

# NEA PAPHOS

1965-2015  
50 YEARS OF POLISH EXCAVATIONS



Publication on the occasion of the commemorative exhibition at the Cyprus Museum in Nicosia

# Nea Paphos. 50 Years of Polish Excavations 1965–2015

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Embassy  
of the Republic of Poland  
in Nicosia





*Dear Visitors,*

*I would like to invite you to visit an exceptional exhibition at the Cyprus Museum in Nicosia: "Nea Paphos. 50 Years of Polish Excavations", organized by the Department of Antiquities of Cyprus and the Polish Centre of Mediterranean Archaeology of the University of Warsaw. It illustrates the story of Polish archaeologists, who have excavated in Paphos practically every year for the past 50 years, usually in the early autumn. They represent the University of Warsaw, but also other research institutions in Poland, like the Institute of Archaeology of Jagiellonian University in Kraków, the Institute of Mediterranean and Oriental Cultures of the Polish Academy of Sciences and the Wrocław University of Technology. Over the years, many spectacular and important discoveries have been their share and their contribution to uncovering several fine mosaic floors has broadened knowledge of life in the ancient metropolis and gave Paphos a place on UNESCO's World Heritage list. The Polish Archaeological Mission has also benefited from generosity and cooperation with the Cyprus Department of Antiquities, which has participated regularly in the conservation and restoration works, taking care to present the Cypriot archaeological cultural heritage.*

*Polish archaeologists have also struck up many warm friendships with residents as well as the municipal authorities in Paphos, who have supported the mission in various ways. They have also invited archaeologists to their homes and introduced them to local Cypriot specialties, as well as Cypriot culture and traditions. What better proof of the mutual sympathies than the title of Honorary Citizen of Paphos for Professor Wiktor Andrzej Daszewski, director of the mission, who retired in 2007 after almost forty years on the site. The presence of the team, which has included by now more than a hundred students, has cemented the close ties between Poland and Cyprus and between Poles and Cypriots despite the geographical distance between our countries. The accession of Poland and Cyprus to the European Union in 2004 has given us a new impetus to further develop direct contacts between institutions and people from all walks of life.*

*Polish diplomacy has always taken pride in the activities of the Polish Archaeological Mission. The most interesting discoveries of the Polish mission, presented on display in the museum as well as in this publication, fire the imagination, demonstrating the beauty and splendor of the ancient capital of Cyprus. They highlight a fascination with the history of this exceptional island, passed on among Polish researchers from generation to generation, and provide a meeting platform for Cypriots and Poles, the young and the old, students of antiquity and fascinated tourists. There are plans for the display to be transferred to the regional museum in Paphos, where it will stand in continuous testimony of the Polish–Cypriot cooperation in the field of archaeology. It will also tell the fascinating tale of Paphian ancient history to tourists visiting Paphos as the European Capital of Culture in 2017.*

*The University of Warsaw archaeological mission, directed since 2008 by Dr. Henryk Meyza, is the longest continuously operating archaeological mission in Cyprus. In 2011, a new project was started by a team from the Jagiellonian University in Kraków, directed by Professor Ewdoksia Papuci-Władyka. We wish all Polish archaeologists, researchers and conservators many years of fascinating research, important discoveries and satisfaction derived from their scientific achievement, but also from their significant contribution toward a blossoming cooperation between Poland and Cyprus.*

*Barbara Tuge-Erecińska  
Ambassador of the Republic of Poland in Nicosia*

*May 2015*



Marble statues discovered  
in the Villa of Theseus (1967)



## THE DISCOVERY

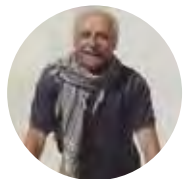
The first days of excavations in 1965 confirmed the importance of the site. A hoard of silver coins of the Alexander the Great type was followed by finds of marble sculptures and finely decorated mosaic floors that signaled the discovery of a late Roman palatial residence. Successive seasons of explorations in the southern wing of this building led to the uncovering in 1969 of a figural mosaic showing the Greek hero Theseus slaying the Minotaur. This became the namesake of the newly discovered structure. After that work concentrated on the official reception area in the southern wing. More mosaic floors, including the mosaics of Achilles and of Poseidon, were uncovered. Marble sculptures, including a statue of the Aphrodite with a sword, were found in western wing extensions. A bath complex, vestibule and atrium were found in the eastern wing.

A spectacular discovery in 1983 of the mosaic of Aion opened a new stage of the project, which was now devoted to exploration of the insula east of the Villa of Theseus. In the second half of the 1980s, investigations moved to the south of the Theseus building. Discoveries included more figural and geometric mosaics, places of domestic cult, household equipment buried under undisturbed earthquake debris. The combined work of archaeologists and restorers led to the reconstruction of one of the porticoes in the main courtyard of the "Hellenistic" House. Research by the Polish Centre of Mediterranean Archaeology of the University of Warsaw team is being continued in this area.

Much of the time of the mission in recent years (from 2002) was devoted to extensive salvage excavations instigated by the Department of Antiquities in preparation for building a shelter over the excavation area. The Cypriot project has temporarily been suspended, but the Polish team continues to study the finds for publication.



**Professor Kazimierz Michałowski** first visited the site in 1964 at the invitation of the Cyprus Department of Antiquities. After looking around, he chose the area to excavate and opened four trial trenches in 1965. Until 1970 he supervised the excavations personally, regularly visiting the site to check on the progress of the work.



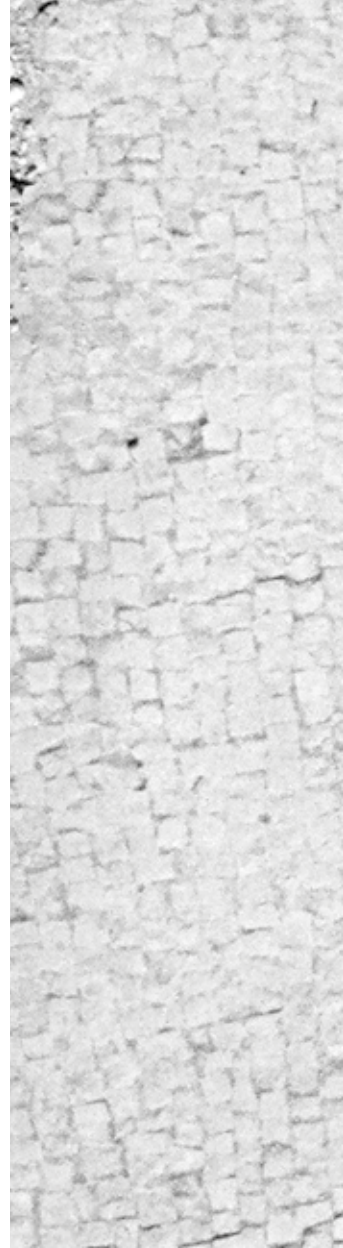
**Professor Wiktor Andrzej Daszewski** ran the excavations under Michałowski's supervision until 1970, and then, from 1971 until 2007, as head of the mission. For forty years he organized the work of the team engaged in uncovering the architecture on the excavation permit. The results of research were published successively in five volumes of the Nea Paphos archaeological series. A study of the mosaic showing Theseus slaying the Minotaur constituted the basis of his doctoral dissertation.



**Doctor Henryk Meyza** started work in Paphos in 1987 as a pottery specialist. In 2008 he took over as director of the University of Warsaw mission. He has supervised an extensive salvage excavation project on site, while continuing regular excavations and conducting study seasons geared to producing final publications of the finds.



**Professor Ewdoksia Papuci-Władyka** worked on the University of Warsaw team as a pottery specialist from 1984. Since 2011 she heads the Paphos Agora Project, a dynamically developing mission of the Jagiellonian University in Kraków.



## THE PAPHIAN METROPOLIS

In the late 4th century, the Paphian harbor and metropolis developed from a small fishing settlement, becoming quickly the capital of first Hellenistic and then Roman Cyprus. A strategic coastal location coupled with access to natural resources made Nea Paphos important as a marine base with shipbuilding capacity, as well as a steadily growing commercial and administrative center. By the end of the 3rd century BC, the Ptolemaic governor was most probably residing in Paphos and the city was minting coins for the kings in Alexandria. The Roman province of Cyprus may have been governed from the city as well. In the 2nd and 3rd centuries AD, the city was rebuilt on a scale far surpassing anything in existence before. Its importance was reflected in the titles conferred on the city: "Augusta", "Claudia", "Flavia" and "Sacred Metropolis of all the Towns in Cyprus". In the 4th century, it suffered from a devastating earthquake in AD 332 and lost its capital status, but continued to flourish as a center of the arts and culture. By the 7th century, the life of the Christian community (Paphos was an episcopal see from the 4th century AD) was concentrated around the churches situated nearer to the harbor. The abandoned ruins in the western part of the city were gradually forgotten.

The urban plan followed a rectangular grid with nearly regular blocks (*insulae*), like the 5th century BC Greek cities of Miletus and Piraeus. Elevated and rocky sections were set aside for important public buildings. A temple and probably also a royal palace stood on a hill, which shielded a central meeting place, Agora, from the prevailing western winds. Level ground in the lee of the hill was home to an opulent residential quarter. Large new residences were built in the ruins once the buildings succumbed to earthquake destruction in the 2nd century AD.







"Hellenistic" House, bath complex from the Roman age and atrium, view from the south



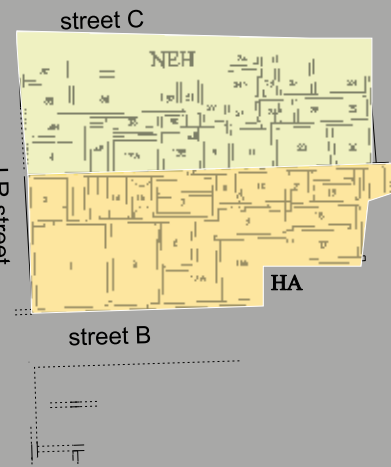
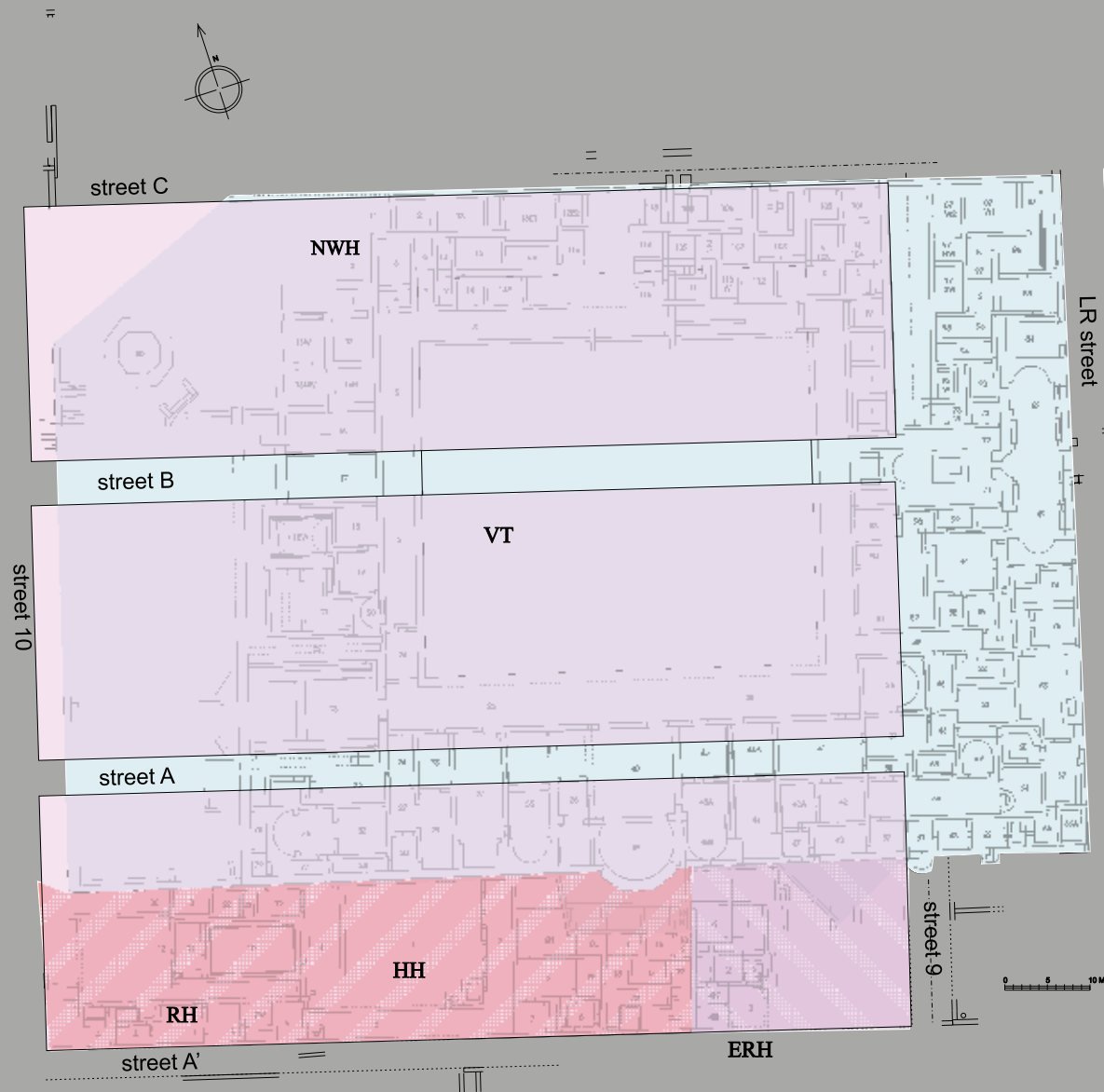
Head of a clay figure of a goddess(?), found at the base of a domestic altar in the "Hellenistic" House, 1st century AD

## GEMS OF ANCIENT ARCHITECTURE

For the past 50 years, Polish specialists, from the University of Warsaw as well as from other research centers in Poland, primarily the Polish Academy of Sciences in Warsaw, the Jagiellonian University in Kraków and the Wrocław University of Technology, have uncovered and partly restored three large and important architectural complexes with well preserved wall paintings and mosaics. These buildings are good examples of classical Hellenistic and Roman architecture, covering almost a millennium of ancient history, from the 4th century BC to the 7th century AD, and illustrating the richness and diversity of life in the ancient capital of Cyprus.

- "HELLENISTIC" HOUSE, existing for about 250 years at the turn of the eras, furnished during its Roman phase with two colonnaded courtyards, an atrium and a multi-style garden-courtyard, both with Nabatean-style columns
- VILLA OF THESEUS, the largest residential structure in Cyprus, covering more than a hundred rooms arranged around a peristyle courtyard and with a separate garden and tower, built after AD 150 and abandoned in the early 7th century AD
- HOUSE OF AION, existing in the 4th century AD, possibly a seat of a pagan religious and philosophical association challenging the new religion of Christianity.

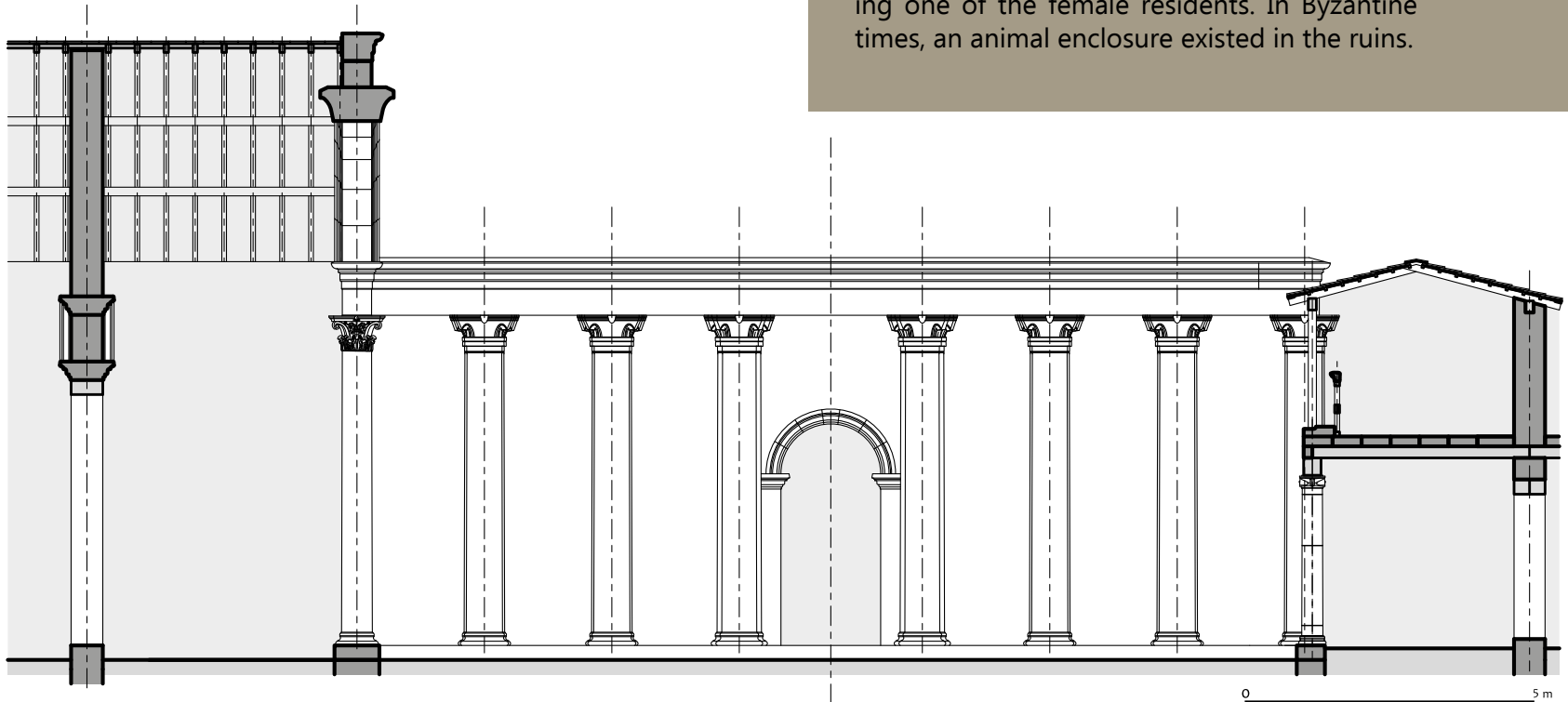




- Early insulae 10A'-10B
- Villa of Theseus
- North-eastern House
- House of Aion
- Hellenistic House
- Early Roman House

## "HELLENISTIC" HOUSE

The house that lies in the southern part of the Polish project is called the "Hellenistic" House, because some elements were reused and originally belonged to a Hellenistic edifice. The extant remains are from a building raised on the spot in Early Roman times. The structure collapsed in a 2nd century AD earthquake, burying one of the female residents. In Byzantine times, an animal enclosure existed in the ruins.



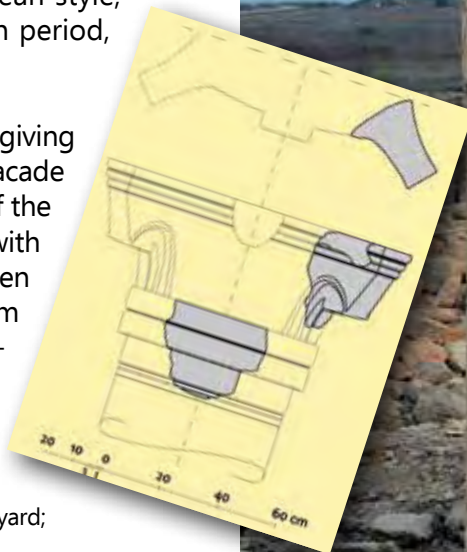
Reconstruction of the western facade of the main courtyard of the "Hellenistic" House



The main courtyard of the "Hellenistic" House in the 1st century AD displayed a surprising diversity of architectural decoration. The columns were of different height, the capitals represented different styles, each side of the courtyard looked different. Both classical and Nabatean (this being a very schematic version of the Greek Ionian order) architectural styles were used in a single space. The porticoes of the eastern and southern wings were less ornamental, respectively Ionic and Doric in style. The other two wings had larger columns of the same height. The northern one was damaged by the construction of the Villa of Theseus and is known only from fragments, but enough was preserved for a reconstruction of the capitals to be made. They were in the Nabatean style, popular in Cyprus at the beginning of Roman period, but rarely found in Paphos.

The western wing was the most important one, giving access to the largest room of the house. The facade was embellished with a Corinthian colonnade of the Alexandrian type. The capitals were unusual with matching opposing sides. There may have been an arch over the central, largest intercolumnium (space between columns), possibly with a tympanum enclosing the arch.

One of the Nabatean-style columns from the main courtyard;  
drawing reconstruction of a simple Nabatean-style capital







Room with the mosaic of the Horae,  
Early Roman House, 2nd century AD



## EARLY ROMAN MOSAICS

In the 2nd century AD, new rooms and a small bath in the Roman style with heated floor were built on top of the ruins of the "*Hellenistic*" House. New mosaic floors were also commissioned in three of the rooms of the bath. Two of these featured figurative representations of very fine workmanship. One depicted three Horae, goddesses of the seasons, and the other Aphrodite, supported on a column and holding what appears to be a spear or scepter in her hand. The rooms were next to the Western Courtyard of the house, which was an atrium with *impluvium* featuring four Nabatean columns in the corners. This area produced many architectural decorated elements, which supplied the essential data for a reconstruction of the building.



Mosaic of the Horae, 2nd century AD



Aphrodite on a mosaic panel,  
Early Roman House, 2nd century AD





## WATER IN EARLY ROMAN PAPHOS

Water supply in a town as large as Nea Paphos was always a difficult issue. Water was brought to the town from the hills and there were siphons, one of the most advanced technical inventions of the Hellenistic period, that were used to transport water across the deeper valleys. Little of the aqueduct supplying Nea Paphos has been preserved, but an important discovery made in the area of the "Hellenistic" House threw light on the working of the system. It was part of a siphon reused as a pillar inside the house.

Rainwater was also collected in surface and underground reservoirs. An ingenious collection system was built into the cornices at the edges of the roofs, carrying rainwater down vertical clay pipes to funnels and discharged into settling tanks which then emptied through channels into cisterns. The western courtyard was also furnished with an *impluvium*, a central basin sunk into the ground, designed to collect rainwater coming through an opening in the roof.

Waste water and, in the winter, excess rainwater had to be removed. Internal channels took the flow from baths to latrines, where it was used for washing down excrement, and was later discharged into public drains. Chamber pots, like the one pictured here, were also used.

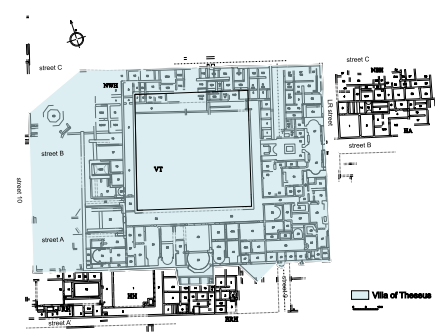




By definition a siphon causes liquid to flow upward above the surface of a reservoir, with no pump but powered by the fall of the liquid as it flows down the tube under the pull of gravity, and discharging at a level lower than the surface of the reservoir whence it came. Eight stone elements formed part of the pressure section of a siphon. The triple perforation of these blocks is unusual. Use of multiple pipes might have been necessary due to the fact that it made it easier to control oscillations generated by too rapid start-up in a single, larger-diameter pipe. These perforations may have fitted smaller-diameter clay pipes, the rest of the aqueduct being made of stone.

Chamber pot from the "Hellenistic" House

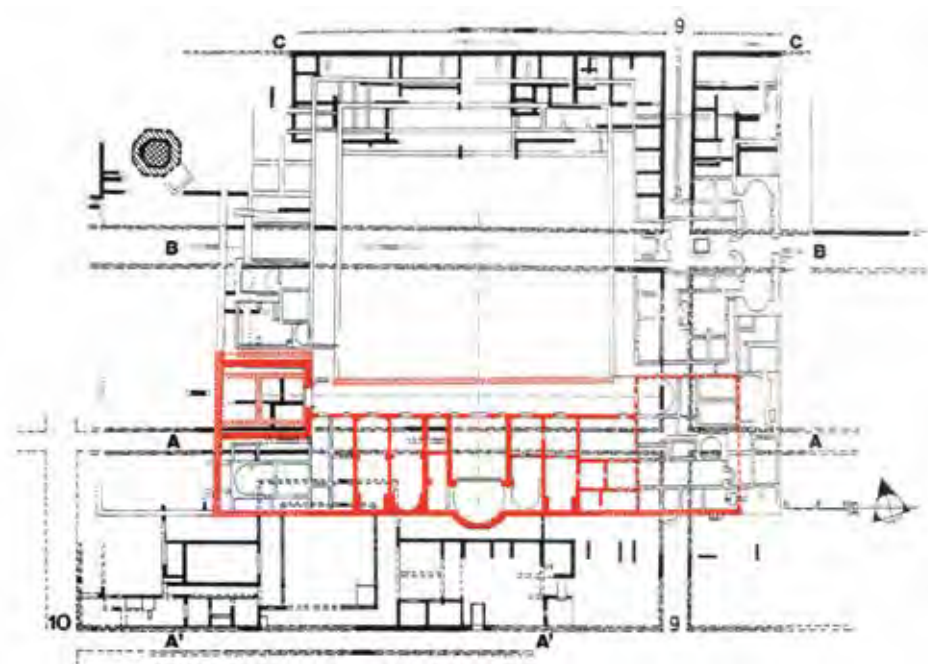




## VILLA OF THESEUS

The building that was raised on the ruins of this architectural *insula* was 120 m long from east to west and 80 m from north to south. Construction started early in the second half of the 2nd century AD and clearly disregarded the earlier street plan. It is the largest residential structure known from Roman Cyprus and one of the largest in the Mediterranean.

The plan was inspired by Hellenistic building traditions. It was a peristyle building with four wings around a central court with colonnaded porticoes on three of its sides. Geometric mosaic floors were found in all the porticoes and passages, while magnificent figured mosaics decorated the stately reception rooms and private quarters, mainly in the south and west wings. The finest of these are panels depicting Theseus slaying the Minotaur and a scene from the *Achilleia*, as well as Poseidon and Amphitrite riding a sea monster. The walls were sumptuously adorned with colorful murals and richly decorated with marble statuary representing ancient Greek gods and heroes. It also had a complex of comfortable baths and a spacious vestibule and waiting room for the guests and clients visiting the influential owner of the house.



The palatial character of this building conveys the semiofficial atmosphere reflecting the patron/client relationships and interactions occurring within its walls. It may not have been the permanent official residence of the governor of the island, but its occupant was undoubtedly an influential member of the provincial elite.









The *Achilleia* mosaic: panel with the First Bath of Achilles

### THESEUS AND ACHILLES

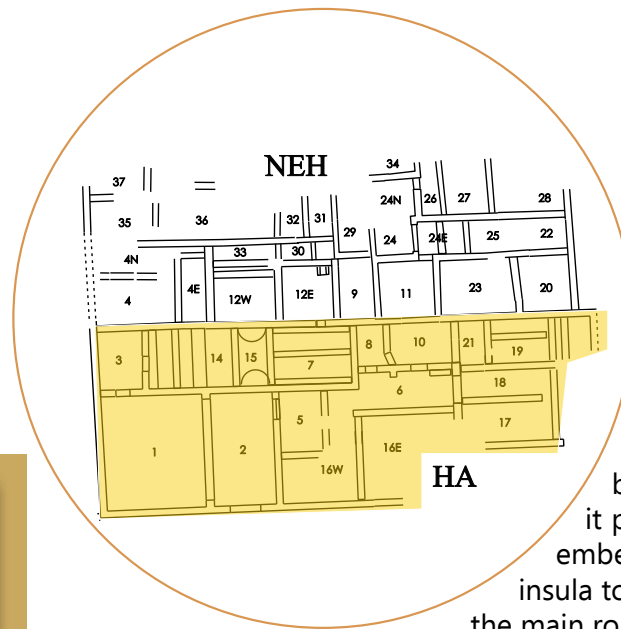
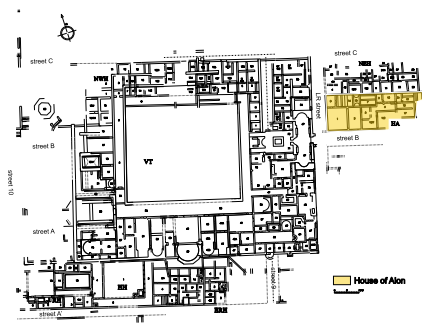
The choice of themes depicted in these two striking mosaic floors reflects the character of the building. The surviving scene from the *Achilleia* shows the birth and first bath of Achilles, while the medallion with Theseus, 2.20 m in diameter, shows the mythical fight between Theseus and the Minotaur on the island of Crete. The duel itself is less important than the allegory it stands for: the abstract triumph of the hero, who personifies transcendental virtues, over the evil represented by the Minotaur. The unusual iconographic richness gives credit to the skill and inventiveness of the mosaicists from Paphos in the 3rd century AD.





The Theseus mosaic





## HOUSE OF AION

The House of Aion was named after a mythological figure, the god of eternal time, featured on one of the mosaic floors in the main reception room and dining hall (*triclinium*). It was constructed in the 4th century AD and destroyed by an earthquake late in the same century. A meticulous study of the architectural elements found in the rubble on the floor of the main room made it possible to reconstruct an apse that had embellished the west wall. It had occupied an insula to the east of the Villa of Theseus, just off the main road leading down to the harbor.

A magnificent mosaic floor occupied the floor of this room, which measured 9 m by 7.6 m. The discoverer, Wiktor Andrzej Daszewski, has suggested that those who commissioned this masterpiece from skilled local craftsmen were highly cultured, powerful and rich protectors of the ancient creeds, individuals who exhibited a deep attachment to the traditional values and who believed in a philosophical Neoplatonic vision of man's salvation. The mythological interpretation of the mosaic panels (featured on the next pages), which include unique personifications, such as Theogonia (birth of the gods), Plane (errant mind), Nectar and Ambrosia (food and drink assuring immortality), must have deeper meaning, possibly challenging Christianity on moral grounds.



Reconstructed niche in the west wall of a reception room, House of Aion, 4th century AD



Wall paintings embellished one of the rooms of the House of Aion. Among the painted images were depictions of Apollo and the Muses. The paintings, made on a layer of fine wall plaster, were found on the floor, shattered into small fragments. It took two years of meticulous work by restorers before a few of them could be reconstructed.







Mosaic composition from the House of Aion, 4th century AD

## ETERNAL TIME

Decorating the floor of the dining room was a mosaic composed of a figural panel enclosed within a complicated geometric frame. Couches were placed along this frame, allowing entering diners to admire the magnificent composition in the middle. The mosaic consisted of five smaller panels arranged in three rows: two panels on top, one wide panel in the middle and two panels at the bottom. The stone tesserae were 2 to 5 mm in size and exhibited a fine range of colors.

At top left there is Queen Leda of Sparta meeting Zeus in the guise of a swan. To the right, the baby god Dionysus was depicted being handed over by Hermes to the tutor Tropheus and the nymphs of Mount Nysa. The center panel featured the god Aion in the company of Zeus, Athena and the other gods, as well as Krisis, a personification of judgment, presiding over a beauty contest between the mortal Cassiopeia and the Nereids. The lower register included, on the left, a solemn procession through the world of the young god Dionysus riding in a cart pulled by centaurs and accompanied by a maenad, a satyr and the god's tutor. Last but not least, there was a scene of Marsyas, the flute virtuoso, condemned to death by Apollo, following an unsuccessful bid to better the god in a musical contest.



ΔΩΡΙΚ

ΖΕΥΣ

ΑΘΗΝΑ

ΓΑΛΑΤΙΑ

ΒΕΤΙΣ

ΕΥΒΟΙ

ΠΟΝ  
ΤΟΣ

The Nereids taking part in a beauty pageant, center panel of the Mosaic of Aion, 4th century AD







Cooking pots, glass jar and domestic ceramics, from a Roman household



## KITCHEN AND PANTRY IN A ROMAN HOUSEHOLD

The everyday life of a Roman household is best exemplified by the domestic pottery, the cooking pots, amphorae, glass containers, lamps, even lead weights and different other objects. One of the rooms in the "Hellenistic" House seems to have been a kitchen repository or pantry. It was not the kitchen proper as there was no evidence of a fire or oven.

Wine was mainly transported in amphorae: the widely produced Pseudo-Kos, flat-based Pompey V from eastern Cilicia and Carrot type amphorae of Cypriot origin.

Cooking was done in small, locally made thin-walled pots, usually furnished with just one handle. Interestingly, the cooking ware set found in the pantry contained a great many pots, but no casseroles, otherwise highly popular in Cyprus. Some thick, flat-based baking dishes were discovered, very different from the local products, as all of them were Mediterranean imports, from the Aegean, Asia Minor and Campania.

Plain jugs and bowls, also found in this assemblage, were used for preparing and serving food and beverages.





## GREEK vs EGYPTIAN: THE DIVINE PRESENCE

Gods were omnipresent in the everyday life of the residents of Nea Paphos. Excavations have brought to light many examples of both official and private piety. Greek and Roman divinities predominated, as reflected by the many small-scale marble copies of known sculptures of various gods that were found in the Roman-age Villa of Theseus. Among these was the god of healing Asklepios and a double image of Aphrodite, the dark statuette representing Aphrodite Urania, the epithet signifying her celestial or spiritual aspect. Along with these copies there was an almost life-size statue of Aphrodite with a sword in her uplifted hand, an aspect of the goddess that is deemed to be entirely Cypriot in character. Protection was sought also from other deities. The bust of one of the Castores or Attis was found near the entrance of a house and double antefixes bearing symbols of the Twins, the Greek Dioskouroi, guarded the entrance to the main courtyard of the "Hellenistic" House. The stone plaque depicted a popular mythological theme: the rape of Ganymedes by Zeus under the guise of an eagle.

The marked Egyptian influence dated back to the times when Cyprus and Paphos were part of

Several Apis figurines of this kind and Maltese dogs, related to the cult of Isis, were found near an altar in the southern portico of the main courtyard of the "Hellenistic House".



Plaque with the myth of Ganymedes





Two statues of Aphrodite in marble of different colors and a white marble statue of Asklepios; center top, Gnostic lead amulet of Abraxes

the Egyptian empire of the Ptolemies and was manifest in marble statuary as well as terracotta figurines. Among the sculpture there was a marble head of Isis from the 2nd/3rd centuries AD. The clay figurines included several Apis figurines and Maltese dogs, which were related to the cult of Isis. They were

found at the base of an altar bearing traces of burning offerings, situated in the southern portico of the "Hellenistic" House, in the middle of a small area surrounded by a low wall. Only two figurines, a plaque representing fighting gladiators and a large figure of a woman of more classical style, were of a different nature.

The Egyptian influence remained evident in the Late Roman period. Examples include a gnostic amulet of Abraxas and a magical amulet, found in the Agora, with incised decoration featuring Egyptian motifs on one face and a Greek palindromic text (the same written text may be read both forward and backward) invoking Yahweh on the other.



## SYMBOLISM OF POWER

The rich residential area of Nea Paphos has produced objects connected to the official display of power. One of these is a brass staff finial, evidently a symbolic object, which had been lost inside the cistern of the "Hellenistic" House and has now been beautifully conserved. The legionary seal of the Fifteenth *Legio Apollinaris*, another evident symbol of a person wielding power, was lost in a well in the Villa of Theseus. Its owner, an officer of a Roman legion, may have only been passing through, but his presence in the Paphian residence must have been a honored one.

Other indications of a special relationship to government include a seal from an official letter of Ptolemy X and a bone ring depicting a Ptolemaic queen. Although these objects hold no official standing, they are a sign of royal favor and an indication of the status and opulence of the residents of this district in Hellenistic and Roman times.



Bronze scepter finial (left); legionary seal and its impression







An inscription indicating the imperial patronage of the Roman Emperor Probus, who reigned in 276–282, pictured at right, is inferred to be a reference to building activity on a portico in the Villa of Theseus.



Other inscriptions have been uncovered by the Jagiellonian University team, which has been working in the Agora of Nea Paphos since 2011. One of these is an inscribed lead weight, mentioning an *agoranomos*, a civic official responsible for controlling the market. An iron sword and remains of sling bullet production were also uncovered and are indicative of the presence of military or policing forces.



Seal of Ptolemy X Alexander I, ring cameo with portrait of a Ptolemaic queen (right); inscription fragment mentioning the emperor Probus and collection of inscription fragments and clay oil lamps from the excavations







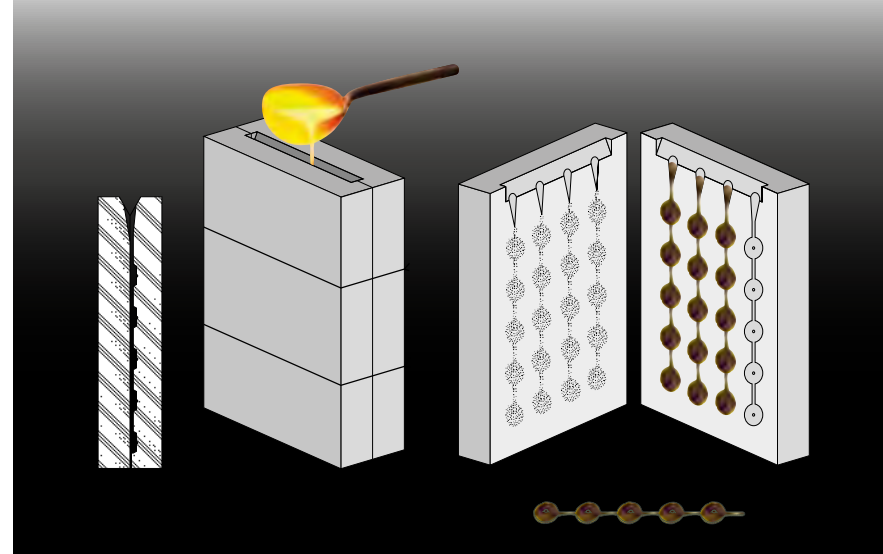
## THE HELLENISTIC MINT OF PAPHOS

The first major find of the first days of excavations at Nea Paphos in 1965 was a hoard of silver coins, all of a type created for Alexander the Great, showing his mythological ancestry reaching back to Heracles. On the obverse side is the head of this divine hero in a lion's skin and on the reverse, that of Zeus, his father. The coins, pictured to the left, were found in mint condition. They came from a house dated to the end of the 4th century BC, one that predated the founding phases of the "Hellenistic" House. The hoard testifies in a spectacular way to the urban development of Nea Paphos at the end of the 4th century AD.

While none of these coins came from Paphos, the Paphian mint is known to have been operating already in the times of Ptolemy I Soter. After the reform introduced by his successor, the mint adopted the coin production technique of casting flans (blanks) in moulds with hollows connected by channels. The flans were then struck to produce coins. Metal was melted in crucibles and poured into the moulds, which were made up of a pair of rectangular limestone slabs matched up vertically together.

Moulds for flan casting have been found at a number of sites in Paphos. Because of this distribution, it is probable that flans were cast in several workshops. Dies have yet to be found in Paphos.

Drawing reconstruction of the process of casting coins in a double mould made of limestone slabs. Below, a fragment of a one-sided mould for casting flans, made for large coins; traces of metal well visible on the edge.





Aerial view of the Agora and the Acropolis (Fanari Hill) – site of the Paphos Agora Project



## CURRENT PROJECTS

The Polish Centre of Mediterranean Archaeology, University of Warsaw, continues to run the archaeological excavations in the Maloutena district of Kato Paphos. The site is now part of an Archaeological Park that is widely visited by tourists. Recent work in conjunction with the Department of Antiquities of Cyprus had been geared toward the building of a new shelter over the magnificent mosaic floors that have earned Paphos a place on the UNESCO list of World Heritage. Polish archaeologists and architects have lent a hand to salvage excavations, needed to build the shelter and are now studying the finds.

The University of Warsaw team is also concentrating on extending their excavations to the south, uncovering further sections of the so-called "Hellenistic" House and embarking on stratigraphic analyses of successive levels of architecture in this part of the ancient town. Specialists continue to study finds from 50 years of excavations. To mark the anniversary, the team members have produced an exhibition that will be showed in the Cyprus Museum in Nicosia until the end of November 2015 and will subsequently be moved as a permanent exhibition to the Paphos Regional Museum.

The other Polish team in Paphos is the Paphos Agora Project from the Jagiellonian University in Kraków, which has been exploring the market place of Nea Paphos since 2011. Fronting the square is an odeon, which could have also been used as a building of the city council (*bouleuterion*). The objectives of the team include research on how and when this public space was used. The team has already put back to the Hellenistic period the founding of this structure, which the discoverer K. Nicolaou had suggested for the 2nd to 4th century AD.



Excavating a bronze jug





## THE TEAM

Over the years the discoveries in Nea Paphos were made by a core team of archaeologists, architects and specialists, usually small teams of six to eight people, assisted by groups of students from universities in Warsaw, Kraków and Wrocław as well as centers abroad, for whom the annual excavations and research seasons, usually from one to two months long, are part of their academic training. Several generations have been educated by professors Zofia Sztetyło, Jolanta Młynarczyk, Ewdoksia Papuci-Władyka, Barbara Lichocka, Henryk Meyza and the long-time director of the excavations, Wiktor Andrzej Daszewski. An equally long train of architecture students has benefited from the expertise of the late Prof. Stanisław Medeksza. Conservators and restorers from the Polish Centre of Mediterranean Archaeology have worked together with their Cypriot counterparts in preserving the uncovered heritage. Not the least in this job are professional photographers, like Maciej Jawornicki, whose photos can be admired in this volume. The most important, however, are experienced archaeologists, the trench supervisors, whose tedious and demanding job it is to dig and document the ancient remains, giving us all the opportunity to learn about our past.

Architect preparing the architectural documentation (left) and head of the mission, Wiktor A. Daszewski, supervising a stage in the rebuilding of the ruins



## SELECTED READING

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Cover photo: Restored columns of the eastern portico of the “Hellenistic” House in Nea Paphos (Maciej Jawornicki)





**ΝΕΑ ΠΑΦΟΣ  
50 ΧΡΟΝΙΑ  
ΠΟΛΩΝΙΚΩΝ  
ΑΝΑΣΚΑΦΩΝ  
1965–2015**

25 ΜΑΪΟΥ – 30 ΝΟΕΜΒΡΙΟΥ

**NEA PAPHOS  
50 YEARS  
OF POLISH  
EXCAVATIONS  
1965–2015**

25 MAY – 30 NOVEMBER

**ΚΥΠΡΙΑΚΟ ΜΟΥΣΕΙΟ  
CYPRUS MUSEUM**

**EXHIBITION ORGANIZERS:**

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in cooperation with
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- \* Institute of Mediterranean and Oriental Cultures, Polish Academy of Sciences
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# Nea Paphos. 50 Years of Polish Excavations 1965–2015

## Cyprus Museum in Nicosia

HONORARY PATRONAGE OF THE RECTOR OF THE UNIVERSITY OF WARSAW



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