

NEA PAPHOS

POLISH EXCAVATIONS OF RESIDENTIAL
QUARTER OF THE ANCIENT CITY



INTERNATIONAL
CONFERENCE

DECORATION OF HELLENISTIC AND ROMAN BUILDINGS IN CYPRUS

BOOK OF ABSTRACTS



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Mediterranean Archaeology



Nea Paphos
Polish excavations of residential quarter of the ancient city

Decoration
of Hellenistic and Roman buildings in Cyprus
Residences at Nea Paphos and other cities of the region

International Conference

Book of Abstracts

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Residences at Nea Paphos and other cities of the region**

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ABSTRACTS

Henryk Meyza

*“Poverty and richness of Paphian residences – problems
of reconstruction of décor in structures excavated
by the Polish Mission”*

State of preservation of Villa of Theseus, the House of Aion and at least part of the “Hellenistic” House insula is poor. The almost only decoration, of which large stretches remained in situ, were the floor mosaics, and even in this case large floor fragments, originally embellished by mosaic, were deprived of tesserae. The figural panels of the Achilles mosaic were mostly damaged, and the geometric carpets of the porticoes in the Villa disappeared on most of their length. It is also possible that some rooms in the western wing had originally mosaic, where preserved surfaces recall bedding elsewhere. We can reconstruct patterns, advance hypotheses where possible (even using negative evidence as in case of large basilical hall 23, in the worst case imagine, but in fact other kinds of adornment strain much more any attempt on comprehensive understanding of building decoration.

In some areas, where at least some part of decorated masonry is preserved in adjacent contexts, thanks to meticulous study, it is possible to attempt reconstruction of entire elevation or courtyard. Only in the “Hellenistic” House and in the western wall of triclinium of the House of Aion such groups can be precisely related to undisturbed remains.

The walls have in most of cases disappeared and therefore at least decoration of walls is mostly damaged. A rare case of paintings found in room 7 of the House of Aion can only show the loss. The architectural style paintings in some of the rooms of the southern and western wings at Villa are much simpler, and similar opinion may be expressed on painted walls of the "Hellenistic House". The remains of painted plaster from all areas suggest however, that the painted figural decoration from House of Aion is exceptional. An attempt to set this in wider context is made by comparison with Ephesus Hanghäuser.

Although sculptural remains from Villa of Theseus are relatively numerous, again these are detached from their original setting. Many of them are fragmentary, with pieces dispersed over much of the excavated area in some cases. Pieces belonging to other images have been found during agricultural activity, while fitting fragments appeared in regular excavations. Others have been stacked, part broken fragments, part almost intact. It seems that even if incomplete state of most of sculptures can be explained by shallowness of deposit, that observed distribution does not reflect the original setting.

In spite of large scale excavation, which has brought to light many elements of décor, it has been possible in very few sectors to reconstruct comprehensive image of ancient living space of opulent residences. The main reason was of course state of preservation and it is therefore a matter of using proper better preserved contexts to be able to reconstruct décor in its many interrelated aspects. Some criteria are proposed.

Demetrios Michaelides

“The House of Orpheus, Nea Paphos”

I started excavating the “House of Orpheus” in 1983 when I was working for the Department of Antiquities, and, after an interval of many years, I returned to it in 2009, establishing a new project for the Archaeological Research Unit of the University of Cyprus. The long-term aim of this new project is the preparation of the final publication of the building and the finds from it. Towards this goal, there are several on-going projects studying different groups of material, such as mosaics, terracottas, coins and other.

The preserved phase of the building is an atrium type house dating to the late 2nd/early 3rd century AD, and owes its name to a mosaic, one of several, of the highest quality and importance. Under this floor, however, and throughout the site where deeper trenches have been sunk, various phases dating to the earlier Roman and Hellenistic periods have been identified.

The importance of the site is deduced not only from its prominent location, being erected on one of the most privileged areas of the residential quarter of Nea Paphos, adjacent to what was probably the administrative centre of the island’s Roman capital; but also from the rich fittings and luxurious objects found in it.

The paper will examine some of the architectural features of the house as well as fittings and other unusual or luxurious objects. The study of this material is crucial, not only to our understanding

of Hellenistic and Roman Cyprus, but also to positioning the island into the broader Mediterranean artistic, socio-political and socio-economic contexts of the periods under discussion.

Claire Balandier et Ségolène de Pontbriand

*“Espaces et décors d’une Maison romaine
de Nea Paphos au Nord de la colline de Fabrika”*

A partir des résultats des fouilles conduites par la Mission archéologique française à Paphos (MafaP) sur un bâtiment romain mis au jour au Nord de la colline de *Fabrika*, on s’interrogera sur le rapport entre les éléments de décor, fragmentaires, et leurs lieux de découverte. Enduits peints, éléments architecturaux peuvent-ils aider à identifier les différents espaces qui constituent ce grand édifice? Des comparaisons seront effectuées avec les autres bâtiments résidentiels à Paphos et en Méditerranée orientale.

(speaker: Claire Balandier)

Patrizio Pensabene

“The spread of Alexandrian architectural types in the Eastern Mediterranean: the case of Cyprus”

Some characteristics of Alexandrian residential architecture, as we can infer also from written sources and the Palazzo delle Colonne at Ptolemais, with particular attention to:

- The peristyle – a court around which the house focuses, often of Rhodian type and often with heart-shaped angular columns;
- Articulation, by pillars, columns and half-columns, of the facade of the reception rooms opening on the peristyle;
- Internal articulation of the walls of these same reception rooms through “architectural” paintings or even colonnades or pseudo-colonnades (*oecus Corinthius*, *oecus Aegyptius*);
- Finally, the use in the articulation of the facades of typical architectural elements assignable to the Ptolemaic tradition (cornices with travicello modillions), with the entablature composed by recessing and projecting elements, which requires to be supported by columns or half-columns or pillars against the walls, and with Corinthian capitals with “free” stems of the volutes.

We have particularly observed that the Kom el-Dikka excavations have yielded houses with pseudoperistyles overlooked by the triclinium and two rooms at the sides. To their façades, we can attribute elements of projecting entablature, which are very similar

to many architectural fragments from the Greco-Roman Museum of Alexandria. The main comparanda for these architectural forms are the high external façades of the reception rooms on the great peristyle of the Palazzo delle Colonne at Ptolemais. In some cases, the pseudoperistyles of Kom el-Dikka houses show larger half-columns on the side corresponding to the *oeci maiores* façades. The analogy is very strong with the court of the underground tombs of Mustafa Pasha, where we can recognize the inspiration of the Rhodian peristyle. For a long time, in the history of studies, the tombs of Mustafa Pasha, together with reconstructions based on written sources of the Ptolemy the II's pavillon and the Ptolemy the IV's ship have been considered a direct reflection of "the lost architecture" of Alexandria and of the most common architectural solutions adopted in housing. Finally, another feature of the Kom el-Dikka residences is the presence of mosaics or *opera sectilia* in rooms used for banquets that take into account the position of the semirectangular *stibadium* or otherwise of couches, thus determining the T+U scheme in mosaic settings.

In previous studies we have already observed how the same architectural motifs present in many houses not only of Egypt (for example in Marina el-Alamein), but also of Cyrenaica. However, the excavations of the Polish missions working in Cyprus also enable us to extend these observations to Paphos houses of the late Hellenistic and the first Imperial period. A particular example comes from the "Hellenistic" House to the south-west of the Villa of Theseus, that partly destroyed it at the time of its construction. Also this house presents a peristyle inspired by the Rhodian type with western (facing the main rooms) and eastern sides respectively with

Corinthian and Ionic orders. Doric and the so called Nabatean capitals were located to the two other sides. These changes of the architectural orders in the same space are well documented in houses at Cyrene, Ptolemais, Tocra, Apollonia and Berenice in Cyrenaica. But the “Hellenistic” House (together with others only glimpsed at the time of the excavations of the mid- and late imperial Paphos residences) allows to observe a similar use of elements of architectural decoration in the Alexandrian tradition. I shall particularly refer to the Corinthian capitals with the “free” volutes but also to the big cornices with travicello modillions that have been uncovered in the “Hellenistic” House through the years, but not yet attributed. In fact, excavations in Cyprus have returned, especially in contexts of reuse, and above all in the masonry, numerous fragments of elements of architectural decoration, that is precisely drums, cornices and capitals in the Alexandrian tradition. It is true that especially the capitals present some decorative elements that suggest a presence, continued in time, of workshops of Alexandrian origin. They have developed specific peculiarities that allow the distinction from those workshops operating directly in Alexandria. However, there are not structural or stylistic characteristics that can let us speak of Cypriot Hellenistic traditions. The nearly continuous rule of the Ptolemies in Cyprus is certainly the reason of the Alexandrian cultural roots of the workshops operating in Paphos. We can affirm the same also about a particular type of capitals that was defined “Nabataean”, and that apparently had a good fortune in Cyprus, where the type gave rise to local variations. We can precisely identify the origin of this type in a particular way of working up to a stage of half-dressing (semirifinitura) the capitals of different orders: for various reasons the width was favoured instead of the

height and geometrical and simplified forms, that only superficially resemble the composite capitals, were preferred. A good example of this trend, which develops without mutual contacts in various Egyptian cities, consists in the Roman period capitals of a house overlooking the dromos of the pharaonic style temple at Narmouthis (Medinet Madi).

Monika Rekowska

*“Decoration of houses in Cyprus and Cyrenaica
- an architectural koiné? Towards research objectives and
methodological approaches”*

Cyrenaica and Cyprus, two very important Ptolemaic possessions outside Ptolemaic Egypt, shared many similarities of the natural environment, history and cultural tradition. In both provinces, from the Hellenistic period onwards, the original architectural language was formed. In this process the crucial role was played by the Alexandrian architecture. The abovementioned phenomena can be particularly investigated by studying the domestic architecture represented by houses of wealthy citizens. Usually, the residences of urban elite, reflected a common trend among provincial notables in the Greek east to express their *Romanitas* in redoing the plans and selecting of design elements for their houses. However, taking into account the similarities between both provinces some new questions appear about the uniqueness of this phenomenon. The main focus of the study is to demonstrate how the layout of the house and the division of space, as well as its decoration: floors and walls revetment, architectural orders, building materials and decorative stones could represent many ways of responding to, and constructing an identity within Roman society. No less essential question to resolve concerns hypothetical architectural *koiné* seen through the housing and distinguishing Cyrenaica and Cyprus from the rest of the eastern Mediterranean. The houses in Ptolemais and Nea Paphos would constitute the basis of the research.

Jerzy Żelazowski

*“Wall-paintings from the House of Leukaktios in Ptolemais
(Cyrenaica)”*

Polish excavations at Ptolemais have brought to light roughly a quarter of an *insula* of multi-phase residential architecture located in the eastern part of the city. The uncovered buildings, especially the House of Leukaktios, contain important evidence of 3rd-century AD wall painting, which significantly broadens our knowledge of decorative schemes employed in this seemingly remote part of the Mediterranean world. In conjunction with previously discovered wall paintings in houses at Ptolemais, Berenice and Cyrene this evidence permits to define general trends in painted decoration of the 2nd-3rd century in Cyrenaica, of course keeping in mind the limited representativeness of the available material. At any rate, remains of wall paintings and floor mosaics in the House of Leukaktios in Ptolemais constitute the key elements for learning about the decorative scheme of this medium-size urban residence occupied in the 3rd century AD.

Rafał Czerner

*“The Geometricized Architectural Decoration
of the Funerary Monuments of Marina el-Alamein”*

A specific type of architectural decoration characterized by simplification and decorative geometrization, has been recognized first in Petra. Its presence was also noted in other regions more widely in the Hellenistic world, in particular in Arabia, Cyprus and Egypt. Scholars have especially noted Alexandria and its vicinity, considering it as a potential source for this type of forms and a centre for the spread of the artistic attitude. The role of the settlement located nearby at modern Marina el-Alamein, where the decoration of this kind seems to have been prevalent is very important for studies. Geometrization in varying degrees affects all elements of architectural decoration. However, the most particular are the high and low capitals, which can be referred to as pseudo-Corinthian and pseudo-Ionic. In specific regions, they were accompanied by not-geometrized capitals that have the similar proportions and distribution of decorative elements. Corresponding capitals have been noted for Petra, Cyprus and Marina el-Alamein. The Marina type of pseudo-Corinthian capital, also known from Alexandria, corresponds perfectly to the so-called Alexandrian Corinthian capital. Parallel presence of similar non-simplified and geometricized forms caused that the latter were often considered by scholars as unfinished products. In Marina pseudo-Corinthian and pseudo-Ionic capitals appeared in the first century AD. Their presence has been recorded especially in public buildings and homes, but also

in the necropolis. Yet, great many funeral monuments date from earlier times: centuries from 1st BC to 1st AD. Their architectural decoration is also geometricized. However, it represents a much greater variety of forms, which are also simplified to a varying extent. The capitals do not refer directly to the Corinthian and Ionic predecessors. There is therefore no reason for them to be considered as unfinished. They have various proportions and decorative motifs. Forms of other elements of architectural decoration are closer to widespread Hellenistic solutions. On the other hand, they are much further geometricized than in the examples dating from 1st through 3rd centuries.

Katarzyna Zeman-Wiśniewska

“Avifauna as a symbolic and decorative motif in Cypriot mosaics”

Avifauna, especially migratory and water birds are an everlasting decorative and symbolic element in Cypriot art. Since Cyprus, through centuries, continues to play an important role as a stepping stone, not only for migrating people, but also avifauna, the story of humans and birds interaction is an interesting one in Cyprus, and has got its very vivid examples within the archaeological finds. From Bronze Age bird-shaped *askoi*, through Archaic vases with painted water birds this story leads us also to Roman era mosaics. Birds occurring in borders, in subsidiary panels or as filler motifs had nevertheless important roles to play on both esthetic and symbolic level. This paper discusses examples of such representations from sites including Paphos (House of Dionysos, House of Orpheus), Palaipaphos (“Leda and the Swan”), Kourion (mosaics from the House of Eustolios) and Soloi (Basilica). Considering species identification, mythological contexts of representations, their archaeological context and dating, both changing and constant symbolic meaning(s) of avifauna are discussed.

Marek Tycjan Olszewski

*“Les figures de rhétorique et l'antithèse dans la narration allégorique
de la mosaïque de la Maison d'Aion à Néa Paphos (Chypre).
Complément d'enquête”*

Elżbieta Jastrzębowska

*“Mosaics in the House of Aion:
a small contribution to a big problem”*

Iconographic interpretation of the extraordinary floor mosaic from the 4th century AD, discovered 34 years ago in the so-called House of Aion, became, from the first publication in 1984 until the latest one in 2013, a subject of the great controversy among reputable experts of Hellenistic and Roman art. First of all, the polemic concerns an ideological program of this mosaic i.e. its dependence of the early Christian art, or its opposition to the message on this new art, which had just been formed at this time. Based on my own knowledge of the development of early Christian iconography, especially on the established chronology of preserved monuments I would like to set the proposed comparisons in order. In my opinion it is necessary to demonstrate what could have been possible, and what was totally impossible in two postulated visions of the ideological program eventually used by creators of the Cypriot mosaic. Do accept my assurance that I will do it relying on real data of comparable representations.

Fryni Hadjichristofi

“A New Building at the Locality Piadhia at Akaki, Lefkosia”

Excavation at the locality *Piadhia* at the village of Akaki, Lefkosia started in 2013 and continued in 2015 and 2016. Excavation brought to light building remains at a small depth below the ground surface, which belong to a building that developed around a huge cistern. The cistern seemed to have played a significant role in the use of the site. Along the north side of the cistern a long corridor measuring 26 x 4 meters entirely covered with mosaics has been revealed. The central panel of the mosaic depicts a chariot scene taking place in the hippodrome (*circus scene*). The circus scene shows multiple *quadrigae* running around the *spina (euripus)*. Each *quadriga* is driven by a standing charioteer and is accompanied by two inscriptions indicating the name of the charioteer and the name of one of the horses. At each end of the *spina* stand the *metae* that is the points, from which the *quadrigae* could turn, consisting of a circular platform on which three cones stand, each topped with an egg. On the *spina* we also find two pairs of three columns, each topped with a dolphin from which flows water, different *aediculae* and the mechanism for measuring the rounds of the chariots. Between the *quadrigae* there are four equestrian figures and four standing figures.

The central panel is framed by smaller panels with rich geometric decoration. The west and east ends of the corridor have a panel decorated with a wreath-like pattern in a circle of 8 interlaced circles in simple guilloche and undulating band. The medallions in the circles

include the busts of female figures. The figures have been identified as the nine Muses, each one holding her attribute. The mosaic may be dated to the 4th century AD and exhibits an impressive state of preservation and high quality of manufacture. Although it is not yet certain that the building is a private villa or it has not a public role, the presence of this mosaic in a remote area of the hinterland offers important new data for this period in Cyprus and adds to our knowledge for the use of mosaic floors on the island.

Jane Fejfer

“Luxuria and decorum:
Marble furnishing in private spaces in Roman Cyprus”

From the Roman period, Cyprus preserves an extraordinary cross-section of sculpture, in well-documented contexts and in epigraphic documentation. Marble is alien to the island and marble sculptures, which abound during the Roman period had to be imported either as finished or half-finished sculptures or as raw material to be sculpted in workshops situated around the important centres on the island. Both Salamis and Curium have boasted numerous Roman marble sculptures which adorned its public civic buildings whereas marble sculptures from Nea Paphos derive mainly from “private” villas. Given the fact that the civic centre of Nea Paphos has remained relatively unexplored it is not surprising that sculptures from civic contexts are missing. However, the presence of marble sculptures collected with the purpose of decorating these high imperial and late antique villas, raises questions about Cyprus’ role within the eastern Mediterranean, and in particular its relations to Asia Minor and Greece, where the large private villas and private sculptural collections remain extremely rare. The marble sculptures from Nea Paphos seem closely linked into an elite network of the Roman west and it is asked what the largely imported collections of marble sculptures found in Nea Paphos may contribute to the understanding of role of that city and its identity within the wider Roman empire.

Panayiotis Panayides

*“Living among the gods: the sculptures
from the Villa of Theseus in their spatial and cultural contexts”*

The excavations of the University of Warsaw in the so-called Villa of Theseus in Kato Paphos uncovered a unique group of at least twenty sculptures, predominantly depicting mythological figures and divinities. The building took its definite architectural form in the late fourth century, although its construction had started early in the second half of the second century. In terms of decoration, the villa reached its heyday between the late fourth and sixth centuries. Most of the sculptures, which vary in scale and style, have, nevertheless, been described as reduced copies of the late second or early third century at the latest. Yet, their discovery in late-antique layers establishes their availability at the time and confirms the importance of sculpture to the villa culture that boomed in Late Antiquity (fourth to seventh century).

It is the aim of this paper to study the statuary from the Villa of Theseus against the background of the architectural development of the building. Immovable decorative elements and architectural features will be considered, in order to assess where sculpture might have been displayed and reconstruct – to the extent possible – the ancient viewers’ experience. The selection of certain sculptural subjects and their significance (decorative, allegorical, religious) will also be discussed.

Barbara Lichocka

*“Un présumé groupe sculpté syncrétiste de Nea Paphos.
Retour à la question”*

Deux statuettes féminines à peu près semblables, l'une exécutée en marbre blanc, l'autre en marbre gris, trouvées sur le terrain de la Villa de Thésée à Nea Paphos, furent identifiées comme une représentation d'Aphrodite sous les deux aspects (W.A. Daszewski, *RDAC* 1968), Déméter et Coré (M.Yon, *Hommage à Georges Roux* 1989) ou encore comme "un groupe syncrétiste", reflétant le concept bien attesté de la double Némésis (B. Lichocka, *Études et Travaux* 1978). La figure grise, enveloppée d'un mante au décoré d'étoile sous de rosettes, tient dans la main gauche un attribut difficile à identifier. À côté des figures fut trouvée une base, sur laquelle les figures sont actuellement placées. Cette composition est si frappante, que j'ai repris l'analyse détaillée du contexte archéologique, ainsi que iconographique des figures. L'attribut de la statuette grise, la présence très vraisemblable d'un croissant lunaire sur sa tête, l'état incomplet de la statuette blanche au moment de la découverte, le style radicalement différent de celui des autres sculptures provenant de la Villa de Thésée furent réexaminés. Cette analyse offre un nouvel éclairage à cet intrigant ensemble.

Françoise Alabe

*“Normes et système décoratif dans les maisons hellénistiques:
l'échantillonnage délien, les indices paphiens...”*

Pour des raisons géopolitiques qui ne sont pas détaillées ici, c'est entre 166 et 69 avant J.-C. que Délos connut, autour du sanctuaire d'Apollon, son extension urbaine maximale. Plus d'une centaine de maisons ont été fouillées par l'EfA depuis 1884, et leur état le plus clairement observable se rapporte en général à ces quelques décennies. L'aspect final, plus ou moins lacunaire, d'environ 450 pièces habitées offre un ensemble d'informations pour le cadre de la vie privée hellénistique. Toujours enduits de mortier, les murs portent souvent (près de 70%) un décor 'structural' en *style de grand appareil* – exploitant les possibilités plastiques du mortier complétées par l'application d'une ou plusieurs couleurs, ces décors, à travers un éventail de variantes d'exécution, imitent tous une construction monumentale en grand appareil régulier. On ne connaît guère, dans le monde hellénistique, de décor qui ne se rattache à telle ou elle des variantes attestées à Délos, que l'on peut donc considérer comme le 'conservatoire' d'un 'échantillonnage' représentatif des normes en vigueur définissant une *koinè* décorative. À l'abondance des décors muraux (plus de 300) s'oppose la rareté (à peine 4!) des décors peints au plafond dans les maisons de Délos. Largement dû à l'inégale fragilité de leurs supports, cet écart tient aussi à un défaut de reconnaissance du répertoire et du mode de composition spécifiques à chacune des deux séries – faute, sans doute, de parallèles bien documentés. L'observation détaillée

d'une tombe creusée dans la dalle calcaire à Paphos a fourni des indices permettant de 'lire' les premiers plafonds peints reconnus naguère à Délos.

Sécolène de Pontbriand

“Ornementation et décor architectural des résidences d’Europos-Doura (Syrie)”

Parmi les îlots fouillés du site d’Europos-Doura, une centaine sont réservés à l’habitat qu’il soit public ou privé. Le site compte aussi trois palais d’époque hellénistique (Palais de la citadelle et palais du Stratège) et romaine (palais du *Dux Ripae*) et quelques grandes résidences. La plus vaste de ces dernières est la résidence de Lysias, stratège et épistate de la ville, située dans la partie sud-est de la ville, sur ce que Rostovtzeff a appelé “l’acropole”, et couvre une surface de 2450 m². L’état général de conservation de tous ces monuments, construits en blocage et en brique crue est assez bon et les élévations des murs permettent encore de restituer l’ornementation et le décor de ces bâtiments.

Dans cette cité macédonienne qui a connu une longue période parthe puis une occupation romaine, les arts décoratifs qui se sont développés se sont inspirés de toutes ces influences, avec en arrière plan, l’aspect mésopotamien. Ainsi les peintures murales de style local ou le décor architectural qui ornent ces monuments offrent un mélange qui constitue une version particulière de ce que D. Schlumberger a appelé l’art de l’Orient hellénisé.

Nous présenterons donc ces différents monuments à travers leur décor et essaierons de faire des comparaisons avec d’autres villes du Proche-Orient et de la Méditerranée orientale, parmi lesquelles, on insistera plus particulièrement sur les maisons de Chypre, aux époques hellénistique et romaine.

Efstathios Raptou

“Éléments décoratifs de l'espace domestique à Nea Paphos. L'apport des peintures funéraires”

L'architecture funéraire des périodes hellénistique et romaine cherche à imiter l'architecture domestique et à créer des espaces où les morts auront pour l'éternité un environnement intime équivalent à celui qu'ils ont connu de leur vivant au quotidien. Le décor pariétal, comme celui des plafonds, participe à cette tendance illusionniste en reproduisant en peinture une ornementation riche qui s'inspire surtout des demeures des gens aisés, peut-être aussi de palais et de bâtiments publics.

Les fouilles du Département des Antiquités conduites au cours de ces dernières années dans les nécropoles de *Nea Paphos* ont été particulièrement fructueuses et on y recense plusieurs tombes qui se distinguent par une architecture de qualité et un décor peint exceptionnel. En se fondant sur les trouvailles récentes on tentera de répondre au sujet de la présente rencontre, étant donné que la décoration des tombes les plus luxueuses imite clairement l'architecture domestique et son décor. Murs, portes, caissons de plafonds se combinent avec des placages de marbre, utilisation de bois, de métal doré.

Étant donné la rareté des données archéologiques il est difficile d'évaluer l'importance de la présence de ces décors somptueux dans la ville. La documentation apportée par les tombes peintes vient donc combler en partie les lacunes de nos connaissances sur la grande métropole de Chypre. Évidemment, il ne faut pas omettre,

dans l'interprétation des données, le fait que certains des éléments décoratifs rencontrés dans les tombes peuvent avoir une valeur purement symbolique que l'environnement funéraire et les croyances eschatologiques imposent.

Craig Barker and Diana Wood Conroy

“Evidence of Roman painted walls in the theatre of Nea Paphos”

The University of Sydney’s Paphos Theatre Archaeological Project has been excavating at the Hellenistic-Roman theatre of Nea Paphos under the auspices of the Department of Antiquities since 1995.

Of the many phases of architectural activity in the theatre’s long history, the Antonine expansion of the mid-second century AD saw the theatre undergo a revolutionary change, including a remodeling of the theatre’s *parodoi*. The discovery of painted plaster fragments indicates that the changes were decorative as well as architectural; something of a rarity in Roman theatres of the eastern Mediterranean. This paper will review the colours, motifs and designs of painted frescoes of the Nea Paphos theatre, and will explore how three phases of painting have been identified. The paper also discusses the location of the paintings whether spatial functioning within a public building impacted upon design choices.

(speaker: Craig Barker)

Konrad Leśniak, Anna Tomkowska, Justyna Włoch, Łukasz Misk, Ewdoksia Papuci-Władyka

“The internal decoration of the Agora's eastern portico in Paphos”

The Agora of Hellenistic-Roman Nea Paphos has been excavated since 2011 by the Department of Classical Archaeology of the Jagiellonian University, under the supervision of Prof. Ewdoksia Papuci-Władyka. Expedition, known as *Paphos Agora Project*, conducts excavations on the eastern portico of the Agora on the area called Trench II since the beginning. The most interesting part which provided the greatest amount of data was area inside the portico where number of rooms were revealed. During six campaigns of research, multiple walls and floors, other structures (i.e. hydraulic devices), dated from Late Hellenistic to the first half of second c. AD were discovered. Purpose was highly specialized from administrative, through commercial, to services. Since the last year, cooperation between Inter-Academy Institute of Conservation and Restoration of Works of Art and Faculty of Conservation and Restoration of Works of Art and *Paphos Agora Project* made it possible to begin interdisciplinary studies and preservation actions on the revealed architectural structures (especially wall decorations). In our paper we would like to present preliminary results of our research on the decoration of the eastern portico and initial restoration works. One of the most important tasks is to reconstruct the original spatial organization of the portico. It is highly difficult to achieve, taking into consideration high frequency of seismic activities. The eastern portico was destroyed a few times during ancient era. The last earthquake which affected Agora is dated to reign of the emperor

Hadrian, probably in 126 AD. Prior to this event the portico had previously undergone damage and reconstructions. In the study area, many of the original, lower parts of the rooms have been preserved in the system of walls and decoration from the earlier phases. Other, upper parts have been reused in the reconstruction and the subsequent architectural constructions. With preserved original plaster in the lower parts of the walls, we can compare the technique of execution and the materials used originally and those used during subsequent repairs. This will indicate which of the elements of the eastern portico were used primarily and which ones were used secondarily during later architectural constructions. Carried out so far, the chemical and material in situ observations, helped to distinguish primary from secondary structures. Plasters secured by conservators will allow safe conduction of interdisciplinary research in the area on the original material. In addition, numerous loose fragments of painted plaster were found within the portico. Their presence helps to a certain extent recreate the interior decoration of the building it will also help understand changes that took place across the subsequent time periods. Such studies have a high scientific value because there are few remaining painted plaster fragments on sites of the Hellenistic-Roman Cyprus. So far, the best recognized and well researched are preserved painted decorations found in the Cypriot tombs. The researched material presented by us seems to be a valuable source of information for researchers of Cypriot decorations of the Hellenistic-Roman period in urban areas.

Barbara Tkaczow

“Two unusual Corinthian capitals from Paphos”

The Corinthian style appears in the architecture of Alexandria at a fairly early date. Its development led to an early occurrence of local Alexandrian variants of various types of architectural decoration. Among other, Alexandria developed four distinctive capital types; each of them is distinguished by the arrangement of helices.

Alexandrian style of architecture was current also at sites outside Egypt, which were under Ptolemaic political control or influence – among other in Cyprus. Among Alexandrian and Cypriot capitals of Hellenistic times, several unusual examples are found with two (or even three) different types of the arrangement of helices in the same object. The most spectacular are two capitals from Polish excavations at Nea Paphos.

The problem is whether this mixing of types is only an “error”, or is it some special distinct type. At this moment we have too few examples to answer this question.

Aleksandra Brzozowska-Jawornicka

“The Block-out Capitals from Nea Paphos, preliminary remarks”

During last few years many fragments of the block-out capitals have been found in the ancient city of Nea Paphos. Most of them were discovered in the heart of the city i.e. in the area of Maloutena, the residential quarter, and the surroundings of the Agora. The aim of this paper is to present preliminary studies of these elements |of architectural decoration. A wide variety of variants within this type of the capital have been documented, as well as its high popularity in Nea Paphos, especially in comparison with other sites in Cyprus.

Leonardo Fuduli

“The architectural decoration of Nea Paphos through the evidences from Garrison's Camp.”

The research of the last twenty years by the Missione Archeologica Italiana a Nea Paphos has brought to light several fragmentary architectural elements in the area of the big sanctuaries (the so called Garrison's Camp). The study of these materials (i.e. columns, capitals, frames, etc.) have allowed to improve the knowledge about the influences on the architecture of Nea Paphos, especially on the decoration from the Egypt and Alexandria during the 3rd century BC. Moreover, some fragments reveal variation ascribable to a local manpower and they can be considered as reworked versions of the original models.

Such analysis allows to gather useful information aimed to read many aspects of the use of the architectural orders in the whole island and, at the same time, it allows to underline the connection between the architecture and the power of the Ptolemies.

POSTERS

Aleksandra Brzozowska-Jawornicka

“Reconstruction of the Western Courtyard from the ‘Hellenistic House’ in Nea Paphos, Cyprus”

The western courtyard of the 'Hellenistic House' in Nea Paphos was uncovered during excavations carried out in 2008 and 2009. It had been built and rebuilt in several phases and was destroyed probably by an earthquake at the end of the 1st and the beginning the 2nd century AD. The courtyard is almost square with sides of about 10 m and is bordered by walls with several doorways connecting it with surrounding rooms. In its vicinity, on its west and east sides, there are remnants of two staircases leading upwards. The courtyard is provided with a set of devices for collecting water, among others a basin (almost square, with the side of 3 m) in its central part with remains of four columns in its corners. The remnants of the architectural decoration were found in the rubble filling the central part of the room: fragments of the triglyph-metope frieze, the cornice containing gutter, floor slabs, pieces of a balustrade and a column. Its capital is characterised by a block-out form resembling the so-called pseudo-Ionic columns known from Petra. The remains of the walls, basin and fragments of architectural elements constituted the basis for the reconstruction of the western courtyard in a form of an atrium – an inner courtyard surrounded by the adjacent rooms, provided with a *impluvium* and a *compluvium* above it, with the second floor of the atrium which possibly served as an utilitarian terrace. Because the whole set of the atrium elements was not been preserved, its form was reconstructed on the

basis of analogies, primarily the Vitruvian *tetrastylus*. However, the reconstruction of the structural arrangements of the western courtyard was much more difficult due to the lack of preserved key fragments such as an architrave and corner blocks from the frieze. It was based on the calculation of the strength of the basic elements of the construction as well as analogies: the Ionic portico of the main courtyard of the 'Hellenistic House' (the height of the column), the necropolis 'the Tombs of the Kings' in Nea Paphos and the Deir and the Palace Tomb from Petra (the arrangement of the frieze).

Aleksandra Brzozowska-Jawornicka

“Reconstruction of a Façade Decoration of the House of Aion, Nea Paphos, Cyprus”

During excavations carried out in 1997 several pieces of decorated architectural elements were uncovered in room 19 of the House of Aion. They were all carved out of a local stone, calcarenite, and have on their surface very dilapidated remains of a thin layer of whitewash or fine-grained plaster. They are pieces of five types of architectural elements: a lintel, an arch, an impost, an engaged column and a console. The commensurate size of the elements indicates their belonging to the same 'unit' of decoration. The capital has a very specific shape of a convex calyx topped with an abacus with a fleuron in its central part. The calyx consists of five plain broad leaves with sprouts growing between them that create sets of two volutes. Such capitals are known from Rome, Syria and Egypt (e.g. from Luxor or Philae). Those blocks served as a base for the reconstruction of the architectural frame of the main gateway. The location of the House of Aion – next to the main street leading from a residential area in Paphos to the city harbour – may indicate the usage of a special architectural frame around the main gateway to the edifice which had to be placed in the south façade open to the street. The reconstruction was based on similar architectural details known from the main room of the House of Aion and two palaces erected in the area of the Balkans in the epoch of Tetrarchy: the palace of Diocletian in Split and the palace Felix Romuliana of Galerius in Gamzigrad. Their rich architectural decoration of the

main façades (western of the *Felix Romuliana* and the *Porta Aurea* at Split), consisting of similar elements like those found in room 19, allows to recreate the main façade of the House of Aion as an analogous arrangement: an axial, symmetrical composition with the main, monumental gate in the middle and cantilevered blind arcade above it. Each span consisted of two engaged columns supporting an arch with a shallow niche underneath it, probably for a kind of decorative element. Due to very small number of preserved fragments it is impossible to state if the presented hypothetical reconstruction resembles the original façade of the House of Aion – the number of arcade spans, the exact position of the arcade and many other questions remain unanswered. However, it seems to take into account all the specific features of the House of Aion: the character of the rich building, its location next to the main street connecting the residential area with the city harbour, and the necessity of emphasizing its main façade with the suitable architectural arrangement.

Wiktor Andrzej Daszewski

“Paintings from the House of Aion”

Rare and beautiful multicoloured wall paintings were discovered in the House of Aion room 7, north-east of triclinium. Large fragments of paintings including parts of images of standing women and men, of Apollo and women whose names are not known, possibly Muses, were uncovered in plaster deposit below original floor, which seems to have been suspended on 3 benches, ca. 0.5 m high, built on sunk surface. Two of the benches were situated along the northern and southern (longer) walls, the third was created across the middle of the room, parallel to the other two. This place of find resulted in mixed structure of deposit. Only in few places the plaster fragments were grouped in original arrangement, allowing easy restoration. Therefore identification and mending of collected plaster fragments was a meticulous, lasting over 2 years process, carried out by Ms E. Parandowska with support of the laboratory of the Department of Antiquities, headed by E. Hadjistephanou, only very partially successful, which was resumed before the exhibition in hope to find more meaningful connections. Four fragments of wall paintings representing 3 personages and a theatrical mask are since 1996 exhibited in the Museum in Paphos, young women with feathers decorating hair. In 2015 the conservators of the Department managed to consolidate fragments of male head, probably of Apollo, holding a lyre over his left arm. Relatively small pieces of other paintings, which do not allow to restore complete pictures were not put together. It may seem natural if those were representations of mythological stories connected with mosaics of Aion, but another

explanation is suggested by similar images from the Hanghaus II in Ephesus. There fortunately the paintings were preserved in some cases on the wall and are complete. The better preserved room (nr 12, known as the Room of Muses), which was a part of upper house III, may be interpreted as lecture room, receiving guests is dated by Strocka to ca. 450 AD, but was questioned by Parrish, whose opinion is now shared by Ladstätter who see the extensive earthquake of 260-270 AD as the end of use as an *insula* divided into luxurious residences.

The date for the context is in our case relatively well fixed, as among the plaster fragments a coin cat. 120 (inv, nr 680), of Constantius II, dated 351-355, was found, which is a date post-quem for filling the space under floor. The coin belongs to a large series of coins found in the HA, related to earthquake strata. Obviously enough, the painting themselves are earlier, but the general date for construction of HA indicated by finds of 3rd cent. Coin of Philip Arab (ca 230 - verify) in its foundations, seems to provide terminus post quem.

Michalina Dzwoniarek-Konieczna

“A look at stone building materials in Nea Paphos”

Stone in Paphos was used both as a building (e.g., walls and building structures) and decorative material (e.g., pavements, mosaics, capitals) and to make utilitarian objects (e.g., mortaria or querns). Within the site were identified both sedimentary rocks, such as limestone or sandstone, and crystalline rocks, e.g., granite, basalt, gneiss, crystalline limestone or marble used in these three ways.

Locally available calcarenite was the prevalent stone in use, in terms of its form of application due to its properties. Marble is widely used as a decorative material, but it is not occurring in the island and has to be imported.

The aim of this paper is to present a study of petrographic-chemical properties and provenance of carbonate rocks used in the ancient city.

In that research project modern archaeometric methods were used, ranging from geological, based on petrographic study of thin sections to the physico-chemical instrumental methods used in order to achieve the most precise characteristics and discrimination of stones, including X-Ray Diffraction (XRD) analysis, Scanning Electron Microscope with Energy-dispersive X-ray spectroscopy (SEM-EDS) observations and X-ray Fluorescence spectroscopy (XRF) analysis. Oxygen and carbon isotopic ratios were also assigned.

Marcin Romaniuk

"A fishpond (piscina) in the Hellenistic House? Some considerations on the new discovery of the Polish Mission in Nea Paphos"

During recent (2016) season of excavations in Nea Paphos, Polish Archaeological Mission of the University of Warsaw discovered a small round basin of uncertain function, situated under the main courtyard (Room 1) of the so-called Hellenistic House. It was about 2m in diameter, waterproof covering inside, flat floor and, what is the most characteristic feature, residues and imprints of spouts made of Lamboglia 2 *amphorae* necks with handles and rims, set in one horizontal line in approximately equal intervals. Such feature, as few other premises, might suggest that it was a kind of a *piscina*, i.e. an artificial pond for raising of fishes (probably *murenae* or eels), which was often a part of decorative design of gardens in wealthy Roman houses. The aim of the following poster is to examine such conjectures.

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