



The most significant values  
of the cultural and natural heritage

# MUNICIPIUM STOBENSIUM



Eleonora Petrova Mitevska



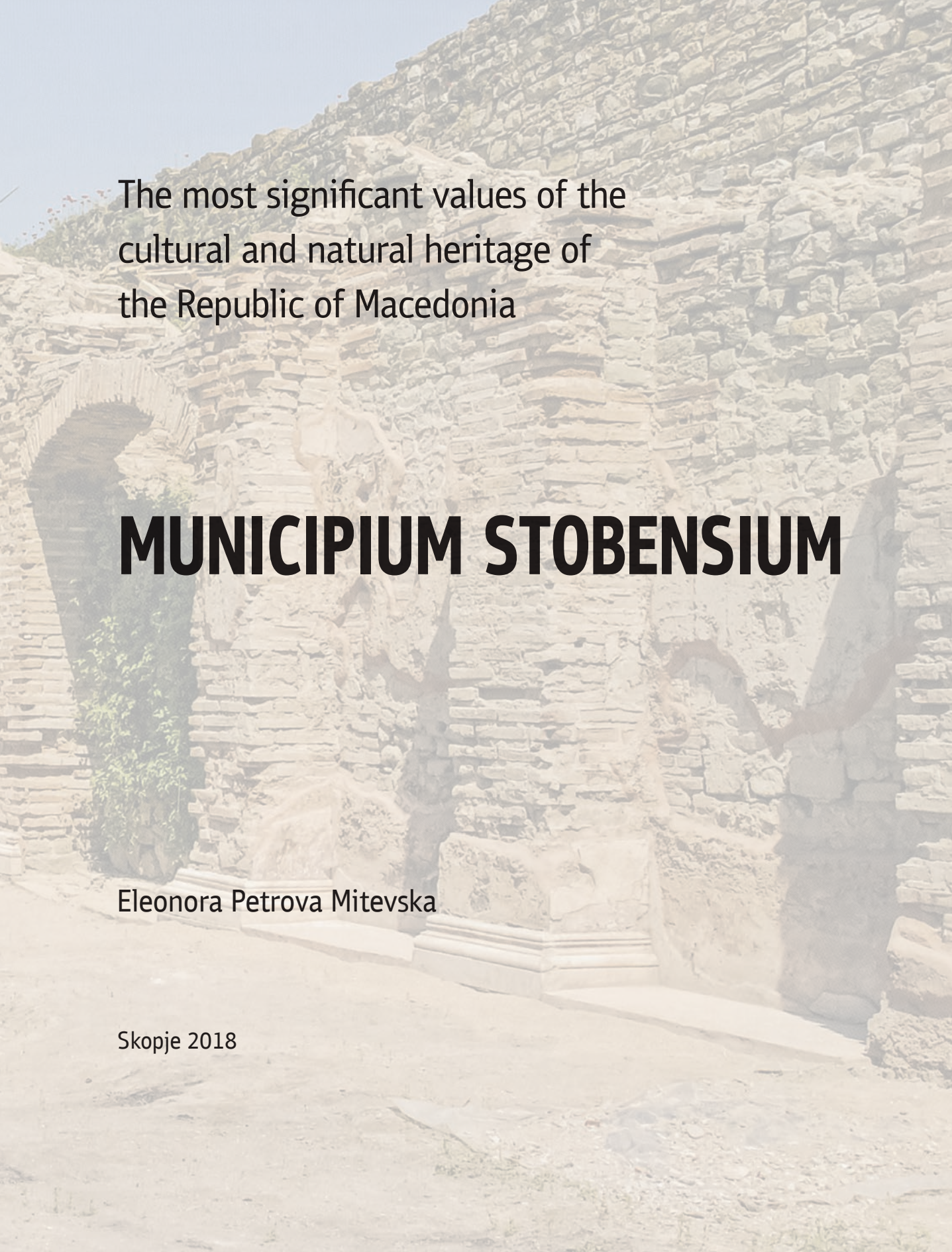






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The most significant values of the  
cultural and natural heritage of  
the Republic of Macedonia

# **MUNICIPIUM STOBENSIVM**

Eleonora Petrova Mitevska

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# FOREWORD

## MACEDONIAN CULTURAL AND NATURAL HERITAGE

Throughout the course of history until present days, Macedonian cultural and natural heritage has never been of greater interest to the national and international public as it is today.

Its presentation afore the general public with dedicated promotional publications is one of the tasks of the Directorate for Protection of Cultural Heritage, which deems to showcase the rich treasures of our historical past and the preserved natural landscapes.

Ever since the Palaeolithic and the Neolithic, the Bronze Age and the Iron Age, Antiquity and the Medieval period, all of the great achievements of the civilizations which have dwelt in this land, have been researched and presented for the readers in our country and worldwide.

This edition is a continuation of our intention to widen the access to the cultural and natural heritage for all. In this manner, we believe, everyone can come closer to the significant archaeological monuments, the sacral heritage, the old urban ensembles and the specific natural areas.

By presenting its heritage, the Republic of Macedonia offers its contribution towards the heritage of the world, since these publications aim to preserve the important moments of our history for the future generations.

Eleonora Petrova Mitevska, PhD

# MUNICIPIUM STOBENSIVM

## The History of the City

The largest city in the northern part of the province of Macedonia in Roman times was Stobi. The Roman historian Titus Livy provides the oldest historical references to the city. These concern the period of the 2<sup>nd</sup> century B.C. and the First Macedonian War when in 197 B.C. the Macedonian king Philip V defeated the Dardanians in the vicinity of Stobi in Paeonia. The same author notes that Stobi was located on the Erigon (Crna) River not far from the place where it joined the Axios (Vardar). According to Livy, Stobi was an old city (*vetus urbs*) in contrast to the new city of Perseis that Philip V established in 183 B.C. The same historian mentions Stobi for the third time in connection with the end of independence for the Macedonian kingdom and the division of Macedonia into merides (167 B.C.); at that time Stobi became part of the fourth meris.

The city was probably built in the Hellenistic period, during the 3<sup>rd</sup>-2<sup>nd</sup> century B.C. at the earliest. Test trenches on the acropolis in 1971 and 2001 indicated that the earliest investigated level belonged precisely to that period, to the 2<sup>nd</sup> century B.C.

Archaeological finds, discovered during excavations of the site, point to an even earlier settlement in the vicinity of the city. The archaeological material suggests that habitation began around Stobi already in the Neolithic period, but became much more intense during the Iron Age, when the Paeonians can be located in these regions. Burial customs and pottery from Paeonian graves in the city point to the period from the 7<sup>th</sup>-6<sup>th</sup> to the 3<sup>rd</sup>-2<sup>nd</sup> centuries B.C. On the basis of these burials and of the buildings that follow successively above them, the pre-Roman settlement of the time of Philip V can be located on the north end of the riverine terrace at the bend of the Axios and the old channel of the Erigon. The settlement was only 3 hectares in size, but south of it extended the necropolis or cemetery. Excavations until the present have still not defined the old Paeonian settlement.

Thus, archaeological finds from previous excavations allow a picture of pre-Roman Stobi to be outlined. It is possible to differentiate two pre-Roman settlements, a Macedonian one formed at the time of Philip V (early 2<sup>nd</sup> century BC) and of his serious interest in the northern regions after the conflict with the Dardanians, and an earlier one, from the Iron Age and the Archaic and Classical periods, which can be connected with the Paeonians, even if still only through chance finds. The investigations carried out at Stobi in the course of 80 years of the 20<sup>th</sup> century provide information that precisely confirms this hypothesis. Research on the ceramics at Stobi in the 1970s showed a quantity of local gray pottery whose beginnings could be traced as far back as the 7<sup>th</sup> century B.C. In the course of the 5<sup>th</sup> and 4<sup>th</sup> centuries, this pottery had a number of varieties, and its distribution beyond the region of Macedonia can be followed further north. At Stobi particularly characteristic finds were kantharoi, skyphoi, hydriai, jugs/pitchers, and bowls. Finds of





Statuette of goddess Hygeia, 2<sup>nd</sup> century A.D.



Statuette of goddess Artemis, 2<sup>nd</sup> century B.C.

black-glazed pottery at Stobi are few. The number of ceramic finds abruptly increases in the Hellenistic period, especially from the end of the 3<sup>rd</sup> century B.C., and the types of this pottery are numerous. Particularly characteristic for the whole region of the Vardar Valley are relief bowls with floral decoration on gray to black fabric.

The city of Stobi was located on the old Balkan traffic artery, which through the Morava and Vardar valleys, as the main highway, led from north to

south from prehistory until today. The road leading from Pelagonia to Astibo (Stip), Pautalia (Kjustendil), and Serdika (Sofia) crossed the north-south highway at Stobi.

After the late Hellenistic period, the information about the city continues with the period of the civil wars at Rome. Stobi was the sole oppidum civium Romanorum that held that rank in the period of the Late Republic among the non-Latin speaking population. The city began to expand extensively in the 1<sup>st</sup> century, in the period of the early Principate, i.e., at the time of the emperor Augustus, but its growth was particularly apparent from the time when the city received the rank of municipium. This probably occurred around the middle of the 1<sup>st</sup> century, before 69 AD, and Stobi shared this title with Koela in the Thracian Chersonese, as the only municipia in the eastern part of the Roman empire. In addition, Stobi was the only municipium outside of Italy whose citizens had the right of the ius italicum, a privileged status that meant freedom from taxes, in particular from the important tax on land (tributum soli). The residents with Roman citizenship were enrolled in the tribes Aemilia and Tromentina.

In 69 AD the mint officially began to function at Stobi. Bronze coins with the legend Municipium Stobensium were recognizable in the region. The Stobi mint worked sporadically from the time of the emperor Vespasian until the time of the emperor Elagabalus; then because of the transfer of the entire Roman military force to the Danube, to protect the borders from barbarian attacks, Viminacium, now Kostolac in Serbia, took over its role.

In the vicinity of Stobi were found significant mining resources as well as ancient quarries for marble. In addition to the documented use of local marble, metal manufacture has been noted, and coins were minted very probably from local copper.



Terracotta figurines of Telesphoros, 1<sup>st</sup> century BC - 1<sup>st</sup> century AD

In the course of the Early and Middle Imperial period, the city developed intensively and experienced prosperity attested by the buildings of that period. The cosmopolitan urban life allowed the settlement of various ethnic groups scattered throughout the empire. At Stobi existed a strong Jewish community; the primary evidence for this community is the luxurious synagogue established by Polycharmos.

Meanwhile, during the Roman Empire religious life at Stobi developed apace. In the Theater a temple of Nemesis was discovered. Asklepios, Hygeia, and Telesphoros, a triad associated with healing and health, were venerated, along with Artemis Lochia, Klarian Apollo, Jupiter Liberator, Dionysos, and Hera, as well as the imperial cult.

Perhaps it appears a bit odd, that at Stobi the deities most worshipped were those of health and healing. But when one considers the evidence for epidemics of plague and the large number of graves in the investigated cemeteries, one suspects that this was the only way in which the townspeople wished to express concern for preservation of their health. Statues of Asklepios, alone or with his children Telesphoros and Hygeia, numerous terracotta figurines of Telesphoros, and statues and inscriptions dedicated to Klarian Apollo provide their contribution to the concern for the health of the inhabitants. The diseases that decimated the population of the city served as the primary motivation for the veneration of divinity.

Despite the non-Italian character of Stobi, the city was urbanized according to Roman designs. It had two main streets, the *cardo maximus* and the *decumanus maximus*, which crossed at right angles, while the remaining streets were parallel with them. This was the arrangement during the 1<sup>st</sup> to 3<sup>rd</sup> centuries, i.e., the high point of the Roman Empire. Toward the end of the 3<sup>rd</sup> century, the city was destroyed. It was rebuilt in the late 3<sup>rd</sup> and 4<sup>th</sup> centuries, when the Roman network of streets based on *cardo-decumanus* was abandoned.

According to the burial customs over a long period, as well as on the basis of onomastic material, a mixed ethnic structure has been identified at Stobi. This was one of the reasons why Stobi did not receive independent status as a Roman *colonia* but held the rank of *municipium*. During the Roman Empire the Roman or Italian population of Stobi was not predominant. The best evidence for this is the fact that official inscriptions were written in Latin while most of the others were in Greek. No historical sources exist for Stobi in the Early Imperial period. On the basis of stratigraphy and the investigation of certain buildings, one may conclude that the city was completely ruined at the end of the 3<sup>rd</sup> century. This may be connected with a destruction of the city by the Goths and Herulians in 267-8 or with an earthquake in the late 3<sup>rd</sup> century.

Much more evidence, however, is available for the Late Antique period. Specifically we have information in various documents about the Christian bishops of the city, e.g., Budios who participated in the Council of Nicaea in 325. Two edicts issued at Stobi in June 388 indicate that the emperor Theodosius visited Stobi at that time.



Statue of Apollo, 2<sup>nd</sup> century A.D.,  
West Necropolis





Terracottas depicting Aphrodite, 3<sup>rd</sup> century A.D.,  
West necropolis

In the 4<sup>th</sup> century, in separate buildings in the city, e.g., the House of the Fuller and the House of Parthenius, two dining rooms are observed in the houses, as a reflection of the separate living quarters of men and women. This indicates abandonment of the Roman way of life and acceptance of the characteristics of the Oriental way of life. Also, the streets of the city were narrower than the Roman ones, so that Stobi in that period resembled the cities of the East more than a Roman settlement.

Some scholars have concluded that in the late 4<sup>th</sup> century Stobi became part of the province of Macedonia Salutaris and perhaps served as its capital city. In the 5<sup>th</sup> and 6<sup>th</sup> centuries it was the capital of the newly formed province of Macedonia Secunda. With this period is connected the second cultural and economic flowering of the

city; to this attest not only the architectural remains but also the name of Johannes Stobaeus, a member of the literary elite of the empire.

A major destruction of the city occurred ca. 450 AD. The investigations of the last decades uncovered Hunnish bow and arrows, which indicate that the Huns passed through these regions on their journeys of conquest to the south.

During the 5<sup>th</sup> and 6<sup>th</sup> centuries the literary sources note many sad events connected with the life of the city. Significant is the attack of the Ostrogoths on Stobi in 472, when the citizens opened the gates to Theodoric and thus saved the city from destruction, probably paying a large price for this. Very likely they supplied the Ostrogoths with provisions for their march toward Constantinople.

Stobi did not have the same good fortune in 479, when Theodoric captured the city and massacred the garrison stationed there for its defense. This, however, was not the end for the unfortunate city. In 518 occurred a serious earthquake that destroyed 24 cities in the region, very probably including Stobi. The city probably suffered another earthquake in 527, a disaster that caused Stobi to be abandoned by its population. The later renewal of the city applies only to certain important buildings. The last coins found at Stobi date to 584-5, but the city in its full urban splendor certainly ceased to exist in the 6<sup>th</sup> century.

The city continued to be the seat of a bishop throughout the 6<sup>th</sup> century; according to historical sources, Bishop Phocas of Stobi participated in the Council of Constantinople in 553. Two other bishops of Stobi are mentioned during the 7<sup>th</sup> century, even if it is clear that the city was not so prosperous as to be an episcopal seat, and maybe no one lived there at all.

The bishops who participated in the Councils at Constantinople in 680 and Trullo in 692 were probably bishops of Stobi only on paper. Nevertheless, according to some evidence from the 7<sup>th</sup> century, with the settlement of the Semersianoi in the region of Macedonia, the bishopric of Stobi was revived.

The last mention of the city would seem to indicate that Stobi continued to exist until the 11<sup>th</sup> century. According to it, in 1014 the Byzantine emperor Basil II destroyed a military garrison at the city, although it probably refers to a fortified place without an urban settlement. Nevertheless, on the basis of archaeological discoveries, we can point to some traces of settlement in the course of the 11<sup>th</sup> century on the territory of Stobi.

## Investigations

The major significance of Stobi today is due to the fact that it is located at the most important crossroad in the Republic of Macedonia, on the road from the countries of Central and Western Europe to Greece. This line of communication existed already in the prehistoric period, which explains why Stobi as a site was discovered already by the first travelers who conscientiously documented the ancient monuments of these regions. J. G. von Hahn and Leon Heuzey in the 1850s and 1860s respectively mentioned the existence of an ancient city at the confluence of the Crna and the Vardar. At the beginning of the 20<sup>th</sup> century, N. Vulic and A. von Premerstein, after the discovery of several inscriptions, suggested that here were located the remains of the ancient city of Stobi. But until World War I and the digging of trenches by the German army in the Episcopal Basilica, there were no indications of the existence of monumental buildings.

These military trenches prompted the first excavations on the site by the German and Bulgarian armies, but systematic archaeological investigations began only in 1924. Between 1924 and 1934 a large number of the buildings that are now accessible to the public were investigated; work at the site continued until the outbreak of World War II. Excavations were carried out by the National Museum at Beograd under the direction of the well known investigators Balduin Saria and Vladimir Petkovic until 1934, and Jozo Petrovic and Djordje Mano-Zissi from 1935.

By 1941 the following structures had been excavated: the Episcopal Basilica, Theater, Via Sacra, part of the Porta Heraklea, Episcopal Residence, House of the Fuller, Central/ Synagogue Basilica, two baths, Theodosian Palace, House of Parthenius, and House of Peristeria.

Later work at the site, between 1955 and 1969, carried out by the Archaeological Museum at Skopje and the Agency for the Protection of the Monuments of Culture, was more in the nature of research and conservation. From 1970 until 1980 a Joint American-Yugoslav project worked at Stobi; its goal was the complete investigation of the existing buildings at the Episcopal Basilica, Central/Synagogue Basilica, and Theater. In those investigations were uncovered the Baptistry of the Episcopal Basilica, the Early Roman Casa Romana, the Inner City Wall, a part of the West Cemetery, and the Early Church under the Episcopal Basilica.

During the 1980s, in addition to the partial



Details of stone decoration



investigations by B. Aleksova of the Early Church under the Episcopal Basilica, primary attention was given to the conservation of structures investigated during the previous decades. The Agency for the Protection of Monuments of Culture carried out conservation and protective activities. In 1992 and 1995 two enormous salvage excavations took place in the West Cemetery, and between 2000 and 2002 investigations and efforts toward conservation of the southwest city wall. In 2000 research began under the auspices of a scientific project, Pre-Roman Stobi: Settlement and Culture, which in 2001 was supported by funding from USAID. With the financial support from CISS, in the period from 2003-2008, research was carried out on the Roman Forum, i.e. the Early Roman building with arches.

## The Monuments

From the discovery of the site in the 19<sup>th</sup> century, the entrance to Stobi and the beginning of the walk through the site were located near the railroad tracks; in fact, in 1972 part of the old railroad station was turned into a site Museum. In the meantime, with the construction of new highways that connect central Europe with Greece, the entrance to the site has been placed on the other side where many centuries ago stood the gate from which a road led to Heraklea.

## The Theater



The Theater

From the new entrance to the site, the first building is the Theater. It is not only the largest structure visible in the city of Stobi but also the oldest. It was built in the 2<sup>nd</sup> century and has similarities with older Greek theaters. In the first phase of its existence, the Theater was intended for the

production of dramatic and musical performances, and it had an estimated capacity of 7638 spectators. In the second half of the 3<sup>rd</sup> century the Theater was adapted as a gladiatorial arena for bloody spectacles. For protection from wild animals, a stone wall was built above the orchestra along the lowest step of the cavea; a post and net system on the wall protected the spectators. This same function of the Theater continued until the imperial edict of Constantine I in 325, which forbade gladiatorial combats and combats with animals; as a result, arenas, as places for cultural entertainment, were gradually and, by the end of the 4<sup>th</sup> century, completely abandoned. In the course of the following centuries above the Theater were built primitive dwellings.

The Theater was constructed of gray-white marble from Pletvar. In the lower part of the cavea it had 17 rows of seats and in the upper part 19 rows. Seating was arranged according to membership in particular Roman tribes (phyle); the names carved into



Monument with inscription from the Nemesion, 3<sup>rd</sup> century A.D.

the seats allow identification of the tribes Terentia, Valeria, Marcia, Mercuria, and Vibia. Personal names, especially in the 3<sup>rd</sup> century,

were indicated by the beginning letters of the name or were put into the genitive case; in this way were treated the names of the patrons of the Theater. In addition to the cavea or seating area, the Theater included an orchestra and a scene building, but in the renovations carried out after the demolition of the scene building, at the end of the 3<sup>rd</sup> century, the middle section was adapted as a temple dedicated to the goddess Nemesis, i.e., a Nemesion. A notable inscription refers to this as well as mentioning a priest of Nemesis by the name of Audoleon. A Paeonian king from the 3<sup>rd</sup> century BC bore this name, which means that six centuries after the fall of the Paeonian kingdom, the name of this ruler was still in use. In the Nemesion was discovered a hoard of 69 silver and 4 gold coins minted at the end of the 4<sup>th</sup> century.



Statue of the Emperor Hadrian, 2<sup>nd</sup> century A.D., Theater

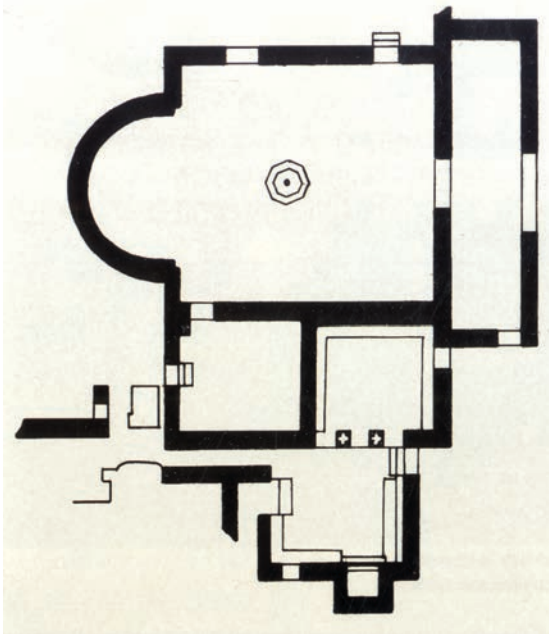
## The Casino

Following the new path around the site, the next building on the level space northeast of the Theater is the Casino. Its entrance, when it was in use, was very likely from the street known as the Via Principalis Inferior. This monument was partly investigated before World War II and during 1981. It received its name from the marble table in the main room, which probably served as a table for gaming, and from the discovery of a bronze tray for throwing dice as well as several dice found on the floor. The investigated parts of the building include a hallway, an anteroom,





The Casino



and a luxuriously furnished room with built-in tubs for bathing. These indicate that it served for a variety of entertainment and not only for gambling. An alternative hypothesis is that the building was an extremely luxurious residence. The mosaics from the Casino have been dated to the late 4<sup>th</sup> or early 5<sup>th</sup> century. According to architectural evidence, the building was erected already in the Early Roman period, but was still in use in the 5<sup>th</sup> and even 6<sup>th</sup> century. This is suggested by the discovery of a hoard from 584-5 AD, with coins that are chronologically the latest in the existence of the city.

The Casino

## The Episcopal Residence

In the space west of the Via Principalis Superior, Djordje Mano-Zissi in 1940 uncovered a building that he identified as an Episcopal Residence. It was probably built in the 4<sup>th</sup> century, according to the style of the decorative elements, as a Christian oratorium, and was later turned into a residence. The function of the building was attested by the discovery of a bronze censer and a ring with a cross.

The structure, not fully investigated, included stairs and a colonnaded walkway that led to a large apsidal room. This building was probably connected with the neighboring Episcopal Basilica via





The Episcopical Residence



The Prison



its north aisle.

During the investigations before World War II, under this building were found a group of bronze objects, which Mano-Zissi described as Late Archaic and dated to the 5<sup>th</sup> century BC. This find perhaps points to an older use level where the Episcopal Residence is located, either a Paeonian settlement or a cemetery.

## The Prison

In the course of the beginning excavations at Stobi, in the 1920s and 1930s, several structures were uncovered in the vicinity of the Episcopal Residence. One of the most noticeable is the so-called prison, with vaulted underground rooms and shackled skeletons of the 6<sup>th</sup> century. In the wall above this structure was found the base of a statue with an inscription that mentions the priestess Claudia Prisca and the religious practices in honor of the goddess Artemis Lochia. In the vicinity was discovered a statue of the goddess Artemis.

## The Semicircular Court (Via Principalis Superior)



The Semicircular Court



Following the Via Principalis Superior as it turns into the Via Sacra, one comes to the Semicircular Court, which is located directly opposite the entrance to the Episcopal Basilica. The first phase of this monument was probably erected at the end of the 4<sup>th</sup> or the beginning of the 5<sup>th</sup> century and is contemporary with the Early Basilica below the Episcopal Basilica. The second phase of the courtyard is believed to belong to the 6<sup>th</sup> century, contemporary with the second major phase of the Episcopal Basilica.

The courtyard was separated from the street by a barrier made of Theater seats. The monument consists of a semicircular colonnade surrounding a space paved with stone slabs; from the corridor outside the colonnade one could enter several unexcavated rooms. In the middle of the court stood a large base for a statue; the hypothesis is that it was a statue of the emperor Theodosius I who visited Stobi in 388.

## The Via Sacra

Beside the Semicircular Court, leading toward the Porta Heraklea, for a length of 78 meters, extended the Via Sacra. This street had been constructed already by the 2<sup>nd</sup> or 3<sup>rd</sup> century, along the line of a street from the older city. The street was paved and displayed broad covered sidewalks supported by arcaded colonnades. The covered sidewalk is visible in the 6<sup>th</sup> century phase on the southeast side of the street. Along the northwest side of the street were located shops and other buildings. On the Via Sacra stood a large number of monuments, one of which had been raised to Aelia Prisca and Claudia Prisca; the latter had been a priestess of Artemis Lochia.



The Via Sacra

## The Porta Heraklea

At the southwest end of the Via Sacra stands the only excavated gate of the city, the Porta Heraklea. It received the name because the road toward Heraklea Lynkestis led in that direction. The monument was investigated during the 1930s and again in 1972, when the author of this text as a first year student for the first time participated in archaeological research, specifically on this monument. Investigations were carried out on the inner part of the gate and were of a re visionary nature. Already during the first excavations this gate had been called a dipylon or double gate. The distance between the thresholds of the two entrances is 9 m; the usual walls in the direction of the city wall close the space from east and west. On both sides of the passage are two rectangular chambers. The date of construction is still undetermined, although built into the walls that touch the gate are Theater seats, which point to the early 5<sup>th</sup> century or later. In the



The Porta Heraklea

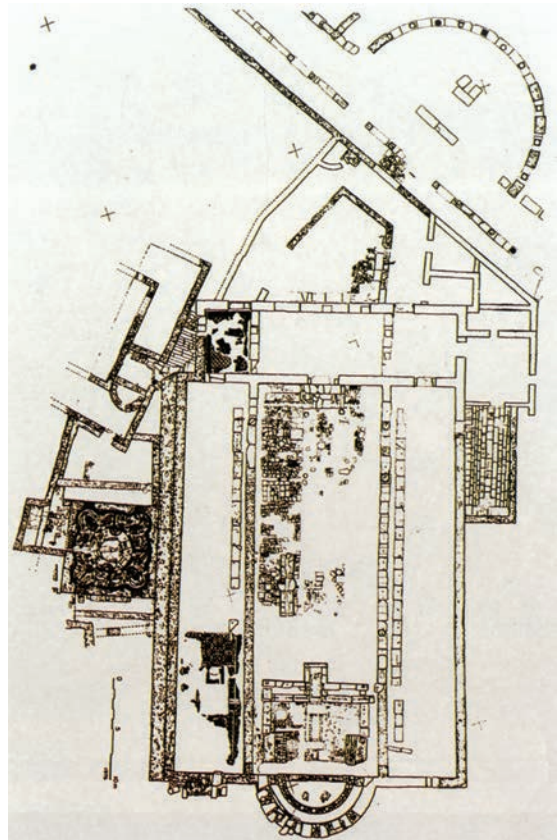
1972 investigations, in the destruction levels of the gate was found a coin of the 6<sup>th</sup> century, most likely the time when the gate was destroyed.

## The Episcopal Basilica

Returning toward the city from the Porta Heraklea, the visitor finds one of the most grandiose monuments in the city of Stobi: the Episcopal Basilica. It was erected in the space east of the Via Sacra, opposite the Semicircular Court. It belongs to the complex of large buildings constructed during the 4<sup>th</sup> to 6<sup>th</sup> centuries.

In fact, there are two buildings, reconstructed and renovated in several phases, which we can define as the old Episcopal Basilica or the Early Church, with two main phases, and the new Episcopal Basilica, also with two major phases. This is one of the rare examples of a complex that has been investigated from the 1920s until the present day.

The old Episcopal Basilica is probably the oldest Christian church in the Republic of Macedonia. It was constructed at the end of the 4<sup>th</sup> century, over the possible remains of a Domus Ecclesiae, where perhaps at the time of the appearance of Christianity believers congregated. Possibly this may be connected with the Bishop Budios and his activity at Stobi. The walls of the first basilica were built of stone and mortar to a certain height



The Episcopal Basilica





The Episcopal Basilica

and of mudbrick above. It had three aisles and a deep, semicircular apse. Investigations showed two building phases. In the first phase fresco decorated the walls, and mosaics with geometric and floral ornaments paved the floor.

A renovation marked the second phase of the basilica, dated to the first half of the 5<sup>th</sup> century, at the time of the Bishop Eustathios. Investigations indicated that the apse was demolished and the church extended to the east with the construction of a new apse and presbyterium. In this phase



Mosaic from the Episcopal Basilica



Mosaic from the Episcopal Basilica



also fresco is preserved on the north perimetral wall for a length of 32 m.; it has monograms of Christ and of Bishop Eustathios and a representation of the Good Shepherd. The floor mosaic of the nave, in the middle at the east, displayed a kantharos and an inscription; pieces of marble in opus sectile covered the central field in the presbyterium, while the floor on either side was decorated with circles and crosses in mosaic technique. The basilica ceased to function in the middle of the 5<sup>th</sup> century, at which time all the architectural sculpture and the marble pieces from the floor of the presbyterium were removed.

During the last quarter of the 5<sup>th</sup> century, four meters above the level of the Early Church, the new Episcopal Basilica was constructed. It had two major phases, whose overall arrangement is now visible on the site. The new three-aisle basilica was much larger than the Early Church and can be compared with such churches as St.



Fresco from the Episcopal Basilica, Baptistry



Base from the Episcopal Basilica

Demetrios in Thessaloniki. The walls of the apse, adorned with glass and gold mosaics, sheltered a crypt or martyrium. The floors were in opus sectile technique in the nave and north aisle, while mosaic paved the south aisle and the narthex, whose walls were decorated with fresco. Colonades of eleven marble columns divided nave from aisles of the basilica. They stood on high stylobates of re-used Theater seat blocks. The building was destroyed most probably in 518 AD. In the second phase of the basilica, whose date is perhaps ca. 530 AD, the Episcopal Basilica

was rebuilt on the same overall plan. Beside the south wall of the south aisle was constructed a massive terrace wall. The presbyterium was extended to the west with a new base of rose marble, while the ambo on the south side of the nave was placed on a new base of the same marble. An inscription describing Bishop Philip as the builder of the church rested above the entrance from narthex to nave. A vaulted tomb dug into the east end of the south aisle has been identified as that of Bishop Philip, although that hypothesis has not been confirmed.



Capital from the Episcopal Basilica

The floor of the nave was repaired but a new mosaic was laid in the south aisle. The central part of the narthex was likewise paved with the spectacular mosaic whose fields are still preserved there. A triangular atrium filled the space between the narthex and the Via Sacra. Minor renovations and increasingly crude repairs to the Episcopal Basilica reflect the poor and difficult times at Stobi in the 6<sup>th</sup> century after the catastrophic earthquake. At some time in the second half of the 6<sup>th</sup> century the church was abandoned and then destroyed.

## The Baptistry



The Baptistry

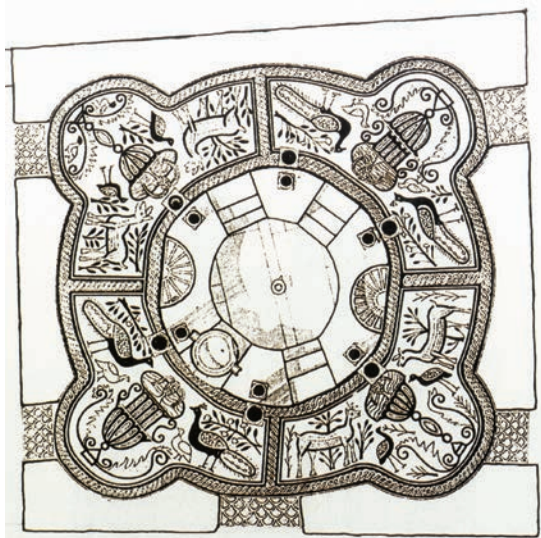
On the interior the baptistry was a tetraconch with arched entrances at the corners. In the center stood a round piscina with exterior niches and interior stairs that led to the bottom of the basin. The floor was paved with mosaic, with the most beautiful mosaic scenes found so far at Stobi; they display eschatological and eucharistic compositions, with waterfowl, deer, and peacocks that drink water from kantharoi. On the walls are three layers of fresco, of which the most significant shows representations of the life of Christ and his portrait with students and disciples.



South of the baptistery stood a complex with praefurnium for heating water and a rectangular basin. The baptistery now visible is roughly contemporary with the Episcopal Basilica. The construction of the broad terrace wall as part of the second major phase of the basilica, probably in the second quarter of the 6<sup>th</sup> century, led to major changes in the complex of structures around the baptistery but may not have affected the central structure.

The latest finds of coins in the baptistery point to the third quarter of the 6<sup>th</sup> century.

The Baptistery



The mosaic from the Baptistery



The mosaic from the Baptistery

## Domus Fulonica (The House of the Fuller, Domus GR)

Returning from the Porta Heraklea, beyond the north end of the Via Sacra, one finds a large complex of buildings that experienced an architectural history several centuries long. In this space buildings were constructed on the foundations of older ones, and the older buildings above a Hellenistic cemetery, which was in turn located on an older Paeonian necropolis. The name given to this complex refers only to one building where murex shells were found; there in the 5<sup>th</sup> century was a workshop for dyeing cloth.

Domus GR is likewise one of the possible names given on the basis of a ring with the monogram ΓΡ found in one of the buildings.

Investigations in 1975 and 2001 led to the assumption that here were some of the oldest burials in the city, as indicated by a large number of grave goods from the 6<sup>th</sup> to 1<sup>st</sup> centuries BC. During the 1970-1975 investigations, in Room 29 was found a Hellenistic grave with a lamp of the





Domus Fulonica

2<sup>nd</sup> century BC. The fill of the grave contained remains of an older grave or a stratum in which appeared a sherd of matt-painted, Brygian pottery with geometric decoration dated to the 8<sup>th</sup>-7<sup>th</sup> centuries BC, a bronze biconical bead dated to the 8<sup>th</sup> century BC, and a fragment of a small Corinthian base dated ca. 600 BC.

The oldest walls uncovered in the complex were built in the 1<sup>st</sup> century, within the later large apsidal hall; structures built above them were in use until the 4<sup>th</sup> century.

In the 3<sup>rd</sup> century the whole architectural complex was remodeled. The large apsidal hall was constructed along with other rooms connected with it; they were heated with a hypocaust system. In the 4<sup>th</sup> century other architectural changes were made, e.g., building walls on the earthen floors of the hall and the abandonment of the hypocaust; a fire destroyed the building at the end of the 4<sup>th</sup> century. West of these rooms, habitation continued after the end of the 4<sup>th</sup> and in the 5<sup>th</sup>



Domus Fulonica

century; investigations there identified small living quarters and workshops. The latest level is associated with the late 5<sup>th</sup> and early 6<sup>th</sup> century, characterized by walls of roughly worked stones and a floor of large stone slabs.

## The Via Principalis Superior



The Via Principalis Superior

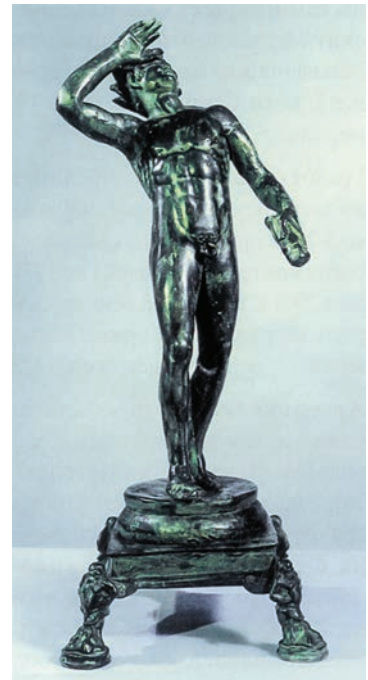
This street begins at the complex of buildings known as the House of the Fuller and can be followed to the Theodosian Palace and the House of Peristeria. It continues the Via Sacra to the north and runs parallel with the Via Principalis Inferior.

## The Theodosian Palace

Following the Via Principalis Superior along its course down toward the city, we come to the southwest corner of the Theodosian Palace. This building is the most magnificent house of a private character at Stobi, which permits the term palace to be used in guides to the site. In fact, according to historical sources, the emperor Theodosius I visited Stobi in June 388 and there issued edicts important for the empire. The first was concerned with the suppression of heretics, the second with prohibition of religious discussions. At the time of his visit to Stobi, presumably he stayed



Dancing Satyr, 1<sup>st</sup> -2<sup>nd</sup> century B.C.,  
The Theodosian Palace



Satyr with flute, 1<sup>st</sup> -2<sup>nd</sup> century B.C.,  
The Theodosian Palace





The Theodosian Palace

in the most handsome palace then existing in the city; because this palace is the most outstanding in terms of architecture and finds of all the investigated buildings, the researchers called it the Theodosian Palace.

This building has the shape of an L, and it stretches between the Via Principalis Inferior and the Via Principalis Superior. It is 58 m in length and 23.5 m in width. The palace apparently had three entrances. The rooms were connected with stairs and entrances to the streets and the courtyard; according to the reconstruction by the first investigator of the building, V. N. Nestorovic, it had a second story over the rooms east and west of the courtyard. Colonnades with columns of gray-white marble surrounded the court; on the east side of the court was a rectangular basin. In it in 1927 and 1930 were found statues, which most likely had stood in the niches along its eastern side. The floor of the courtyard was paved with stone and marble fragments in various colors.

In the building were found a large number of statues of the Late Hellenistic and Early Roman periods. These were bronze representations of satyrs and marble statues of Aphrodite. Among these finds must also be mentioned the marble head of Poseidon. They attest to the desire of forming a collection on the part of the owner of the palace. Copies of some of these statues are found in the Archaeological Museum of Macedonia in Skopje, while the originals are located in the National Museum in Beograd. South of the courtyard was a large apsidal hall, whose floor was decorated in opus sectile.



The floors of the rooms located west of the portico were likewise luxuriously arranged in opus sectile, while their facades were adorned with marble incrustation. The palace was probably built in the course of the 4<sup>th</sup> century. Certain elements of renovation can be dated to the early 5<sup>th</sup> century; the building was in use throughout the entire 5<sup>th</sup> century.

## The House of Parthenius



The House of Parthenius

Right next to the Theodosian Palace, stands the House of Parthenius. This building shares a party wall with the Theodosian Palace and the same period of existence. It is called the House of Parthenius from the name on a wheel stamp found in the building. The house was built in the form of an L, with a court, fountain, apsidal room and large rectangular hall. Columns of green sandstone with impost capitals supported the building. In the large hall is a mosaic floor with geometric ornaments.

This is one of the buildings investigated in the 1920s and, according to the architecture and finds, it dates to the end of the 4<sup>th</sup> and the beginning of the 5<sup>th</sup> century. The building was in use during the entire 5<sup>th</sup> century.



Relief of Pan and the Nymphs, the House of Parthenius 1<sup>st</sup> century B.C.



Head of a girl, 1<sup>st</sup> century A.D.  
The House of Parthenius



Head of a god Serapis, 2<sup>nd</sup> century A.D. The House of Parthenius

## The Via Theodosia

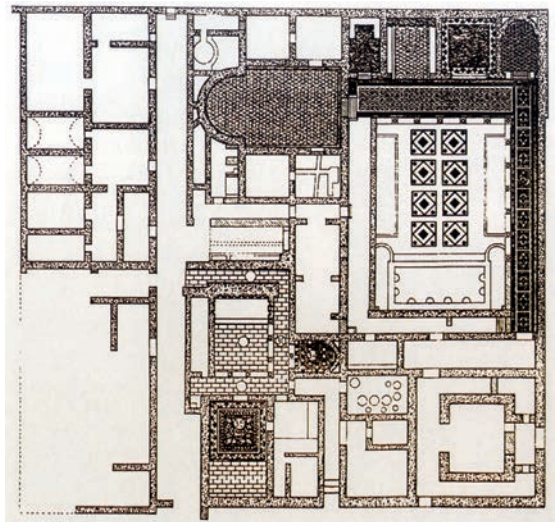
The street that separates the Theodosian Palace from the House of Peristeria was called the Via Theodosia. It was paved with stone slabs and was 4.5 m in width.

## The House of Peristeria

Across the street from the Theodosian Palace is the House of Peristeria. This is a large complex of connected buildings in which lived several families. The complex is located in the space among the Via Principalis Superior, the Via Principalis Inferior, the Via Theodosia, and the Via Axia. A part of this complex represented a living area; another part shops which were divided into living quarters.

The east part of the complex most likely represents the house of Peristeria. Of special interest are the courtyard and the two apsidal halls. In the courtyard, into the fountain was built an Early Roman grave relief with a representation of a family together with Telesphoros, the son of the god Asklepios, one of the most venerated deities at Stobi.

In the complex we note the western hall with a destroyed mosaic floor and the eastern one in which the mosaic is well preserved. The mosaic consists of nine fields. In the lateral fields is represented the marine world, while in the center of the mosaic is a fountain with marble incrustation. The palace is called that of Peristeria because of the mosaic medallion in the floor near the north entrance to the hall; in it are mentioned several names. The name of Peristeria appears twice



The House of Peristeria





The House of Peristeria

in the medallion. The same name is also found in the mosaic in the south aisle of the Episcopal Basilica. On the right side of the mosaic is shown a kantharos between two deer. In the southern fields of the mosaic are geometric motifs combined with representations of animals.

This splendid mosaic floor, made of tiny tesserae in various colors, was created at the end of the 4<sup>th</sup> or beginning of the 5<sup>th</sup> century. This is the time when the palace itself was most likely built. More probably the construction of the building is connected with the 4<sup>th</sup> century, but it was in use throughout the entire 5<sup>th</sup> century.

Investigations in a second courtyard, in the southeast corner of the House of Peristeria, show that this building was built over Middle Imperial and Early Roman structures of an undefined nature. (Сл. 43) Investigations in 1965, 1966, 1972, and 2000/01 brought to light Early Roman burials of the 1<sup>st</sup>-2<sup>nd</sup> century; this is based on the find of an urn dated to that period. Under this stratum were found older Hellenistic graves, in one of which was found a red-figured pyxis



Early Roman grave relief from the House of Peristeria



dated to the 3<sup>rd</sup> century BC, which is now kept in the Archaeological Museum of Macedonia in Skopje. Individual finds of potsherds from the 6<sup>th</sup> -5<sup>th</sup> centuries BC point to an older Paeonian burial or to parts of an older Paeonian settlement. The indicated chronology suggests that continuity of life on this space can be traced for more than nine centuries.

## The Via Principalis Inferior

One of the largest and longest streets known today at Stobi is the Via Principalis Inferior. It can be followed from the House of Parthenius, past the Theodosian Palace and the House of Peristeria, all the way to the Large Bath and the Central Fountain. The street continues along the House of Psalms, the Synagogue Basilica, the Civil Basilica, and the North Basilica.

## The Large Bath (Magna Thermae)

The Large Bath was investigated in the 1930s; its conservation was carried out during the 1960s. The bath includes all the usual rooms in such a building: apodyterium or dressing room, caldarium or hot room with tubs for warm water, frigidarium with cold water, tepidarium or room



The Large Bath



for sweating, and a hypocaust system for heating. Although the building functioned in Late Antiquity, in its apodyterium were found two important statues. The statue of a man with a beard derives from the Middle Imperial period, a statue of Venus from the Early Imperial. Both statues are now located in the National Museum in Beograd.

Beneath the apodyterium very likely is an older building, perhaps an earlier bath.

From the main room one entered the room with the hypocaust. Here the floor was of marble slabs but remains of six marble basins are visible in the



The Large Bath

apse on each side. The bath is assumed to have been constructed in the 4<sup>th</sup> century and was in use until the middle of the 5<sup>th</sup> century, when it was destroyed and not rebuilt. According to other researchers, the bath was in use even in the last phase of the city in the late 6<sup>th</sup> century.

## The Central Fountain

Next to the Large Bath is the Central or City Fountain. It is located in a small courtyard formed by the streets Via Axia and Via Principalis Inferior. From the aqueduct through a reservoir water ran



The Central Fountain

into three stone basins resting on architectural pieces from the old Theater. This structure, like the Large Bath, was conserved during the 1960s by experts from the Agency for the Protection of Monuments of Culture.

## The Via Axia

The Via Axia runs east-west and is one of the most important streets in the city. It has been investigated only in one small segment beside the House of Peristeria, the Large Bath, and the Palace of Polycharmos (House of Psalms).

## The Palace of Polycharmos (The House of Psalms)

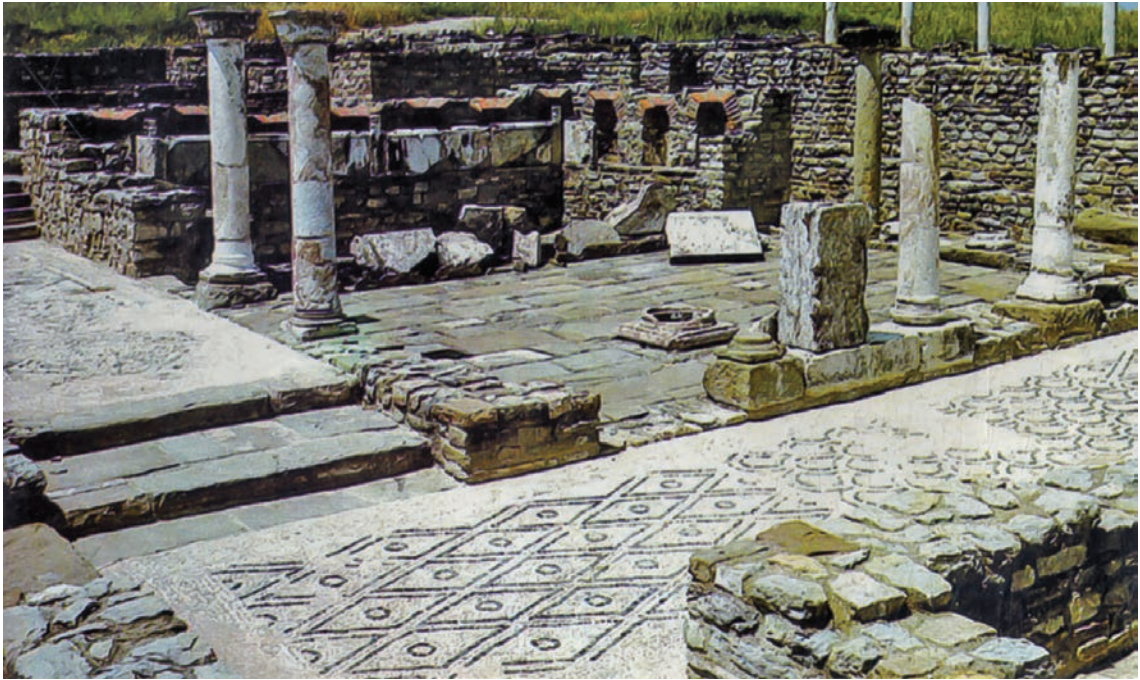
The Palace of Polycharmos is probably one of the most significant buildings investigated at Stobi. It received the name from Claudius Tiberius Polycharmos, whose name had been inscribed on a column near the house. The name House of Psalms is also in use, because of the representation of the 41<sup>st</sup> psalm placed in the mosaic of the dining room. This building was investigated during the 1930s and again in the 1960s.



The mosaic from the Palace of Polycharmos  
(The House of Psalms)

According to the architectural remains, the palace was in use from the beginning of the 4<sup>th</sup> century continually to the late 4<sup>th</sup> or beginning of the 5<sup>th</sup> century, when it was subdivided by rather primitive walls. In the middle of the 5<sup>th</sup> century the building was destroyed. Toward the end of the 5<sup>th</sup> century this palace was partly reconstructed and was in use throughout the 6<sup>th</sup> century. The house had two stories; it consisted of a courtyard, a dining room with porch, private rooms, and an exedra. In the courtyard and in the dining room were fountains. All the rooms were covered with floor mosaics with geometric motifs or with decoration of scales and wavy lines. The most beautiful mosaic floor is found in the dining room. There in the eastern field are represented two deer placed on each side of a kantharos. Behind the deer are leafy trees with fruit. In the middle field is a fountain, and around it are shown fish, water lilies, and waterfowl. The concept and the technique of the mosaic are so similar to that in the Baptistry of the Episcopal Basilica that one imagines that the same artist created both. The ecclesiastical motifs in the mosaics lead to the hypothesis that the property belonged to the Church or to some high church official. At Stobi a large number of spolia from the Imperial period were reused in later chronological periods. An example in this building is the inscription to A. Pontius Quietus, found on a column in the north colonnade; a statue of a Roman matron, found in the fountain, is now in the National Museum in Beograd. Both monuments were discovered at the time of the excavations in the 1930s.





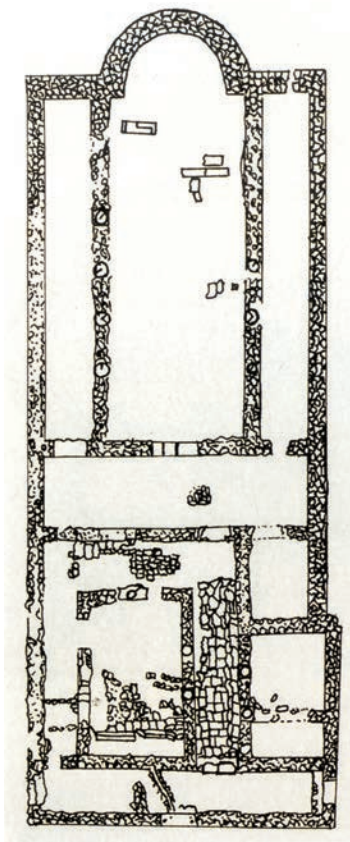
The Palace of Polycharmos (The House of Psalms)



The Palace of Polycharmos (The House of Psalms)



# The Synagogue Basilica (or Central Basilica)



The Synagogue Basilica

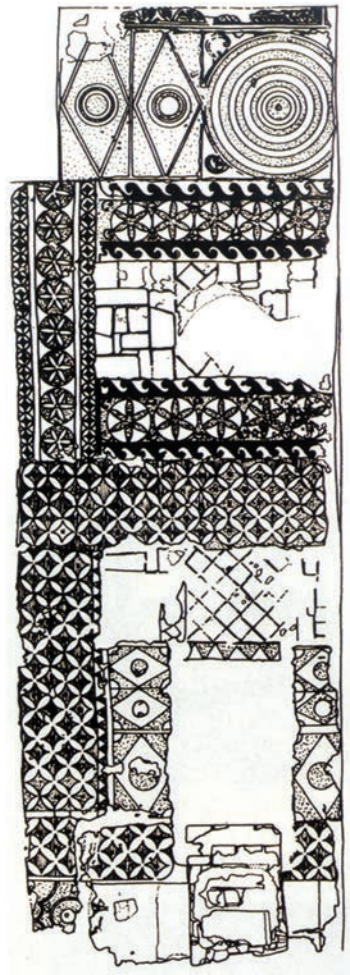
North of the House of Psalms, or the Palace of Polycharmos, is a complex of buildings consisting of a Jewish synagogue and a Christian basilica. The older parts of the structure belong to the Jewish synagogue, but above it later was built a Christian church.

In 1931 the inscription was discovered that says that Claudius Tiberius Polycharmos set aside part of his house for the religious community of which he was the leader. Later excavations in 1970- 72, 1974-75, and 1977-78 confirmed the hypothesis of a Jewish synagogue. Under the synagogue in 1971 was found an Early Republican hoard of silver denarii, dating from 211 to 125 BC, which led to the assumption that some building had existed here in the 2<sup>nd</sup> century BC.

The oldest synagogue probably belongs to the end of the 1<sup>st</sup> or beginning of the 2<sup>nd</sup> century. It was destroyed in the 3<sup>rd</sup> century. In it on the preserved walls was found decoration with six-pointed stars. Over the remains of the old synagogue was erected a new one, Synagogue II, with a rectangular shape, in the late 4<sup>th</sup> century. The walls were decorated in fresco with geometric motifs, but on the south wall was incised a menorah, and in the eastern part of the building appeared the foundation for the Ark of the Torah. The floor was covered with mosaic also of geometric designs. Sometime during the 5<sup>th</sup> century Synagogue II was abandoned and dismantled, and in the late 5<sup>th</sup> century a Christian church was erected above its remains.

For the end of the existence of the synagogue there are many hypotheses. One is that the legalization of religious intolerance in the empire destroyed the Jewish community but, given the economic conditions in the empire, one may conclude that Stobi already by the late 4<sup>th</sup> century was no longer a significant commercial and economic center, which led to the emigration of the Jews, perhaps to Thessaloniki.

The new Christian church was a three-aisle basilica; it included a narthex and an atrium with



The Synagogue Basilica





The Synagogue Basilica

forecourt and fountain. The presbyterium was paved with stone slabs of various colors, but below the floor was found a small cruciform reliquary crypt. In the atrium, along the whole length of the court, was placed a basin with a fountain. At its western end the basilica was connected with the House of Psalms.

## The Small Bath (Thermae Minores)



The Small Bath



Somewhat removed from the row of buildings on the north side of the city is the so-called Small Bath, connected with the Synagogue Basilica. The entrance to the bath is found at the northwest corner of the building. From there one enters the apodyterium, and down a stairs to the apsidal plunge bath. South of the plunge is a room with a hypocaust and three apses on the south side. In the apse on the west side is found a basin. Through the middle apse passed a tunnel for bringing hot water to the room with the hypocaust. The date of the building has been placed in the 4<sup>th</sup> century, and its use continued also in the 5<sup>th</sup> century.

## The Civil Basilica



The Civil Basilica

Beside the Synagogue, and the later Christian basilica, is a building of uncertain purpose, known as the Civil Basilica. It is not known on the basis of what evidence the investigators named the structure the Civil Basilica. The hypothesis is that it had the form of a basilica but its function could not be precisely defined. Investigations in this area were carried out during several seasons, beginning in 1937. In the course of these excavations a large number of finds came to light that indicate older levels of settlement. In 1955 below the apse were found bronze pendants



characteristic for the region of Macedonia in the 7<sup>th</sup> to 5<sup>th</sup> centuries BC, i.e., an omega pin characteristic of the southern part of the Central Balkan in the 7<sup>th</sup> century BC but in the region of Macedonia two or three centuries later. The following pendant is characteristic of the end of the 7<sup>th</sup> century BC in the Republic of Macedonia.

In 1971-72 discoveries were made that point to the Hellenistic period, the 3<sup>rd</sup>-2<sup>nd</sup> centuries BC. Beneath the central aisle, in 1955, an Early Roman fresco with a representation of a duck came to light. Investigations in 1956/57 revealed seven phases of building, of which the last was of secular or civil nature.

To the 3<sup>rd</sup>-2<sup>nd</sup> centuries belongs also the floor of a building discovered in the investigations of 2001. Possibly this structure was chronologically and functionally connected with the neighboring Synagogue in its early phase. The continuity of finds from the Iron Age through the Hellenistic and Early Roman periods, which continues during the Roman Empire until Late Antiquity, is a confirmation of long-lasting activity over the course of 13 centuries.

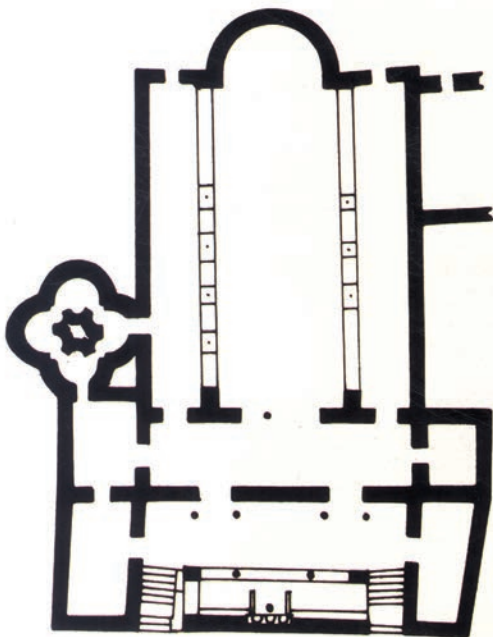
## The North Basilica

The last of the row of buildings discovered at Stobi is the so-called North Basilica, thus named by the investigators because it is the northernmost structure excavated in the city. Earlier it was known as the church of St. John the Baptist, Basilica D, or one of the Basilicae Geminatae. The first excavations were carried out in 1937. The building consists of a three-aisle basilica with narthex and exonarthex or atrium. A narrow door connects each of the side aisles with the narthex, while the entrance to the nave is a tribelon. Colonnades of marble columns with Corinthian capitals separate the aisles from the nave; the stylobates of the colonnades are made of

Theater seats. On one of the built-in seat blocks, at the fourth column from the west, the name Ηρακλείδου may be read.

Two rooms each on the north and south sides of the basilica could be entered from the atrium/exonarthex and narthex. In the room north of the narthex in 1937 a mosaic with Christian symbols came to light. From this room one entered the quatrefoil baptistery. The piscina was in the shape of a cross, decorated with marble incrustation; its parapet supported four columns of red porphyry.

According to the architecture, the basilica dates to the late 5<sup>th</sup> century or perhaps the beginning of the 6<sup>th</sup> century, but the small, elegant baptistery raises questions. Although the theory that a church with a baptistery must be episcopal and that a city can have only one such church has been disproved through the investigation of



The North Basilica



The North Basilica

many Late Antique cities, the expectation of a connection between baptistery and bishop's church remains. Because the Episcopal Basilica already existed in this chronological period, there is a question whether both churches functioned simultaneously. The recently discovered Basilica Extra Muros likewise has a baptistery, which indicates that Stobi had three more or less contemporary churches with baptisteries.

In the Medieval period the small number of people living at the city used this space as a cemetery. According to evidence from the investigations of 1955, here were found 23 burials dated from the 9<sup>th</sup> to 12<sup>th</sup> century.

## Roman Forum (Inner city wall)

Between 1972 and 1974, in the area of the Inner City Wall, began the investigation of a large complex of buildings. Structures were found on both sides of the Late Antique wall. On the west side of the fortification wall, the investigations showed a building with arches decorated with niches in which very probably once stood marble statues, pieces of which were found during the excavations. From this building one exited into a peristyle with porches and a mosaic floor decorated with geometric motifs. The building was dated to the early 2<sup>nd</sup> century; it represented one of the buildings of the early city Forum.





Panoramic footage of the Roman Forum

The structure was destroyed by fire in the late 3<sup>rd</sup> century, along with the greater part of the Early Roman city. In the 4<sup>th</sup> century it was renovated and functioned again. The Inner City Wall, which extends above the buildings, was built no earlier than the time of Valentinian I, 364-367 AD, as indicated by a coin. The presence of Theater seat blocks, built into the inner city wall, indicate the end of the 4<sup>th</sup> or the early 5<sup>th</sup> century.



Mosaic floor in one of the buildings of the Roman Forum

Following the excavations in the period 1972-1974, the building with arches, as well as the entire area of the Roman Forum, was researched again in the period 2003-2008. The Forum represents one of the few explored Early Roman public buildings. Its imposing architecture was enhanced by means of the pilasters and the marble revetment decor on the walls with niches, as well as the geometric motives depicted on the mortar in the niches. Plant motifs decorated the capitals, whereas some of the niches were adorned by means of gilded marble statues. A peristyle, whose mosaic opus sectile floor was depicted with geometric and floral ornaments, was established in the eastern side of the building. Towards the end of the 4<sup>th</sup> century AD, the Inner City wall was erected over the floor of the building.

The research that took place in the period 2007-2008 resulted in complete excavation of the Early Roman building with arches, whereby the main city entrance was determined and the second floor of the building was confirmed. Other discoveries include the presumed temple from the 4<sup>th</sup> century, among whose preserved structures were the monumental staircase of monolithic blocks and the architrave.



Buildings of the Roman Forum

The movable finds identified during the excavations are numerous. Apart from fragments of sculptures and statues, associated with the use of the building in full splendor, the recorded items included a large amount of pottery fragments, lamps, coins and bronze objects, most of which can be determined in the period 2<sup>nd</sup>-3<sup>rd</sup> century AD, although the chronological span of all finds extends over the period from 2<sup>nd</sup> -6<sup>th</sup> century.

Among the most significant discoveries from the excavations in 2005 is a silver hoard of denarii and antoniniani. The hoard contains a total of 305 coins extending from the period of Emperor



Antoninus Pius (138-161 AD) to the period of Emperor Gallienus (253-268 AD). Emperor Gordianus III was represented by 82 antoniniani and denarii.

The archaeological research in the period from 2003 to 2008 brought to light an impressive luxurious building dating from the Early Roman Period. It is clear that the building was of public character and was a part of the Forum assumed curia, regia or a library. This is indicated by the architectonic rendition, the rich and carefully elaborated decoration and the marble revetment on the wall, the numerous statues, as well as the large number of furniture appliques.

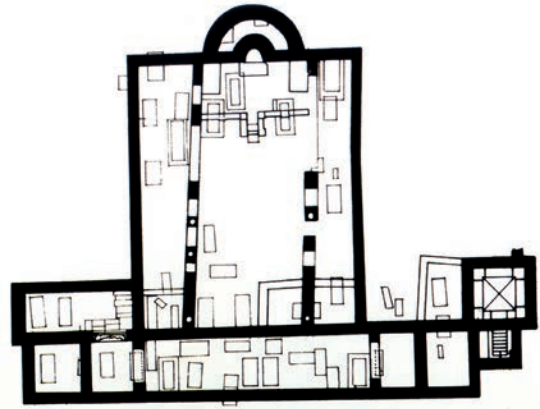
## Monuments outside the City Walls

### The Cemetery Basilica

This building is located ca. 250 m southwest of the Porta Heraklea, near the road to the village of Palikura. The basilica consists of a narthex, nave and two side aisles; the nave ends at the east in two concentric apses. The church was construct-



The Cemetery Basilica



The Cemetery Basilica

ed above a Late Antique cemetery, from which it takes its name. In the vicinity of the basilica were discovered various grave constructions. According to evidence from the excavations in 1918, the nave had a mosaic floor with geometric ornament; the floor was later destroyed. The rather scanty evidence suggests that the mosaic was similar to the first phase mosaic discovered in the south aisle of the Episcopal Basilica on the Terrace in 1972 and dated to the last quarter of the 5<sup>th</sup> century. The same date is assumed for the Cemetery Basilica. On the south side of the church, beside the narthex, is a crypt-martyrium, very likely contemporary with the church. The basilica has been investigated several times, most recently in the 1980s.

## The Basilica at Palikura

The second building outside of the city walls, the Basilica at Palikura, is located ca. 2 km from the west side of the city, near the left bank of the Cma River. The building was investigated already long ago in 1916, and again in 1981-82.

The building is a three-aisle basilica around which were built other structures. The construction of the church is placed in the 5<sup>th</sup> century, but already in the 6<sup>th</sup> century it experienced certain changes. In 1978 during salvage excavations for a railroad line, ca. 60 m to the northeast of the basilica



Screen slab from the Basilica at Palikura



Pillars from the Basilica at Palikura

a hostel or xenodocheion was partly excavated and tentatively dated to the Late Antique period. Sixteen medieval graves had been dug into the ruins of the west side of this building; they indicate the presence of a Slavic settlement in the vicinity of the city.

## The Basilica Extra Muros



The Basilica Extra Muros



At the time of the major salvage excavations in 1992, during the construction of the new line of highway, in the vicinity of the new western entrance to the site was found a three-aisle basilica. Preserved in foundations, it was 31 m long by 16 m wide. To the west part of the building had been added several rooms with small dimensions; from them one entered the narthex. On the south side of the church is a baptistery with piscina; the number of baptisteries at Stobi speaks to the high degree of Christianization of the population in the city and its vicinity. In the nave of the basilica was a very poorly preserved mosaic with representations of kantharoi, waterfowl, deer, and fruit trees, a repertoire found in a rather large number of mosaics in the city. The architectural plastic consists of spolia from older buildings. Above this basilica in the Middle Ages was built a small medieval church.

The Basilica Extra Muros was built during the 5<sup>th</sup> century and was in use in the course of the 6<sup>th</sup> century.

## The West (Outer) City Wall



The West (Outer) City wall

From near the Theater all the way to the Porta Heraklea stretches the west city wall, a part of the outer fortification of the city, whose size was ca. 400 m east-west by ca. 450 m north-south. (Сл. 69, Сл. 70) The thickness of the walls is between 2 and 3 meters; the height varies and in places is preserved to ca. 3.5 m. On part of the west wall parts of towers were uncovered. The fortification was built of roughly worked stones and stone blocks in secondary use in opus insertum. The conservation of the wall was carried out in 2001-02 by the Agency for the Protection of Monuments of Culture.

The city wall was built in the 3<sup>rd</sup> century but existed until the late 5<sup>th</sup> or the middle of the 6<sup>th</sup> century.

## The East (Outer) City Wall

The outer city wall can be followed along the east side of the archaeological site beside the Crna River. A small piece of it was investigated in 1970, but a longer stretch was uncovered in 1972-74

between the Casa Romana and the Bridge Access. A stone-paved street separated the city wall from the Casa Romana and other neighboring buildings. The original construction date of the East City Wall could not be determined, although we suspect that it predates the first phase of the Casa Romana built in the 1<sup>st</sup> century. Two phases of construction are visible in the wall, which probably ceased to function toward the end of the 4<sup>th</sup> century and was replaced by the Inner City Wall, located 75-100 m to the west.



The East (Outer) City wall

During investigations in 1971 beside the Crna River was uncovered a stretch of kaldrma pavement that led west from the river. The kaldrma belonged to a bridge dated to the Turkish period; several preserved stone piers show where it once crossed the river.



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