 255; Forien de Rochesnard 1973, 40, F2b; Byzance 1992, 97, # 51. A 4.09g weight, after being remeasured by Bendeguz Tobias: See also <https://pondera.uclouvain.be/artifact/3903/>

¹⁹ Hostetler 2021, # 57.2104. For the photos of the signet ring, see <https://art.thewalters.org/detail/40080/signet-ring-2/>

²⁰ Severeanu 1929 (*Tomis*); Culică 1973-1975 (*Sucidava*, Izvoarele, Constanța county); Ocheșeanu 1984 (from *Callatis*, *Tomis*, *Histria* and *Callatis*); Ocheșeanu / Cliante 1987 (*Flaviania*, Rasova, Constanța county); Paraschiv 1998, 289, # 5 (*Halmyris*); Custurea 2002-2003, # 1 (Palazu Mare, suburbs of *Tomis*); Paraschiv 2010 (*Ibida*). For the latest review (with annex) on steelyards, counterweights or copper alloy weights for balance scales from *Scythia*, see Custurea 2009.