

The most significant values  
of the cultural and natural heritage



# STYBERRA

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ΤΕΡΑΡΕΤΗΣ  
ΕΝΕΚΕΝ

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# FOREWORD

## MACEDONIAN CULTURAL AND NATURAL HERITAGE

Over the past 4.5 million years since the creation of Earth, the ancestor of the modern man, “the wise man - Homo sapiens”, appearing on the African continent 150,000 years before this day, quickly settled throughout the territories of the Middle East, Asia and Europe.

His cultural evolution is recorded in the Republic of Macedonia, as well.

While travelling through the prehistoric era of the Stone Age, the Bronze Age and the Iron Age, as well as the historical epochs of the Antiquity and the Middle Ages, man created civilizations on the soil of the Republic of Macedonia by introducing and using the natural resources. He established the magnificent kingdoms of the Agrianians, Paeonia, Pelagonia, Lyncestis, Macedonia, and the principalities of Deuriopus, Dessaretia and the Penestae.

The Roman Empire, Byzantine, the medieval states - all left a powerful civilizational imprint.

The belief in the natural phenomena, followed by the belief in the many gods, to finally worship our only God - all left indelible cultural traces.

All this enormous cultural and natural heritage of the Republic of Macedonia was subject of the capital project of the Government of the Republic of Macedonia, “Publications of the most significant values of the cultural and natural heritage,” carried out by the Cultural Heritage Protection Office.

130 monographs featuring the Archaeological Heritage, Sacral heritage, the Treasures of the churches and monasteries in Macedonia and the Natural heritage were created.

Macedonia - the high forest land in the heart of the Balkan Peninsula, as the name suggests, furrowed by the deep valleys of the Vardar tributaries and the river Drim, adorned with the blue - green waters of Lake Ohrid, Prespa and Dojran, with the proud giants Kozuv, Shar Mountain, Korab and Jablanica, Selecka Mountain and other mountain ranges, today lights 130 torches of its own, as well as the world's, cultural and natural heritage; a legacy to preserve, use wisely and pass on to future generations of the Macedonian road to eternity.

Prof. Viktor Lilchikj Adams, Ph.D.

# STYBERRA

## - ANCIENT CITY -

The remains of the city of Styberra lie 16 km west of Prilep, at the estuary of the river Blato into the river Crna Reka (Erigon), situated on the hill Bedem, which is 0.2 km south of the village Cepigovo and 1 km northwest of the village Trojkrsti. The hill Bedem is the westernmost branch of the Topolcani Barrier, which divides the plain Pelagonia into two parts – the Prilep Field and the Bitola Field.



Map of the terrain



Archaeological site Styberra: view from a satellite (source: Google Earth)

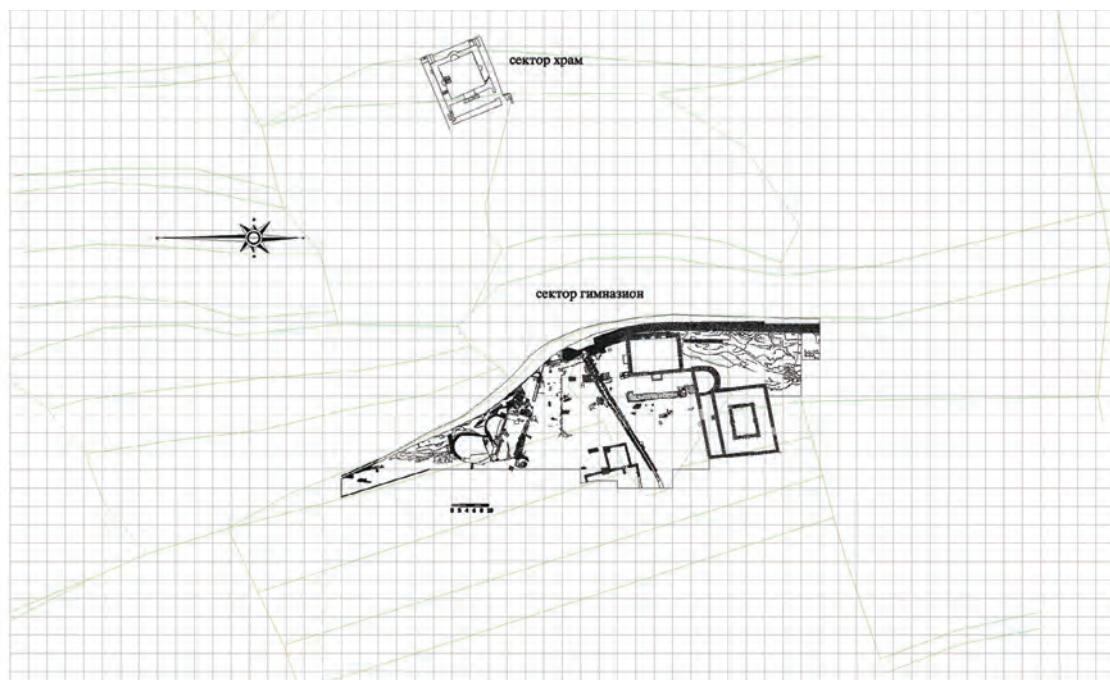
In the historical sources of the city the earliest reference comes from the Greek historian Polybius (200-120 BC), and more details are provided by Titus Livy and Strabo. The historian Titus Livy (59 BC - 17 AD) notes that during the campaign of the consul Sulpicius against the Macedonian king Philip V (200 BC), the Roman army arrived in Styberra from Lyncus to acquire supplies of grain. He also writes of the battles of the Macedonians against the Romans and Illyrians, saying the Macedonian king Perseus organized the military headquarters in Styberra in 169 BC and hence travelled to conquer the countries of the neighbouring tribe Penestae. After conquering Uscana he returned to Styberra with the captured Penestae and Illyrians where he sold them as slaves. The geographer Strabo (65 BC - 25 AD) speaks of three cities in the region Deriop at the river Erigon, including Styberra. The ancient itineraria reveal that the city is situated on the road Stobi-Heraclea. In Tabula Peutingeriana the station Styberra is omitted; however, the Ravenna geographer mentions it as Istubera, among the cities mentioned in this order: Euristion, Ceramine, Istubera, Heraclea. Researchers of antiques from the 19th century and early 20<sup>th</sup> century - W. M. Leake, E. Kuhn, L. Heuzey, J.G. Hahn, M. Dimitza, M. Besnier, D. Kacarov, B. Saria - speak of numerous remains of ancient monuments in the village of Cepigovo. The antiques researchers from the first half of the 20<sup>th</sup> century showed great interest in exploring the remains of ancient monuments near the village of Cepigovo. They visited this region and recorded many marble monuments with votive and tomb inscriptions in its broader surroundings.



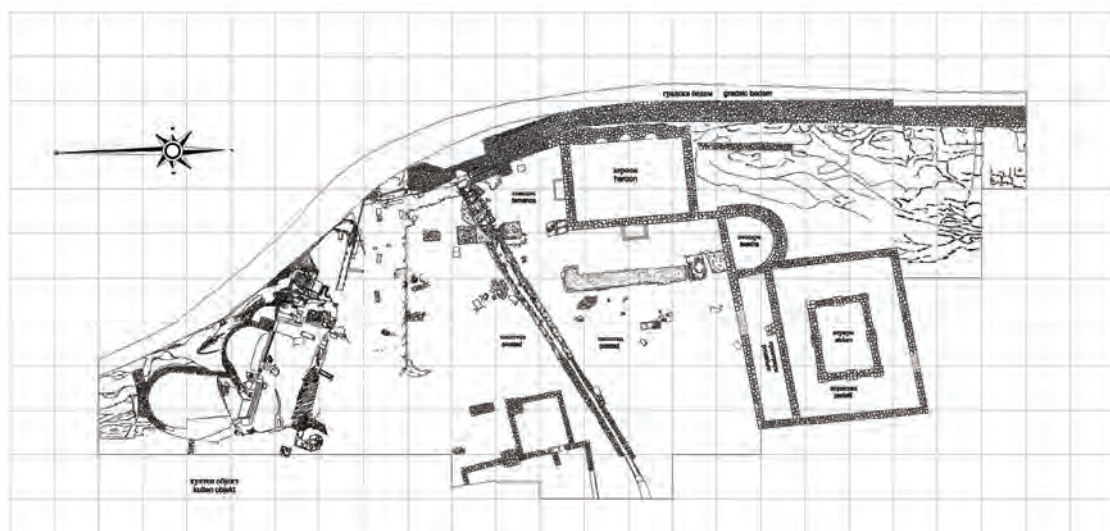
N. Vulic conducted the first archaeological excavations near the village Cepigovo in 1924 at the estuary of the river Blato into the river Crna Reka and near the bridge over the river Blato, at the foot of the hill Bakarno Gumno. He covered a considerable area (100 × 100 m) on each archaeological site and found remains of large size walls. These studies confirmed that in the village of Cepigovo in Roman times there was a larger settlement. In 1932 V.J. Fewkes conducted recognition of the area Bakarno Gumno and excavations the following year and discovered remains of the foundations of Roman buildings that he linked to the remains of the ancient settlement Styberra. Further information about the existence of this ancient city was obtained by the protective archaeological excavations carried out by the Archaeological Museum of Macedonia in 1953 under the management of Dusanka Vuckovic - Todorovic, Ph.D. The excavations were conducted on the south - western slope of the hill Bedem in order to protect the most sensitive areas of the settlement that were subjected to intentional or unintentional destruction for decades. From the 1980s archaeological research is conducted by the Institute and Museum in Prilep under the management of Kostadin Kepeski and Liljana Kepeska, whereby the facilities are explored even further and the layout of the buildings is defined, extending the explored area into the plains immediately below the last terrace of the hill Bedem. Archaeological research in recent years is of greater proportion and has provided new information about the life and character of this ancient settlement in the province of Macedonia. By means of earlier archaeological research conducted on the terraces of the hill Bedem and in the plains, were discovered parts of the Hellenistic city rampart, the temple of the goddess Tyche, parts of the complex Gymnasion, a building of cult - temple of the emperor and part of the city square with a canal of solid structure.



Archaeological site Styberra - hill "Bedem"



PLAN 1 - sektor Gimnazion - Model



PLAN 2- lok

The city was founded in the Hellenistic period when the rampart was built. It flourished in Roman times, but kept all the hallmarks of a city built by the model of the Greek cities, which is confirmed by the remains of buildings and epigraphic monuments. In the Hellenistic period the rampart follows the terrain configuration and closes the settlement in the form of an elongated triangle, surrounding the entire extent of the hill. The Hellenistic city placed within the enclosure wall completely changed its appearance with subsequent extensions. Remains from the Hellenistic city rampart were discovered in the northern and western part of the hill and belong to the period 4<sup>th</sup> - 3<sup>rd</sup> century BC. At the northern section the wall is open to a length of 30 m and has a width of 3 m. In the western part a segment was disclosed during the further dis-



covery of the heroon and the buildings located south and north of it. It follows the entire length of the excavation which is 63.70 m. Over the southeast corner of the heroon was also discovered one of the western entrances of the wall with a width of 2 meters and height from 1.70 to 2.00 m. It was built of broken local stone of varied size using mud as a binding material creating irregular horizontal rows. Latest research has shown that on the west side the parts of the buildings from the Roman period, following the last isohypse of the hill, stand over the remains of the Hellenistic rampart. In the 2<sup>nd</sup> century AD, when the most extensive renewal of the city took place, the defensive belt around the acropolis completely lost its function and was used as a support of the buildings on the end terrace of the hill.

On the highest research point of the hill Bedem were discovered remains of a temple dedicated to the goddess Tyche, patroness of the city. The temple is located on the western side of the hill, on one of the terraces which steeply descend from east to west. It was constructed of massive walls, solid in structure, built of broken stone, bricks and lime mortar which enclose an irregular square area measuring 10 x 9.60 m.



Temple of Tyche

The walls are 1.76 - 2.00 m wide and the construction was executed by means of stone combined with a level layer of four rows of bricks. In front of the area of the temple, during a later period, was enclosed an area 3.75 m wide which follows the entire length of the outer west wall. The entrance to the temple (3 m wide) is from the west and one can access it by stairs made of massive marble blocks. Inside the temple was discovered a well for cult purposes and inscriptions regarding gift giving. The square - shaped well was built of bricks using lime mortar as a binding material. Its depth reaches 3 m with a width of 2 x 2 m in the lower section, and narrows toward the opening with a width of 1 x 1 m. It is covered with a profiled rectangular marble plate (dimensions 1.40 x 2.00 m) with a large circular hole in the middle, lying on the floor level of the area. It contained holy water for washing the altar after the offered sacrifice.





Temple of Tyche- cult well

With this deity it would receive the smallest remnants of the sacrificial gift i.e. the entire sacrifice. The area of the temple has one central semi-circular niche in the eastern wall, two niches in the north and three in the south wall, which include marble blocks with gift giving inscriptions. The inscription in the central niche tells of the rebuilding of the temple with the funds donated by Anthestia Fusca. She left her successors 5000 silver denars to rebuild the temple of the goddess Tyche and its statues.



Temple of Tyche



In the other inscriptions in the niches are inscribed the names of Anthestia Fusca, L. Tifanius Pudens, Tifania Anthestija L. Tifanius Fusc, Tifania Nike, most likely close relatives of the donor. From the inscription in the central niche we learn that the temple of the goddess Tyche was rebuilt in the first half of the 2<sup>nd</sup> century, in 126 AD.

The Greek goddess Tyche, which is equivalent to the Roman Fortuna, is the daughter of the Titan Ocean. In the Greek cities of Asia Minor Tyche was highly respected as a patroness of the cities, and her cult was particularly favoured in the Hellenistic period when she was considered the most significant deity. Almost every major city in the Hellenistic and Roman period had its own Tyche. She is the goddess of fate and luck that gives everything and takes everything away. She is granted blood and nonblood sacrificial offerings. Ancient artists often painted Tyche as a patroness of cities and presented her in a sitting position with her head adorned with a wreath or crown in the shape of the city walls. In Styberra, much the same as in the other cities, the temple of the goddess Tyche, patroness of the city, played a significant role in the overall life of the city. Its reconstruction by means of the donations of Anthestia Fusca in the 2<sup>nd</sup> century is a continuation of the celebration of her cult.

Inside the temple, in the ruins of the well, was found a small statue of the god Dionysus (Bacchus) as a boy and two small marble bases with inscriptions of Orestes and Philoxenes. In addition to the statue and these bases, in front of the central niche, were also found two portrait busts of Orestes and Philoxenes Flavius, father and son, both placed on small bases with their names inscribed. As one of the executors of the will of Anthesia Fusca, Philoxenes Flavius placed his own bust and the bust of his father Orestes in the area of the temple.



Bust of Philoxenes



Bust of Orestes



Torso and part of a head of an Ephebos

At one point in his life, Orestes was a citizen of the city of Heraclea, and in a later period he settled in Styberra and played an important role in the social life of the city. For his merits, probably after his death, his son Philoxenes placed his bust beside his own in the temple. In the area in front of the temple and inside the temple were sculptures of figures that had a significant role in the public life of the city. In front of the temple was found a damaged torso of an ephebos whose sculpture was placed in its immediate vicinity. These are just some of the sculptures preserved to this day, that adorned the inner and outer space of the temple.

On the lowest terrace, which gently descends into the plain under the hill Bedem toward the river Blato, was excavated a section of the remains of the complex of the public building Gymnasion, the building of cult - a temple of an emperor and part of the city square with a canal of solid structure. From



Site Styberra, Gymnasion



the complex Gymnasion, thus far have been researched the large yard with a peristyle and atrium, the courtyard (pro - atrium) and the exedra, which are connected to the heroon and the temenos from the north side. The buildings of this public complex follow the decline of the terrain and descend in a cascading manner from east to west, whereby the level of the floor parties in this complex is on a different height.

The peristyle with the pro - atrium is a building of an irregular square basis measuring 19.45m x 19.25m. The basis of the peristyle is 13.60 x 19.25 m, and the atrium in its central part encircles a space of 9.80 m x 7.30 m. The pro - atrium, which connects to the peristyle from the north side, encloses a space which is 17 m long and 3.25 m wide. On the northeast corner of the building was built a semi - circular room – an exedra with a diameter of 5 m. The buildings were constructed of broken local stone using lime mortar as a binding material.



Peristyle with a pro-atrium and an exedra

Communication with the chambers in this part of the complex was carried out by means of entrances from the south and north side. One entrance was identified in the southwest corner of the south wall of the peristyle and one in the northeast corner of the north wall of the pro-atrium. The entrance to the exedra is on the north side, facing the spacious city square. The exedra is a semi - circular construction where some of the activities associated with the Gymnasion took place. On the wide shoulder that follows the semi - circular wall of the exedra stood marble statues, of which during excavation were found three collapsed in front of the shoulder. The statues represent women dressed in chiton and himation, prominent citizens of Styberra. On the northeast of the exedra the heroon connects to the temenos - shrine. The area in the heroon



Heroon and temenos

has a rectangular base measuring 12.70 m x 8.55 m which, by an entrance from the north side, connects to a small courtyard - a sanctuary where the statues of the gods Hermes, Heracles and Asclepius, protectors of youth, were placed. The eastern wall of the heroon, which is supported by the remnants of the Hellenistic rampart, has three semi - circular niches that contain marble statues of deserving citizens or officials from the Gymnasion - kosmetes, gymnasiarchs, epheboi. The entrance at the north side of the chamber was constructed of massive marble door frames with double profiles and lintels, whose remains were found collapsed on the massive marble stairs in front of it. Inside and in front of this chamber were discovered numerous remains of marble monuments engraved with lists of the epheboi, marble statues of men and several square marble pedestals. On the outside of the west wall of the chamber of the heroon was additionally built a larger rectangular platform of massive marble blocks. On both sides of this platform were found extensive remains of lime mortar with stucco and traces of colouring, as well as remnants of semi - circular arches of square bricks bound by a thick layer of lime mortar. These remnants are part of the upper section of the west wall, whose west front features niches under the semi - circular arches. The focal point is a platform with large marble blocks where the statue of the distinguished citizen of Styberra Septimius Mestrius Lycon probably stood, discovered immediately in front of it. On its north was discovered a statue of an emperor, and on the south the statue of Hermes - Mercury, as well as a statue of the goddess Nike. The courtyard of the heroon-temenos is of an uneven rectangular shape measuring 5.50 x 8 m where the sculpture of the god Asclepius, as well as parts of sculptures of Hermes and Heracles, were found. A marble altar with remains of bird bones - remnants of a sacrificial offering, was also



found. In Greek culture the temenos was a fenced area dedicated to the deity whose cult is celebrated. Access was only allowed on certain days or to certain individuals. Each visitor had to perform a ritual of cleansing before entering. In Styberra this cult space was dedicated to the above mentioned gods, which among other things, were also guardians of the youth in the Gymnasium.

North of the heroon and the temenos was discovered a large complex with four defined areas thus far, which are part of building of cult, built from broken local stone using lime mortar as a binding material. One of the areas has an oval shape and dimensions 7.25 x 4.25 m with a



A cult building - the Temple of the emperor

maximum preserved height of the walls - 2.40m. The area is elevated one meter higher than the space in front of it. This area can be accessed from the south by means of stairs built into a rock. From the east side this area is connected to a smaller irregularly shaped rectangular area measuring 2.50 x 2.30 m which continues into a larger rectangular space open towards the west. This space is accessed from the west by means of three marble stairs which from the open yard lead onto a paved platform where a section of the marble monuments was placed. On the paved platform were found two marble bases with inscriptions, side by side. One base is demolished and lies partly on the marble stairs, and the other is found firmly standing on the space where it was placed. In front of this base was found a small statue of a young girl - woman of the Small Herculanean type. On the west side the complex continues with an area of an elongated rectangular shape measuring 10.45 x 6.25m which is accessed from the south side by means of four rows of stairs built into the rock covered with stone or marble slabs, whose remnants were not registered in situ. The north side of this rectangular room features an apse, with a shallow arch shape on the wall. On the inside of both the east and north wall there are two shallow and narrow elongated semi - circular niches that are preserved in different heights from 1.50 m to 2.44 m. The niches were plastered by mortar featuring decorations



A cult building - bases with inscriptions

executed by means of stucco or painting which created an effect of refinement of the interior. Remnants of the niche decorations have not been preserved. Unlike the east and north walls, the west wall of the area is quite devastated and preserved in a relatively short height. The substruction of the floor is executed in grey slab stones, pieces of brick and a thick layer of lime mortar applied for levelling. The floor was executed by means of thin marble slabs with white, reddish- pinkish and grey colour, whose remains were scavenged through the construction waste. The communication with this chamber, in addition to the stairs and the entrance on the south side, was also established through the entrance on the west side. From the south - western side of the complex there is an open yard facing the chambers of the cult object. The open yard is a component of the cult object measuring 11 m in length in a direction west - east and 6 m in width in a direction north-south. It served as a point of communication with other buildings around the city square. In the construction waste in the yard was discovered a fragment of a male marble head and two marble fragments of plinth with remnants of feet, as well as some damaged parts of architectural marble plastic which comprise only a modest part of the sculptures and architectural elements that adorned the chambers of the building . This complex, built into the rocky surface below the end terrace of the hill Bedem, covered an area of about 250 m<sup>2</sup> and played a significant public role in the life of the city of Styberra as a place of cult where the cult of the emperor was respected. The two marble bases with inscriptions found in situ in its premises also speak of its cult role.



On the first base in the inscription of 14 lines is stated that by the decision of the most respectable Council of the Macedonian *Synedrion*, which is a body of the Macedonian Koinon and of the Council and the Assembly of Deriop, is erected a monument to Alexander Insteev. On the second base in the inscription of 13 lines is stated that upon the opinion of the Council of the City of the Styberrians and the decision of the people of Deriop shall be celebrated Nikopol Insteeva, mother of Alexander Insteev. The decision to erect a statue was made by the people of Deriop and the Council of the City of Styberra - whose official name is *Septimioi Aurelioi Stybaraioi* and carries the title neocorate. From the inscriptions it can be assumed that the discovered parts of the complex are part of a cult building where the cult of the emperor was respected, indicating the existence of the Council of the *synedrion* and the neocorate. The aforementioned figures on the bases in whose honour the monuments were probably erected, were related to the function of the building. Both inscriptions also inform of the functioning of the provincial cities and depict their administrative position within the Empire. The existence of the temple of the emperor is also confirmed by the inscription on the ara - a pedestal for a statue found in the heroon which states that the monument was erected by Septimius Elias Julian and Julia Elia Nika, archpriests and priests in the temple of the emperor.

The provincial koinons serving as administrative units had local autonomy and their own bodies: council, assembly and a capital city. The Macedonian koinon, like other provincial koinons, was in charge of the cult of the tsar (king) i.e. the cult of the emperor and therefore had priests. The emperor was not respected only as king, but he was also bestowed divine – religious honours and all major provincial cities built temples in his honour. A body of the Macedonian Koinon (the Macedonian Council) is the *synedrion*, with its members - the *synedroi*. By means of these administrative bodies of the koinon were implemented the accepted decisions and they also served as mediators between the cities and the emperor in addressing certain local issues. A neocorate was an honour that the emperors gave to the cities and was in connection to the cult of the emperor and his celebration. It had its officials i.e. priests - neokoroi who were in charge of organizing games and competitions. A city that possessed the title of neocorate was entitled to maintain the temple for performing the imperial cult and the neokoros took care of the temple. In cities with temples for performing the cult of the emperor each autumn were held games and various competitions to sustain and celebrate the imperial cult. During the ceremony were held great celebra-



Base with an inscription of the city - Septimia Aurelia Styberra

tions that glorified the imperial cult. Honorary monuments were erected with the engraved names of those who put their wealth and reputation at the service of their narrower or broader homeland - Macedonia.

The area where the bases were found was the place i.e. shrine where one paid a tribute to the imperial cult, and the two areas to the west of it served for competitions in some of the artistic skills and for organizing smaller performances that praised the character of the emperor.

The monuments are dated to the second half of the 2<sup>nd</sup> until early 3<sup>rd</sup> century during the time of the Antonine or Severan dynasties. The official name of Styberra - *Septimia Aurelia Styberra*, which is registered on one of the bases, was given by Septimius Severus in the year 202. We may also be able to find a relation of this cult place to the times of the rule of Emperor Commodus (180-192 AD) who identified himself with Hercules or Heracles.

The building dedicated to the cult of the emperor faces the wide city square from the southwest. The city square occupies the largest area of the researched space of ca. 30 x 40 m. Around it are concentrated all previously discovered parts of buildings on the east, north and south. The absence of buildings of any kind west of the heroon, and north and south of the canal indicates that the researched, relatively large area, functioned as a square at the time of its last renewal. The west side is completely open towards the river Blato. In the area north of the heroon, at the foot of the hill Bedem, were discovered remains of a firmly built drainage canal over which there is a small passage - postern through the city wall. The canal passes through the middle of the square, in the direction east- west. It is open to the maximum possible length of 40.20 m and



Part of the city square and a canal





Buildings on the north side of the canal

continues toward the unexplored part of the site, in the private fields all the way to the river Blato. It has a solid structure and is built out of broken local stone bound by lime mortar and the masonry is constructed of two parallel masonry canvases. Over its entire length the canal is covered by massive stone slabs which are preserved in a length of 6.80 m in the eastern part. The slabs cover a space of a maximum width of 1.30 to 1.50 m. The bottom is 1.33 m below the roof panels and is constructed of large and small flat stones, and the width of the drainage canal is from 0.45 to 0.55 m. At the starting point, at the exit on the east wall, the base is covered by a large flat stone block in its entire width, placed on two processed massive square stone blocks. Over that block was discovered a vaulted passage from the small gate- postern with a height of 1.10 m and a width of 0.80 m. On the front left side above the opening of the canal in the wall of the postern was built a marble block 0.50 x 0.40m in size with double profiles and an inscription space bearing a carved inscription dedicated to Poseidon, Erigon and the nymphs. The manner of construction and the dimensions suggest that it is one of the main arteries in the drainage network of the ancient city of Styberra, which descends from the highest eastern terrace of the hill down to the base towards the river Blato. In the space between the canal - postern and the northeast corner of the temenos open two rows of bases - platforms attached to the city walls. They were constructed of broken stone bound by with lime mortar and follow the entire length of the free space of 3.30 to 3.50 m between the temenos and the canal. They are 0.50 m wide, and at the base are extended for ca. 0.20 m. According to the layout and the construction there were two rows of seats facing west towards the square wherefrom the activities in that part of town were observed. The built - in marble block with an engraved inscription dedicated to Poseidon, Erigon and the nymphs is a cult inscription dedicated to water deities. From this inscription it is evident that the cult of Poseidon, god of the



Covered part of a canal with a built-in marble block with an inscription dedicated to the water deities

seas, is also revered as the god of inland waters that creates the springs. The nymphs are Poseidon's companions as minor female deities out of springs and rivers. Particularly significant is the mentioning of Erigon- the deity of the local river – the river Crna whose cult was respected and celebrated in the Gymnasion. The connection of these deities to the Gymnasion lies in the tradition of the epheboi, who upon entering adulthood (as well as the young girls upon marrying), would cut off a lock of hair and dedicate it- sacrifice it- to the river i.e. the gods of water.

The previously discovered architectural fragments, stone sculpture and epigraphic monuments speak of the importance and magnitude of this urban settlement. Every major city had a gymnasion where cultural and social activities took place. The gymnasion in Styberra existed for a long period of time which is evident from the earliest list of epheboi engraved onto the marble monument of 50 and 53 AD.

The gymnasion was a public institution with training grounds and playgrounds within the buildings and porches where the Greek and Roman youth, especially the epheboi, trained. The epheboi were young boys who became full members of the community upon turning 18 years of age and completing two years of studying. They took a civil oath and entered full legal age becoming qualified to join the army. In Roman times, the gymnasion had an educational function in addition to functioning as a training ground. It was a place for the studying of literature, writing, rhetoric, music etc. It was managed by a gymnasiarch selected from the richest and most prominent citizens of the city. He used his own funds to supply the gymnasion with olive oil that each trainee used during exercise. From the discovered monuments with inscriptions from the end of the 1<sup>st</sup> century and the beginning of the 2<sup>nd</sup> century we learn of the name of the gymnasiarch Nikolaos who provided his fellow citizens with oil for gymnastics exercises. During





Site Styberra, Gymnasion - part of the discovered structures

his managing as the gymnasiarch, he sold the oil at a cheaper price than the others and administered the classification of the epheboi. Other richer and deserving citizens also tended to the gymnasium, who, as the benefactors and officials in the gymnasium, enjoyed special prestige in the city and had statues erected in their honour as well as honorary inscriptions which were kept in the heroon. The name of the prominent citizen M. Vetije Philon, who left a testament for the purchase of oil, is mentioned on five monuments. From several monuments we learn of the donors of oil for the gymnasium and the names of the ephebarch who oversaw the epheboi at that time. The learning and the education of the youth in the gymnasium was supervised by the kosmetes. The kosmetes were officials who were elected by the citizens to supervise the work of teachers and educators in the gymnasium. In some gymnasia were recorded the names of prominent philosophers and artists as educators and teachers which confirms the significance and the role of the gymnasia as cultural and educational centres in the ancient world. The heroon was a component of the gymnasium and the home of statues, busts, hermai, stelae, honorary inscriptions, decrees, winning trophies erected to honour deserving citizens, prominent officials of the gymnasium, prominent epheboi- winners in competitions, inventories of newly enrolled epheboi and prominent donors. In the heroon stood the statues of the founder of the Gymnasium, the emperor, the donors and, above all, the divine guardians of the young Asclepius, Hermes and Heracles. The findings of numerous marble monuments with inscriptions, as well as the findings of portrait and cult sculpture, attest to the significance of this public institution for the city of Styberra. In the gymnasium both men and women had free access which is evident from the preserved statues of women and young girls that were placed in the premises of the Gymnasium. The statues which were placed in the public buildings of the city, were financed by the families

of the persons they represented, and the decisions regarding their placement were made by the City Council. The brightness and the beauty of the gymnasium revealed the economic power of the citizens and reflected the richness and glory of the city. The gymnasia as public institutions and centres of social life, were adorned by many statues - which was also confirmed with regard to Styberra. In the hall and the courtyard of the heroon were discovered the majority of the monuments with inscriptions and sculptures.

In Styberra, thus far, have been discovered 30 whole or damaged marble statues of cult and portrait sculpture. The cult statues are of the gods Dionysus - Bacchus, Asclepius, Hermes-Mercury, Nike and fragments of statues of Hermes and Heracles. The cult statues are associated primarily with deities and protectors of the gymnasium and the youth. The portrait statues are of adult men and women; there are also portrait busts and heads of portrait statues erected in honour of distinguished and deserving citizens of Styberra.

Dionysus - Bacchus, who was found in a cult well at the temple, is represented as a naked young boy in a standing position, with a disharmonic chunky body which is not in accordance with the young, child-like face on the head. He was the son of Zeus raised by the nymphs, the god of fertility and vegetation, especially wine. He is the master of the living and the dead. He is a link between the underground and above-ground world, between death and rebirth. His cult statue in the temple, depicting the god Bacchus as a child, is a celebration of the memory of the dead, perhaps glorifying the deceased as heroes, whose deeds left a mark on the life of the city.

Asclepius is the god of medicine, protector of health and youth. As the protector of youth, his, almost life-size statue, stood on a marble pedestal in the small courtyard - shrine of the gymnasium, in addition to the several portrait statues of the type *paliati* and *epheboi*. On the pedestal is carved an inscription stating that the monument of Asclepius the Saviour was erected by Flavia Lica during the consuls Aurelius Pomeian and Lillian Avit, which dates the sculpture closer to the year 208/209. Inside the shrine - *temenos* were also found smaller fragments of the statues of the gods Hermes and Heracles - sons of Zeus, who stood here as protectors of athletics and youth. The head of the god Hermes was discovered in the *pro-atrium* and his headless statue was found in front of the platform on the west side of heroon. On this statue Hermes is depicted as a child seated on a stylized massive stone block. Thus far, fragments of three of his marble sculptures and a small bronze statuette have been discovered in the area of the complex Gymnasium during the research of the building dedicated to the cult of the emperor. Hermes as "the idol of *epheboi*" was honoured by the residents of the city of Styberra, and his presence in the Gymnasium is associated with one of his duties to protect and guide the children and youth.

The functioning of the Gymnasium is also associated with the find of a small marble sculpture of the goddess Nike, west of the heroon. The finding of this sculpture is significant because it represents a single copy of Nike with fully preserved body and wings. The fact that this deity was celebrated and respected in Styberra is also confirmed by the relief representation of Nike in the moment of landing on the front of the large marble block discovered in the area in front of the *temenos*. The goddess of victory Nike is the one that brings victory in war or competitions after the decision of the gods, including the competitions that were held in the gymnasia, so her presence in the Gymnasium in Styberra is logical and expected. In Greek mythology, Nike was the daughter of the Titan Pallas and Styx (daughter of Ocean) and a constant companion of





Statue of Dionysus - boy



Statue of Hermes - boy



Statue of Asclepius



Relief of Nike



Statue of Nike

Zeus and Athena, quick and always prepared to bring the victory upon their decision. In the works of art she is depicted as a winged messenger of the gods with a laurel wreath, ribbon or palm branch. The famous winged Nike created for Athens by the Greek sculptor Peonie from Mende in 425-420 BC, served as a model for creating a number of its copies in the long term. Her representation as she descends from the clouds and touches the ground displayed as a circular pedestal - torus is particularly common in the Hellenistic and Roman period. The statue of Styberra, executed by a certain local craftsman in the late 2<sup>nd</sup> century, can be associated with numerous copies of the type of the goddess presented in the moment of landing.

Regarding marble portrait sculpture, several statues of the type paliati - male statues dressed in himation that were created for deserving citizens and scholars, were discovered. Most of the statues were of kosmetes who were in charge of the work in the Gymnasion. Of the male portrait statues of particularly important and distinguished is the statue of the notable citizen of Styberra - Septimius Mestrius Lycon. His name and titles are evident on the marble block with an inscription discovered near the statue. From the inscription we learn that the City Council of Styberra erected a monument in honour of the esteemed citizen Septimius Mestrius Lycon, who was a Macedonarch and Panhellenist, during the reign of Emperor Commodus (180-192 AD). The statue of an emperor is associated with the period of the last Roman rulers of the Antonine dynasty, or any of the first rulers of the Severan dynasty. The marble statue of an emperor in armour is another type of male portrait sculpture which is found mostly in vast city centres of the province Macedonia and represents a Roman emperor from the second half of the 2<sup>nd</sup> century.



Statue of  
Septimius Mestrius Lycon



Statue of an emperor





Torso and part of a head of an Ephebos



Torso of an Ephebos



Torso of a young boy - Ephebos

Other male portrait statues are of epheboi found in the following areas: in front of the temple, one in the heroon and one in the ruins of the drainage canal - the smallest one representing an ephebos - young boy.

They represent a segment of the marble portrait sculpture created by means of donations of the rich and prominent families in the city who wanted their young members to have their own monuments for the distinguished merits and victories in the competitions in the Gymnasium. For each monument that the citizens wanted to finance and erect, the decision had to be made by the City Council and City Hall.

On the researched area in Styberra, thus far, have been found five female portrait statues, dressed in chiton and himation, of the Great and Small Herculanean type. Three of them were found in the exedra, one in the emperor's cult building and one in its immediate vicinity. In addition to these, while digging into the wall in the middle of the last century, lo-



Great Herculanean



Great Herculanean



Statue of a young woman



Statue of a young girl



Statue of a young woman

cals discovered another female statue of small size which, judging by the description in that period, might be a representation of Aphrodite. The portrait statues of the Great and the Small Herculanean, as a type, were widespread in Roman times. They acquired their name after the large and the small female statue found in Herculaneum, which were part of the sculpture works that adorned the theatre in this city. The production of copies of older works, including this type of female statues, was evident in the Roman period. The image of the originals whose representation of the woman reflected her overall dignity, corresponded to a high extent to the perception of the Roman matron. Many famous Roman women ordered their portrait statues of this type, which only confirms their popularity among the economically powerful citizens of the Empire who could afford them. The presentation of the Great Herculanean was mostly used for portraits of married women, while the



Small Herculanean for young girls. The Great Herculanean represents an adult woman wearing a long chiton with a himation over the head like a scarf. The Small Herculanean is a young girl dressed in a long chiton, with a himation placed in such a manner as to surround the body and her head is generally uncovered. Sculptures of the Herculanean type in the Gymnasium in Stabiae confirm that this type of statues was one of the favourite depictions of female characters that adorned the public buildings in the city. Since women and girls were admitted to the Gymnasium it was also not uncommon to install sculptures of women and girls from wealthy and prominent families from Stabiae and the region of Campania. The presence of sculptures of women in the public buildings of the city is evident from the findings of smaller and larger parts and fragments of marble sculpture. During research were found several female and male marble heads, broken and thrown into the canal. They were part of portrait statues which were damaged during the destruction of the city and the demolition of its buildings and monuments.



Portrait heads

Most sculptures were created in local provincial workshops, whose masters followed the older samples but also left an imprint of the time of their creation. They emphasized the special character of each of the portrait statues by giving them a recognizable individual realistic appearance thus featuring their merit to earn their place in the public buildings of Styberra. In addition to the preserved portrait statues there are also numerous findings of marble fragments of statue parts of portrait and cult sculpture. Marble sculpture belongs to the period of the 1<sup>st</sup> to the beginning of the 3<sup>rd</sup> century AD, with a special emphasis on the 2<sup>nd</sup> century, when the greatest renewal of the city occurred.

In addition to the marble monuments, there are also numerous remnants of warehouses, kitchen and table pottery, metal objects, ceramic moulds, bone needles and objects, lucernes and poorly preserved coins by means of which one can follow the entire time span of the life in the city from the Hellenistic period to the beginning of the 4<sup>th</sup> century AD. The most common are the findings of fragments of pottery from the Late Hellenistic and Early Roman period, represented by relief ceramics decorated with anthropomorphous and floral ornaments. The most common are the fragments of Megarian cups, smaller cups with one or two handles, shallow bowls of ring-shaped bottoms and kantharoi.

The ancient city of Styberra was a political, economic and cultural centre in Deriop. The beginnings of the settlement in this area can be identified by the remains of a settlement from the Bronze Age from the nearby hill – the hill Bakarno Gumno. In a later period, due to its expansion and acquired power, the settlement is transferred onto a larger space, the hill Bedem which holds the beginnings of the city of Styberra. By means of archaeological excavations were confirmed its remains from the 3<sup>rd</sup> century BC until the end of the 3<sup>rd</sup> and early 4<sup>th</sup> century AD. It developed into a significant urban settlement with its own management bodies and public social institutions such as the Ephebeia and Gymnasion which created the overall economic, cultural and political life of the area Deriop and beyond. The very existence of the institution Ephebeia is an indication of its strong cultural ties with the Greek south. The city flourished in the Roman period, especially the 1<sup>st</sup>-2<sup>nd</sup> century AD during the reign of the Antonine and Severan dynasties. This was the period of the greatest reconstruction of its buildings, and the abundance of marble sculptures and inscriptions speaks of the economic power of its many families. The families of Fusca and Oreste were among the most powerful. The city provided four Macedonarch from its members, one from end of the 2<sup>nd</sup> century AD – Septimius Mestrius Lycon and three from the early 3<sup>rd</sup> century AD - Septimius Silvanus Claudianus, Septimius Silvanus Nicolaus and Septimius Silvanus Celerus. Placed between the rivers Crna and Blato and the hill Bedem, this city was vast and greatly populated which is evident from the lists of names of epheboi engraved in the marble monuments discovered in the Gymnasion. Those lists reveal the number of epheboi that the city could provide within a year, whereby one can assume the number of its inhabitants at the time. It is particularly significant as an economic and cultural centre where prominent citizens including veterans of the Roman army gave its life a special feature, within the Deriop area and beyond. The numerous findings of portrait and cult plastics discovered on a small area confirm the artistic and cultural abundance which this city possessed. It had the organization of a polis with its own territory and its authorities and along with the area Deriop constituted an administrative self-governing community. The centre of public buildings was on the hill Bedem and its slopes, while other civilian buildings were extended on



the plains of Pelagonia to the left bank of the river Crna. As an important social and cultural centre it carried the title neocorate whereby, in the same manner as the major Roman cities, it had the right to celebrate the cult of the emperor and to build his temple, among other things. It was one of the most important road links on the regional road Stobi - Heraclea which connected the two important roads: from north to south - Via Militaris (from Belgrade to Thessaloniki) and from east to west - the Via Egnatia (from Durres to Constantinople). Its life ceased in the second half of the 3<sup>rd</sup> century AD, suddenly and violently, for reasons still unknown. The time coincides with the plundering expeditions of the Goths and the Heruls, who ravaged these parts on two occasions (267/68 and 268/69 AD), but undoubtedly the reasons for its disappearance are more complex and more profound and pertain to the economic and political crisis in the Roman Empire.

In the late 3<sup>rd</sup> and early 4<sup>th</sup> century upon the ruins of the city form certain temporary settlements that left no traces of permanent constructions except the remains of homes and modest everyday items. Styberra did not experience its urban revival in the late Roman period, as did other major Roman cities in Macedonia, but it remains, thus far, the greatest city in the region that left a significant imprint on the overall social and cultural development of the urban areas in the Roman period, in the Pelagonian region and beyond.

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