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REPORT ON THE 1995 EXCAVATION:

GEVGELIJA, REPUBLIC OF MACEDONIA

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During the 1995 excavating season (May 20 - July 25) The Texas Foundation For Archaeological and Historical Research (TFAHR) conducted an archaeological expedition to Gevgelija, Republic of Macedonia in conjunction with the Museum of Macedonia (Skopje) and the local Museum of Gevgelija. Permission for the work was granted by The Ministry of Culture of the Republic of Macedonia.

The co-operation between TFAHR and Macedonian archaeologists came about through the offices of Silvana Blazevska in 1993. In that year TFAHR was working in Silistra, Bulgaria with a team from the University of Sofia; Miss Blazevska was an exchange student from the University of Skopje on that same excavation. She conveyed TFAHR's wish to continue working in the Balkans to Dr. Ivan Mikulcic and Dr. Dragi Mitrevski.

It was decided in 1994 that the Museum of Macedonia and TFAHR would co-operate on a small site near Ulanci on the Vardar River, a site which Dr. Mitrevski had discovered and partially excavated the previous year. The results of the 1994 excavation were documented in TFAHR's December, 1994 publication.

Upon completion of the work at Ulanci, Mitrevski, Matthews, and Neidinger visited a number of sites throughout Macedonia for possible excavation in the 1995 season. For archaeological, logistic, and financial reasons a site called Vardarski Rid, just outside Gevgelija overlooking the Vardar River, was chosen.

Aid from local archaeologists was enlisted and a section of the hill was marked for excavation. Previous soundings on the hill suggested that a rich site of the Hellenistic and Classical eras awaited our spades. This publication is a preliminary documentation of our work in the summer of 1995 at Gevgelija, Macedonia.

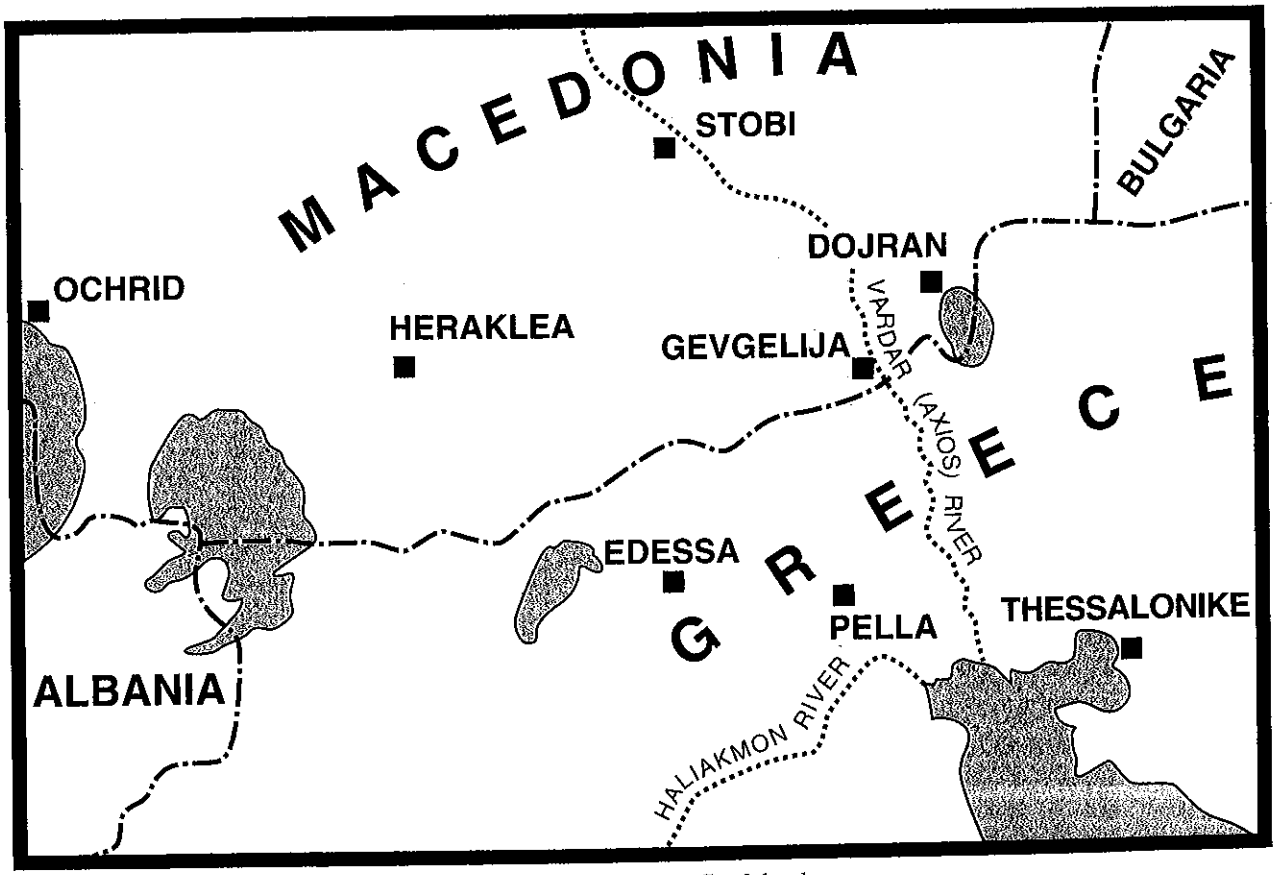


Figure 1. Map showing the location of Gevgelija on the Macedonian-Greek border.

Excavation at Gevgelija:
Stratigraphic, Architectural and Historical Report
By William Neidinger and Eulah Matthews

The site of Vardarski Rid is just a few kilometers outside the town of Gevgelija and is located on a hill (89 meters above sea level) overlooking the Vardar (Axios) River (see Figure 1). Its commanding view of the river made it a natural choice for habitation in antiquity. The ancient name of the site at Vardarski Rid is uncertain; scholars are of the opinion that it could be either Gortynia or Atalante as mentioned by Thucydides (III:100 and V:18) and Strabo (VII:4). The advantageous position of the site has also, unfortunately, made it attractive in this century for the construction of a hotel and set of war memorials. The war memorials, now part of a derelict park, were placed at the highest point of the hill, undoubtedly the ancient acropolis, and on a series of man-made terraces cascading down from the summit. These latter memorials rest directly atop ancient ruins, as we found out this season. The site chosen for the hotel was on a level plain near the banks of the Vardar. From conversations with people who recalled the construction of the hotel, it seems that this site, too, was once rich in ancient artifacts. Ruined buildings from the Ottoman period, it should be noted, can still be seen scattered about the site of Vardarski Rid.

Over the years since the construction of the hotel, local archaeologists have set down eight soundings of various sizes and depths across the site. Their excavations indicated that the site was indeed inhabited in ancient times, as they found a number of dwellings, tombs, and a wealth of Hellenistic and Classical pottery (5th-3rd century BC). Pottery included both Attic ware and local imitations of imported Greek wares.

In 1995 a gentle slope of the southern side of the hill, below the war memorials and above a modern road, was chosen for excavation. From the absence of any Ottoman and modern buildings, it was hoped that the more ancient remains might still be intact (see Figure 2).

A grid based on the usual 5 x 5 meter trench was laid out from the base of the lowest monument down to the road. We decided to excavate in the middle of this area, designating the central north-south line of trenches as M and the central east-west line as 21; this would give us ample room to expand the grid in any direction if the findings so necessitated. We started with a series of half-squares laid out in a checkerboard pattern, hoping that at least one trench might reveal some structure of the past.

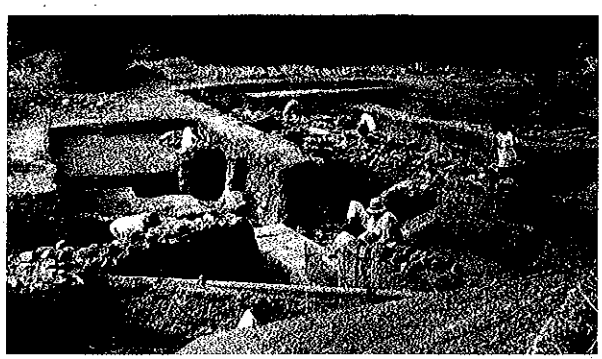


Figure 2. General view of the 1995 excavation. The concrete slab in the foreground is part of a modern war memorial.

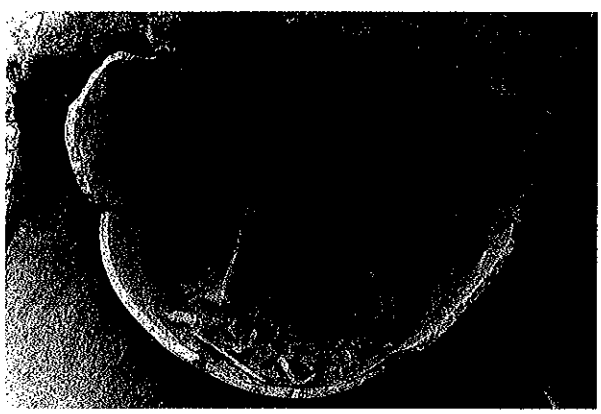


Figure 3. Archaic pithos burial.

The findings of the ten-week 1995 season exceeded our expectations. We uncovered five distinct historical strata, including that of the modern era. Those strata are: 1) Archaic, 6th-5th century BC; 2) Classical, 5th century BC; 3) Hellenistic, 4th-3rd century BC; 4) Medieval, 11th-12th century AD; and 5) Modern, 20th century AD. This article will outline the architectural finds of these historical strata and the subsequent articles will deal with various aspects of our findings. Stratigraphic references in the following account are to the site plan insert.

STRATUM I: ARCHAIC (LATE 6TH - EARLY 5TH CENTURY BC)

Only in two squares (L23 & M23) were we able to dig sufficiently deeply to find a pure archaic stratum. Although the ceramic material was abundant, the architectural remains were negligible, consisting for the most part of cuttings in the bedrock. These cuttings appear to be a large rectilinear cut (L23.13) possibly for a cellar, a number of small circular cuts (M23.10, L23.16, etc.) probably for posts, and a large circular cut (L23.15), which contained the remains of a pithos burial (see Figure 3). When fully reconstructed, the pithos will stand approximately 1.25 meters tall. The ceramic material from inside the pithos and that found in the various cuttings in the bedrock was clearly a clean Archaic assemblage.

STRATUM II: CLASSICAL (5TH CENTURY BC)

Due to the time constraints of the digging season and the abundance of overlying Hellenistic (Stratum III) buildings, remains of the classical period were uncovered at only a few spots in the excavation. But from these few findings, we have no doubt that there is a substantial classical era settlement at the site.

The "Public Building"

The most significant structure of the classical period is a large (at least 13 x 14.5 meters), well constructed building uncovered primarily in squares M19, N19, and O19. From both a lack of any evidence as to the function of the building and the usual archaeological penchant for the uninspired, we dubbed this structure the "Public Building."

The full extent of the Public Building has not yet been determined; only its western wall (LMN19.27) has been uncovered in its entirety. After our first glimpse of this wall in trench LMN19 (see Figure 4), we traced the line of the wall both to the south-southeast (see Figure 5), where it turned to the east, and to the north-northwest. A large tree growing directly atop the wall obliged us to skip about four meters, and in square M17 we found the northwest corner of the building. From this corner the northern wall (M17.2)

Figure 4. View to the north of wall LMN19.27.

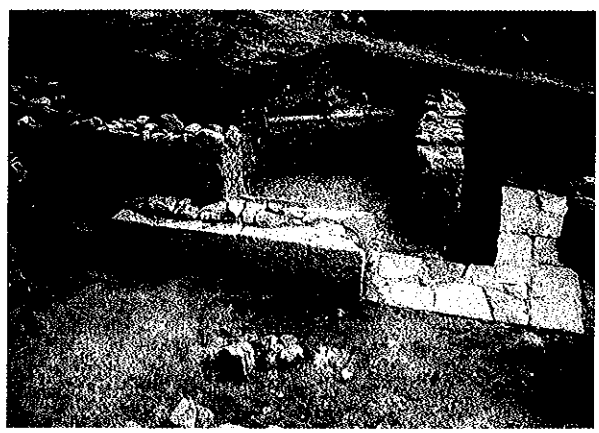


Figure 5. View to the east of wall LMN19.27.

heads, unfortunately, directly beneath one of the modern war memorials. Nor did we have any luck uncovering the full extent of the southern wall (LMN19.23). Although its remains were clearly visible beneath the walls of the Hellenistic period (LMN19.39, OP18/19.4, and OP18/19.8) in squares O19 and P19, the digging season ended before we could proceed beyond square P19. About ten meters east of P19 there is another war monument which may cover the Public Building's eastern wall.

The three walls of the Public Building which we did unearth were all constructed in the same sturdy fashion, which is best illustrated by studying the western wall (LMN19.27). First, the soil was cleared away down to the bedrock, upon which the building directly rests. Any unevenness in the bedrock was

filled in with small, roughly cut stones (see Figure 6). Upon this foundation, then, two levelling courses, stereobates, were laid. The stones of the stereobates were smoothly cut on the surfaces which faced the exterior and the interior of the building but roughly and irregularly cut where they met within the body of the wall itself; the spaces caused by these irregular cuts were packed with mud and clay. The next courses of stone were indented slightly from the edge of the stereobate courses. These upper courses were constructed in the "rubble-core technique," two parallel courses with finely cut exteriors and the intervening space packed with roughly cut stones and rubble. At its greatest height LMN19.27 had six courses preserved.

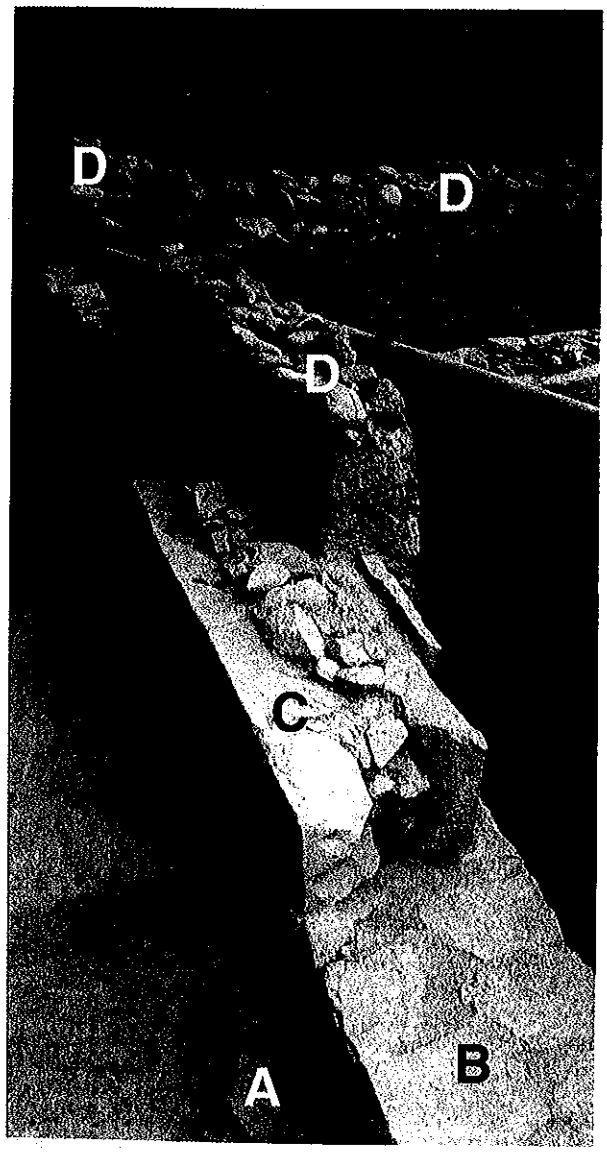


Figure 6. Wall LMN19.27 of the "Public Building." Note A, stones filling in the depression in the bedrock; B, stereobate courses; C, "rubble-core" courses; D, Hellenistic walls.

Of the interior of the Public Building little can be said. There are the remains of an internal dividing wall (MN18.6) running east-west. It was built in a similar rubble-core fashion but without the substantial stereobate courses; some of its stones, moreover, were bossed on one side. There is an indication that the floor may have been paved. To the south of dividing wall MN18.6, at a level just slightly lower than the top of the highest stereobate course, there was a layer (LMN19.30) of extraordinarily hard-packed earth, which may have served as the foundation for the paving stones. (A single, large flat stone was found directly atop this packed surface, but it largely wishful thinking to dub it a paving stone.) A similar hard-packed surface was found north of the dividing wall at a slightly lower level.

The extant remains of the Public Building have led us to two conclusions. First, the building was systematically dismantled. Second, the classical stratum should be divided into two phases. We shall deal first with the manner in which the Public Building was destroyed.

It is plain from the evidence we uncovered that the Public Building was not subjected to fire and sword, but was carefully and systematically dismantled. Two observations led us to this conclusion. First, the further to the south and east that one goes, the fewer the courses of stones that remain. In trenches O19 and P19, in fact, only the stereobate and bedrock levelling courses are extant. The northwest corner in M17 has the greatest number of extant courses. This would seem to indicate a progressive dismantling starting from the southeast corner (or at least from the eastern end) of the building. Likewise, nothing remains of the dividing wall MN18.6 towards the east; its only remains abut the western wall LMN19.27. Second, in digging both immediately outside and within the Public Building not one single well-cut stone from any of its walls was discovered. This suggests that the building was not destroyed violently (torched, walls pulled over, etc.), but that it was systematically dismantled and the stones carefully carried away. And even if in later excavations a huge pile of the building's stones are discovered towards the east, for instance, that would still infer an organized dismantling of the structure.

The remains of the Public Building also offer evidence that there are two phases to the classical stratum. Again, there are two facts which led us to this conclusion. First, there is a tremendous pit (LMN19.32) dug through the remains of the floor make-up of the building. All the ceramic material from this pit is classical. A similar pit (N20/21.6) containing similar material was dug immediately

south of and against wall LMN19.23. The presence of these pits with ceramic material contemporary with the ceramic material from the building itself means that as soon as, or shortly after, the building was dismantled, people began utilizing the building and the space around it as an area to dump their refuse. What could have happened that caused the dismantling of the building and the relegation of the area to use as a dump?

That brings us to the second interesting fact which suggests two phases to the classical stratum. We mentioned that nowhere around or in the Public Building did we find any stones scattered about belonging to the building; that, remember, suggested dismantling. However, that statement should be revised. We did find one very large stone from the Public Building in the near vicinity; it was part of wall M19/20.4 (see Figure 7). Even a cursory glance at the site plan shows that M19/20.4 was built in alignment with the southern wall (LMN19.23) of the Public Building. Although aligned, it is, however, of substantially shoddier construction and even utilizes at least one great stone from the Public Building; it was, therefore, built after the public building was dismantled. Perhaps M19/20.4 is some sort of perimeter wall constructed during a period when the city population either needed to defend itself or make secure a more limited habitation area.

Such a theory relying upon a call for defensive action is belied, however attractive or logical it may seem, by the fact that such a defensive wall would imply habitation structures be built north of M19/20.4, that is, further up the hill towards the acropolis. The opposite is true, however. At least one classical era building abuts M19/20.4 on its southern face, that is, the structure defined by walls M19/20.4, M20.11, and K20.10. None of these walls appear sufficiently sturdy to serve as a major defensive wall.

One unusual feature of wall M20.11 and a section of M19/20.4 is the mud facing on these walls. Against the even face of the stone and tile wall, presumably against the interior face, a thin layer of mud was pressed from floor level to a height of .4 meters and allowed to dry out (see Figure 8); it was not baked or fired or whitewashed, but simply left to dry. The rationale behind this construction eludes us.

Only one other set of architectural features was uncovered from the classical era: a number of circles of rather tightly set field stones (M20.13, M22.10, M22.11, and M22.12). The latter three were set in a row and one (M22.10) covered a partially intact late Archaic storage vessel; it is not known if this covering was intentional or accidental. None of the other circles appear to have served as coverings. They may have served as bases for columns, although there is no real evidence to support this hypothesis.

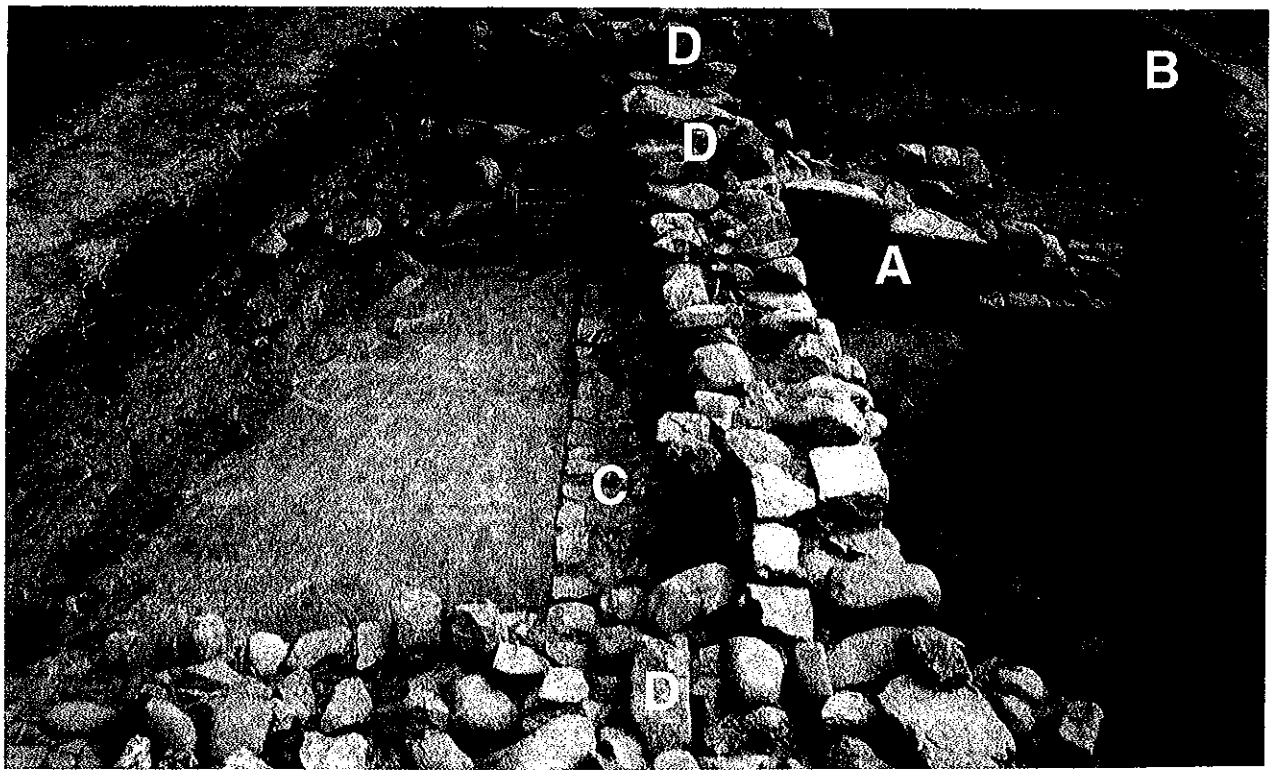


Figure 7. Wall M19/20.4 of the classical era. Note A, well-cut stone from the "Public Building" (B); C, wall M20.11 also of the classical era; D, later Hellenistic walls.

One remaining feature was uncovered from the classical period, the poorly preserved remains of what may have been a grave. When we first uncovered these remains (M23.8) immediately beneath the corner of a Hellenistic building, they appeared to be nothing more than an ill-defined pit, whose upper level consisted of ashy soil, roof tile fragments, pottery, and stones. But the deeper we dug beneath this initial surface layer of what was steadily becoming a better defined area, a great deal of material was uncovered that suggested a grave: two sarissa points, fibula fragments, the iron boss of a shield, an iron grip for a shield, smaller iron nails, and a kantharos. Many bone fragments were found, but they were so badly damaged and burnt that it was impossible to determine from simple visual examination whether they were human or animal.

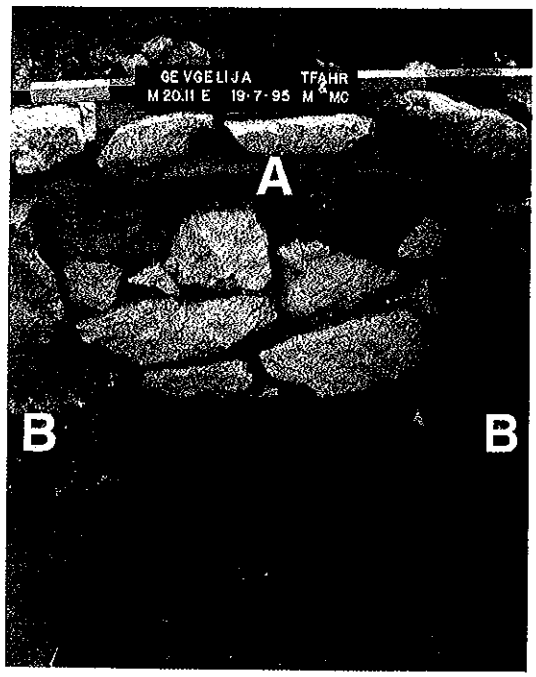


Figure 8. Wall M20.11 showing A, stone and tile courses, and B, mud facing.

STRATUM III: HELLENISTIC (4TH - 3RD CENTURY BC)

By far the most extensive remains uncovered in the 1995 season were those from the Hellenistic period. They were found in every trench and included substantial architectural remains, an enormous quantity of ceramics, numerous metal objects, and thirty-one coins. The Hellenistic structures overlaid all classical and archaic remains and it was necessary to remove some of them for a closer examination of the earlier eras. In many instances there was an intervening layer of about .5 meters of soil between the classical and Hellenistic structures (see Figure 9). The ceramic material in this intervening layer, representing an uncertain length of abandonment of the site, was mixed, some classical but primarily Hellenistic.

We believe that the section of the hill we excavated in 1995 was some sort of "industrial quarter" of the ancient town during the Hellenistic period, a quarter dedicated to pottery making and the textile industry. Our reason for so believing was the discovery of five kilns and more than three hundred loomweights. More will be said about both presently.

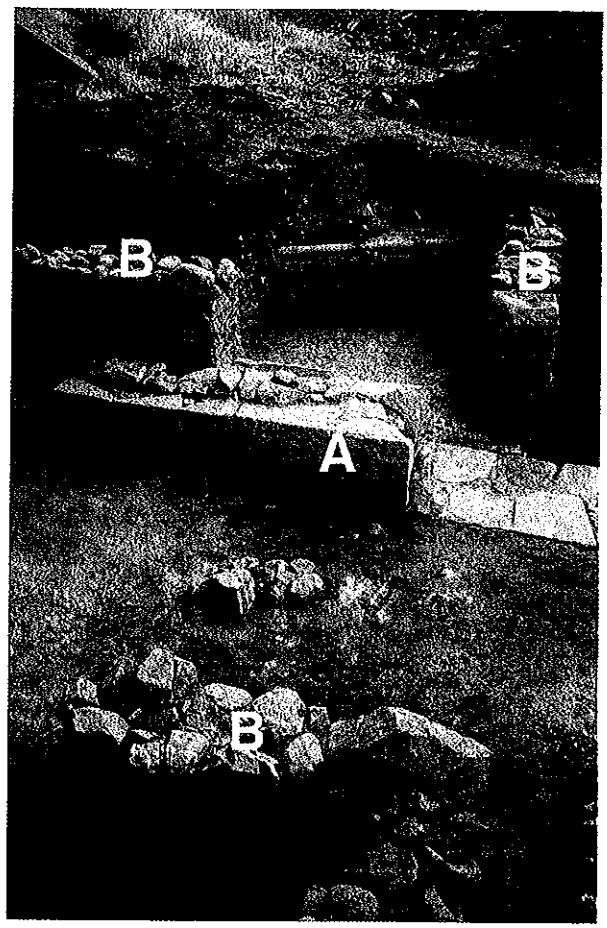


Figure 9. A, classical walls, and B, Hellenistic walls.

The layout of this industrial quarter presents a very confusing picture. Although the Hellenistic walls are well-preserved and their courses are easy to trace (even the lines of robbed-out walls present no real difficulty), trying to make sense of their arrangement is another matter; it is difficult to see, for example, what rooms constitute a single house or whether a space is an alley, a long room, or an open-air courtyard. Many times the functions of individual rooms remain unknown. At other times it is obvious we have a set of stairs (M21.2; see Figure 10), but from the nearby configuration of rooms it is impossible to tell whether they are stairs within a house or stairs leading up to a house or stairs within an alleyway.

There is only one clearly discernible road so far uncovered in this area; it is bounded by walls OP18/19.8 and LMN19.39. Running down its center is a sewerage drain capped by the stones of OP18/19.4. The line of the drain curves off to the northeast beyond the limits of our excavation (see Figure 11). One stone amongst the drain stones has a groove cut into it, presumably for lifting the stone to attend to any clogs in the drain. On either side of the drain, going up to the flanking walls, a thin layer of small pebbles and field stones was uncovered; this was undoubtedly the surface of the road.

The rooms closest the road were rich in artifacts. To the north of the turn in the road, in room OP18/19.2, we uncovered a thick destruction layer of

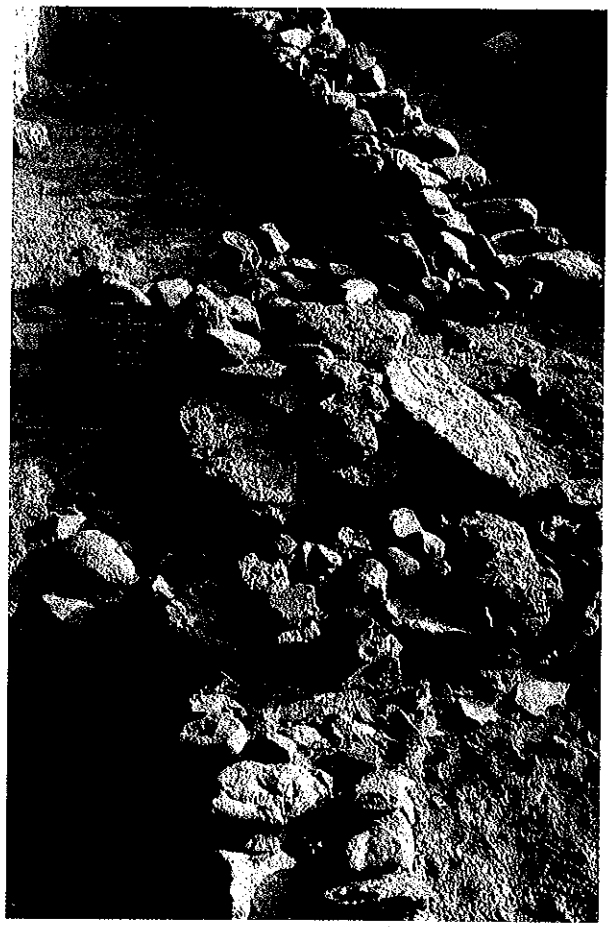


Figure 10. Stairs M21.2.

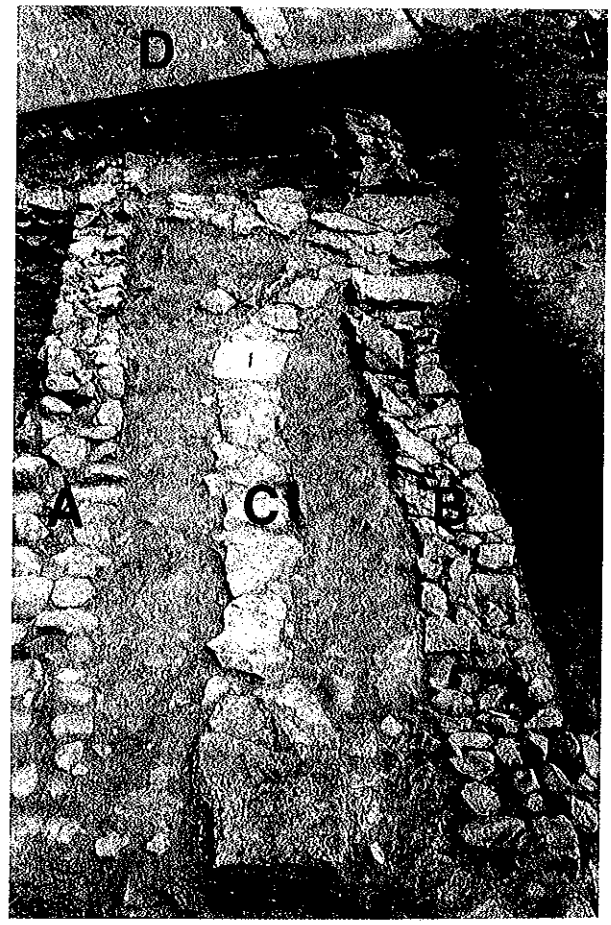


Figure 11. A, wall LMN19.39; B, wall OP18/19.8; C, sewer OP18/19.4; D, modern war memorial. Note amphorae near war memorial.

ash, rooftiles, and carbonized and burnt beams. When we removed this destroyed roofing material, we found that it rested directly atop a deposit of crushed small vessels and two large, intact amphorae (see Figure 12). One amphora was partially covered by the modern war memorial, which, in fact, may be covering a fairly large, well-preserved storeroom. Certainly the room (LMN19.12) west of the road served as a storage room; the remains of numerous small vessels and three large pithoi were unearthed (see Figure 13). Its relationship to the room north of wall MN18.5 is uncertain, but this latter room also produced a wealth of artifacts; especially interesting were the fragments of terracotta figurines (see following article). To the south of LMN19.12 a small kiln (O19.6) constructed of baked mudbricks was discovered; its opening to the south was at some point during the Hellenistic era blocked up by wall O19.3, but a great ash pit (O19.5) immediately to the south certainly is the remains of the furnace material of the kiln. The operation of the kilns will be discussed shortly.

As can be seen from the site plan, the walls of the Hellenistic era follow the same general orientation as those of the Classical period. Although this may be due to nothing more than the same general north-south orientation, there is one point where Hellenistic walls rest directly atop Classical walls, using the earlier ones as a foundation. This is the intersection of Hellenistic walls L20.2 and K20.5, which rests directly on top of the intersection of Classical walls M19/20.4 and K20.10. Whether this was a fortuitous occurrence or if the Classical walls were still visible in the Hellenistic period is uncertain. Remember that in other places there is a layer of soil .5 meter thick between the walls of the two periods (see Figure 9).

One of the most unusual rooms of the Hellenistic stratum is L21.3. We uncovered it early on in the season and presumed that it was nothing more than a small room with a well-plastered floor (see Figure 14). The ceramic material found on the floor indicated that the room was decidedly Hellenistic. But there were some unusual features about the construction of the room. First was the slight lip running along the eastern and northern edges of the floor. (The western and southern edges of the floor were destroyed when walls K20.5 and M20/21.4 were robbed away at a later time.) Such a lip might indicate that the floor had something to do with liquids - a press for grapes perhaps. But the second unusual feature was that the northern lip did not actually meet wall L20.7; there was a space of about .25 meter between the lip and the wall. What may have stood between the lip and

Figure 12. Amphorae in room OP18/19.2 in a destruction layer beneath modern war memorial.

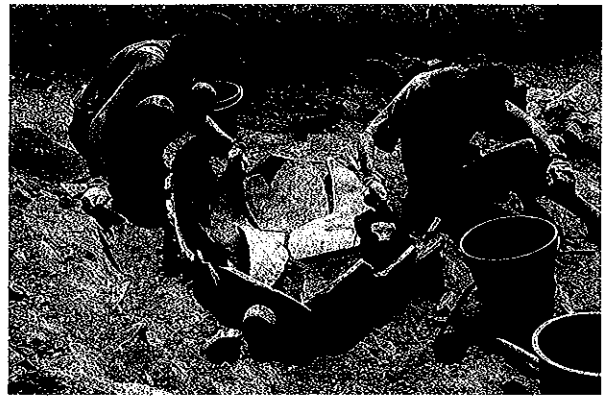


Figure 13. Excavating a pithos in room LMN19.12.

Figure 14. Plaster floor of room L21.3. Note how the lip of the floor does not actually touch the walls.

the wall, if anything, is not known. Wall L20.7 itself is rather oddly built. Its lower extant levels are nothing more than roughly cut stones and field stones held together by mud and its upper extant levels are made of roof tiles. The third unusual feature is either a deliberate cut into or an accidental damage to the northwest corner of the floor which was subsequently patched by two square baked terracotta tiles. The patch is not in the least bit tight with the floor and might seem to preclude the floor's being used as any sort of press involving liquids. When the tiles were removed, nothing aside from soil was found beneath them. The fourth surprise came when we decided on the last day of the dig to cut a section through the floor. After the five centimeters of plaster were removed, we found a thick foundation of tiles and rooftile fragments standing on end and cemented together with mortar (see Figure 15). Such an extraordinarily thick and substantial foundation suggests either heavy usage of the floor or, perhaps, something to do with retaining heat on the surface of the floor, perhaps a drying area. In short, the function of room L21.3 still eludes us.

The Kilns

In squares L22 and M22 a grouping of four pottery kilns was discovered (see Figure 16). These kilns were not all in use at the same time, but come from two distinct periods of usage; kilns LM22.2 and M22.9 are the earlier kilns, and upon their destruction kilns L22.5 and M22.7 were built over them (see Figure 17). All five of the kilns discovered in the excavation in 1995 were built and functioned in a similar fashion (see Figure 18).

Figure 16. Remnants of kilns in L22 and M22.

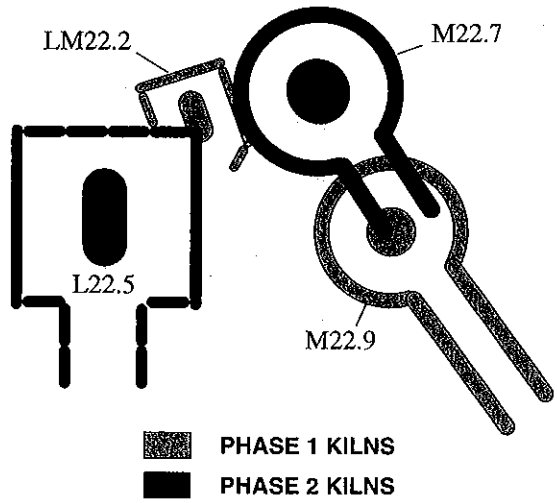


Figure 17. Schematic drawing showing the two phases of kiln construction.

Figure 15. Southern section of floor L21.3 removed showing tiles standing on end.

The kilns operated in the following manner. A central core, usually of terracotta bricks, was built first and then the lower parts of the walls were built up to the same height. From the core to the tops of the walls ledges (again of terracotta) were placed intermittently around the kiln producing a "spoked-wheel" effect. A space would be left under the ledges; this is where the fuel for the kiln would be placed. As more fuel was needed, it would have been fed into the fire beneath the ledges through the praefornium, the narrow walled (and probably covered) entrance to the kiln on ground level. The same praefornium entrance would have also served as the place where the bellows were worked. The spaces between the ledges radiating out from the central core would allow heat to rise up around the ledges, upon which the pottery to be fired was placed. At this point our evidence gives out, for none of the five kilns was preserved above ledge level.

But the construction could have proceeded in one of two manners. Either an upper domed chamber with its own entrance was constructed above the ledges and the pottery inserted and removed through this opening, or after the pottery was placed on the ledges, the remaining part of the kiln walls was then finished, without an opening, rising upward and inward in a crude dome shape, certainly with a heat escape vent at the top. After the pottery was fired and allowed to cool somewhat, the clay dome was partially destroyed and the pottery removed. The process was then repeated. After continual construction and destruction, it would become necessary to build the kilns completely anew; this accounts for the superimposition of kilns L22.5 and M22.7 upon the remnants of the earlier ones.

The second alternative appears the more likely for two reasons. First, all the kilns are of rather fragile construction, walls one brick thick, and do not seem destined for long and sustained use. Second, most pottery kilns with a praefornium and an upper chamber have the entrances to the praefornium and upper chamber directly above one another. Notice the praefornium on kiln M22.9. It is the best preserved of all the praefornia and is rather long. Access to an entrance to an upper chamber above this praefornium would be somewhat awkward, to say the least.

Dating the lifespan of the Hellenistic stratum is difficult. The ceramic evidence certainly suggests a middle Hellenistic date (3rd - 2nd century BC), as does most of the numismatic evidence. Although the terminal date of the Hellenistic stratum is in doubt, the manner of destruction is not. Throughout the entire area we excavated, in every square, there was evidence of tremendous conflagration, which most assuredly spelled the end of the this section of the city. Perhaps one of the kilns in the area got out of control.

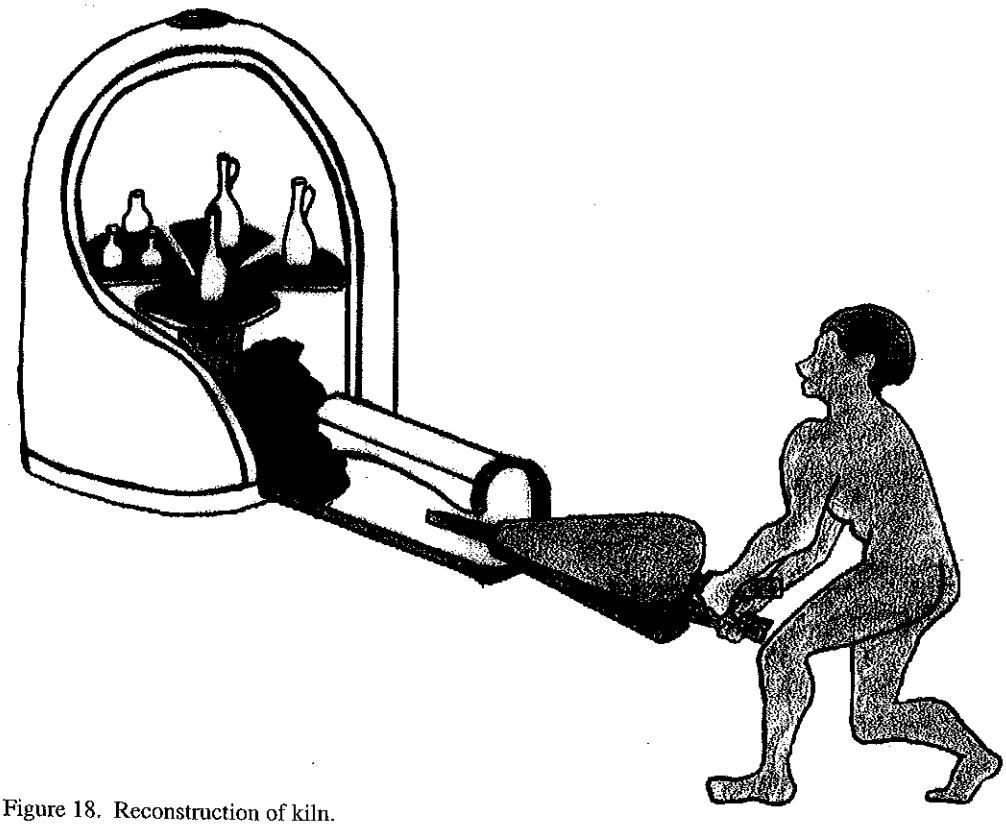


Figure 18. Reconstruction of kiln.

STRATUM IV: MEDIEVAL (11TH - 12TH CENTURY AD)

There are no architectural features from the Middle Ages; this stratum is represented only by four graves (L23.4, LMN19.4, LMN19.14, and LMN19.15) that cut into the structures of the Hellenistic stratum (see Figures 19 and 20); the first two are children and the second two adults. All burials are oriented in a roughly east-west direction, with the head to the west. The burial structure is crude, either a cut into the bedrock or a few stones lining the burial. There were no burial goods. The only clue to the date was a bronze ring found on LMN19.15 that had a labyrinth design typical in Macedonia in the eleventh and twelfth centuries.

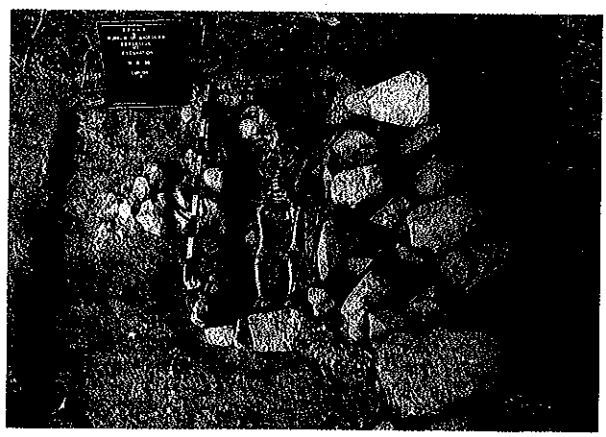


Figure 19. Medieval burial LMN19.4.

STRATUM V: MODERN (20TH CENTURY AD)

Mention has already been made a number of times of the post-World War II war memorials and modern park built over the ruins of Vardar Rid. One of these, you might recall, rests directly atop some of the structures of the Hellenistic era in squares N18 and O18. It does not, however, appear to have been dug into these ancient ruins, but merely rests upon a .20 meter layer of soil above them. In addition to the war monuments there is a network of water pipes which do cut through the walls and floors of the Hellenistic buildings. Fortunately, the trenching machine used to cut the trenches for the pipes was rather narrow and little damage was done to ancient remains.

One other fact of the modern era needs to be mentioned. Vardar Rid and the hill to the east were both entrenchments during the Balkan Wars of the beginning of this century. Our metal detectors repeatedly found in the topsoil bullets, spent casings, unfired cartridges, and musket balls. Markings on the bottoms of the casings identify many as from Serbian munitions plants from the early years of this century; other datings run from 1918-1982. The most terrifying find of the entire season was an unfired artillery shell found with a pick a few centimeters beneath the surface, proving the old adage, "God looks out for idiots and archaeologists."

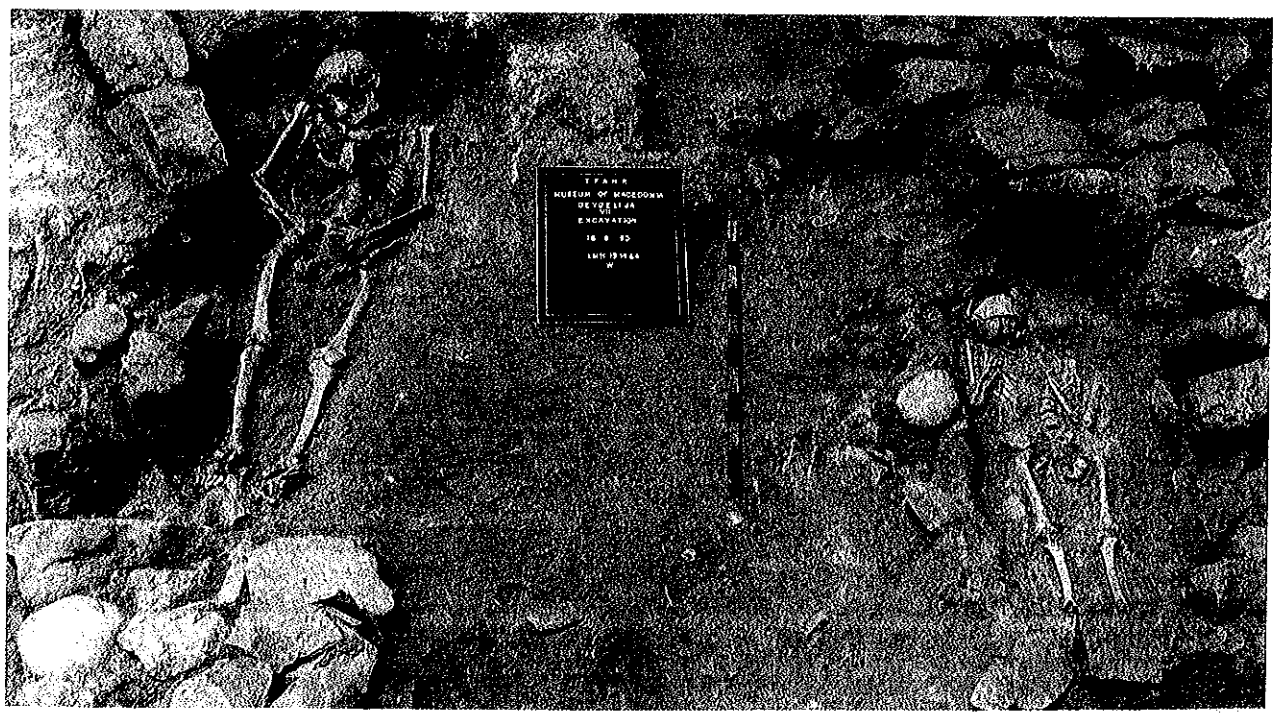


Figure 20. Medieval burials LMN19.14 and LMN19.4 (bones repositioned after grave was vandalized).

THE TERRACOTTAS
By William Neidinger

During the course of the excavations, a number of terracotta figurine fragments and terracotta molds were discovered in the structures of the Hellenistic stratum. A summary of the more complete terracottas follows.

1. Bearded male. M20.4.2. Figure 21.

This fragment was found in a destruction layer resting atop a beaten-earth floor of the Hellenistic period; associated pottery was all of the same date. This Hellenistic floor, bordered by wall M20.3, was built over an earlier structure of the Classical period (wall M20.11). No attributes are visible on the fragment and we are left to assume that it may represent one of the elder male deities, perhaps Zeus or Asklepios.

Figure 21. M20.4.2.

2. Female. MN18.7.3. Figure 22.

The room in which this fragment was found, MN18.7, yielded such a considerable number of terracotta figurine fragments that we were tempted to dub it either a household shrine or a figurine manufactory. A small kiln (O19.6) is, in fact, located in the adjoining room, but there seems to be no access from one room to the other. This particular fragment appears to be a female head with either a garland or bunched hood on her head. The slightly Lysippan tilt to the head would date it to the fourth century or later.

Figure 22. Mold MN18.1.2 (left) and head MN18.7.3 (right).

3. Mold of female head. MN18.1.2. Figure 22.

Unfortunately, this piece comes from unstratified topsoil, that is, above the extant levels of the Hellenistic walls, in association with ancient and modern debris. It is very similar to MN18.7.3, but when a fit was attempted, the two pieces did not quite fit. This may be, however, due to the distortion of the clay upon withdrawal from the mold and its subsequent firing.

4. Caped female. M22.8.3. Figure 23.

The fragments of this figurine were discovered alongside kiln M22.7 at about the same depth as the floor of the kiln. But there is no evidence that the figurine was a product of that kiln. It is a caped female head, again with a Lysippan tilt, that seems reminiscent of the famous Tanagara figurines.

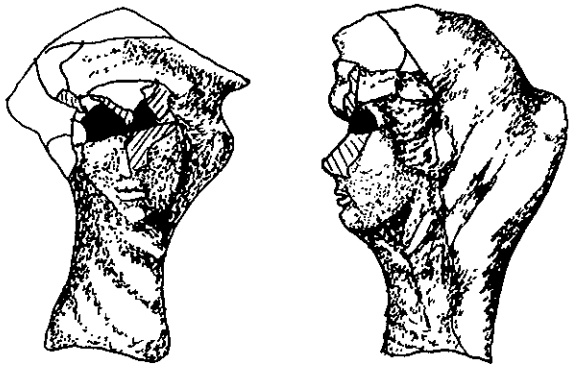


Figure 23. M22.8.3.

5. Mold for two females. M20.6.1. Figure 24.

This mold was found in a heavy destruction layer of a Hellenistic building, along with numerous rooftiles, pottery shards, loomweights, bones, and shells. A pit (N20/21.8) was dug nearby and, in fact, the debris was considerably churned up, although neither the pit nor the destruction layer penetrated the hard-packed, beaten-earth floor of the Hellenistic building. A press taken from the mold shows two standing females (?) with their arms about one anothers' shoulders. No attributes are present, so we would be hard pressed to label them Demeter and Kore or two nymphs.

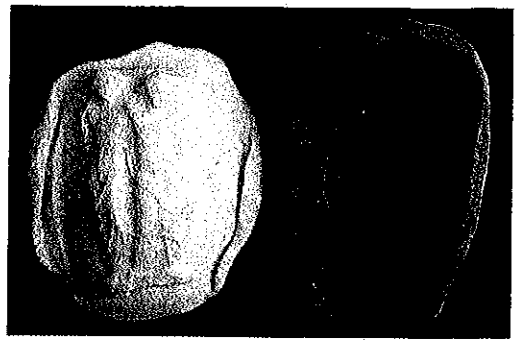


Figure 24. Modern clay cast (left) and mold M20.6.1 (right).

6. Disk of a female head. L22.5.5. Figure 25.

This disk was recovered from a heavy concentration of debris from within kiln L22.5, none of which appears to be germane to the pottery industry, but, rather, simply the garbage thrown in after the kiln went out of use. The smooth edges of the disk and its rough backing indicate that it was an applique to some larger ceramic work.

Figure 25. L22.5.5.

7. Two heads. L21.8.1. Figure 26.

This tiny fragment came from a small rectilinear room (L21.8) whose function remains unknown. Found in association with it were pieces of iron slag, black glaze sherds, nails, trivets, and a tripartite "salt cellar." The only feature which may aid in identification is what appears to be a Phrygian cap on the figure to the right. If so, then we might have a representation of the Dioscuroi; if not, then, maybe just two shepherd boys.

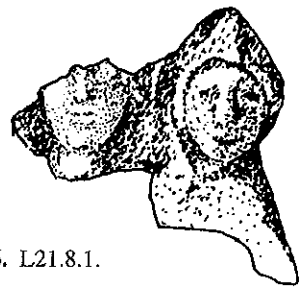


Figure 26. L21.8.1.

8. Female head. MN18.7.1. Figure 27.

These terracotta fragments also come from "the shrine" or the "manufactory" along with #2. Again we have a female head with what appears to be either a very elaborate hairstyle or a garland of fruits and flowers. If the latter is true, then perhaps we have a representation of Demeter or Kore or Tyche.

Figure 27. MN18.7.1.

9. Paw print. LMN19.12.6. Figure 28.

Found at the top of a destruction layer of a Hellenistic building, this roof tile fragment has impressed within it the paw print of a dog or wolf. The precision of the imprint lends weight to the suggestion that it was made from a stamp and not a living beast.

Figure 28. LMN19.12.6.

10. Hand. MN18.1.1. Figure 29.
11. Canine head. MN18.1.6. Figure 29.
12. Drapery fragment. MN18.1.6B. Figure 29.

These three fragments must be considered together. They were found in the topsoil immediately above "the shrine," MN18.7, from which numerous other terracotta fragments were recovered. The three fragments repieced to form #12 are, in fact, only three of about 10 similar, but smaller, drapery fragments found in the topsoil and in the lower strata which constitute "the shrine." It seems that all the drapery fragments are from the same piece. Now, what to make of the head, hand, and drapery?

Three possibilities have been proposed: 1) Artemis and her hunting dog, or 2) Anubis, or 3) two different groups. It is possible that the fragments come from a group representing Artemis with her hunting dog. That would account for the drapery and the disproportionate scale of the hand to canine head. One problem comes to mind immediately with this proposal, however, that is that the drapery is of a different clay and of a finer execution (mold-made) than the head and hand. Both head and hand are of the same type of clay and are crudely hand-made. But then, of course, part of the group could have been mold-made and part hand-made. That would also admit the second possibility of it being the Egyptian god Anubis, with hand-crafted head and hands inserted into a mold-made torso. As to the disproportionate size of head and hand, it must be realized that this is not a work of high art, but rather a poorly made devotional figurine in a provincial town. Personally, I prefer the third solution, that the drapery does not belong to the head-and-hand ensemble. The head and hand could well belong to an Anubis figurine, but there is no evidence, other than loose association, that they belong with the numerous drapery fragments.

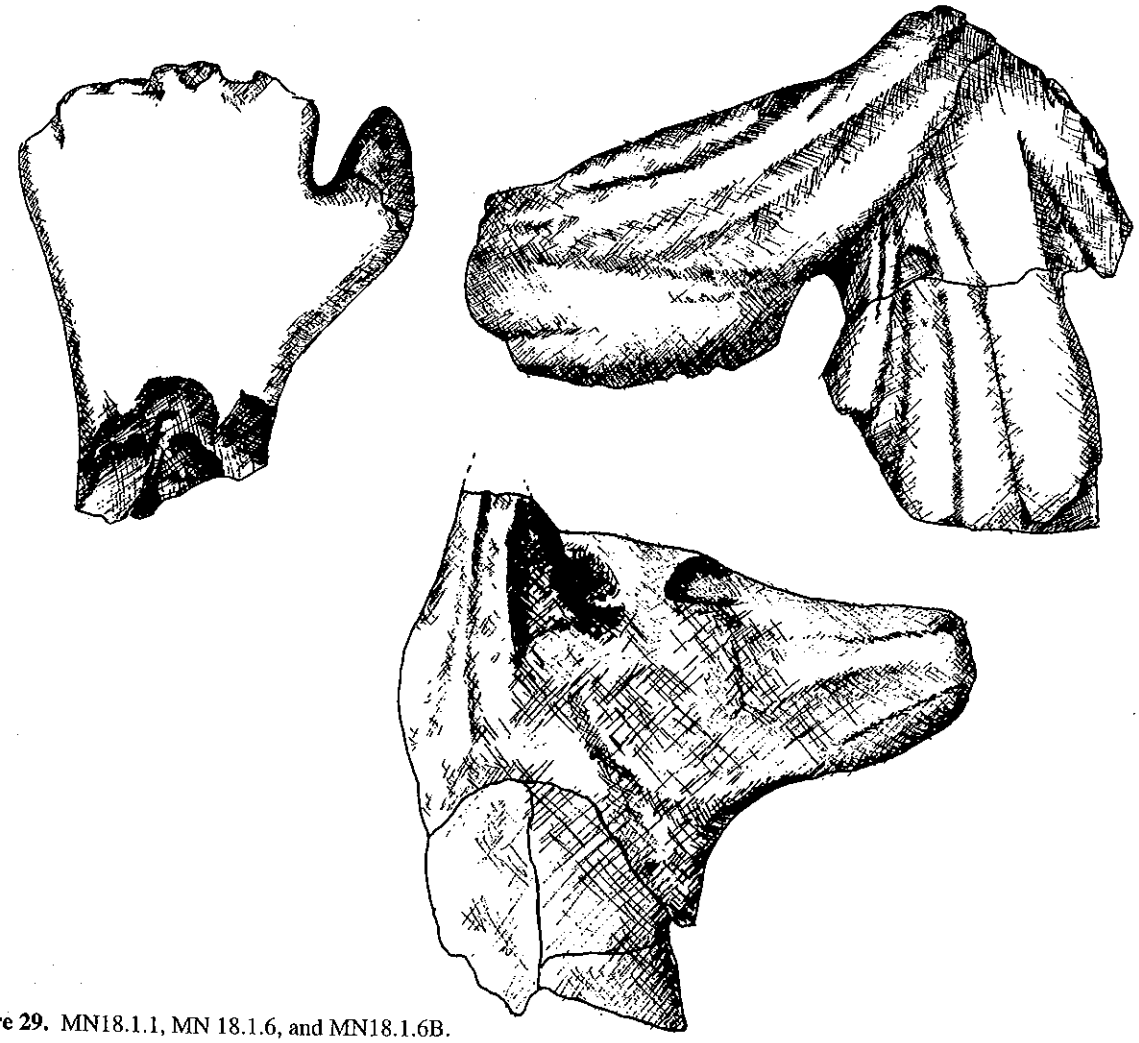
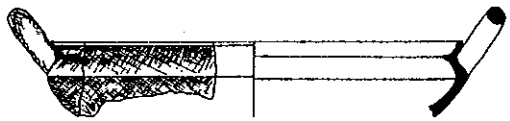


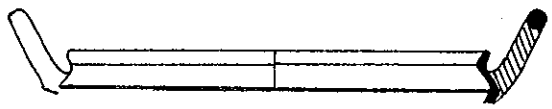
Figure 29. MN18.1.1, MN 18.1.6, and MN18.1.6B.

Catalogue of Pottery
by Ann Fowler

Cooking Pots
Classical: Stratum II

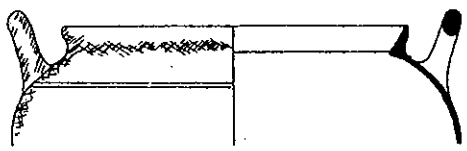


1
M20.9.3-A
1:4

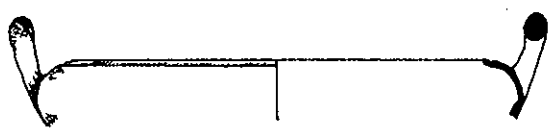


2
K20.8.2
1:4

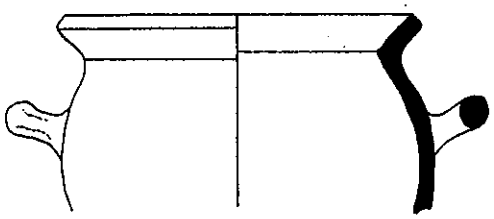
Hellenistic: Stratum III



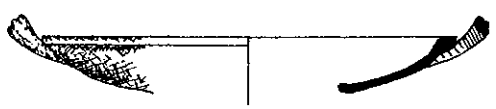
1
LMN19.3.1
1:4



2
M20/21.3.1-C
1:4



3
MN18.3.2
1:4

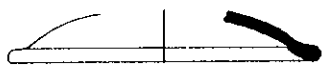


4
MN18.3.1
1:4

Cooking Pot Lids
Hellenistic: Stratum III

1
MN18.1.7-B
1:4

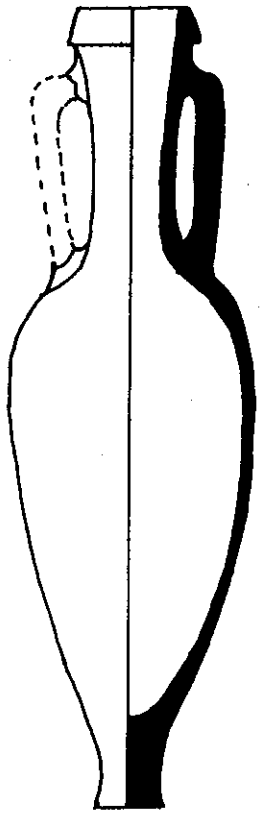
2
N20/21/5/6-A
1:4



3
N20/21.5.6-C
1:4

4
M20.3.6-I
1:4

AMPHORAE
Hellenistic: Stratum III



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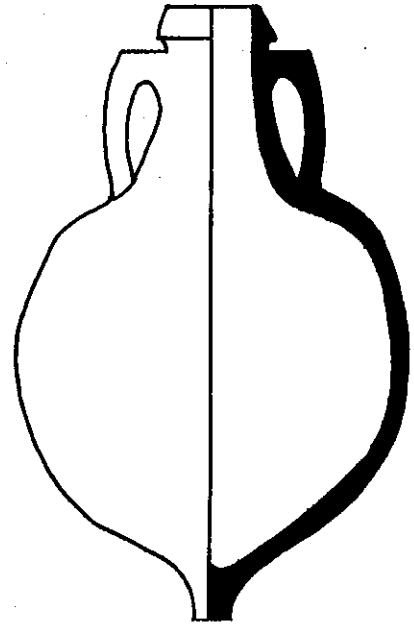
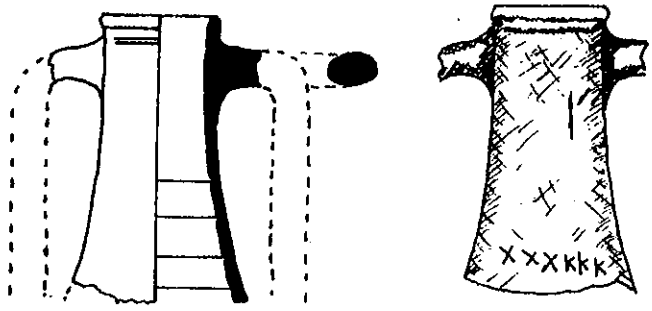
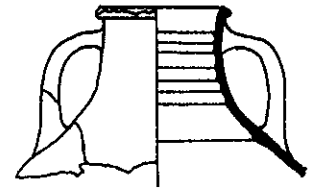
OP18/19.2.1
1:10



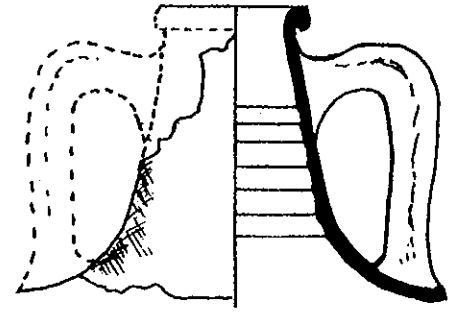
2
OP18/19.2.2
1:10



3
M19/20.3.1-D
3:16

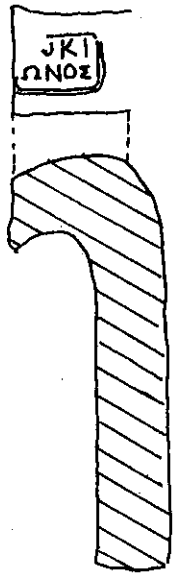


4
M22.8.5-A
3:16



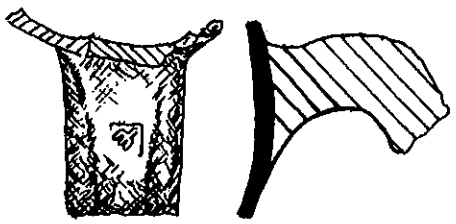
5
LMN19.21.4-A
3:16

AMPHORAE (Continued)
Hellenistic: Stratum III



6
LMN19.1.1-B
3:8

Figure 30. Uncovering the two amphorae of OP18/19.2.



7
LMN19.11.7
3:8

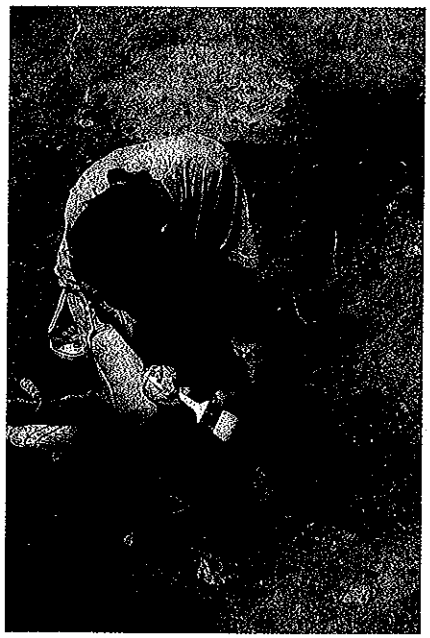


Figure 31. Uncovering a "trivet" with a vessel still within it.

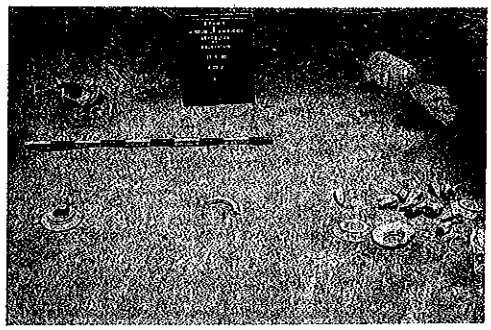
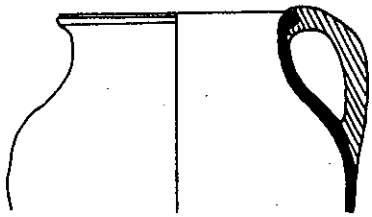


Figure 32. Loomweights and "trivets" on a beaten-earth floor M20.2.

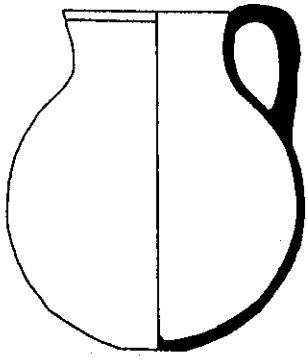
Jugs & Juglets
Classical: Stratum II



1
M20.9.2
1:4

2
K20.5.1
1:2

Hellenistic: Stratum III



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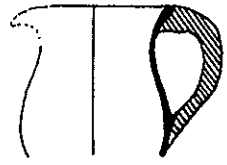
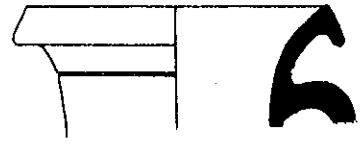
M20.5.2
1:4



2
L20.6.1-B
1:4



3
L20.10.1
1:4

4
MN18.4.3
1:4

ICHTHYAI
Classical: Stratum II

1
LMN19.28.1-B
1:4

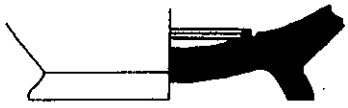
2
LMN19.23.1-A
1:4

Hellenistic: Stratum III

1
L23.2.6-B
1:4

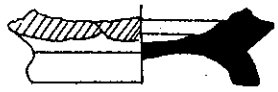
2
MN18.1.7-A
1:4

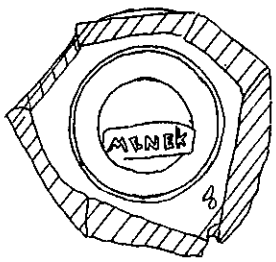
3
OP18/19.9.2-A



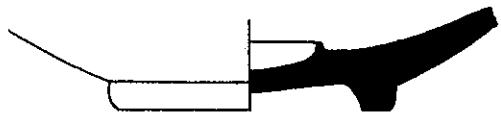
4
M21/22.2.7-A
1:2

5
M21/22.5.1
1:2

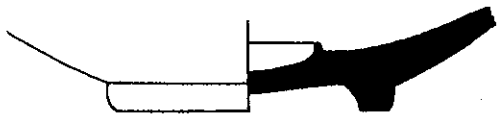




6
M19/20.3.1-C
1:2



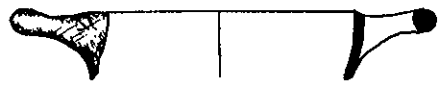
7
M21/22.5.1
1:2



8
LMN19.1.1-B
1:2

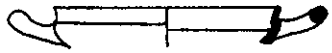
SKYPHOI
Classical: Stratum II

1
LMN19.23.1-B
1:2



2
LMN19.24.2-B
1:4

KYLIX
Classical: Stratum II

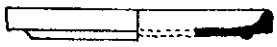


1
LMN19.21.2-B
1:4

PLATES
Classical: Stratum II

1
N20/21.11.1
1:4

Hellenistic: Stratum III



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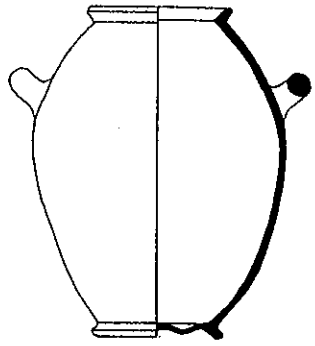
LMN19.13.1-B
1:6

STORAGE JAR
Classical: Stratum II



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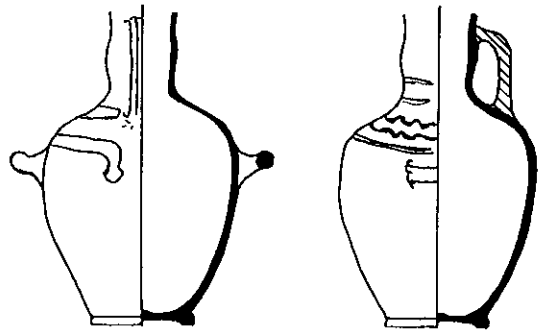
L21.12.3-A
1:8

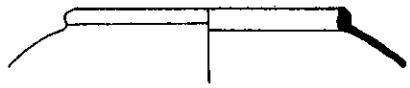
HYDRIA
Hellenistic: Stratum III



1
LMN19.1.3
1:10

HOLE MOUTH JARS
Hellenistic: Stratum III

1
M23.5.3-A
1:4



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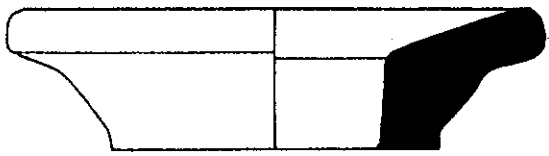
M23.2.1-D
1:6

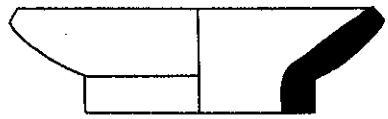
TRIVETS (See Figure 31)
Hellenistic: Stratum III



1
M20.6.4-C
1:2

2
LMN19.12.1
1:4

3
M20.6.2-B
1:2

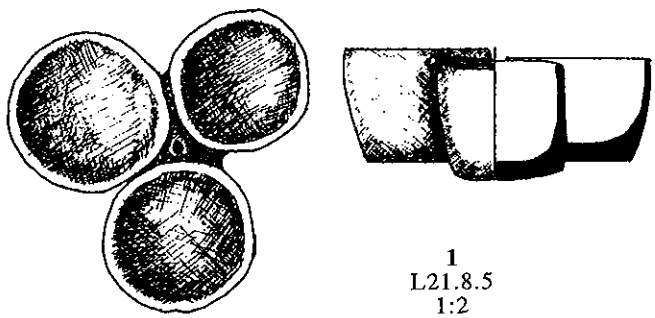


4
L21.8.4
1:4

UNGUENTARIUM
Hellenistic: Stratum III

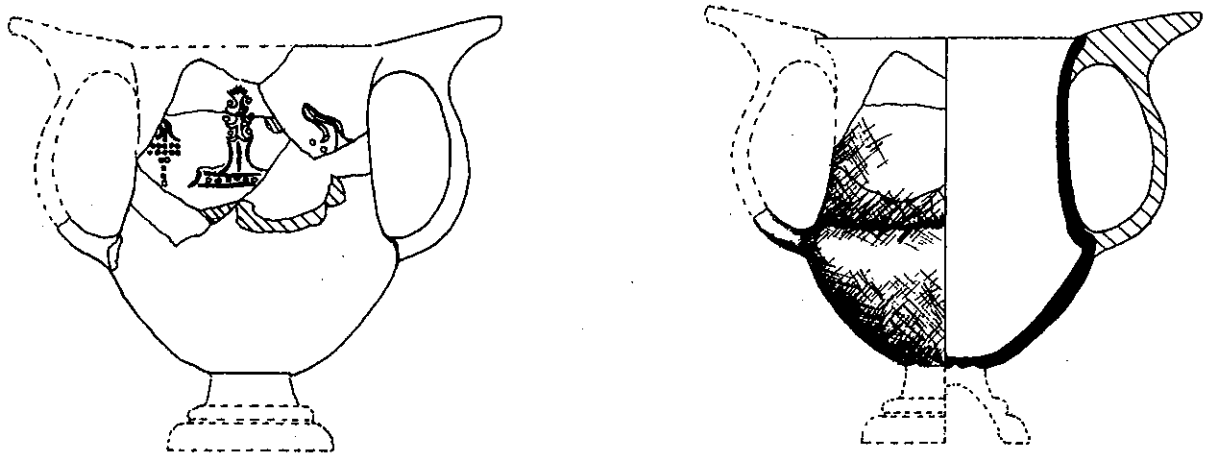
1
L22.5.1
1:4

"SALT CELLAR"
Hellenistic: Stratum III



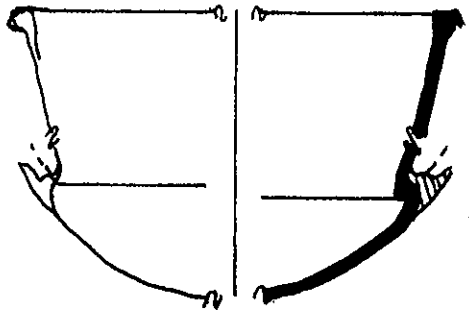
1
L21.8.5
1:2

KANTHAROI
Classical: Stratum II



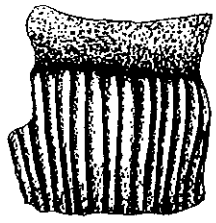
1
M23.7.1
1:2

Hellenistic: Stratum III



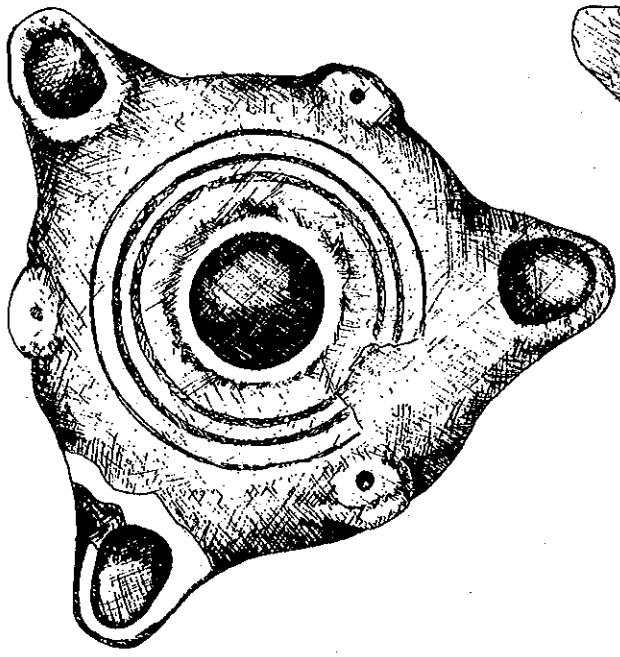
LMN19.18.1
1:2

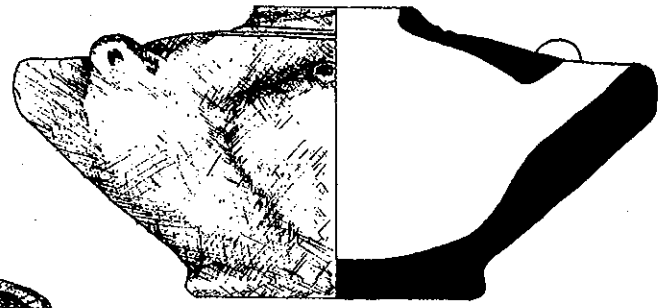
2
LMN19.20.2-A
1:2



3
M22.8.5-C
1:2

OIL LAMPS
Hellenistic: Stratum III

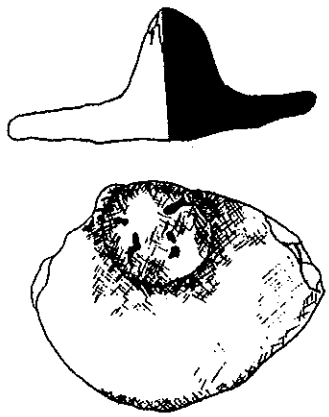




1
N18.7.4
1:2

2
LMN19.19.2
1:2

STOPPER
Hellenistic: Stratum III



1
N20/21.5.6-F
1:2

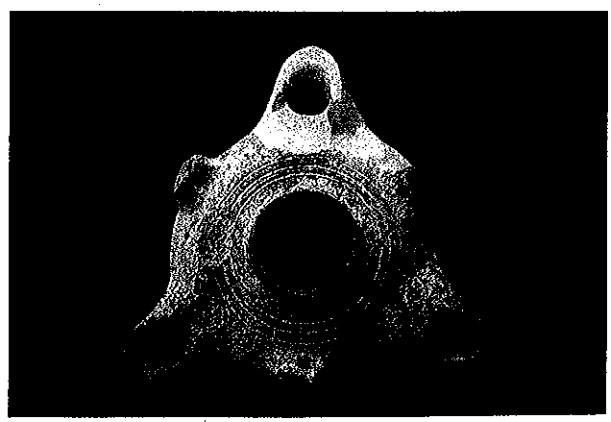
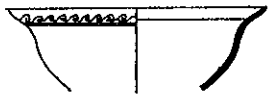


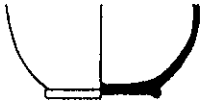
Figure 33. Triple-spouted oil lamp N18.7.4.

CUPS & BOWLS
Classical: Stratum II

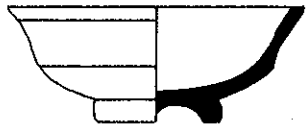
Black Glaze



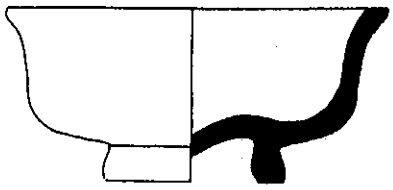
1
LMN19.30.2-B
1:4



2
LMN19.12.9-B
1:2



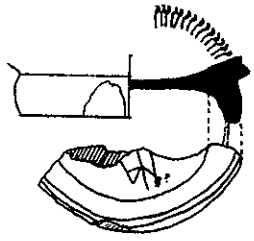
3
M20.10.1-A
1:2



4
M23.8.3
1:2

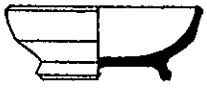
5
L20.11.1
1:2

6
K20.8.1
1:4



7
LMN19.10.5-C
1:2

Red Slip



1
LMN19.24.1-A
1:4

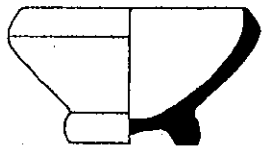
2
LMN19.19.3-B
1:4

CUPS & BOWLS (Continued)
Classical: Stratum II

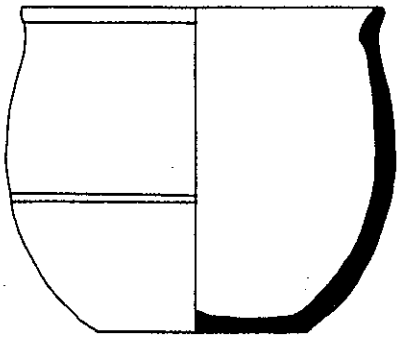
Plain Ware

1
N20/21.10.2-A
1:4

2
LMN19.23.1-C
1:2



3
L21.13.3
1:2



4
L20.10.2
1:2

5
LMN.19.30.1-A

6
M20.9.2-B

Hellenistic: Stratum III
Black Glaze

1
N20/21.4.2
1:4

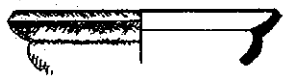
2
N20/21.1.1-C
1:4

3
N20/21.1.1-E
1:4

4
N20/21.1.1-D
1:4

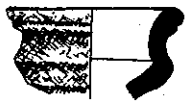
CUPS & BOWLS (Continued)
Hellenistic: Stratum III

Plain Ware



1
N20/21.5.4-A
1:4

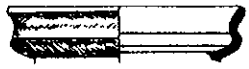
2
N20/21.5.5-B
1:4



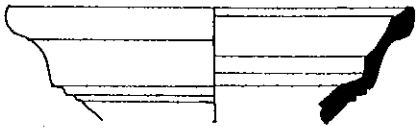
3
LMN19.19.3-A
1:4

4
N20/21.5.3
1:4

5
M21.3.2-F
1:4



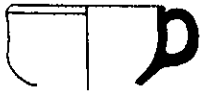
6
N20.1.1-C
1:4



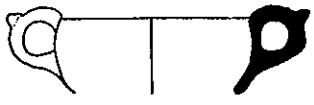
7
M22.7.1-C
1:4

8
N20.1.1-B
1:4

9
L23.2.1-A
1:4



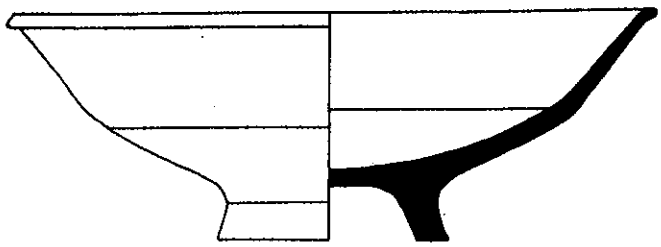
10
LMN19.19.4-B
1:4



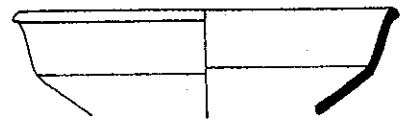
11
MN18.3.5-A
1:4

CUPS & BOWLS (Continued)
Hellenistic: Stratum III

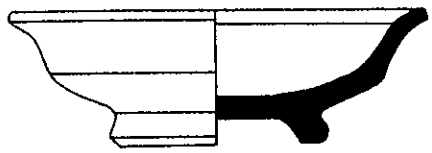
Plain Ware



12
M21/22.1.1
1:2



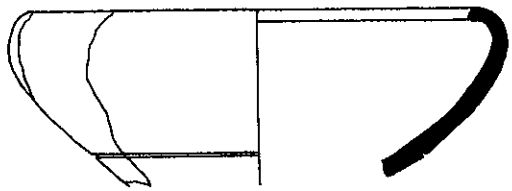
13
LMN19.13.2-A
1:2



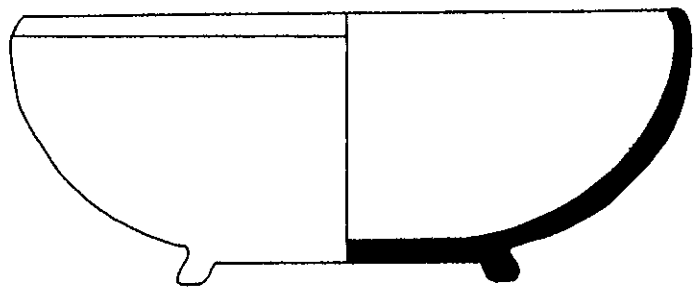
14
LMN19.13.2-D
1:2

15
M21.2.1-B
1:6

17
M22.7.5
1:6

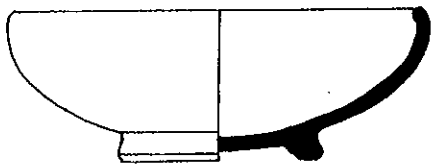


16
N20/21.5.6-D
1:2



19
M22.8.1-A
1:2

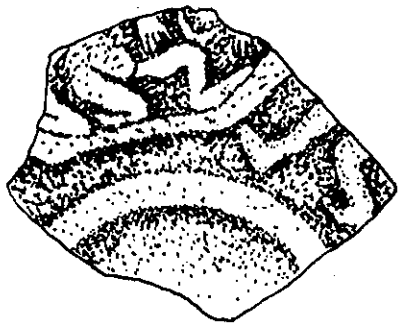
18
L23.2.6-A
1:6



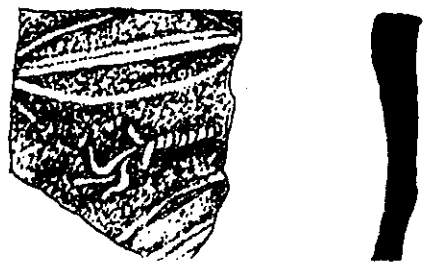
20
OP18/19.13.2-A
1:2

21
L20.6.1-D
1:2

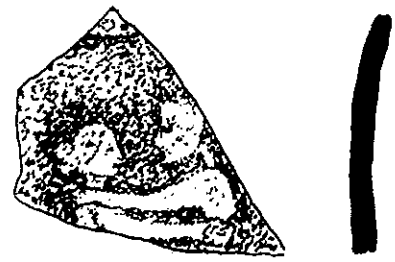
CUPS & BOWLS (Continued)
Megarian Ware
and
Decorated Ware



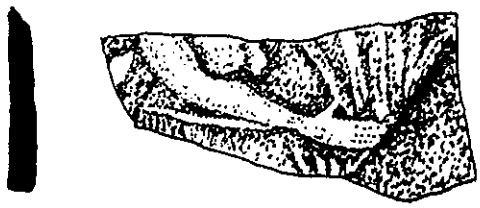
1
M21.3.2-A
1:1



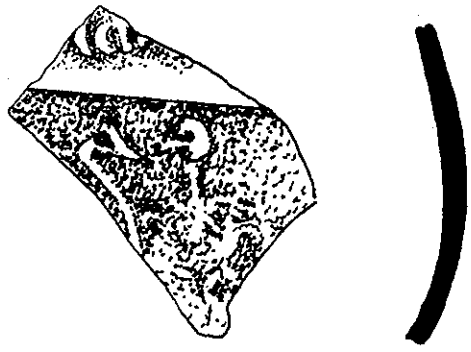
2
M21.3.2-E
1:1



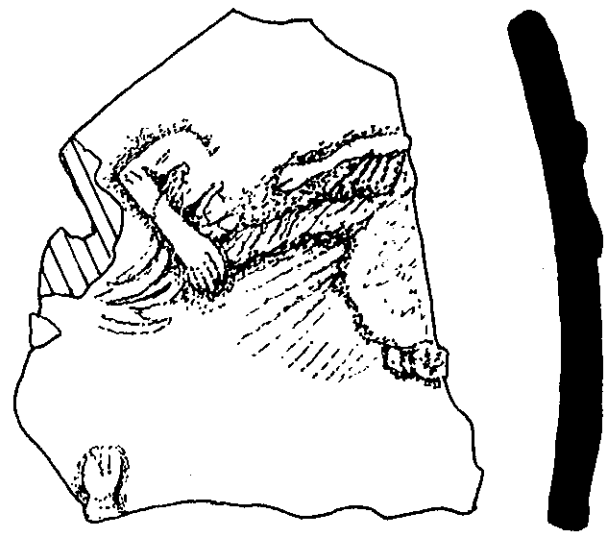
3
M21.3.2-D
1:1



4
M21.3.2-C
1:1

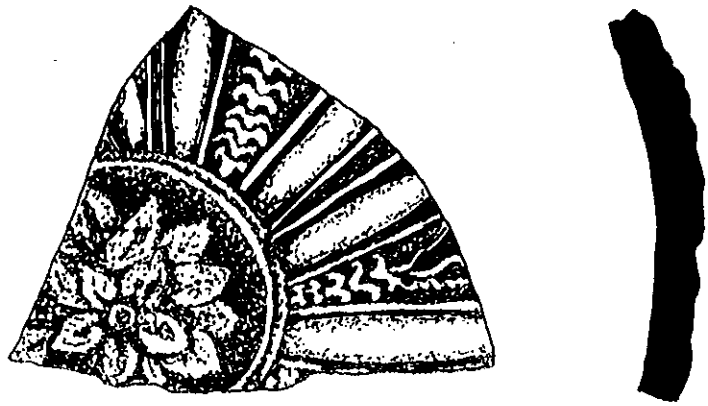


5
M21.3.2-B
1:1

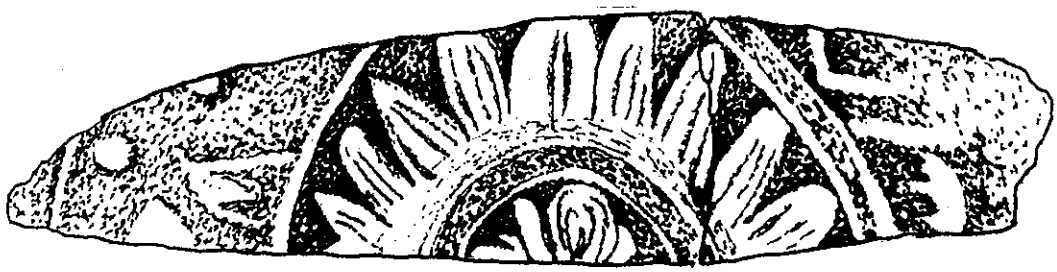


6
L21.3.1
1:1

CUPS & BOWLS (Continued)
Megarian Ware
and
Decorated Sherds

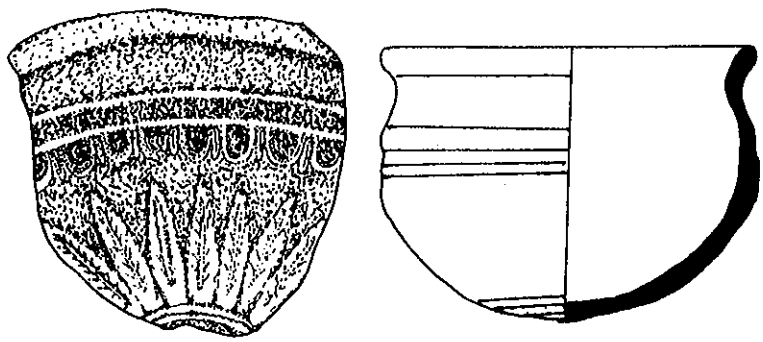


7
M21.4.3
1:1



8
L23.9.2
1:1

9
L21.1.1-A
1:4



10
N18.7.6
1:2

The Art of Weaving in Antiquity
By Silvana Blazevska and Norma Wood

During the 1995 excavation season at Gevgelija 344 loomweights, 13 spindle whorls, and 9 spools were uncovered in the course of the excavation (See figure 34). Historians traditionally view weaving in classical antiquity as a female, home activity, but this heavy concentration of weaving apparatus indicates that some sort of larger textile manufacturing activity was located in this quarter of the city. Considering the importance of this industry to the excavation site, a short article on the method of textile production in antiquity might be in order.

Once man had domesticated animals and plants in the Neolithic Age, he soon learned how to utilize these two sources of food for the raw material of his clothing as well. Beyond using just the cured skins of beasts, man developed the ability to weave together animal hair and plant fiber into textiles. Plants used in cloth making included flax, hemp, and cotton; animal parts used included sheep wool, goat hair, and silk worm cocoon.

Flax was one of the plants first used in the Mediterranean area for cloth production. As a wild plant (*Linum Angustifolum*) it is indigenous to most of the northern Mediterranean; as a cultivated plant (*Linum Usitatissimum*) it is known throughout the area. Linen is made from the fibers of the slender stalk of the flax plant and linseed oil from the seeds; its delicate blue flowers have provided artistic inspiration for decoration since the Bronze Age. The earliest known example of a linen (flax) cloth comes from Pre-dynastic Egypt. The Phoenicians carried the cultivated flax plant and linen production throughout the Mediterranean in their voyages of colonization. Flax became common in Rome only in the late Republican period.

Hemp (*Cannabis sativa*) is indigenous to northern Europe and Siberia, having been brought to the Mediterranean in the late third century BC. Herodotus (IV:74-75) mentioned that the Scythians made cloth from wild and cultivated hemp; in fact, the word "hemp" may be Scythian in origin. Herodotus continues to say that the Thracians also utilized hemp fibers and produced a cloth so fine that, to the untrained eye, it resembled flaxen-linen. The Germans and Slavs knew the use of hemp well before their arrival in the lands of the Roman/Byzantine Empire.

Cotton (genus *Gossypium*), originally a tropical plant of the mallow family, came to more temperate climates at an early date - India in the fifteenth century BC, but to the west almost a millennium later. Herodotus (III:106), speaking most certainly of Indian cotton, says that in India a tree grows that produces "wool" finer and better than sheep's wool which the Indians use for their clothing; he is referring, of course, to the threadlike fibers of the boll. Cotton became known in Greece and Rome in the second century BC, but cotton production did not really flourish in the West until the Arabs introduced it in the ninth century AD.

Figure 34. Loomweights by types (see following article), spindle-whorls (X) and spool (Z).

Silk reached the Roman Empire from China in the third or second century BC and silk worms (*Bombyx mori*) in the sixth century AD, the latter, according to legend, being smuggled out of China to Constantinople by two Nestorian monks. The raising of the worms, which fed on the leaves of the mulberry tree and whose cocoons are unraveled to make silk fiber, allowed silk production to be undertaken in the West.

In the hilly areas of the Balkans, where the raising of sheep and goats was widespread, it is probably safe to assume that much of the textile production utilized sheep wool and goat hair or a combination of the two.

The process of weaving begins with the shearing of the animal by laying it on its back and removing the wool usually from head to foot in one continuous cut. The fleece is then soaked, rinsed, and carded (combed to be cleaned of particles). The wool could be used in its natural colors or dyed with extracts of plant parts.

Having been cleaned (and perhaps dyed), the wool was now ready to be worked into fibers and then threads. A sixth century BC black figure lekythos of the Amasis painter, now in the Metropolitan Museum of Art in New York (see Figure 35), shows the various stages of this process. A clump of wool was taken and pulled into long, thick fibers; that is the job of woman B. This clump of fiber is then wound around a distaff, being held in the left hand by woman A. She then pulls out the fibers with her right hand, rubbing them between her fingers into a finer thread, which is then wound around a spindle, the stick dangling to the ground in this representation. As the spindle tends to spin (hence its name) as the thread is being produced, it was found expedient to add a weight or whorl to the stick to stabilize the rotation. The thread can be saved on either the spindle or on a spool.

The next step in the process is the weaving itself. Figure 35 shows the most common type of loom (the vertical loom) used in ancient times. Two vertical uprights support an upper horizontal beam from which vertical threads (the warp) are suspended. The threads of the warp are tied together at their bottoms and each grouping of warp threads is then attached to a loom weight, to keep them taught. Woman D is sending a thread horizontally between each of the warp threads; the horizontal threads are known as the woof or the weave and the device upon which the woof threads are wrapped is the shuttle. The bar across the middle of the loom is probably a contrivance that separates every other warp fiber to the front or the back of the bar, thereby allowing the woman to pass the shuttle more easily through the warp. Woman C is pushing the woof threads up tight against the already woven fabric, which is then rolled up on the horizontal beam.

The vertical loom would eventually give way to the horizontal loom, the latter being the most common type throughout the world today (see Figure 36). It is thought by many that the Slavs used a type of horizontal loom before their arrival on the shores of the

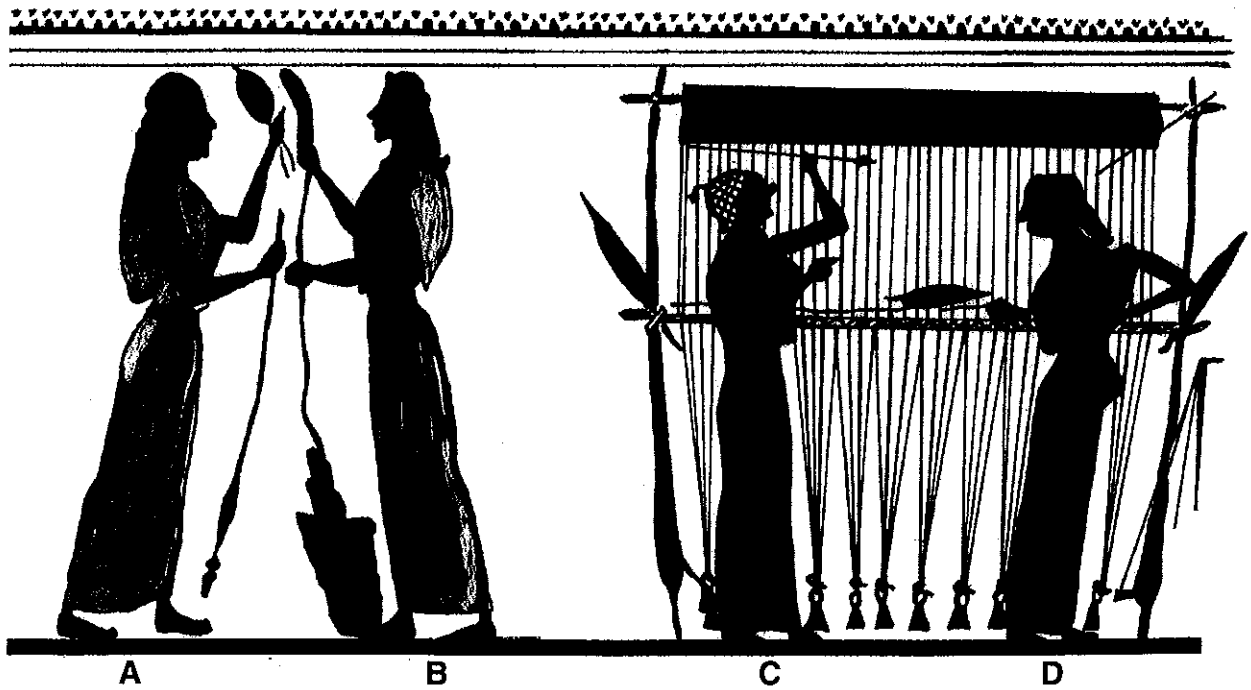


Figure 35. Lekythos of the Amasis Painter.

Danube in the fifth or sixth century AD. The move from vertical to horizontal looms represents, in fact, a general advance in the mechanization of the art of weaving. The hand-held distaff would eventually be replaced by the distaff stand; the spindle and spindle whorl by the spinning wheel; the loom weights by the roller bar; and the hand-operated shuttle by the foot-powered, "automated" shuttle. But these are innovations that came with the horizontal loom and are beyond the scope of our article and excavation.

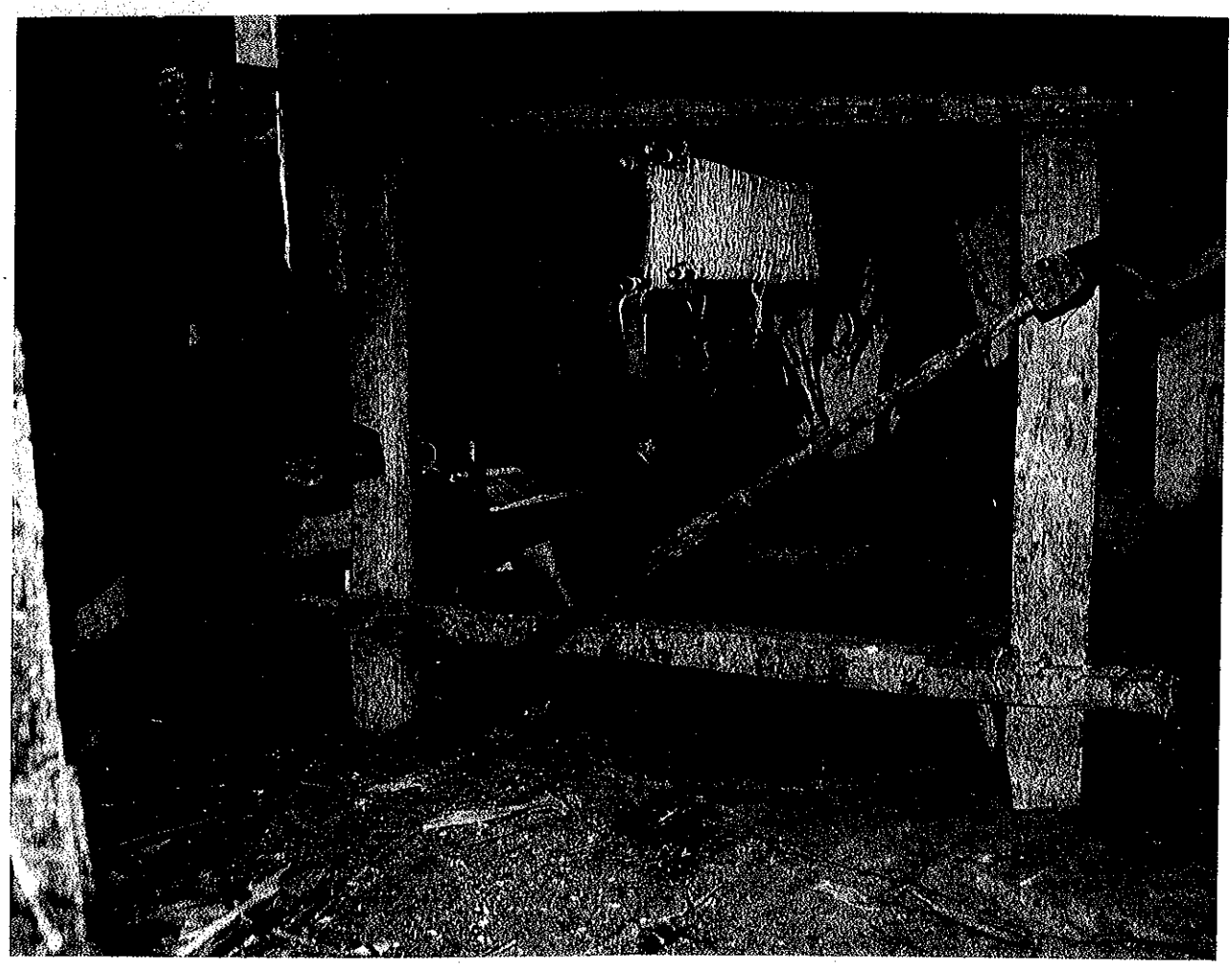


Figure 36. Horizontal loom in modern Macedonia.

Catalogue of Loom Weights
By Holli Golden and Eulah Matthews

TYPE A. L22.13.6. Figure 37.
Pyramidal form with round base and pointed apex.
Height: 4 cm. - 11 cm.
Base diameter: 2.3 cm. - 5.7 cm.
Number from classical strata: 5
Number from classical-Hellenistic strata: 14
Number from Hellenistic strata: 28

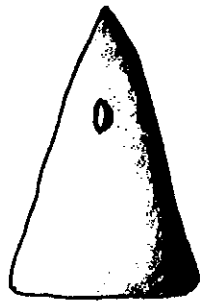


Figure 37. Type A.

TYPE A1. L22.13.7. Figure 38.
Pyramidal form with round base and pointed apex with cross stamp on side.
Height: 7.9 cm. - 9.0 cm.
Base diameter: 4 cm. - 4.8 cm.
Number from classical strata: 0
Number from Classical-Hellenistic strata: 0
Number from Hellenistic strata: 4

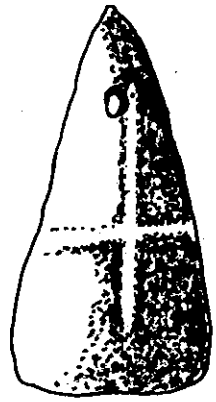


Figure 38. Type A1.

TYPE A2. L22.13.8. Figure 39.
Pyramidal form rounding towards bottom, round base and pointed apex.
Height: 4 cm. - 9.1 cm.
Base diameter: 2.5 cm. - 5.4 cm.
Number from Classical strata: 4
Number from Classical-Hellenistic strata: 8
Number from Hellenistic strata: 30

Figure 39. Type A2.

TYPE B. LMN19.12.4. Figure 40.
Rough teardrop shape with rounded and pointed base.
Height: 6.3 cm. - 8.0 cm.
Thickest point diameter: 2.0 cm. - 2.5 cm.
Number from Classical strata: 0
Number from Classical-Hellenistic strata: 1
Number from Hellenistic strata: 3

Figure 40. Type B.

TYPE C. LMN19.28.1. Figure 41.
Oval shaped.
Height: 4.0 cm.
Thickest point diameter: 3.0 cm.
Number from Classical strata: 1
Number from Classical-Hellenistic strata: 0
Number from Hellenistic strata: 0

Figure 41. Type C.

TYPE D. L22.13.11. Figure 42.
Pyramidal form with square base and truncated top.
Height: 4.6 cm. - 11 cm.
Base side: 2.7 cm. - 6.9 cm.
Number from Classical strata: 6
Number from Classical-Hellenistic strata: 7
Number from Hellenistic strata: 39

Figure 42. Type D.

TYPE D1. LM23.3.1. Figure 43.
Pyramidal form with square base and truncated top, with circular stamp on side.
Height: 5.5 cm. - 7.2 cm.
Base side: 3.8 cm. - 4.1 cm.
Number from Classical strata: 0
Number from Classical-Hellenistic strata: 0
Number from Hellenistic strata: 2

Figure 43. Type D1.

TYPE D2. MN17.1.2. Figure 44.
Pyramidal form with square base and truncated top, with cross incision on top.
Height: 6.0 cm. - 6.5 cm.
Base side: 3.5 cm. - 4.8 cm.
Number from Classical strata: 0
Number from Classical-Hellenistic strata: 2
Number from Hellenistic strata: 1

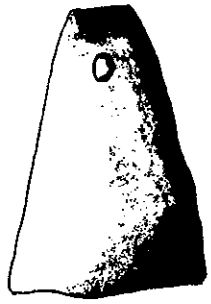


Figure 44. Type D2.

TYPE D3. OP18/19.9.2. Figure 45.
Pyramidal form with square base and truncated top, with stamp of running man on side.
Height: 6.0 cm. - 6.5 cm.
Base side: 3.5 cm. - 4.8 cm.
Number from Classical strata: 0
Number from Classical-Hellenistic strata: 0
Number from Hellenistic strata: 4

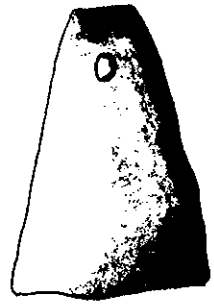


Figure 45. Type D3.

TYPE E. L22.13.18. Figure 46.
Pyramidal body with rounded top and rounded square base.
Height: 4.0 cm. - 10.0 cm.
Base side: 2.3 cm. - 5.5 cm.
Number from Classical strata: 10
Number from Classical-Hellenistic strata: 16
Number from Hellenistic strata: 42

Figure 46. Type E.

TYPE E1. N20/21.6.3. Figure 47.
Pyramidal body with rounded top and rounded square base and oval stamp on side.
Height: 9.5 cm.
Base side: 4.3 cm.
Number from Classical strata: 0
Number from Classical-Hellenistic strata: 1
Number from Hellenistic strata: 2

Figure 47. Type E1.

TYPE F. N20/21.1.1. Figure 48.
Pinched circle with hole going through pinched sides.
Height: 4.5 cm. - 7.4 cm.
Thickest point diameter: 2.2 cm. - 7.3 cm.
Number from Classical strata: 10
Number from Classical-Hellenistic strata: 11
Number from Hellenistic strata: 18

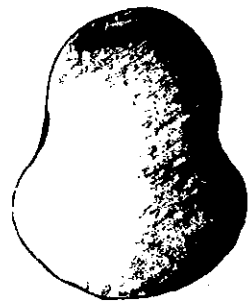


Figure 48. Type F.

TYPE G. M20.6.5. Figure 49.
More exaggerated pinch than Type F, almost forming a rounded pyramid at the apex, fingerprints on sides.
Height: 4.2 cm. - 6.4 cm.
Thickest point diameter: 1.8 cm. - 6.0 cm.
Number from Classical strata: 6
Number from Classical-Hellenistic strata: 7
Number from Hellenistic strata: 19

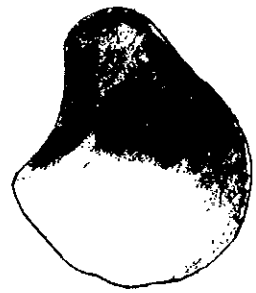


Figure 49. Type G.

TYPE H. LMN19.11.6. Figure 50.
Pinched oval with additional depression at apex forming two small mounds, stamps or fingerprints on sides.
Height: 4.3 cm. - 7.1 cm.
Thickest point diameter: 4.4 cm. - 6.6 cm.
Number from Classical strata: 5
Number from Classical-Hellenistic strata: 6
Number from Hellenistic strata: 18

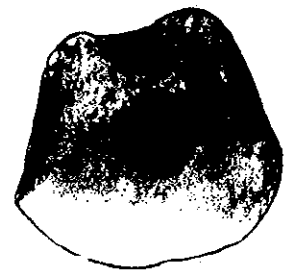


Figure 50. Type H.

TYPE I. LMN19.23.1. Figure 51.
Bell-shaped with rounded apex.
Height: 5.6 cm. - 8.9 cm.
Base diameter: 4.1 cm. - 6.8 cm.
Number from Classical strata: 1
Number from Classical-Hellenistic strata: 3
Number from Hellenistic strata: 10

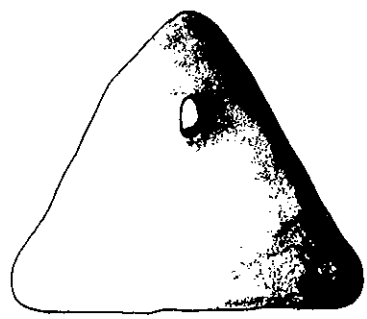


Figure 51. Type I.

Total Loomweights: 344

Catalogue of Coins
By Boban Huseinovski

1. Mark Antony (34-31 BC). K20.2.1. Figure 52.
   Diameter: 28.5 mm.
   Thickness: 4 mm.
   Obv. ΘΕΣΣΑΛΟΝΙΚΕΩΝ ΕΛΕΥΘΕΡΙΑΣ
   Octavia bust, right.
   Rev. M ANT AYT T KAIΣAP
   Nike walking left, holding palmette and wreath.

2. Philip V (221-179 BC). L20.5.2. Figure 53.
   Diameter: 23 mm.
   Thickness: 2 mm.
   Obv. Bearded Herakles, right.
   Rev. BAΣIΛEΩΣ ΦIΛIΠΠOY
   Oak wreath and club of Herakles.

3. L20.4.2.
   Diameter: 22 mm.
   Thickness: 3mm.
   Obv. Indecipherable.
   Rev. Indecipherable.

4. L20.9.4.
   Diameter: 18 mm.
   Thickness: 5mm.
   Obv. Indecipherable.
   Rev. Indecipherable.

5. Amphipolis city coin (187-131 BC). L21.13.1.
   Diameter: 20 mm.
   Thickness: 4.5 mm.
   Obv. Artemis, right.
   Rev. Two standing he-goats.

6. Perseus (179-168 BC). L21.2.4. Figure 54.
   Diameter: 19.5 mm.
   Thickness: 1.5 mm.
   Obv. Helmetted bust of Perseus, right.
   Rev. BA
   Eagle with wings spread, holding lightningbolt.

7. Cassander (316-297 BC). L21.1.1. Figure 55
   Diameter: 18 mm.
   Thickness: 2 mm.
   Obv. Bust of young Herakles, right.
   Rev. BAΣIΛEΩΣ KAΣΣANΔPOY
   Horseman saluting with right hand, reigning horse with left; star before horse.

8. Quaestor Gaius Publilius (148-145 BC). L23.9.1. Figure 56.
   Diameter: 27 mm.
   Thickness: 2 mm.
   Obv. Helmeted Roma, right; griffin on helmet.
   Rev. MAKEΔONON TAMNY
   ΓAI ΠOΠΛIΛIOY
   Inscription surrounded by oak wreath.

9. Alexander III (336-323, posthumous mint). M20.5.3. Figure 57.
   Diameter: 16.5 mm.
   Thickness: 3 mm.
   Obv. Alexander as Herakles.
   Rev. BA
   Bow and quiver and lightning-bolt.

10. Amphipolis city coin (187-131 BC). M20.1.4. Figure 58.
    Diameter: 9.5 mm.
    Thickness: 3mm.
    Obv. Artemis, right.
    Rev. AMΦIΠOΛ ITΩN
    Wheat shafts.

11. Gaius Tomius Publilius (167-166 BC). M20.2.7. Figure 59.
    Diameter: 23 mm.
    Thickness: 3 mm.
    Obv. Athena Parthenos, right.
    Rev. BOTYE
    Bull with head pointed down.

12. Antigonus Gonatas (277-239 BC). M20.1.1. Figure 60.
    Diameter: 17.5 mm.
    Thickness: 3 mm.
    Obv. Helmeted Athena, right.
    Rev. Pan holding trophy.

13. Amphipolis city coin (187-131 BC). M20/21.2.2. Figure 61.
    Diameter: 19 mm.
    Thickness: 3 mm.
    Obv. Bust of Zeus, right.
    Rev. Two standing he-goats.

14. Philip V (221-179 BC); M21.3.1.
    Diameter: 20 mm.
    Thickness: 1 mm.
    Obv. Helios with radiate crown.
    Rev. BAΣIΛEΩΣ ΦIΛIΠΠOY
    Oak wreath and lightning-bolt.

Obverse

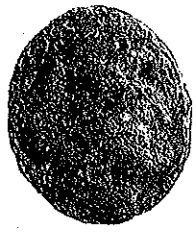
Reverse

Figure 52. K20.2.1

Obverse

Reverse

Figure 53. L20.5.2



Obverse

Reverse

Figure 54. L21.2.4

Obverse

Reverse

Figure 55. L21.1.1

Obverse

Reverse

Figure 56. L23.9.1

Obverse

Reverse

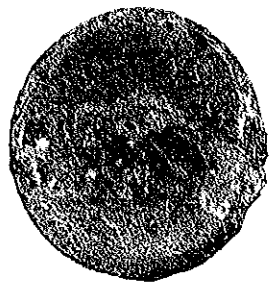
Figure 57. M20.5.3

Obverse

Reverse

Figure 58. M20.1.4

Obverse



Reverse

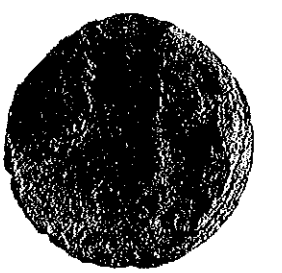
Figure 59. M20.2.7

Obverse

Reverse

Figure 60. M20.1.1

Obverse



Reverse

Figure 61. M20/21.2.2

15. M21.4.1.
Diameter: 18 mm.
Thickness: 3 mm.
Obv. Indecipherable.
Rev. Indecipherable.

16. Philip II (359-336 BC). M21.4.3.
Diameter: 17 mm.
Thickness: 3 mm.
Obv. Bust of youth with fillet, right.
Rev. Horseman, right.

17. Antigonus Gonatas (277-239 BC). M21.11.1.
Diameter: 18 mm.
Thickness: 3 mm.
Obv. Herakles with lion helmet, right.
Rev. 
monogram
Horseman saluting.

18. Philip V (221-179 BC). M21.11.2. Figure 62.
Diameter: 17 mm.
Thickness: 2 mm.
Obv. Herakles with lion helmet.
Rev. Φ 
monogram
Horseman saluting.

19. Philip V (221-179 BC). M21.11.3.
Same as #17.

20. Antigonus Gonatas (277-239 BC). M21.11.4.
Same as #12.

21. Antigonus Gonatas (277-239 BC). M21.11.5.
Figure 63.
Same as #17.

22. Antigonus Gonatas (227-239 BC). M23.7.3A.
Diameter: 17 mm.
Thickness: 2 mm.
Obv. Herakles, right.
Rev. B 
monogram
Pan raising trophy.

23. MN18.1.3.
Diameter: 17 mm.
Thickness: 5 mm.
Obv. Indecipherable.
Rev. Indecipherable.

24. Amphipolis city coin (187-131 BC). N20/21.5.1.
Diameter: 20.5 mm.
Thickness: 2 mm.
Obv. Poseidon, right.
Rev. Two standing he-goats.

25. Cassander (316-297 BC). N20/21.6.1.
Diameter: 21.5 mm.
Thickness: 2 mm.
Same as #7.

26. LMN19.7.1.
Diameter: 16.5 mm.
Thickness: 3 mm.
Obv. Indecipherable.
Rev. Indecipherable.

27. LMN19.3.7.
Diameter: 18 mm.
Thickness: 4 mm.
Obv. Indecipherable.
Rev. Indecipherable.

28. Phyrrus (287-285 BC). LMN19.11.5. Figure 64.
Diameter: 16 mm.
Thickness: 2 mm.
Obv. 
Macedonian shield.
Rev. BA ΣΙ
Helmet and oak wreath.

29. Thessalonike city coin (187-131 BC). O19.4.2A.
Diameter: 18 mm.
Thickness: 3 mm.
Obv. Bust of quaestor, right.
Rev. ΘΕΣΣΑΛΟΝΙΚΗΣ  monogram.

30. Pella city coin (post-187 BC). O19.4.2B.
Diameter: 18 mm.
Thickness: 2.5 mm.
Obv. Indecipherable.
Rev. ΠΕΛΗΣ ΑΤ  monogram.

31. Amphipolis city coin (187-131 BC). O19.4.2C.
Diameter: 17.5 mm.
Thickness: 3 mm.
Obv. Bust of Artemis, right.
Rev. ΑΜΦΙΠΟΛΙΤΩΝ
Two standing he-goats.

Reverse

Figure 62. M21.11.2

Reverse

Figure 63. M21.11.5

Obverse

Figure 64. LMN19.11.5

Figure 65. Operating the metal detector for MTV (Macedonian Television).

CREDITS

Excavation at Gevgelija: Stratigraphic, Architectural, and Historical Report by William Neidinger and Eulah Matthews. Plan by Gene Ryan and David Golden. Survey by Gene Ryan and Pam Gall. Photographs by Norma Wood. Schematic diagrams by William Neidinger. Drawing by Dorothy Neidinger. Metal detection by Barclay Cunningham and Jordan Loftis. See inside back cover for excavation team.

The Terracottas by William Neidinger. Drawings by Ann Fowler. Photographs by Norma Wood.

Catalogue of Pottery by Ann Fowler. Drawings by Ann Fowler and Holli Golden. Photographs by Norma Wood. Pottery identification by Dragi Mitrevski. Pottery restoration by Robert Neidinger.

The Art of Weaving in Antiquity by Silvana Blazevska and Norma Wood. Photographs by Norma Wood. Drawing by Dorothy Neidinger.

Catalogue of Loom Weights by Holli Golden and Eulah Matthews. Drawings by Holli Golden.

Catalogue of Coins by Boban Huseinovski. Coin identification by Boban Huseinovski. Metal detection by Barclay Cunningham and Jordan Loftis. Coin cleaning by William Neidinger, Barclay Cunningham, April Prince, Cameron Alexander, and Jordan Loftis.

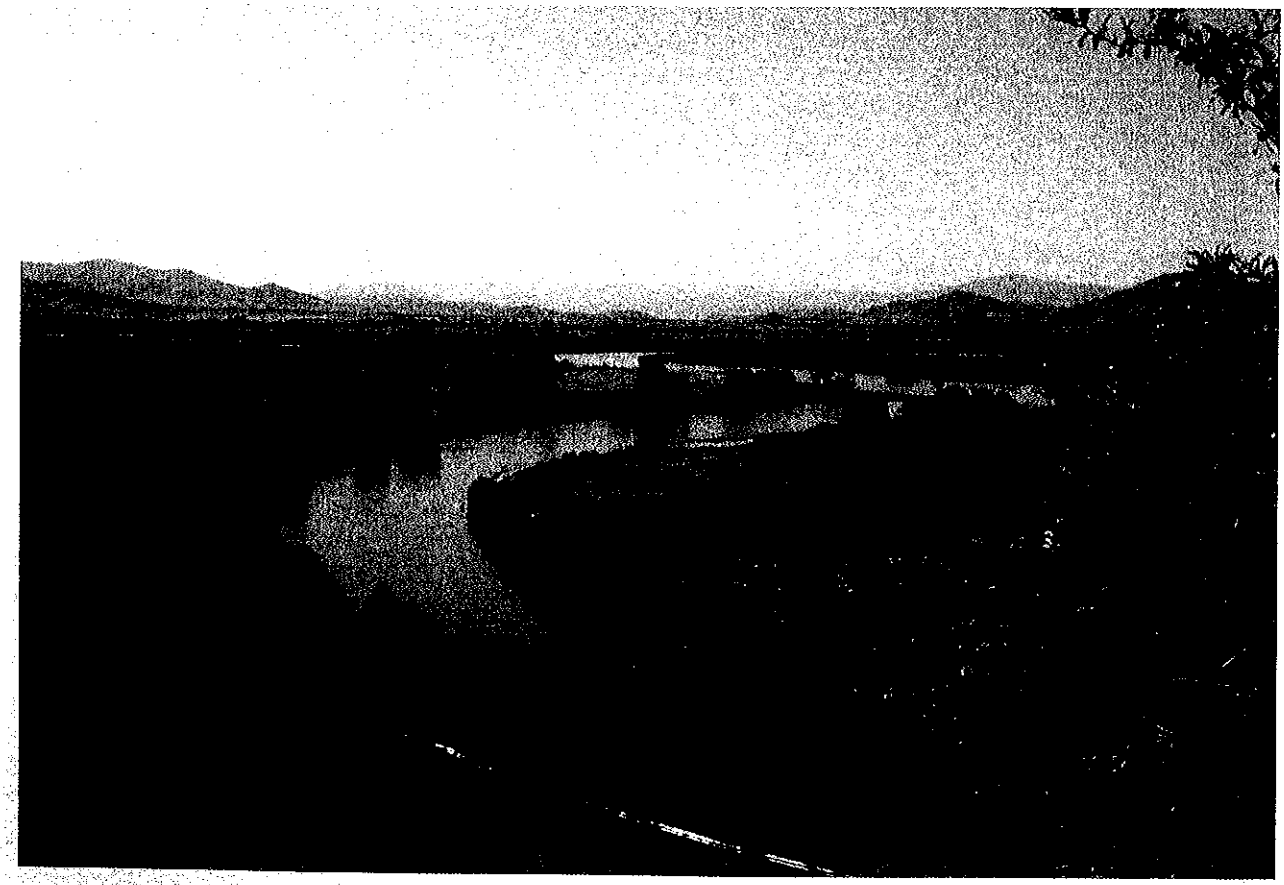


Figure 66. The Vardar River near Gevgelija, Republic of Macedonia.

THE TEXAS FOUNDATION FOR ARCHAEOLOGICAL & HISTORICAL RESEARCH THANKS THE FOLLOWING PEOPLE FOR THEIR PARTICIPATION IN THE 1995 EXCAVATION AT GEVGELIJA

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