

Истражувачки центар за културно наследство „Цветан Грозданов“,
Македонска академија на науките и уметностите

НАУЧЕН СОБИР

ОХРИД И БАЛКАНОТ, АРХЕОЛОШКИ ПОГЛЕДИ

- По повод 80-тиот роденден на академик Вера Битракова Грозданова -
4-5 октомври 2019 г., Куќа Уранија, Охрид



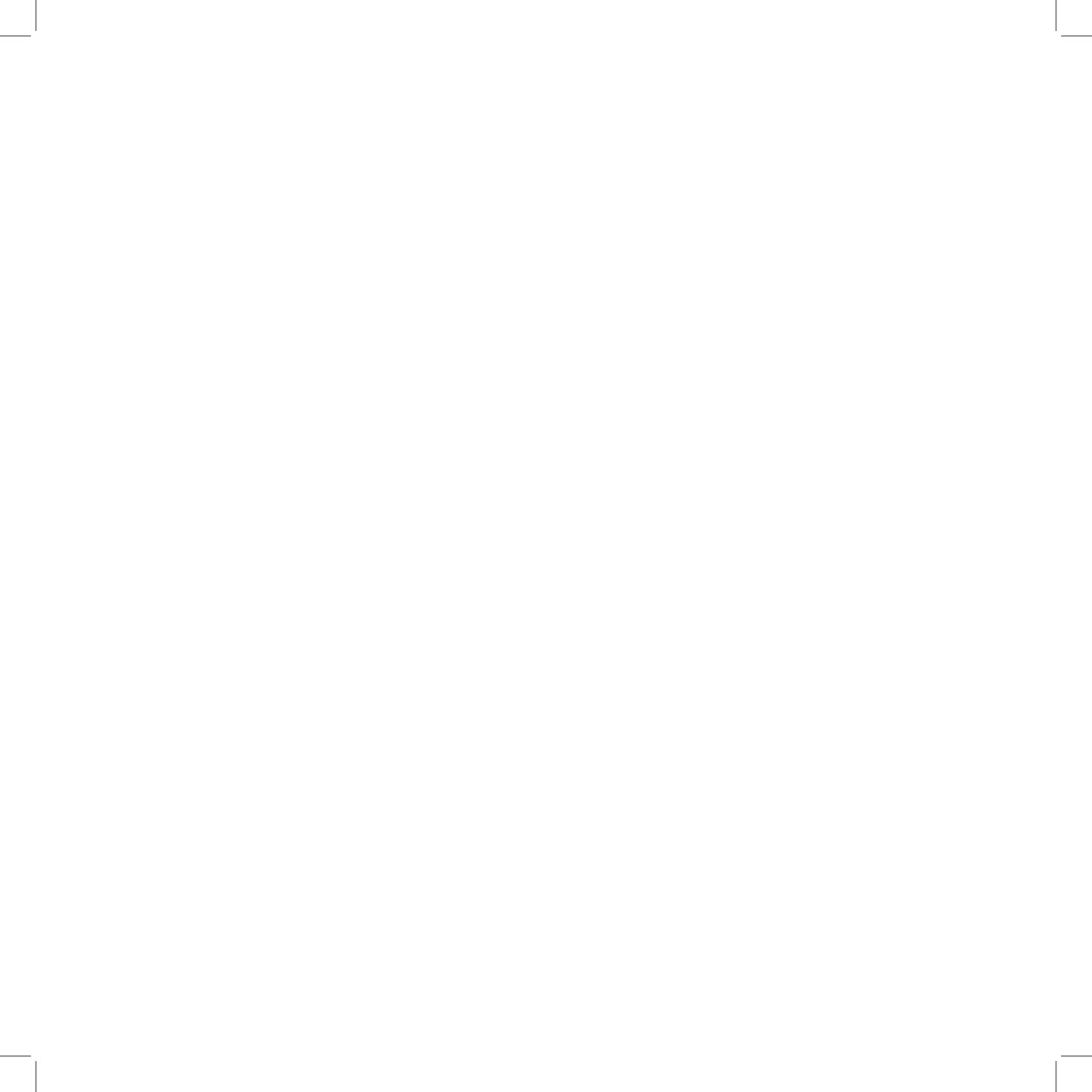
Research Centre for Cultural Heritage "Cvetan Grozdanov"
Macedonian Academy of Sciences and Arts

SCIENTIFIC GATHERING

OHRID AND THE BALKANS, ARCHAEOLOGICAL VIEWS

- In honor of the 80th birthday of Academician Vera Bitrakova Grozdanova -
House Uranija in Ohrid on 4th - 5th of October, 2019





Истражувачки центар за културно наследство „Цветан Грозданов“,
Македонска академија на науките и уметностите

НАУЧЕН СОБИР

Охрид и Балканот, археолошки погледи

-По повод 80-тиот роденден на академик Вера Битракова Грозданова -
4-5 октомври 2019 г., Куќа Уранија, Охрид



Република Северна Македонија
Министерство за култура



Republika e Maqedonisë së Veriut
Ministria e Kulturës

Research Centre for Cultural Heritage “Cvetan Grozdanov”
Macedonian Academy of Sciences and Arts

SCIENTIFIC GATHERING

Ohrid and the Balkans, archaeological views

-In honor of the 80th birthday of Academician Vera Bitrakova Grozdanova
House Uranija in Ohrid on 4th - 5th of October, 2019

ΠΡΟΓΡΑΜΜΑ / PROGRAMME

Friday, October 4th, 2019

Chair: Silvana Blaževska

10:00 - 10:30 Remarks for Academician Vera Bitrakova Grozdanova

10:30 - 10:45 Dragi Mitrevski, *Character of the Iron Age culture in the Ohrid region*

10:45 - 11:00 Aleksandra Papazovska, *Geometric elements in the Iron Age' material culture*

11:00 - 11:15 Valentina Todoroska, *The Northern Ohrid lakeshore: Evidence of pile-dwelling settlement*

11:15 - 11:30 Martina Blečić Kavur, Boris Kavur (Slovenia), *Goat in the bestiary of prehistoric Balkans*

11:30 - 11:45 Coffee break

11:45 - 12:00 Goran Sanev, *Characteristics of the black figure pottery in the Ohrid region*

12:00 - 12:15 Nikos Akamatis (Greece), *Aspects of red-figure pottery trade in the Macedonian Kingdom and beyond its northern borders*

12:15 - 12:30 Despina Ignatiadou (Greece), *The iconography on glass seals in Classical and Hellenistic Macedonia and Thessaly*

12:30 - 12:45 Yuri Kuzmin (Russia), *On the history of the Macedonian Kingdom during the reign of Demetrius II (239–229 BC)*

12:45 - 13:00 Pero Josifovski, *Finds and circulation of coins of Kings Philip V and Perseus in the Republic of N. Macedonia*

13:00 - 13:30 Discussion

13:30 - 16:30 Lunch break and siesta; walk around Old City of Ohrid (optional)

Chair: Slavica Babamova

16:30 - 16:45 Pasko Kuzman, *The ancient necropolis on the Samuel's Fortress in Ohrid*

16:45 - 17:00 Eftimija Pavlovska, *The coins of Macedon from Samuel's Fortress, Ohrid*

17:00 - 17:15 Silvana Blaževska, *Hierodule from Vardarski Rid: Iconography and interpretation of seated female terracotta figurines*

17:15 - 17:30 Marjan Jovanov, *The cave sanctuary near Demir Kapija*

17:30 - 17:45 Dimitar Nikolovski, *Roman jewelry in funerary context: Grave 1009 from the Western Necropolis in Stobi*

17:45 - 18:00 Coffee break

18:00 - 18:15 Branka Migotti (Croatia), *Socio-cultural aspects of female fashions in Roman southern Pannonia*

18:15 - 18:30 Dilyana Boteva (Bulgaria), *Votive reliefs and cult practices in Roman Thrace: a new perspective*

18:30 - 18:45 Aleksandra Nikoloska, *More on the sculpture of the Great Goddess from Suvodol*

18:45 - 19:00 Perikles Christodoulou (Greece), *“Hermeracles: Ἑρμοῦγε καὶ Ἡρακλέους ... ἀγάλματα κοινά.”*

19:00 - 19:30 Discussion

19:30 Diner

Saturday, October 5th, 2019

Chair: Perikles Christodoulou

10:00 - 10:15 Goce Pavlovski, *Mason's marks at the Theatre at Stobi*

10:15 - 10:30 Ljubinka Dzidrova, *The cultic aspect and the ritual drama of the ancient Theatre at Heraclea Lyncestis*

10:30 - 10:45 Lenče Jovanova, *Manifestations of the Roman state propaganda from the time of Severans in Scupi*

10:45 - 11:00 Slavica Babamova, *Social diversity on the funeral monuments in the Northern Part of Provincia Macedonia*

11:00 - 11:15 Bojan Đurić (Slovenia), *Migrating motifs from Salona to Sirmium*

11:15 - 11:30 Coffee break

11:30 - 11:45 Marina Ončevska Todorovska, *Traces of migration in the Great Migration period: Černjakhov culture in Scupi emphasized through the fibulae*

11:45 - 12:00 Dafina Gerasimovska, *The concept of the profane buildings as a reflection of the culture of living in the ancient cities in Macedonia*

12:00 - 12:15 Viktor Lilčić Adams, *The functions of the castles: Vrv Brikul, Lukovica and Kale, Sedlarevo, in the context of the provincial border and the signal transmission from Skopsko to Pelagonia, in the Late Antique period*

12:15 - 12:30 Davca Spasova, *The kiln for tiles and brick production at Oktisi, Struga*

12:30 - 12:45 Maja Hadji-Maneva, *Survey of coin hoards with latest coins struck in the middle of the 6th century*

12:45 - 13:15 Discussion

13:15 - 16:30 Lunch break and siesta; walk around Old City of Ohrid (optional)

Chair: Branka Migotti

16:30 - 16:45 Ioannis Varalis (Greece), *The Tetraconch of the Library of Hadrian in Athens and the history of the Tetraconch Churches in Late Antiquity*

16:45 - 17:00 Carolyn Snively (USA), *Ecclesiastical architecture in the Late Antique Province of Dardania*

17:00 - 17:15 Emilio Marin (Croatia), *Dalmatian and Croatian tradition on Saint Helena, mother of Constantine the Great*

17:15 - 17:30 Ruth Kolarik (USA), *The origins of the pinecone fountain*

17:30 - 17:45 Coffee break

17:45 - 18:00 Anita Vasilkova Midoska, *MEMENTO MORI: Inscription on the mosaic pavements and their messages in Late Antiquity*

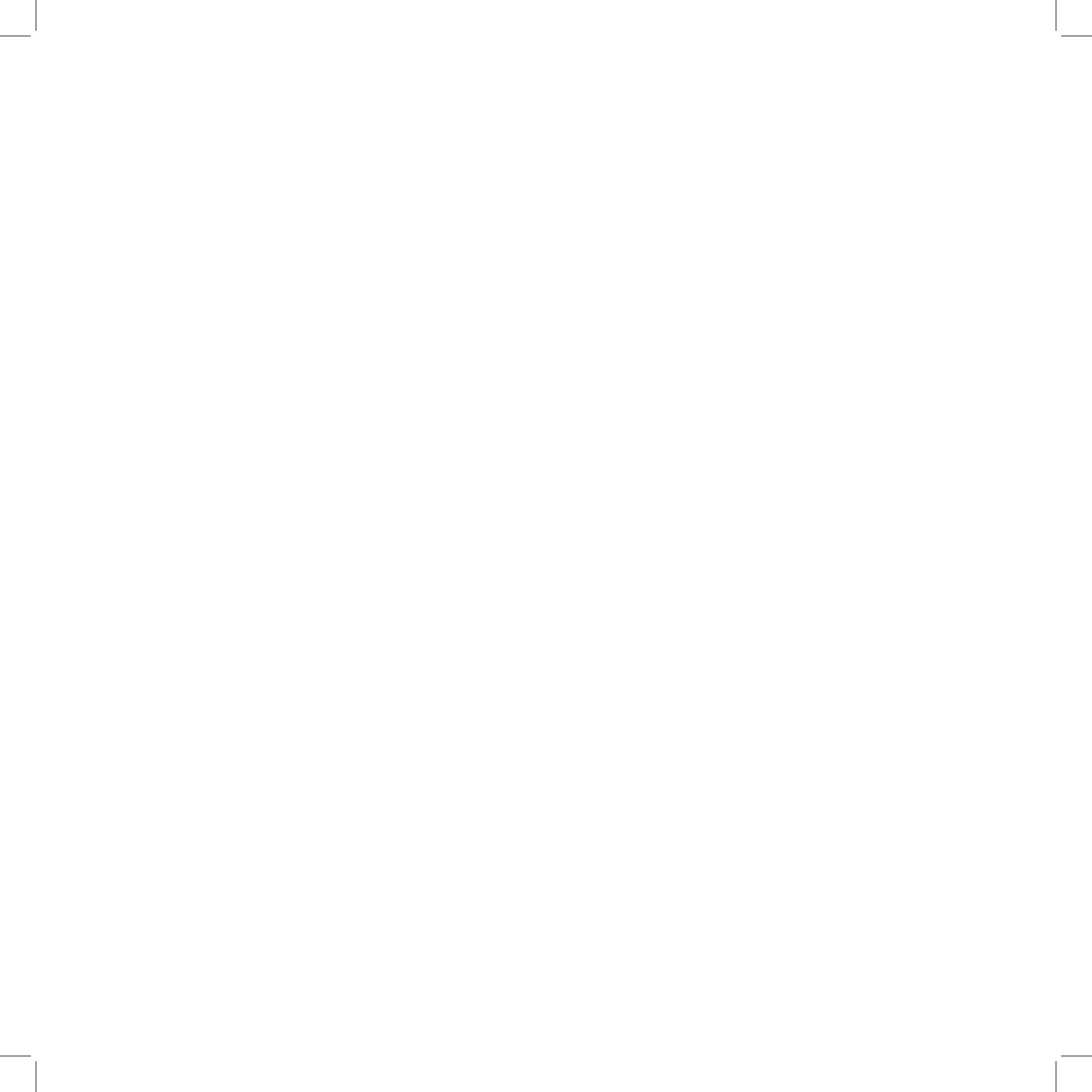
18:00 - 18:15 Sanja Bitrak, *Coins from the Plaoshnik Baptistery, Ohrid*

18:15 - 18:30 Elica Maneva, *Some examples of medieval jewellery from Plaoshnik - Ohrid*

18:30 - 18:45 Katerina Hristovska, *On the coins of the Medieval Latin West found in Ohrid*

18:45 - 19:15 Discussion

19:15 Diner and cocktail



АПСТРАКТИ / ABSTRACTS

Dragi Mitrevski, *Character of the Iron Age culture in the Ohrid region*
Institute for Art History and Archaeology, Faculty of Philosophy - Skopje
dragi@fzf.ukim.edu

Until recently, the lack of archaeological material from the Iron Age in the region of Ohrid allowed for various speculations regarding its character and chronology to arise, and for the populations who were bearers of the Iron Age culture. The intensive archaeological excavations on the Ohrid fortress and Plaoshnik, have revealed numerous deposits with archaeological material from the Iron Age. These finds provide possibilities to document the true character and values of the Iron Age in the Ohrid region, as well as the cultural relations with the neighboring regions.

It became obvious that the conservatism of the Ohrid region and the neighboring area around the lakes maintained to the beginning of the Iron Age. The influences from the developed Aegean world in the Late Bronze Age which penetrate mostly through the Albanian coastline of the Adriatic and through the river valleys of Shkumbin and Devoll, reaching as far as the Korça basin. The region of Ohrid remained outside of those processes, developing its own local elements of earlier prehistoric periods.

Archaeological evidence show that the situation changed significantly during the Iron Age when the so-called Candavian road was traced, connecting the Ohrid region with the valley of the river Devoll to the west and with Deuriopos, Pelagonia and regions of Upper Macedonia to the east. This was the key factor for further cultural and historical development of the Ohrid region, which definitely became part of the ethno-cultural unity of the Paionian and Upper Macedonian world. Further development throughout early antiquity was in that direction.

Aleksandra Papazovska, *Geometric elements in the Iron Age' material culture*
Archaeological Museum of the Republic of North Macedonia - Skopje
papazsan@hotmail.com

The earliest phase of the developed Iron Age (dated between 750-700 BC) is characterized with numerous influences from the Geometric Period in Greece. Since the beginning of the 7th century BC, the communities settled on the territory of the Republic of North Macedonia entered a new phase of the developed Iron Age (dated between 700-625 BC) when opportunities for stabile development of local cultural values were created. The frequent trade relations with the neighboring regions and with the Aegean world resulted in rapid penetration of new ideas and cultural impulses visible in the material culture, which came mainly through the Vardar valley and along the Candavian road, latter known as Via Egnatia. This situation caused dynamic economic and cultural progress of the communities settled in the lower Vardar region, as well as in the regions of Ohrid and Pelagonia.

The favorable economic and cultural conditions enabled appearance of geometric abstraction in the Iron Age material culture, as an especially remarkable event. We cannot speak about the Geometric style developed in Greece, but we can speak about a style that developed under direct influence of material culture from the Geometric Period, through the penetration of some imported items and mostly of ideas. We can speak about the use of certain decorative elements on

ceramics, as well as for the innovations in technology and decoration of jewelry (on “Macedonian-Paionian” bronzes, fibulae, belt buckles, etc.). The geometric elements evident in the material culture of the Iron Age in the mentioned regions gave special mark to this period and set it apart as a new culture in the evolutionary development of proto-historical communities in a wider region of the Southern Balkans.

Valentina Todoroska, *The Northern Ohrid lakeshore: Evidence of pile-dwelling settlement*

Museum d-r Nikola Nezlobinski - Struga

tvalentina23@gmail.com

Located in the south-western part of R. Macedonia, in the south of Europe, surrounded by high mountains and at 695 m above sea level Ohrid lake is among the biggest and deepest lakes in the world. Due to its specific geographical features, through the course of prehistory the natural environment of the region often changed, namely its climate, soils, hydrological and geomorphological characteristics, caused development of many sites by the lake from prehistoric times to the present day to be confirmed on the shores of the lake and in the lake itself.

Most pieces of information come from rescue excavations or prospection which have been published recently, but in the last decades the situation has started changing and they are more or less known to the public

Remains from these settlements offer more detailed insight into the prehistoric lifestyle. The focus will be given on a movable archaeological material and tools used by people who lived in these regions, help them to survive and live traces of their existence. Their function and meaning, however, is not always clear but we'll try to answer: Why did people choose to live in the northern coast of Ohrid lake?

Martina Blečić Kavur, Boris Kavur, *Goat in the bestiary of prehistoric Balkans*

Univerza na Primorskem, Fakulteta za humanistične študije - Kopar

martina.blecic.kavur@upr.si boris.kavur@upr.si

Amalthea's broken horn became the iconographic origins of the horn of plenty (cornucopia), a symbol of eternal, divine living in various Mediterranean cultures. Moreover, the goat, as Amalthea (nourishing goddess), became the symbol of a prime mover in any physical and mystical conception. Ambivalent to the goat, the he-goat became a lunar and finally tragic animal associated with Dionysus and his festivals. It symbolized the power of vital force and fertile fire which capricious very fast changes into unpredictable gifts of the god. An aspect, real for its major art form – for tragedy. Accordingly, the motive of a goat and/or of a he-goat is present in the artistic expressions of the classical south Balkan territory, while on its central and western part it appears only rarely. Nevertheless, two indicative discoveries from the eastern Adriatic coastal area change that picture. These are the antithetic depictions of goats on a glass gem discovered in the grave 4 in Vičja Luka on the island of Brač in Dalmatia and on a bronze applique of a handle from Osor on the island of Cres in Kvarner. Due to their typological and stylistic features, they were dated to the 4th century BC – the period when Macedonian workshops massively produced luxurious items. Glass objects and metal vessels were traded, and as diplomatic gifts, distributed to the North.

The presentation will focus on the iconographic and semantic interpretation of goats in ancient art on the Adriatic and its hinterland. It will demonstrate the system of values of ancient societies, societies that were a lifelong fascination and occupation of our jubilee Vera Bitrakova Grozdanova.

Goran Sanev, *Characteristics of the black figure pottery in the Ohrid region*
Archaeological Museum of the Republic of North Macedonia - Skopje
sanev@hotmail.com

The presence of black figure pottery in the Ohrid region was confirmed for the first time in 1918, during the chance discovery of the archaic necropolis near the village of Trebenishte and the fragments of a lekythos revealed in grave 1. At the same site, with the excavations in 1932 and 1933, four more of black figure vases were discovered, while their number increased with the discovery of one skyphos at the Delagozda necropolis, in 1989. Although their number is not large, this group of black figure vases is actually the largest one in the country and also a very important addition to our knowledge of the history of this region towards the end of the 6th century BC. Through analysis of the features of the finds the article aims to contribute towards the question of the origin of the black figure pottery imports in the Ohrid region.

Nikos Akamatis, *Aspects of red-figure pottery trade in the Macedonian Kingdom and beyond its northern borders*
School of Humanities, International Hellenic University - Thessaloniki
n.akamatis@ihu.edu.gr

In my presentation I will discuss various aspects of red-figure pottery trade from the late 6th until the late 4th century BC within the boundaries of the Macedonian kingdom and beyond its northern borders. An overview of the red-figure pottery will be presented according to modern-day archaeological research and bibliography. This overview will include the examination of red-figure vase-shapes, iconography, vase-painters and workshops. Special emphasis will be given to the impact and distribution of Attic red-figure pottery, which represents the bulk of the archaeological material in almost all sites under examination. Especially interesting is the appearance of red-figure vases from the same Attic workshops in the south and northern part of the kingdom from the late 5th century BC and onwards. Besides Attic pottery, local production of red-figure vases will be examined, as well as the import of red-figure vases from other pottery centers. Furthermore, remarks on the trade routes in antiquity are going to be made. Finally, the trade of red-figure pottery will be related to historical events.

Despina Ignatiadou, *The iconography on glass seals in Classical and Hellenistic Macedonia and Thessaly*
National Archaeological Museum - Athens
dignatiadou@gmail.com

Colourless or monochrome glass seals of the Classical and Hellenistic periods are oval shaped, sometimes squarely. Their stamping surface is flat with intaglio decoration and the back is slightly convex. They all have a longitudinal perfo-

ration. They were formed with the aid of a mold, which also created their device. It would have been possible for them to have been “scarab bezels” for metal rings; indeed, one such example has been preserved. However, their usual discovery in burials, around the neck of the deceased, leads to the conclusion that they were hung around the neck as pendants from a metal wire loop.

From the grave contexts at our disposal, we conclude that they were chiefly found in the graves of women, perhaps priestesses.

Seal devices have a primarily religious character: normally, gods or deified figures are depicted (Apollo, Aphrodite, Heracles, Ares, etc.). A significant exception is a seal with a royal portrait.

Yuri Kuzmin, *On the history of the Macedonian Kingdom during the reign of Demetrius II (239–229 BC)*

Saratov State University, Faculty of History - Saratov

yurimac@yandex.ru

The paper is an attempt to summarize all the available information from various sources (classical authors’ reports, inscriptions, coins, and the other material evidence) on the history of the Macedonian Kingdom during the reign of Demetrius II, the most obscure king from the Antigonid dynasty. The following matters are considered: the nature of the Macedonian state around the middle of the 3rd century BC; Demetrius’ internal policy (the royal court and philoi, the foundation of cities, royal grants, etc.); his diplomacy, foreign and military policies.

Pero Josifovski, *Finds and circulation of coins of Kings Philip V and Perseus in the Republic of N. Macedonia*

Archaeological Museum of the Republic of North Macedonia - Skopje

pjosifovski@yahoo.com

The main subject of the discussion is the findings of coins minted during the reigns of King Philip V and Perseus on the territory of present-day Republic of N. Macedonia. It is a period characterized by an enormous production of money, especially bronze coins, which are very often found throughout the territory of present-day Macedonia. According to the numismatic records and the analyzed material, we have done a reconstruction of the possible pattern of money supply and money circulation at the time of the last two Macedonian kings from the Antigonid dynasty.

The shorter period of rule, combined with the large number of King Perseus specimens found, indicates a much more intense circulation of money of this king at the territory of Republic of N. Macedonia. That could be related to the presence, activities and military campaigns of the last Macedonian king of this territory during the preparations and clashes with the Romans.

Based on a survey of the coins found from all issues (about 1500 specimens) and their distribution, it can be assumed that the space of the Republic of N. Macedonia (formerly Paionia and parts of Upper Macedonia) has been part of the monetary sphere of the Macedonian kingdom since the annexation of Paionia by Philip V up to the Macedonian Kingdom by 217.

Pasko Kuzman, *The ancient necropolis on the Samuel's Fortress in Ohrid*
paskokuzman@gmail.com

In the course of the systematic archaeological research at Samuel's Fortress/Citadel in Ohrid performed between 2007 and 2011, a necropolis from the Hellenistic period had been discovered. It consisted of grave constructions, defined as graves and tombs. The grave constructions are with modest architectonic indicators (cists of roughly placed amorphous smaller and bigger stones used for covering the grave pits), unlike the grave offerings which are not so modest and are exceptionally typical and characteristic for that period. The necropolis had been discovered in the northeastern part of the Northern half of the citadel, in its interior, while in the time of its creation it had been on the outer side, right next to the bulwark of the fortress from earlier times, revealed by architectonic remains of massive roughly and partially processed stone blocks with a slight dislocation of their initial positioning. In fact, this necropolis had been a direct witness of the location of the oldest fortress of Ohrid and of its intensive functioning (3rd-2nd century BC), built at this same place, but not under the foundations of the citadel bulwarks that are visible today. In Late Antiquity the position of these graves and tombs had been disregarded, and that was when the sanctity of these burial places had been disrupted.

Eftimija Pavlovska, *The coins of Macedon from Samuel's Fortress, Ohrid*
Museum of the National Bank of the Republic of North Macedonia - Skopje
PavlovskaE@nbrm.mk

In this paper, the presence and usage of the coins of Macedon within the Samuel's Fortress is discussed, based on 218 specimens; that is, 135 being issues of the kings of Macedon and 83 being autonomous issues of the cities of Macedon, respectively. These coins represent ~42% of the total number of 524 single coin finds belonging to the Classical and the Hellenistic periods, discovered during the organized archaeological excavations from 2001 to 2013 at the Samuel's Fortress Site in Ohrid.

Silvana Blaževska, *Hierodule from Vardarski Rid: Iconography and interpretation of seated female terracotta figurines*
National Institution Stobi - Gradsko
silvana.blazevska@stobi.mk

This paper refers to seated female terracotta figurines or "hierodules" from the Hellenistic period, usually interpreted as representations of "holy slaves" or "holy prostitutes" in the temples dedicated to Aphrodite, Demeter or other female deities, or as common girls who served in the temples. Their iconography is simple: naked female in a seated pose without a chair. The examples discovered in the cave sanctuary at Dren near Demir Kapija and at the West cemetery at Stobi from the Augustan period belong to this common type. But one hierodule found in the House of the Collector at Vardarski Rid draws attention because of the elaborated coiffure and jewelry, thus resembling more to the Oriental Aphrodite type.

Marjan Jovanov, *The cave sanctuary near Demir Kapija*
Institute for Art History and Archaeology, Faculty of Philosophy - Skopje
marjan@fzf.ukim.edu.mk

People were always attracted and excited by the secret world of the Underground. The dark caves and the glimmering light of the fire have revealed their incredible ornaments in which people recognized figures of deities or fantastic animals. Therefore, caves became adequate space for ritual activities and offerings, i.e. became sanctuaries. Such as the cave Golem Zmeovec near Demir Kapija, where large number of ceramic gifts and coins were found, to testify that it was used as a sanctuary throughout the antiquity. The abundance of terracotta figurines, usually deliberately broken, testify for the ritual activities which occurred here, helping to propose the cults and beliefs of the population in this part of Macedonia in the ancient times.

Dimitar Nikolovski, *Roman jewelry in funerary context: Grave 1009 from the West Necropolis in Stobi*
National Institution Stobi - Gradsko
dimitar.nikolovski@stobi.mk

The necropoleis of Roman cities are one of the best places to identify the wealth of the population of the city. Unfortunately, from the excavated part of the West necropolis at Stobi (2800 graves excavated so far), not many burials that imply a higher social status and wealth through grave offerings have been discovered. The citizens of Stobi buried in this necropolis did not have significantly impressive jewelry as gifts for the afterlife. Grave 1009 is one of the few excavated so far that has imported jewelry as grave offerings, in the shape of golden cameo earrings, as well as a few gemstones most probably from finger-rings. An additional interesting part of this burial are two amber pendants. Amber was always an inexplicably attractive material, and it had a multitude of uses, notified in a plethora of historical sources, discovered in multiple various archaeological contexts such as settlements, burials, military camps, etc. The finds and their positions and role in the burial ritual will be presented, as well as an attempt to identify the origin of the imported jewelry, undoubtedly belonging to a Stobaeian lady with a higher social status.

Branka Migotti, *Socio-cultural aspects of female fashions in Roman southern Pannonia*
Department of Archaeology, Croatian Academy of Sciences and Arts
bmigotti@hazu.hr

The starting point of this paper is the fact that Roman provincial fashions (dress, headwear and hairstyle) can be viewed from several potentially interconnected perspectives: gender (male, female, children), Roman – indigenous, ethno-cultural, socio-cultural, and even politico-cultural. Men are not so interesting in this respect, because with their conventional Roman clothes they only reveal political administrative and status affiliation. Therefore, the evidence is concentrated on women depicted on Roman funerary monuments from three South-Pannonian cities in north-western Croatia: Andautonia (Šćitarjevo), Siscia (Sisak) and Aquae Balissae (Darugar), classified into three groups on the basis of their dress, headwear and hairstyle: Roman, indigenous and combined. The syntagm socio-cultural aspects has been used in

the title instead of socio-cultural background, because the evidence is modest and a great deal too fragmentary to justify final conclusions. Thus, the presentation will be concentrated on the most significant examples in terms of socio-cultural aspects of female fashions, while conclusions based on the evidence as a whole will be given in the published paper.

Dilyana Boteva, *Votive reliefs and cult practices in Roman Thrace: a new perspective*

Faculty of History, Sofia University - Sofia

dilyanaboteva@yahoo.com

Back in 1902 Victor Hoffiller was the first to offer a classification of the monuments of the Thracian Horseman, arranging them in three main types. Out of them, the one listed last is described as a rider coming back from a successful hunt, holding a deer in his right hand. This “label” was further elaborated by Gawril Kazarow, who named Hoffiller’s third “main group” as type C and described it as a rider holding a game (distinguishing a deer and a hare) killed during a hunt. Throughout almost a century this reading of the respective visual narrative is universally accepted. Only in 2003, for the very first time, an alternative interpretation has been offered viewing the scene as a sacrifice, a possibility which finds further support thanks to certain archaeological finds.

Aleksandra Nikoloska, *More on the sculpture of the Great Goddess from Suvodol*

Research Centre of Cultural Heritage, Macedonian Academy of Sciences and Arts - Skopje

anikoloska@manu.edu.mk

The statue of the Great Goddess discovered in the 1930’s at the site Suvodol near Bitola was first described as Demeter by S. Düll in 1977, confirmed by V. Sokolovska in 1987. Depicted is a Goddess sitting on a throne and holding a handful of fruits in her lap while beside her right foot there is another unidentified object, partly broken off. In this study we are observing this statue once more by trying to recognize the attribute beside her leg, and to compare it to a wider analogous material from the general heritage of the Roman statuary, which leads us towards a different identification of the depicted Great Goddess.

Perikles Christodolou, *“Hermeracles: Ἑρμοῦ γε καὶ Ἡρακλέους ... ἀγάλματα κοινά”*

Universite Libre de Bruxelles, CReA-Patrimoine - Bruxelles

periklesc@gmail.com

What were the common sculptures of Hermes and Hercules that Aelius Aristides refers to in his prose hymn to Hercules? Among the sculptures that Titus Pomponius Atticus procured for Cicero in Athens was a Hermeracles, which is thought to be a herm with the bust of Hercules or maybe a double herm of Hermes and Heracles. However, we also encounter representations where the two gods are fused into one. This paper attempts to trace the relevant material and to explain the reasons for and the patterns of this fusion.

Goce Pavlovski, *Mason's Marks at the Theatre at Stobi*

National Institution Stobi - Gradsko

goce.pavlovski@stobi.mk

The excavations of the theatre at Stobi in the past 10 years have brought to light many new discoveries regarding the construction, use and the abandonment of the building. Particularly interesting are the mason's marks discovered on the walls. They were created during the construction process in the first and second phase of the building. The dipinti from the first phase (end of 1st century or beginning of 2nd century AD) are in the form of multiple red lines and Roman numerals. The graffiti from the second phase (1st half of the 2nd century AD) are incised in the mortar joints and they represent floral and stylized motifs. The paper discusses the mason's marks in context of similar discoveries and offers interpretation of their occurrence on the walls of the Roman theatre at Stobi.

Ljubinka Džidrova, *The Cultic Aspect and the Ritual Drama of the Ancient Theatre at Heraclea Lyncestis*

Archaeological Museum of the Republic of North Macedonia - Skopje

ljubinkadzidrova@yahoo.com

Since the first excavation trench dug in 1968, the ancient theatre at Heraclea Lyncestis was systematically excavated for more than thirty years. Yet, the interest for it and its study continue still even today. It was raised as part of a compact building enterprise in the beginning of the second century AD that united three elaborate structures: the Double portico leading towards the Forum at its west, and a monumental theatre to the north overlooking it. Unusual for the typical Roman architectural plan, the theatre was disposed over the low hillside of the Baba Mountain, thus applying the classical Hellenistic manner of construction of the theatre cavea, at a site of important history, but on the vague remains of a modest Hellenistic and early Roman settlement. Its location on the route of the Via egnatia seemed to be the most decisive factor for the choice of the site. However, the recent identification of a pagan temple enclosed within a central vaulted room at the rear of the theatre scene, of older origin than the Roman theatre, which activity survived well into early Byzantine times, opened new perspectives for its interpretation. Revision of data brought proofs for identifying the divinity to which it was consecrated, Asclepius, the hero-god, one of the most persistent cults whose sanctuaries most often survive well into the Middle Ages. From there, the presentation aims at clarifying aspects that bring proofs for the suggested identification and point to the actual scene where one segment of the ritual drama and the healing process was carried out.

Lenče Jovanova, *Manifestations of the Roman state propaganda from the time of Severans in Scupi*

Museum of the city Skopje - Skopje

jovanova.l@gmail.com

This paper aims to discuss few monuments from Scupi which represent manifestation of roman state propaganda from the time of the early Severan dynasty, which shed new light on the place, role and significance of Scupi in the time of Septimius Severus and his sons Caracalla and Geta.

An exceptional four headed marble sculpture, depicting four different male portraits is in the focus. The iconography

of one of the heads points to an image of young Heracles, while the remaining three are identified with the members of the Severan dynasty, precisely with Septimius Severus and his sons Caracalla and Geta. The text shows that the sculpture represents perfect reflection of the state, royal propaganda with tendency to promote family unity of the members of the dynasty under the divine protection of Hercules, as a patron of the dynasty.

In this context, the presence of two more epigraphic monuments from Scupi is analyzed. The first informs about the royal generosity of the Emperor Septimius Severus and his son Caracalla to the city of Scupi, and the other refers to traveling of the Emperor and his family from Asia Minor to Rome in the year of AD 202, after the end of Parthian War.

Slavica Babamova, *Social diversity on the funeral monuments in the northern part of Provincia Macedonia*
Archaeological Museum of the Republic of North Macedonia - Skopje
slavicababamova@gmail.com

Different social strata in provincial society are reflected on funeral monuments by their inscriptions, iconography and structure of the stelae. The presentation will make an overview of different types of grave monuments, describing the specifics of each sub-region in the Northern part of the province of Macedonia.

The focus is put on Stobi as municipium where the differences between the peregrini and the immigrant Romans, as well as the local aristocracy which attained Roman citizenship, are clearly shown on the tombstones.

Bojan Djurić, *Migrating motifs from Salona to Sirmium*
Department of Archaeology, University of Ljubljana - Ljubljana
bojan.djuric@ff.uni-lj.si

The Sirmium sarcophagus workshops were working at least five different stones – two regional limestones, regional volcanic rock and imported Budakalász travertine as well as East Alpine white marble. The objects made of these materials entered the workshops in a quarry condition as semi-finished products. Their final dressing and decoration show peculiar architectural and figural motifs otherwise not known in Pannonia.

A fragment of a Sirmium sarcophagus made of Budakalász travertine now in the Zagreb Archaeological museum shows the upper part of an Erot with garland. It is a fragment of an architectural type sarcophagus with pilasters at the edges, which is not known in Pannonia. The Erot with garland is hypothetically reconstructed as a motif of the pair of flying Erots with garland known only in the Salonitan sarcophagi production. The architectural sarcophagi with pilasters at the edges are well known in Salona as well.

These and other motifs of the Sirmian sarcophagi production demonstrate the arrival of the sculptors and stone workshops from Salona to Sirmium in the 3rd century AD at latest.

Marina Ončevska Todorovska, *Traces of migration in the Great Migration period: Chernyakhov culture in Scupi emphasized through the fibulae*
Museum of the city Skopje - Skopje
marinaot@t.mk

The study of migrations in the Late Antique and Early Medieval periods pays particular attention to the identity and diversity of populations, throughout examination of the material evidence and their presence in a wider territory. The migration along so-called “Baltic bridge” route was a process of occupation by the bearers of the German civilizations of Wielbark and Przeworsk. From the Baltic Sea coast and the valley of Vistula (Wisla) River they came in the region of Moldova, Ukraine, the Black Sea coast, lower Danube and to the Balkan’ borders of the Roman state. The name of that newly established culture was based on the discoveries on the sites Sântana de Mureş in Transylvania and Chernyakhov in Ukraine. Besides the fact that this culture was spread in a wider region in Europe, the material remains of Chernyakhov culture are present with surprisingly unified features. Among the typical object which reflects the ethnical character of this culture are the fibulae. Few examples of the bow type fibulae and fibulae with bent stem were found in Scupi, proving that elements of the Chernyakhov culture were dispersed in this region, although it was on the periphery of the influence of the new culture. At the same time, this study reveals the historical role of the barbaric tribes in the creation of Europe.

Dafina Gerasimovska, *The concept of the profane buildings as a reflection of the culture of living in the ancient cities in Macedonia*

Institute for Art History and Archaeology, Faculty of Philosophy - Skopje
gdafina@yahoo.com

The cities are reflection of the culture of living of their habitants. Their habits, customs and needs imposed by geographic, climate and political conditions influenced the character and type of buildings as well as their concept. The residential buildings are in the shadow of the sacral buildings, except when houses of wealthy citizens are in question, thus becoming part of monumental public structures. Reflection of the culture of living on the concept of the profane buildings in Macedonia is best represented in one residential complex in the ancient city of Stobi. It is the complex named the House of Peristeria. This complex of buildings represents a compact unity, named by the excavators by a woman from a prominent family in the city, who at the certain period of time probably was the owner. During the long period the habitants and owners of this complex changed, who were of different social status, with different culture of living, which resulted in various changes in its concept. Therefore, this complex deserves special attention not just because of its architecture, but as a loudspeaker of life in the city in the Late Antiquity.

Viktor Lilčić Adams, *The functions of the castles: Vrv Brikul, Lukovica and Kale, Sedlarevo, in the context of the provincial border and the signal transmission from Skopsko to Pelagonija, in the Late Antique period*

Institute for Art History and Archaeology, Faculty of Philosophy - Skopje
viktorlilcik@gmail.com

Two castles were formed on the border between the late antique provinces of Dardania and Macedonia II, southwest of Skopje. The Vrv Brikul, Lukovica village, is older, with the function of controlling the border, between provinces Dardania and Macedonia Secunda and the road through the III-IV century. Castel Kale Jasika (Kodra Naljt) is an early Byzantine castel for maintenance of the signaling system from the Skopje Via Poreche for Pelagonian cities and settlements in the second half of the 6th century AD.

Davča Spasova, *The kiln for tiles and bricks production at Oktisi, Struga*
Minsitry of Culture of the Republic of North Macedonia - Skopje
spasovad@yahoo.com

During the excavations conducted by academician Vera Bitrakova Grozdanova at the site Tumba in the village Oktisi, near Struga in November 2008, a kiln for tiles and bricks production dated in the Late Antique period was unearthed.

The upper part of the kiln on its frontal, northeast side was significantly destroyed, while the southwest part was covered with thick vegetation and hardly accessible for excavations.

Based on the preserved elements, the kiln has double chamber construction, vertically divided to a furnace chamber on the lower level and oven chamber where ceramic products were fired.

The kiln has almost square base with rounded corners. The walls and floor are made of clay and sand. The furnace chamber has opening at the front, while the inner space has three single arches placed at equal distance. At the southwest corner of the upper chamber a vertical opening is made to serve as a chimney.

Maja Hadji-Maneva, *Survey of Coin hoards with latest coins struck in the middle of the 6th century*
Museum of the National Bank of the Republic of North Macedonia - Skopje
HadjiManevaM@nbrm.mk

This study refers to twelve Early Byzantine coin hoards originating from the territory of the Republic of North Macedonia. The hoards in question were found at Bansko, Barovo, Demir Kapija, Dragomirovo, Drenovo, Gjecherli, Popadija, Selce, Skachinci, Stepanci, Taor and Vodovrati and most of them contain 16-nummi pieces minted Justinian's reign, between 552 and 562 AD. Hoards were discovered in small settlements, probably built or fortified at the time of Justinian I.

Ioannis D. Varalis, *The Tetraconch of the Library of Hadrian in Athens and the history of the Tetraconch Churches in Late Antiquity*
Department of History, Archaeology and Social Anthropology, University of Thessaly - Volos
iovaralis@uth.gr

The tetraconch was discovered in 1885, when Stephanos Koumanoudis excavated the east part of a vast plot, where stood the church of Megali Panaghia, in the porticoed courtyard of the so-called Library of Hadrian in Athens. The building was erected above one end of an elongated pool with curved narrow sides, presumably in the late fourth or the early fifth century. Supplementary excavations took place in mid-50's of the last century by John Travlos, the expert in the Athenian topography, who identified it as the first Christian church of the city.

The tetraconch is formed by the addition of four apses to a square room, the east corners of which are made of ancient marble blocks. A close study of the roman remains of the Tetraconch reveals that the original building was a triconch pavilion with a kind of porch or entrance on the east side, just opposite to the entrance of the east wing of the Library. The apses had no constructed walls and a timber roof covered the central space and the apses; the apses had curved stylobates above which six marble oblong piers were positioned radially. The piers held in all probability semi-circular

marble architraves. This original triconch was erected by Herculius praefectus praetorio per Illyricum (gov. AD 408-410) who has been honored with a tall statue at the entrance of the Library by the leading pagan sophist of the time, Plutarch (IG III 637 [= IG II² 4224]). The building was transformed into a tetraconch church a few years later, during the reign of Athenais-Eudocia, wife of Theodose II (married in AD 422): a big apse was constructed above the original entrance, corridors paved with mosaics were added along the north, west and south apses, a narthex and subsidiary rooms on each side were attached to the west and a wall in opus mixtum enclosed the whole building. The rest of the construction phases of the church is quite well-known (transformation into a three aisled basilica in the early medieval period; addition of the Megali Panaghia chapel out of the northeast corner in the middle byzantine period; enlargement of this chapel to the south by later additions).

This new construction phase of the tetraconch, which constitutes its original phase, changes in some ways the history of the tetraconch plan used for Christian purposes. St Laurence in Milan is still the older example, but probably another church, more elaborate and perhaps closer to Constantinople, could have been the prototype of the series.

Carolyn Snively, *Ecclesiastical architecture in the Late Antique province of Dardania*
Gettysburg College - Gettysburg
csnively@gettysburg.edu

The initial problem in any discussion of material from Dardania is to define the status and boundaries of Dardania in the relevant period. Because the territory of the Late Antique province lies in North Macedonia, Serbia, and Kosovo, and the borders of provinces are not clearly stated by ancient authors, this is a serious difficulty. Dealing with churches fairly securely located within the province, however, will provide both sufficient material and more than enough questions.

Churches in Dardania include basilicas whose aisles may be divided by columns or piers, one aisle churches, a so-called rotunda, and a couple that defy brief description. Both atria and baptisteries are relatively few, possibly reflecting the relatively small number of cities in the province. Numerous churches known, but few that have been excavated, were located in fortresses. It appears that the ecclesiastical architecture of Dardania, which was located in the southern part of the Diocese of Dacia and bordered on Moesia Prima to the north and Macedonia Secunda to the south, was influenced by its neighbors and may be described most accurately as eclectic.

Emilio Marin, *Dalmatian and Croatian tradition on Saint Helena, mother of Constantine the Great*
Croatian Catholic University of Zagreb - Zagreb
emilio.marin@unicath.hr

Empress Helena, while of uncertain origin, to different places her birth was attributed. We may mention two of them. As to the ancient city of Drepanum in Bithynia her name was given (Helenopolis), one considered that city her birthplace. But some Arabic sources of the ninth/tenth and twelfth/thirteenth centuries preserved accounts which identify Edessa in south-eastern Turkey. Nevertheless, the recent Mesopotamian origin interpretation, the question is not yet resolved. Because of that, we consider interesting to draw attention on the fact that an old tradition existed in Dalmatia, which attributed the birth of Saint Helena to the Dalmatian island of Brač. The purpose of this communication is not to

argue that particular origin for Saint Helena but to illustrate the historical facts and architectural evidence of her cult. The Roman Catholic bishop of Modruš (hinterland of Rijeka) Simeon Kožičić Benja delivered a speech in the Lateran Council in 1513 in which he pretend not only to argue on Brač origin of Helena but of the evidence of that, after him, clearly marked in the documents of the Salonitan Church.

Ruth Kolarik, *The Origins of the pinecone fountain*
Colorado College - Colorado Springs
rekolarik@gmail.com

Professor Vera Bitrakova's research has contributed much to our knowledge of images of the fons vitae (fountain of life) in the Christian floor mosaics of the Balkans, especially those from Ohrid. The pinecone fountain is one of the common features of many of these images; examples are found at Heraclea, Stobi and Akrini as well as Ohrid and other sites. Why do these fountains all have spouts in the shape of pinecones? The depictions are consistent, regardless of their settings: baptisteries, churches, ecclesiastical residences. A motif common to floor mosaic workshops that worked in Macedonia and surrounding areas during the late 5th and early 6th centuries, it also occurred in now-destroyed wall mosaics from St. Demetrios in Thessaloniki.

Images of pinecones can be traced back to pagan religions: cults of Dionysus, Cybele and Isis. Did its connotations of eternal life and fertility carry over directly to Christian imagery, where it became associated with connotations of the fountain of life in paradise? An examination of pinecones in ancient art and architecture as well as actual pinecone fountains, like that from the Basilica of Old St. Peters in Rome and incense burners may help to assess its meaning and significance.

Anita Midoska Vasilkova, *MEMENTO MORI: Inscriptions on the mosaic pavements and their messages in Late Antiquity*
Museum of Veles - Veles
anitavasilkova@gmail.com

The aim of the title is to represent mosaic inscriptions of Republic of Macedonia in their social context as “contributors” of the religious and social life. The mosaic inscriptions from the region of Macedonia can be divided in two groups: votive inscriptions and sacred messages. Most of them are found in sacred buildings and they usually recorded the name(s) of the commissioner(s) or some quotations from biblical texts. The main interest will be focused on the social context of the inscriptions which incorporate biblical messages or fragments of the early Christian literature. Therefore, this approach should open two important questions.

1. Who will be, good Christian” on the Judging day?
2. What, good Christian” should do during his/her lifetime?

Both questions open the problem of memento mori in late antiquity and both of them show strong connection between art and social background in the world when primal birth of the early Christian art happened. These messages show that even the art was tool for spreading of the new religion.

Sanja Bitrak, *Coins from the Plaoshnik Baptistery, Ohrid*

Archaeological Museum of the Republic of North Macedonia - Skopje
sanjabitrak@yahoo.com

During the archaeological excavations in the Large Basilica at Plaoshnik in 2004 was discovered coins. The coins were thrown into a wastewater conduit in the Baptistery. The subject collective finds consist 117 bronze coins (AE3/4) from the end of the 4th and 5th centuries. The coins were minted during the reign of Arcadius, Theodosius II, Honorius, Marcian, Leo I, etc.

Elica Maneva, *Some examples of medieval jewellery from Plaoshnik - Ohrid*

Institute for Art History and Archaeology, Faculty of Philosophy - Skopje
elica.maneva@gmail.com

The time frame, as well as the theme of the text that follows, have been defined by the title itself. It refers to the same pieces of the jewellery discovered on the territory of Plaoshnik - Ohrid, dating from the Middle Ages.

Katerina Hristovska, *On the coins of the Medieval Latin West found in Ochrid*

Museum of the National Bank of the Republic of North Macedonia - Skopje
HristovskaK@nbrm.mk

This paper aims at discussing and interpreting the rare coins finds from Ochrid that represent remarkable evidence on the historical events that shaped the history of this important city in the medieval period. With respect to this, the coins of the Crusades shed additional light to the existing written records on the Crusader's presence in the city.

