

# BOOK OF ABSTRACTS

## NEA PAPHOS COLLOQUIUM IV

From Past to Present:  
Reflections on six decades  
of Polish excavations in Paphos

Warsaw and Krakow



UNIVERSITY  
OF WARSAW



POLISH CENTRE  
OF MEDITERRANEAN  
ARCHAEOLOGY  
Research Centre in Cyprus



JAGIELLONIAN UNIVERSITY  
IN KRAKÓW

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Ministry of Science and Higher Education  
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RESEARCH  
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Kraków

# Tuesday, 20 May - Warsaw

## The Tyszkiewicz-Potocki Palace

### Keynote lecture:

#### **Contribution of Polish excavations to research on the history and archaeology of Paphos**

**Ewdoksia Papuci-Władyka<sup>1,2</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 University of Warsaw, Polish Centre of Mediterranean Archaeology

Polish research represents the longest-standing foreign archaeological project on the island of Cyprus. In the years 1965-2019, the Polish Archaeological Mission of the University of Warsaw operated in the Maloutena area. Since 2011, the research has been conducted by the Paphos Agora Project expedition of the Jagiellonian University in Kraków in the most important public space of the city. Both expeditions were combined in 2019, implementing a new project "MA-P Maloutena and Agora in the layout of Paphos: modelling the cityscape of the Hellenistic and Roman Capital of Cyprus". The above-mentioned expeditions have cooperated with numerous institutions.

The contribution of Polish research to our understanding and interpretation of the history and archaeology of Nea Paphos covers a wide range of issues in the field of architecture, urban planning, including the city street grid and development of the Agora, various categories of ceramics and oil lamps, mosaics, sculptures, coins, metal objects, research on water infrastructure and many others. The use of archaeometric research of pottery, the application of geoarchaeology, the development and implementation of modern techniques for field research documentation, data storage and management were also extremely important. Innovative computational methods, especially the Heritage Building Information Modelling and procedural modelling integrated with other methods, resulted in the first ever 3d model.

# Session 1

**Chair: Monika Rekowska**

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## **Nea Paphos in the cityscapes of Hellenistic Cyprus**

**Claire Balandier<sup>1,2</sup>**

1 The French Archaeological Mission at Paphos

2 Avignon Université – UMR 5189 HiSoMA

Considering the recent results of the archaeological excavations in Nea Paphos and beyond, it is now possible to compare the urban landscape of the new harbour city with other important cities on the island and to place it in the general cityscape of Hellenistic Cyprus.

## **Recent developments on the quest of the city-wall of Hellenistic Paphos**

**Claire Balandier<sup>1,2</sup>, Matthieu Guintrand<sup>1,3</sup>, Efstathios Raptou<sup>1,4</sup>, Bastien Miola<sup>1,5</sup>,  
Manuel Tastayre<sup>1,6</sup>**

1 The French Archaeological Mission at Paphos

2 Avignon Université, UMR 7189 HiSoMA, en délégation au CNRS (UMR 7041 ArScAN).

3 Mosaïque, société d'archéologie préventive

4 Department of Antiquities, Cyprus

5 SciencesPo Paris

6 Avignon Université/University of Cyprus, UMR 5189 HiSoMA

Since the presentation at the third Nea Paphos Colloquium in Athens in November 2022, of the last results of the French archaeological Mission at Paphos on the Eastern rampart of the city wall of Nea Paphos a specific project was initiated by this Mission with the École française d'Athènes to emphasize the research on the Hellenistic fortifications of the city. The aim of this project is to complete the study of the city wall of Nea Paphos in order to publish a monograph of the monument. For now, this paper will present some new elements on this important element of the cityscape of Paphos in Hellenistic times brought to light in 2023 in collaboration with the Department of Antiquities and in 2024 and 2025 by the French archaeological Mission at Paphos.

# **The Archaeological Map of Nea Paphos in the Light of Geophysical Research: An Interpretive Tool in a Digital Research Environment**

**Nikola Babucic<sup>1,2</sup>, Martina Seifert<sup>1,2</sup>, Łukasz Misk<sup>1,3</sup>, Wojciech Ostrowski<sup>1,3,4</sup>, Ewdoksia Papuci-Władyka<sup>1,5</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 University of Hamburg

3 Jagiellonian University in Kraków

4 Warsaw University of Technology

5 University of Warsaw, Polish Centre of Mediterranean Archaeology

Invited by the Polish Mission, the University of Hamburg has been conducting systematic geophysical surveys at the archaeological site of Nea Paphos, covering approximately 70 percent of the 100-hectare settlement area. This research contributes to the documentation of the site to construct a more precise model of the ancient city, with a focus on its spatial organisation and economic infrastructure.

The standardised methods applied are magnetic survey and ground-penetrating radar (GPR) combined with an intensive mapping of visible archaeological remains using differential GPS (DGPS). By 2019, the geomagnetic survey had mapped over 21 hectares of accessible areas. The achieved geophysical data, compared with high-resolution aerial images and elevation models provided by Wojtek Ostrowski, resulted in targeted excavations. These excavations explore crucial questions regarding the basic urban layout, which likewise evaluate the interpretation of our survey data, as each site is unique in its geology, topography, and material composition. GPR mapping under challenging environmental conditions in selected areas offered high-resolution subsurface images. The park's nature reserve vegetation restricted further GPR application. At this point, an extended survey is a work in progress. The differential GPS data completed the comprehensive understanding of the geophysical results. The paper presents the project's design and outline by showing milestones and results of the ongoing interdisciplinary research. It will discuss the challenges of generating interpretative maps to enable a deeper and sustainable understanding of archaeological features in a multi-layered digital environment. In the end, this should help to facilitate the broader dialogue within the archaeological community and to support future, collaborative investigation about infrastructures and settlement development of Nea Paphos.

## **The Hellenistic Temple architecture of Nea Paphos within its Cypriot context: A comprehensive analysis of evidence**

**Leonardo Fuduli<sup>1,2</sup>**

1 Italian Archaeological Mission

2 University of São Paulo

One of the less clear-cut aspects of Hellenistic architecture in Nea Paphos concerns temple architecture, mainly due to the poor documentation of temples from the ancient city. This issue, together with a problematic framework regarding the whole of Cyprus, has fuelled the belief

that the Greek-type temple was introduced to the island quite late, not before the 2nd century BC. As a result, studies on this topic – apart from a few scattered works on individual buildings – have largely overlooked the issue, with no attempts made to provide a synthesised framework.

However, considering the importance of Nea Paphos, which became the capital as the seat of the strategos at the beginning of the 2nd century BC and was affected by a significant monumentalisation plan, the sparse data regarding the presence of Greek-type temple buildings deserves greater attention.

Some cult buildings known from literary sources have not been located or have only been hypothetically identified. For instance, the exact location of the Asklepieion and the Artemision of the city is unknown, and doubts also surround the identification of the sanctuary of Aphrodite. It cannot be disregarded that some of these may not have been in the form of Greek-type temples, but it is difficult to imagine that, in the context of Nea Paphos' transformation in monumental term – with Ptolemaic architectural influences – planning for the construction of monumental temple buildings with columns was not undertaken, and possibly early on. The following reflection will focus on the data from Fanari Hill and Fabrika Hill, analysing them in the light of the broader and more complex set of data on Cypriot temple architecture.

This type of analysis can certainly provide significant insights to enrich our knowledge of the city, bearing in mind, however, that archaeological field research still has an important role to play.

## Session 2

**Chair: Ewdoksia Papuci-Władyka**

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### **The chronology of the sanctuary of Aphrodite(?) on Fabrika, Nea Paphos, in the light of pottery finds**

**Jolanta Młynarczyk<sup>1</sup>**

<sup>1</sup> University of Warsaw, Faculty of Archaeology

A rock-cut platform of a temple, once towering above the southeastern part of the Fabrika hill in Nea Paphos, was in recent years investigated within the NCN project Harmonia 8, carried out in the Faculty of Archaeology, University of Warsaw, in cooperation with Université d'Avignon. The temple has tentatively been attributed to Aphrodite Paphia (the arguments for this specific identification have been presented in the past); however, determining the time span of its use remains a challenge. No trace of the masonry or floors of the building has survived to this day. Therefore, the only way to retrace the chronological development of the temple is a detailed survey of the contents of the fills explored in the trenches that were opened against the rock-cut features of the sanctuary. The central part in this analysis plays the typo-chronology of the ceramic finds, which sheds light on the duration of the usage of the temple and may be complemented by remarks on the spatial arrangement of the area.

# The Building on the Hill: Recent Investigations on Fabrika by the Australian Mission

**Craig Barker<sup>1,2</sup>**

1 Paphos Theatre Archaeological Project

2 The University of Sydney

Over the past decade, the University of Sydney has conducted work on Fabrika behind the rear of the theatre. Although initially intending to reveal the architectural limits of the theatre itself, the team quickly uncovered a significant architectural feature which is more than 20 metres in length and over 25 metres wide, with two long rooms and side rooms, and presumably more than a single story. This building has substantial foundation walls with large stone blocks and bedrock cut features. Although the finds analysis is yet to be completed and further excavation is required, we believe this will be a significant addition to our understanding of Late Medieval and Venetian Paphos.

Excavations in 2023 also revealed the southern area of the Early Christian cemetery which had previously been identified by excavations on Fabrika, and we will explore the relationship between the foundations of the structure and that earlier use of the site for burials.

This paper will explore the dimensions, function and chronology of the structure and pose some questions about activity in the southern slope of the Fabrika and its possible relationship with medieval and post-medieval activities over the site of the former theatre as well as Fabrika.

## The Mosaics in the Roman Theatre at New Paphos

**Jennie Lindbergh<sup>1,2,3,4</sup>**

1 Paphos Theatre Archaeological Project

2 University of Sydney

3 ICOMOS International

4 Australasian Society for Historical Archaeology

The Roman Theatre was a signifier of the cultural sophistication of the ancient city of Nea Paphos. Although random tesserae had been found during the University of Sydney's excavations of the theatre from 1995, it was not considered that in situ mosaics would be found. Since the 2004 excavation season, four distinct opus *tessellatum* floor mosaics were exposed in the eastern and western *parodoi* and their southern entries and the associated nymphaeum. These monochromatic geometric mosaics date to the period of use as a theatre. In addition, during the last phase of the theatre when it was modified for *kolymbethra*, the orchestra was sealed with waterproof cement into which random and irregularly shaped coloured marble pavers of various sizes were set, and a pebble mosaic laid into a newly formed lower diazoma. A polychrome geometric mosaic on the floor of a room/hall adjacent to the western parodos, which dates to the early fifth century and thus post-dates the life of the theatre.

It is understood to have ceased functioning as a theatre following the destruction of earthquakes in the fourth century. The discovery of a mosaic dating to the early fifth century

indicates that the theatre continued to function into the fifth century, or, more likely, was used for an alternate function, the purpose of which remains unclear. The discovery of a range of mosaics within the only theatre in the city contributes to an understanding of the world heritage values of Nea Paphos.

## Session 3

**Chair: Claire Balandier**

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### **Architectural stone members with masons' marks from the House of Orpheus at Nea Paphos (Cyprus) – a synoptic overview**

**Anna Kordas<sup>1</sup>, Demetrios Michaelides<sup>2</sup>, Monika Rekowska<sup>1</sup>**

<sup>1</sup> University of Warsaw, Faculty of Culture and Arts

<sup>2</sup> University of Cyprus, Cyprus Academy of Sciences, Letters, and Arts

More than two hundred decorated stone elements have been discovered within the residence located in the southwestern part of Nea Paphos, known as the House of Orpheus. These elements have recently undergone a comprehensive analysis, revealing that several bear marks, primarily alphabetic in nature. The collection is heterogeneous, with marks appearing on architectural members from different phases of the house's development, spanning from the 1st to the 3rd century AD. The interpretation of this assemblage is further complicated by the diversity of architectural forms, such as bases, capitals, column drums, and cornices, as well as the varying degrees of preservation. This paper aims to provide a general overview of the documented markings, which include both masons' marks and assembly marks. Despite concerns about the incompleteness and inconsistency of the collection, the analysis suggests a similarity to the blocks at other construction sites, particularly in public buildings at Kourion and Palaipaphos. These parallels support the hypothesis of itinerant stonemasons' workshops working in different cities in Cyprus in the Imperial era.

### **Cypriot cornices: typological classifications as a tool for the study of Roman architecture**

**Patrizio Pensabene<sup>1</sup>, Eleonora Gasparini<sup>2</sup>**

<sup>1</sup> Sapienza University of Rome

<sup>2</sup> University of Urbino

With this contribution, we intend to present an overview of the cornices used in Cypriot architecture during the Roman period. This study aligns with what we have developed in just under a decade on the architectural language of Cyprus in the context of the Greco-Roman world.

The here proposed data on cornices allowed new acquisitions on the House of Orpheus in Nea Paphos, a site on which we have been working thanks to the Project 2017/27/B/HS3/01131 “Architecture and decoration of the House of Orpheus in Nea Paphos (Cyprus)” (ADHO) financed by the National Science Centre of Poland (NCN) and directed by Prof. M. Rekowska.

The investigated elements could be traced in their chronological evolution, but the contemporary use of different forms stood out too. Moreover, the House of Orpheus let to deepen knowledge of manufacturing processes and differences between “calcarenite architecture” and “marble architecture” in Cyprus.

As usual, the Cypriot scenario will be considered as a unitary, but dynamic reality, and it will be addressed in the light of data on a Mediterranean scale, with particular reference to Alexandria, Egypt and the cities of Cyrenaica.

A methodological reflection on the use of typologies in the study of ancient architecture will accompany the presentation of data and their interpretation. This reflection converges on the topic of continuity and transformations of the archaeological research from past to present, which is the main theme of the Conference. The celebration of six decades of excavations in Paphos goes hand in hand with the continuation of research practices born in the last century and, possibly, still a valid tool.

## **Stones of Yeroskipou: Architectural Fragments from the Excavation at Pachyammos**

**Efstathios Raptou<sup>1</sup>**

<sup>1</sup> Department of Antiquities, Cyprus

Recent excavations at the coastal site of Yeroskipou-Pachyammos, located a short distance southeast of Paphos, have revealed a Hellenistic installation, consisting of imposing buildings and auxiliary facilities.

The architecture of the structures uncovered displays characteristics unparalleled in Cypriot archaeology, particularly in terms of their size, layout and decoration. So far, the discoveries include numerous architectural elements and decorative features, confirming the existence of Greek-style buildings, previously unknown from other sources.

However, the fragmented nature of the finds currently prevents a comprehensive and definitive interpretation of the site's purpose and historical significance. The present paper aims to provide a preliminary overview of these finds, exploring the type and function of the structures present on the site and placing them within their chronological and historical context.



## **Some reflection about the west portico of Nea Paphos agora – architectural decoration from the agora as a part of the skene of the Odeon**

**Anna Kubicka-Sowińska<sup>1,2</sup>, Aleksandra Brzozowska-Jawornicka<sup>1,2</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 Wrocław University of Technology, Faculty of Architecture

The great excavations of Kyriakos Nicolau of the agora and western portico took place in 70's of the 20th century. After the preservation work on the Odeon, the west portico of the Agora remains intact in terms of excavations and studies. The years of research in and around Paphian Agora brought to light the function of the most important public space in the ancient Greek-Roman city of Nea Paphos, except the west portico, which remained outside the excavation area. However, discoveries made during the analysis and documentation of architectural details in the area of the agora proved that some pieces probably originally belonged to the west side of the agora, most probably to the skene of the Odeon and are essential for studies on its form and composition.

As part of the project and research on the agora, pieces of architectural decoration were located, classified, and described in an open-source database. Based on selected elements and their 3D models we would like to propose the reconstruction of the spatial structure and general layout and form of Odeon, as well as the architectural order of skene, against the broader background of the architecture of the odeons and theatres of the Eastern Mediterranean, allowing us to identify patterns and analogies to the spatial arrangements used in Paphos.

## **Session 4**

**Chair: Leonardo Fuduli**

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### **Tomb 8: A Unique Ptolemaic Monument at the Tombs of the Kings in Paphos**

**Sophocles Hadjisavvas<sup>1</sup>**

1 Independent Researcher

The discovery of Tomb 8 in the North Necropolis of Pafos, dating back to the Ptolemaic era in Cyprus, has greatly deepened our understanding of burial customs and architecture at the well-known site of the Tombs of the Kings. Remarkably, Tomb 8 is the only tomb in the necropolis that justifies the title 'Tombs of the Kings,' suggesting a possible connection to a member of the Ptolemaic dynasty. The identity of the individual interred here has sparked lively debates among historians and archaeologists, enriching this significant discovery.

Unearthed and partially excavated during the 1979 excavation season, Tomb 8 was initially concealed and bore no visible signs on the surface. Its strategic positioning near prominent peristyle Tombs 3, 4, and 5 necessitated thorough investigations. A truly unique monument emerged, solidifying its status as a pivotal archaeological find on the island of Cyprus. The exploration of this exceptional tomb has proven complex and demanding, extending over two additional excavation seasons, highlighting its critical importance in unveiling the region's historical narrative.

An overview of the monument's unique architecture reveals compelling insights. The tomb exemplifies a meticulously planned design that adheres to all the burial customs of the Hellenistic period, incorporating all the essential features of a hypogeum, such as a partly covered dromos, a ceremonial chamber, a well, and a burial chamber furnished with several loculi.

## **Reconstruction of the Architectural Decoration of Tomb 8 from the "Tombs of the Kings" Necropolis in Nea Paphos, Cyprus**

**Aleksandra Brzozowska-Jawornicka<sup>1,2</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 Wrocław University of Technology, Faculty of Architecture

Nea Paphos, the capital of Cyprus during the Hellenistic-Roman period, flourished under the Ptolemaic Kingdom of Egypt and later the Roman Empire. This era brought significant investments in the city's urban planning and architecture, rooted in the rich tradition of the Eastern Mediterranean. To the northwest of the city lies a necropolis used from the Hellenistic period to late antiquity. Long-term research has revealed that, contrary to its modern name, the "Tombs of the Kings" do not housed royal burials but rather likely served as the tombs of Paphian aristocracy.

This cemetery consists of tombs carved into the rocky substrate in hypogeum forms with atriums and chambers featuring tumuli, inspired by the funerary architecture of Ptolemaic Egypt and Hellenistic Macedonia. Against this background, Tomb 8, the subject of the presentation, stands out as its architecture differs from the other tombs. While it is carved and set into the rocky ground, instead of an open peristyle in the centre of its courtyard, a rectangular block of rock was left, used for carving multiple loculi for burials and surrounded by four open wings. Excavations in the tomb uncovered numerous fragments of architectural decoration, likely part of its rich decorative frame.

The presentation will explore the research on the tomb in the context of Eastern Mediterranean funerary architecture and offer a hypothetical reconstruction of its architectural decoration.

# **An overview of the pottery range at the Tombs of the Kings site in Paphos, Cyprus**

**Agata Dobosz<sup>1</sup>**

<sup>1</sup> Independent Researcher

The excavations conducted at the Tombs of the Kings site in Paphos by the Department of Antiquities, Cyprus, under the direction of Dr. Sophocleous Hadjisavvas during the years 1977-1990 have yielded about 3000 complete or well-preserved ceramic vessels and further thousands of pottery fragments. For the last five years (2020-2025), a basic study (including the objects' description and typological and chronological identification) and cataloguing of this pottery has been undertaken by the present author, financed by the Department of Antiquities. The catalogues will be included in the site's two-volume publication by S. Hadjisavvas (I: forthcoming [2025], II: forthcoming, cf. also Hadjisavvas 2011).

The discussed pottery assemblage covers a chronological span from the Late Classical period until the Ottoman period; however, finds dated to the Late Classical and Early Hellenistic periods, as well as the ones from the Late Roman period until the Ottoman period, are rare. Better represented are finds dated to the 2nd century AD, while the Mid and Late Hellenistic pottery is overwhelming (especially well represented is the late 2nd century BC). Without statistical research or scientific analysis of fabrics being conducted yet, it is justified to state that a vast majority of this pottery is of a local, south-western Cyprus origin. Among the most common finds are plain ware unguentaria of a few typological groups, colour-coated ware bowls, plates and fish plates, as well as oil lamps, plain ware jugs and cooking pots, along with casseroles. Imported pottery is mainly represented by transport amphorae (especially Rhodian, already discussed by C. Barker [unpublished PhD dissertation; 2002; 2004]) and, in a lesser amount, ESA and thin-walled ware.

A further, more detailed study of this assemblage will contribute to a better understanding of locally produced pottery and the region's economic development, as well as funeral practices used by the local community during the Hellenistic period.

# Wednesday, 21 May - Warsaw, The Tyszkiewicz-Potocki Palace

## Session 5

**Chair: Efstathios Raptou**

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### **Calcaria in Late Antiquity. A Case study of lime kiln from Nea Paphos**

**Szymon Jellonek<sup>1,2</sup>, Michał Michalik<sup>1,3</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 University of Warsaw, Faculty of Archaeology

3 Jagiellonian University in Kraków, Doctoral School in Humanities

A round structure was discovered in the northern section of Paphos' Archaeological Park in 2016 while doing geomagnetic prospecting. According to the initial theory, it was a pottery kiln. It was determined to make a trial trench to dig the round building because the possible kiln corresponded to the profile of the Paphos Agora Project. Beginning in 2017, the excavation was carried out in 2018 and 2019. The goal was to reveal the structure and its surroundings. Built on bedrock, the structure was integrated into an existing building's corner. The construction was determined to be a lime kiln based on the material found and the structure arrangement. It is made out of a combustion chamber containing partially burned limestone and a stokehole. Fortunately, the lime kiln remains in excellent condition, on level with the best-preserved kilns from the legion camp at Lauriacum and the Roman colony at Buthrotum. The kiln's construction generally complies with Cato the Elder's instructions. (De Agricultura XLIV De Fornace Calcaria). However, it was built many centuries later at the turn of the late antique and early Byzantine periods. During the late ancient and medieval eras, lime kilns frequently utilised the remains of damaged building materials. In the paper, the authors will make a comparative analysis with other lime kilns from Cyprus and the Mediterranean area of late antiquity and present hypotheses regarding the use of the material produced in the kiln at Nea Paphos.

## **Les moules à flans monétaires de la colline de Fabrika à Nea Paphos**

**Barbara Lichocka<sup>1</sup>, Claire Balandier<sup>2,3</sup>**

1 Polish Academy of Sciences, Institute of Mediterranean and Oriental Cultures

2 The French Archaeological Mission at Paphos

3 Avignon Université – UMR 5189 HiSoMA

For many years, fragments of stone moulds for casting bronze coin flans from the Ptolemaic period have been found in the area of the ancient city of Nea Paphos. Five fragments of moulds were unearthed by Mission archéologique française à Paphos (MafaP) in 2022-2023, during exploration of a trench in a large artificial cave created as a result of using the Fabrika hill as a quarry. Four moulds bear rows of cavities connected by channels on one side only, and on the smooth surface of one of them, there are traces of blackening, reproducing the shape of the flans cast in a mould with which this mould was placed together during the casting process. The fifth mould is characterised by cavities and channels on both surfaces. Like in the case of previous finds of this type, the question arises whether the new finds will help locate the Ptolemaic mint in Nea Paphos and what new information these moulds add to our knowledge of the technology of casting bronze coin flans.

## **Local imitations (?) of Ptolemaic bronze coins found in the residential part of Nea Paphos**

**Barbara Lichocka<sup>1</sup>**

1 Polish Academy of Sciences, Institute of Mediterranean and Oriental Cultures

Ptolemaic bronze coin finds from 1965-2018 excavations conducted by the Polish Archaeological Mission of the University of Warsaw in the area of the residences occupying the western part of Nea Paphos (Maloutena) represent numerous issues from the entire period of the Ptolemaic dynasty. A number of coins reflect the high skills of the mint workers involved in subsequent stages of coin production, while others demonstrate quite the opposite. Some could even be described as 'defectives'. Many coins are legible enough to be attributable to mints in Nea Paphos or Alexandria. The coin with the reverse die showing a crude design of a large Isis headdress may raise doubts as to its official origin. At least one coin appears to be a cast made in a bivalve mould with imprints of a coin from an official workshop. If these specimens should be interpreted as counterfeits, it is worth considering whether they were produced in Cyprus, perhaps at Nea Paphos itself, 'aside' of the royal mint, and whether this can be a testimony to a larger-scale phenomenon.

## **A horse and its rider. Some remarks on the horse harness from the Paphian Agora**

**Maciej Waclawik<sup>1</sup>**

<sup>1</sup> Independent Researcher

During the 2015 season of the Paphos Agora Project in the southeast corner of the Agora, the remains of the horse harness were unearthed. The set contains a bridle bit, seven phalerae, two teardrop- and one diagonal pendant, twelve junction loops, four circular discs, strap fasteners and a D-shaped strap collector, decorated with two small horse heads, possibly indicating the complete breast junction. The initial analysis allows it to be linked with the Celto-Roman cavalry equipment of the 1st century AD, as indicated by the structural similarities and decorative motifs, having additional confirmation in the pottery finds from the context, dated to the Late Hellenistic/Early Roman period. The study draws analogies from sites across the Roman Empire and beyond the limes, reinforcing the importance of this find in understanding cavalry practices in the Roman military.

Horses have been present on the island at least from the 7th century BC: their remains, as well as relics of chariots, have been discovered in the graves dated after gaining independence from the Assyrian kings. Terracotta figurines and models are also present in the contexts dated to this period. In the Roman period in Cyprus, horses might have been used in a wide spectrum of daily activities, from military and propaganda purposes, through messengers of the *cursus publicus*, to providing entertainment.

## **Session 6**

**Chair: Martina Seifert**

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## **Iconographical links to the Greek theatre in the decoration of the so-called House of Aion in Nea Pahos**

**Elżbieta Jastrzębowska<sup>1</sup>**

<sup>1</sup> University of Warsaw

The paper presents a comparison of the Late-Antique mosaics in the Triclinium and paintings in one of the rooms in the so-called House of Aion with a sculptured decoration of stage fronts of Greek-Roman theatres on the European Continent, Grecque islands and in Asia Minor. The target of this comparison would, on the one hand, contest erroneous, in my opinion, traditional interpretation of the decoration of the so-called House of Aion is dependent on or opposed to Christian iconography, and on the other hand, it would remind of the thematic and semantic connections between the decoration of this House and preserved in the Grecque-Roman theatre's scenes in relief from the Dionysus cycle (birth and triumphal procession), as well as with figures of Apollo and the Muses immanently related to the art of theatre.

An equally important connection between these decorations is the presence of the agon's theme in the Triclinium mosaics, i.e. a literary and musical competition present as usual in theatrical performances. Last but not least, this comparison could strengthen my previous, maybe too speculative – due to lack of adequate archaeological research – interpretation of the so-called House of Aion functions as the seat of synodos of Dionysiac artists of the theatre still existing in the Late Antiquity.

## **Dionysus Narration from the House of Aion. The benefits of mosaic studies at Paphos and their ongoing research potential**

**Łukasz Sokołowski<sup>1</sup>**

<sup>1</sup> Independent Researcher

The Mosaic from the House of Aion is praised for its extraordinary technical and artistic compliance, remarkable in the Eastern Mediterranean. The results obtained so far indicate the further potential of research conducted from several complementary perspectives. Divided into six narrative panels with scenes from the life of Dionysus, the mosaic is a powerful medium of communication. Its content embraces the ongoing debate about the main theme and its detailed visual vocabulary. The architectural context of the mosaic's location, as well as the evidence of other surviving mosaics and objects of material culture, indicates the impact of the local religious traditions still cultivated in the fourth century. But the search for similar, chronologically co-current designs and iconographies demonstrates the regional parallels with comparable semantic associations displayed in an almost equally elaborate way. They contain visual programmes which were designed to mirror the worldviews of the contemporary urban elites involved in the movement of the third sophistic. Therefore, the comparative research on a broader scale, just as the correlative evidence from the site of Paphos, might contextualise our understanding of the mosaic's system of concepts and their mutual relations. The interactive database of mosaics and motifs from Paphos, contextualised with evidence of other objects of material culture deriving from the site, might be the first step in this research direction.

## **Aphrodite and the reception of her images in Nea Paphos during the Roman period**

**Panayiotis Panayides<sup>1</sup>**

<sup>1</sup> Department of Antiquities, Cyprus

Unlike classical, literary perceptions of Aphrodite, her Cypriot persona was not merely one of beauty and erotic desire. As recent literature has demonstrated, Cypriot Aphrodite dominated all aspects of life. Through the ever-lasting transformations of her cult, Aphrodite remained a powerful force that embodied notions of fertility, sexuality, childbirth, death and rebirth, as well as political, maritime, and military power. From the indigenous 'Cypriot Goddess' to the Greek and Roman Aphrodite and her various associations, the goddess evolved

as a powerful marker of Cypriot cultural identity. Her time-honoured sanctuary at Palaipaphos—the site with the longest uninterrupted cult tradition on the island—functioned as a pan-Mediterranean cult centre in Roman times. Roman coinage depicting the sanctuary underscores the goddess's pervasive influence on Cypriot society in Roman times and reflects her role in the socio-political and economic life of the island at the outset of Late Antiquity.

In this paper, I will present an overview of images of Aphrodite that have been preserved in the material culture of Nea Paphos in Roman times. My intention will be to investigate possible rationales behind the selection of certain iconographical themes and discern how Paphian viewers may have understood or were expected to understand the images of their goddess.

## Session 7

**Chair: Nikola Babucic**

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### **Cultic symbolism and Orphic Influence in a boat lamp from the House of Orpheus, Nea Paphos**

**Anthi Chrysanthou<sup>1</sup>**

<sup>1</sup> American University of Beirut – Mediterraneo, Paphos, Cyprus

This paper will examine a boat-lamp discovered in the House of Orpheus in Nea Paphos featuring depictions of Serapis, Harpokrates and potentially the Dioskouroi. Through analysing the lamp's iconography and the archaeological and historical context, I will explore its possible role in cultic practices, suggesting that such lamps were used in rituals associated with guiding the soul's journey into the afterlife. This analysis is situated within the framework of Orphic beliefs concerning the soul's postmortem navigation and the topography of the afterlife.

Various indicators suggest Orphic religious influence in the region, such as the presence of deities mentioned in the Orphic sources, like Aphrodite Ourania, named in the Derveni Papyrus. Details about the nature of the depicted gods Dioskouroi and Serapis, whose worship got popularised by Ptolemy I Soter, also provide a link to Orphic traditions.

Furthermore, ancient sources discussing Serapis' introduction to Cyprus reveal striking similarities to the Orphic "language" used in cosmogonies. Macrobius in his *Saturnalia*, for example, recounts that King Nicocreon of Salamis asked from Serapis to reveal his true nature, to which Serapis' responds with a cosmic description: "the ornament of the heavens is my head; my belly the sea; the earth my feet; my ears are in the aether; and the bright light of the sun is my far-flashing eye." This portrayal closely resembles how Zeus is described in the Orphic *Rhapsodies* and the Orphic Derveni Papyrus theogony, suggesting a potential Orphic influence on the formation of beliefs about locally worshipped deities like Serapis.

This paper will suggest, then, that the boat-lamp from the House of Orpheus likely served a ritual function related to the afterlife journey, within an Orphic religious framework.



# The iconographic interpretation of a figurative architectural frame and the problem of the cults practised in the sanctuary area of Toumballos

**Elvia Giudice<sup>1,2</sup>, Giada Giudice<sup>1,3</sup>**

1 Italian Archaeological Mission

2 University of Catania

3 Independent Researcher

One of the main problems relating to the sanctuary area of Toumballos concerns the identification of the cults that were practised there. This is partially due to the lack of sufficient data from the completed research. As far as material evidence is concerned, in addition to the numerous Hellenistic-Roman ceramics, the finds that came to light from the votive pits beside the dromos seem to be of some significance. They include a small black varnish fragment in which one can read  $\omega\lambda\lambda$ , an Attic red-figured fragment with the goddess Artemis, a small votive scissor, a gold earring of fine workmanship and a gold ring with an equine protome, a small terracotta stick with coiled snakes, which seems to refer to Asclepius, son of Apollo.

In addition, there is, unfortunately, no context, because it came from the area investigated but was reused inside a house bordering the excavation area and subsequently confiscated by the Cypriot Antiquities Department, a limestone frame, which may in some way allow us to formulate some hypotheses.

The frame, which is currently kept at the Archaeological Museum of the Paphos District (inv. ΜΠ 1416), was found in the area of the Toumballos sanctuary in the 1950s.

Due to the nature of the archaeological investigation in the mid-20th century, there is only a brief description of the object that was found inside the hypogeum, which is now lacking a known find location and any stratigraphic context.

Therefore, a complete analysis must be conducted both from an architectural point of view, providing a stylistic and iconographic framework, and from an object study viewpoint to analyse the frame, which remains a rare find in the area studied.

The moulding sequence of the sub-frame links the fragment to the Alexandrian tradition, particularly when compared to a group of frames with simple consoles and dentils, which show the same sub-frame sequence of rectangular dentils and double cavetto and a smooth crown and sloping taenia on the upper part.

In the frame from Nea Paphos, carved from local stone, the ceiling decorated with consoles of Alexandrian models is replaced by a figured field which depicts two figures, possibly a woman and a knight and we will attempt to interpret the two carved figures in the context of the known divinities whose cult is attested in the ancient city.

## Stone objects assemblage from the “Office of a Paphos Surgeon”

**Sebastian Bała<sup>1,2</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 Jagiellonian University, Institute of Archaeology

A set of surgical tools discovered during the Paphos Agora Project excavations in 2016 led to the conclusion that a surgery functioned in the first quarter of the second century AD in the area of the East Portico of the Agora. In the vicinity of a set of glass vessels and bronze coins, six metal implements were accompanied by remains of a wooden box with some bone ornaments and a bronze lid and hinges, as well as a slate palette for the preparation of medicines and tool sharpening. However, this stone palette is the only known element of a broader stone object set that needs to be introduced into the discussion.

In the area interpreted as surgery, 37 objects were discovered, including 28 fragments of stone vessels, two stone grinding/crushing implements, a palette/whetstone, two whetstones/workshop slabs, a spindle whorl, a small pillar decoration fragment, a thymiaterion and a bead. The collection is going to be presented based on the distribution within individual categories of finds in the East Portico and compared to known publications of surgical equipment, which at times focused mostly on metal items at the expense of stone constituents. The rooms in question are certainly unique in the urban landscape of Nea Paphos, though almost all finds have analogies in the immediate surroundings.

## Session 8

**Chair: Szymon Jellonek**

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### The Technique and Technology of Wall Paintings from the Villa of Theseus in Nea Paphos (Cyprus)

**Anna Tomkowska<sup>1,2</sup>, Magdalena Skarżyńska<sup>1,3</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 Academy of Fine Arts in Warsaw

3 University of Warsaw, Polish Centre of Mediterranean Archaeology

The study presents the results of research on the material structure of Late Roman wall paintings from the Villa of Theseus, located at the archaeological site of Nea Paphos in Cyprus. Using microchemical tests, instrumental methods, petrographic analysis, and optical microscopy, we identified a mineral binder and carbonate-based filler in the plaster samples, along with lime binder, natural pigments, and Egyptian blue in the painting layers. The stratigraphy of technological layers reveals two types of plaster, distinguished by filler materials. The arrangement includes a lower plaster layer (arriccio) applied directly onto

the stone wall, followed by a finer plaster layer (intonaco), onto which pigments dispersed in water were directly painted. In some cases, impasto paints mixed with limewash were used to create textured effects. The findings align with previous studies of ancient wall paintings in Cyprus, providing valuable insights into Roman painting techniques and materials. This research was conducted as part of a grant project by the Academy of Fine Arts in Warsaw, funded by Urgency Grants NAWA (Polish National Agency for Academic Exchange), focusing on the conservation of wall paintings in the Villa of Theseus.

## **Sisyphus' Labors? Challenges of Plaster Conservation in the Maloutena District of Nea Paphos (Cyprus)**

**Magdalena Skarżyńska<sup>1,2</sup>, Anna Tomkowska<sup>1,3</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 University of Warsaw, Polish Centre of Mediterranean Archaeology

3 Academy of Fine Arts in Warsaw

The paper focuses on the conservation and protection efforts for in situ plasters preserved in the residential district of Maloutena in Nea Paphos, Cyprus. These plasters, exposed to harsh weather conditions and external elements, face significant deterioration challenges. The presentation will provide an overview of the history of conservation work in the area, describe the current condition of the plasters, and identify the primary causes of their degradation, including environmental and climatic factors. Additionally, the documentation and conservation methods employed to stabilise and protect these fragile elements will be discussed. Through this case study, the paper aims to highlight the persistent challenges and solutions involved in preserving archaeological heritage under demanding conditions.

## **Painted plasters of Yeroskipou Pachyammos**

**Maria Tsaousi<sup>1</sup>**

1 Department of Antiquities, Cyprus

This paper presents the latest findings of painted wall plasters from the site of Yeroskipou-Pachyammos, unearthed during recent excavations conducted by the Department of Antiquities.

The study aims to examine the fragments and propose a possible reconstruction of the wall decorations within the complex. It seeks to identify the decorative style and provide a hypothesis regarding its chronological context.

To achieve this, comparisons will be drawn with painted wall plasters previously discovered and studied in the area of Nea Paphos and neighbouring regions. These comparisons will contribute to a broader understanding of the findings and their integration into their historical and geographical context.

# Thursday, 22 May - Krakow

## Conference Hall, Jagiellonian Library

### Session 9

**Chair: Eleonora Gasparini**

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#### **Revisiting Undecorated Ceramics: Diversity of Forms and Production Contexts**

**Urszula Wicenciak-Núñez<sup>1,2</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 University of Warsaw, Polish Centre of Mediterranean Archaeology

Despite being marginalised in research for many years, Plain Ware (PW) pottery from Nea Paphos played an important role in daily life. These vessels, used for both storage and everyday activities, have been published from the House of Dionysus, Maloutena, and Saranda Kolones. However, a thorough analysis of their full production and functional context has yet to be undertaken.

This presentation aims to rehabilitate this category of pottery, highlighting its diverse forms and production contexts. The analysis takes a comprehensive approach, including type-chronological, functional, and technological aspects based on macroscopic observations. However, further detailed archaeometric studies are needed. Macroscopic comparisons of PW pottery show similarities with locally produced tableware, amphorae, and building pottery, although they differ in admixture content. These comparisons have helped to identify additional production centres, such as Kourion and Amathous. A limited number of imports from places such as Berenike/Cyrenaica, Egypt, Phoenicia, Rhodes, and Knidos have also been identified. These results highlight previously unrecognised regional and international trade links through PW pottery. By applying advanced methodological approaches, such as statistical analysis and data quantification, we are now better able to link PW ceramic vessels to broader trade networks in the region, further enhancing our understanding of the socio-economic dynamics of ancient Paphos.

## **Local or Imported? Analysing Storage Vessels from Nea Paphos**

**Zofia Chomonicik<sup>1,2</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 Jagiellonian University, Institute of Archaeology

A widely held view among scientists is that storage vessels were manufactured and employed locally, within a 30-kilometre radius. However, an interdisciplinary analysis of material from the Nea Paphos site presents evidence that calls this theory into question. The pottery assemblage from the Hellenistic and Roman layers of both public and private contexts, excavated by the Polish Expedition (MA-P Maloutena and Agora), can be divided into three main groups based on their technological and stylistic features. These groups can be defined as follows: locally produced, locally produced with foreign influences, and imported.

The initial group of storage vessels was manufactured locally, utilising local clay, and exhibits a diverse range of shapes. The second group was also produced locally, but exhibits influences from other regions, particularly in terms of production techniques and use. Of particular interest are the decorated ceramic lids, which, while made from local materials, may have had a distinct or specialised use. The third group consists of imports from outside Cyprus. These vessels reflect similar patterns found in other pottery categories from the site, suggesting broader trade and cultural exchange.

## **Considerations on the Mau XXVII-XXVIII-Agora G199/Agora M239 amphorae from the “Garrison’s Camp” area, Nea Paphos**

**Mariagrazia Giuseppina Finistrella<sup>1,2</sup>**

1 Italian Archaeological Mission

2 Rhenish Friedrich Wilhelm University of Bonn

The Mau XXVII-XXVIII-Agora G199 amphora - its later version is the Agora M239 amphora is among the most attested transport amphorae in Nea Paphos and, above all, in western Cyprus. Up to now, the production of these types of amphorae has been confirmed, due to the presence of kiln sites, in Cilicia, even if a Cypriot origin of these typologies, alongside the more generic western- microasiatic one, is certainly conceivable. In the site that is known as “Garrison’s Camp” area, in Nea Paphos, thousands of, mostly unpublished, fragments of transport amphorae were found by the Archaeological Mission of the University of Catania, that were produced throughout the Mediterranean and that can be dated between the Hellenism and the Late Roman-Early Byzantine time. In my PhD at the Rheinische Friedrich-Wilhelms-Universität Bonn, I could study these fragments and, particularly, those from the archaeological excavations in 1988-1999, noticing a notable presence of the Mau XXVII-XXVIII-Agora G199/Agora M239 amphorae, moreover, with a certain variety of the fabrics. In this contribution, mostly, the results of the macroscopic and with Portable XRF analyzer examinations, that were carried out on the clays of a selection of the fragments of these two amphorae - which could be certainly considered representative for the rest of all the fragments from

the excavation area - will be discussed, highlighting news and interesting hypotheses on their provenance.

## **Imported or local? Quantification analysis of Early Roman amphorae from Nea Paphos – Maloutena**

**Marta Bajtler<sup>1</sup>, Monika Miziołek<sup>1</sup>, Henryk Meyza<sup>1</sup>**

<sup>1</sup> Institute of Mediterranean and Oriental Cultures, Polish Academy of Sciences

This paper aims to present quantitative data on the amphorae found in the Maloutena area in layers dated to the Early Roman period. The amphorae in question have been collected from the beginning of the excavations until 2019. The project was based solely on existing documentation: notes, drawings and photographs, including macroscopic ones. During the analysis, all mentioned fragments were counted. Approximately 40 different amphorae types, locally produced and imported from outside the island, were found during the analysis. The most common amphorae types are Mau 27/28 from Cyprus or Cilicia, various types from Beirut, Amrit, Pseudo-Kos, Lamboglia 2 / Dressel 6A from Adriatic, Dressel 2-4, Peacock & Williams 45, carrot amphora and North African types. Such a study has not yet been carried out for the Maloutena site. Completing an analysis of this aspect is important to understand better the population preferences, the functioning of the local economy, the directions from where goods transported in amphorae were imported and the role of Nea Paphos from the point of view of regional and long-distance trade from the transition period that starts with the takeover of Cyprus by the Roman Republic in 58 BC, to the beginning of 3rd century AD.

## **Session 10**

**Chair: Agata Dobosz**

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## **The Last Witness of the Past Glory – Late Antique Amphorae and Economic Prosperity Challenging the Decline Paradigm**

**Jerzy M. Oleksiak<sup>1,2</sup>, Urszula Wicenciak-Nuñez<sup>1,2</sup>**

<sup>1</sup> Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

<sup>2</sup> University of Warsaw, Polish Centre of Mediterranean Archaeology

After 60 years of research, the Late Antique city of Nea Paphos remains poorly understood. The prevailing paradigm of the city's gradual decline following the earthquake of 342 AD is contradictory to indirect evidence suggesting the prosperity of Cyprus as a whole during this period. Indeed, local production of agricultural goods, ceramics, and raw materials appears to have peaked once again between the 4th and 7th centuries AD. The port of Nea Paphos, as one of the most important harbour cities in southwestern Cyprus, served as a critical

intermediary agent within a dense network of regional and interregional mercantile connections. This is evident from the analysis of amphorae, which provide excellent data on material exchange and the island's connectivity with neighbouring regions and beyond.

The aim of this paper is to construct a hypothetical economic narrative based on factual pottery data, challenging the prevailing knowledge derived from generalised premises about the economic condition of the entire island during this era. The rich assemblage of amphorae uncovered during recent excavations in the Maloutena and Agora districts offers an opportunity to address gaps in our understanding of the city's role and significance in Late Antiquity.

A methodological shift in amphorae data collection now enables more precise identification of key trade routes and the intensity of goods circulation between Cyprus and regions such as Egypt, the Levant, Cilicia, and Asia Minor. Furthermore, this approach allows for the examination of changes in the city's import and export strategies during the 4th to 7th centuries AD. By shifting the focus of ceramic studies from stratigraphic analysis to the quantitative and detailed examination of each pottery sherd, researchers can better interpret the dynamics of trade and its impact on civic society. The application of full quantification and statistical analyses introduces new perspectives that contribute to broader discussions on goods exchange in the Late Antique Eastern Mediterranean and beyond.

## **The decline of settlement activity in south-western part of Nea Paphos in the light of fine pottery finds**

**Krzysztof Domżański<sup>1</sup>**

<sup>1</sup> Institute of Archaeology and Ethnology, Polish Academy of Sciences

This paper presents Late Roman red slip ware finds from the most elegant residential area of Nea Paphos, where several impressive mansions were erected in the Late Hellenistic and Early Roman times. They underwent several reconstructions in the Roman period and were finally affected by the destructive earthquake in the late 4th century, most likely in the 380s AD. After this destruction, the majority of the residential buildings were abandoned, and the strongly reduced settlement activity continued in this part of the city for not longer than a few decades after the earthquake. It gave us a unique opportunity to look closer at fine pottery used by the inhabitants in the 4th-early 5th century. This period of time is the least studied phase of the development of production and distribution of the leading red slip vessels, which were the subject of the long-distance maritime trade, especially the Late Roman D/"Cypriot" and Late Roman C/Phocaeen wares, prevailing among the evidenced ceramics. The research was focused on the finds from the Villa of Theseus and House of Aion, which were presented in the background of contemporaneous and later materials found in other parts of Nea Paphos, where the settlement continued throughout the Late Roman and Early Byzantine periods.

# Paphos and Pilgrims from a Medieval Pottery Perspective

**Holly Cook<sup>1, 2</sup>**

1 Paphos Theatre Archaeological Project

2 Independent Researcher

Places of high religious significance have long attracted pilgrims from near and far. These pilgrims bring with them an abundance of economic benefits to the communities surrounding such sites, as can be seen in the variety of goods and offerings found at the Sanctuary of Aphrodite at Palaepaphos.

The growth of Christianity as the dominant religion eventually led to the dissolution of the use of the Sanctuary as a site of religious activity in the late 4th century C.E. This, in turn, would have had a negative impact on the economic prosperity of the region. However, Paphos, being an area of religious significance within the emerging Christian religion, would have been able to mitigate any economic downturn by replacing the Sanctuary of Aphrodite with a new type of attraction for the faithful pilgrim in the form of Churches, Basilicas and Cult sites dedicated to various Holy Persons, Saints and associated mystical phenomenon. Unfortunately, any long-term economic benefit would have been severely curtailed during the Arab condominium, a period of political instability, which affected Cyprus from the 7th to the 10th centuries C.E. This led to a marked decline in not only the economy but also tourist numbers for the region. It is not until the Island is back under Byzantine and subsequent Lusignan control that religious pilgrim routes become re-established.

Paphos' historical significance within the development of Christianity made it an important destination on the pilgrim route, and together with its advantageous position en route to the Holy Lands, gave it a unique position to take advantage of any economic prosperity to be gained from this new rise of religious travellers. This paper aims to look at the evidence of pilgrims to Paphos in the Late Byzantine and Medieval periods through the rise of glazed pottery manufactured locally and its distribution throughout known Holy sites, both locally and abroad.



# Friday, 23 May - Krakow

## Conference Hall, Jagiellonian Library

### Session 11

**Chair: Urszula Wicenciak-Nuñez**

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#### **Bathing Culture in Late Hellenistic/Early Roman Nea Paphos: Evidence from Maloutena**

**Marcin M. Romaniuk<sup>1</sup>**

<sup>1</sup> Institute of Mediterranean and Oriental Cultures, Polish Academy of Sciences

The following paper explores bathing practices in Late Hellenistic/Early Roman Nea Paphos, focusing on water installations uncovered by the Polish Archaeological Mission of the University of Warsaw in the Maloutena residential quarter. Four structures may tentatively be interpreted as domestic bathrooms with hip-bathtubs (*pueloi*). Two better-preserved ones consist of stone-masonry rectangular/trapezoidal basins lined with hydraulic plaster, featuring a semispherical depression (omphalos) and traces of a possible seating platform at the bottom, accompanied on the outside by waterproof floors with drainage channels. Dated to the Late Hellenistic-Early Roman period, these bathtubs, along with contemporaneous analogies from Ayia Irini and Kition, provide evidence of the deep-rooted and enduring Greek bathing traditions within Cypriot culture. This presentation will examine this phenomenon by considering the possible original shape of these installations, their architectural context, and cultural significance, with the aim of providing deeper insights into the lifestyle of Nea Paphos inhabitants during the transition from Hellenistic to Roman Cyprus.

#### **Water supply in Latin Paphos: An Investigation in Progress**

**Efstathios Raptou<sup>1</sup>, Véronique François<sup>2</sup>**

<sup>1</sup> Department of Antiquities, Cyprus

<sup>2</sup> CNRS Laboratoire d'Archéologie Médiévale et Moderne en Méditerranée

The history of Latin Paphos and the topography of the city at that time are only partially known. An international project starting in 2026 will attempt to retrace the history of Paphos during the Frankish (1191-1489) and Venetian (1489-1570) periods, based on the joint exploitation of the archives, travellers' accounts, archaeological remains and environmental history. One aspect of this research will focus on the city's water supply. The recent archaeological exploration of Paphos, carried out by E. Raptou uncovered the remains of various wells with pulley wheels, known in Cyprus as *αλακάτιν/alakatin* and, more usually known

in the Mediterranean, by the term *sakieh* – an animal – drawn hydraulic machine that allowed water to be taken from a deep well. We will present a preliminary study of these wells in Paphos based on the remarkable *alakathkia* remains recently discovered in Nicosia and published by V. François and F. Hadjichristofi in 2021.

## **Latest Discoveries on the Water Supply of Fabrika Hill (2024–2025): From Ptolemaic Origins to the Medieval Era**

**Cyril Abellan** <sup>1,2</sup>

1 The French Archaeological Mission at Paphos

2 Avignon Université – UMR 5189 HiSoMA

The initial excavation seasons of the French Archaeological Mission in Paphos quickly uncovered significant hydraulic remains on Fabrika Hill. A large vaulted cistern was first revealed, followed by an aqueduct supplying it from the north. However, the renewed study of these remains in 2022, along with the opening of new trenches in 2024 and 2025, allowed for a new perspective.

An intriguing similarity has been identified with a unique hydraulic system known in Alexandria: the Alexandrian-type *hyponomos*. This discovery has prompted a reexamination of the water supply systems of Fabrika Hill, particularly in its cultic dimension, and, more broadly, of the urban planning of the Ptolemaic capital of Cyprus. The presence of this hydraulic technique also raises questions about the uses of water on Fabrika Hill.

We will therefore analyse in detail the history of Fabrika Hill through the evolution of its hydraulic remains, from their Ptolemaic origins to their eventual abandonment in the late Middle Ages.

## **Water for Spectacle: The use of water in the Theatre of Paphos**

**Bruce Brown**<sup>1,2</sup>, **Craig Barker**<sup>1,2</sup>

1 Paphos Theatre Archaeological Project

2 The University of Sydney

There is compelling evidence that the theatre of Nea Paphos was converted for aquatic displays and water spectacles in the third century AD, with the former orchestra waterproofed. Although unlikely to have been used for large-scale *naumachiae* (naval battle re-enactments), there was a range of aquatic displays and activities that were popular across the Roman Empire that may have also found an eager audience in Cyprus.

This paper will outline the archaeological evidence for this water conversion phase, from the orchestral containment wall separating the audience, waterproofed mortar used on the floor of the orchestra and evidence of drains, channels and terracotta pipes that were used in conjunction with this phase of the theatre.

The volume of water required to fill the theatre will be discussed, as well as water reservoir sources and possible drainage options in order to remove water after performances had taken place. Overall water management of this era of the theatre's architectural development will be examined, and a strategy for future investigations will be outlined. The paper will

also provide an overview of the planned work by the Paphos Theatre Water Management Project to better understand the use of water at the theatre site more holistically and chronologically, including Roman nymphaeum and road drainage and later medieval and post-medieval constructions of wells on the site and will outline the future investigations of these features.

## Session 12

**Chair: Jarosław Bodzek**

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### **Paphos Through the Lens: Exploring change in Paphos and its Surrounding Landscapes through Pictorial Archives**

**Anthula Vassiliades<sup>1,2,3</sup>**

1 Paphos Theatre Archaeological Project

2 The University of Sydney

3 Cyprus American Archaeological Research Institute

The Paphos area, Kato Paphos, and Ktima only rarely appear in early images from the late 19th century onwards, with photographs of these localities particularly rare. Kouklia is slightly better represented, but not dramatically. A much larger early photographic archive exists from Nicosia, Famagusta, Larnaca and Limassol, so documenting the evolving landscape of these areas, including the archaeological sites, is mostly uninterrupted.

In the case of Paphos, there are many significant chronological gaps. It was not until the mid-twentieth century that this changed. From some of the first known photographs of Kato Paphos and Ktima, including aerial images and popular photography, this paper will explore what information has been captured with recorded images and how much the historic landscape has been modified or lost in the last hundred or so years.

### **People and Place: Community's memories of Nea Paphos from the discovery to today**

**Tomomi Fushiya<sup>1,2</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 University of Warsaw, Polish Centre of Mediterranean Archaeology

The Nea Paphos Archaeological Park is one of the most significant archaeological sites in Cyprus, and its global importance was recognised by inscribing the site on the World Heritage List in 1980, along with the Palaeopaphos and Tombs of the Kings. Since the 1950s, archaeological investigations have been continuously carried out by researchers from Cyprus and other countries, expanding our knowledge of the site's extended history

from the 4th century BCE to the 6th century CE. While the scientific understanding of the site has grown over the past seven decades, the social values of the Archaeological Park have drawn little scholarly attention. Understanding social values is crucial for socially inclusive, sustainable protection and management of a heritage place, as it is stressed in heritage frameworks and guidelines such as the Operational Guideline of the World Heritage Sites and the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention). This paper explores the social values of Nea Paphos for the residents in the modern city of Paphos from personal memories of the discovery and visits to the site that were collected during the interviews conducted in March and April 2022.

## **From D76 Developer under an olive tree to digital data: photography and archaeology at the Ancient Paphos Theatre excavation**

**Bob Miller<sup>1,2</sup>**

1 Paphos Theatre Archaeological Project

2 The University of Sydney

In the early excavation days of 1997, the ancient theatre at Paphos only existed as hints of the full form and extent of the theatre that is now visible at Fabrika Hill. Photography for both site and artefact was recorded on a combination of colour and black & white film. The B/W film was developed and printed on site as soon as possible with a small darkroom. The film, once loaded into a 'daylight tank,' could then be processed, sitting with a row of chemicals in jugs in my favourite spot under an olive tree outside the darkroom. As early as the 2000 season, I trialled a digital camera on site, determining that it would take a good while before the digital photograph would be a viable format. However, by 2003, advances in digital technology and cameras changed that premise. As an early adopter of digital, I converted the archaeological excavations I was photographing, including the Paphos Theatre, to a digital workflow.

The darkroom has gone, replaced with a laptop and software that provide immediate results with significantly better quality. The digital camera and software also offer many additional advantages to the archaeological excavation that were not possible with film. This paper will touch on some of the research advantages that digital photography and data can provide.

# Session 13

**Chair: Krzysztof Domżański**

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## **The Sanctuary of Aphrodite Revisited: Insights from Recent Finds**

**Efstathios Raptou<sup>1</sup>, Kyriakos Savvopoulos<sup>1</sup>**

<sup>1</sup> Department of Antiquities, Cyprus

The relocation of the entrance to the archaeological site of the Sanctuary of Aphrodite at Palaepaphos to its current position a few years ago, along with enhancement works in its surrounding area, prompted extensive cleaning on the northern side of the site.

As part of these efforts, brief excavations were carried out, resulting in the discovery of numerous significant artefacts, including sculptures, alphabetic inscriptions, clay figurines and pottery sherds, primarily dated to the Hellenistic and Roman periods.

These finds, undoubtedly dedications to Aphrodite Paphia, offered at the most important sanctuary of Hellenistic and Roman Paphos, constitute a unique collection of artefacts that bring renewed attention to the sanctuary's historical and religious significance.

## **Further Finds of Moulds for Casting Coin Flans at the Paphos Agora**

**Jarosław Bodzek<sup>1,2</sup>, Barbara Zająć<sup>1,3</sup>**

<sup>1</sup> Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

<sup>2</sup> Jagiellonian University, Institute of Archaeology

<sup>3</sup> National Museum in Kraków

During archaeological research conducted by the Institute of Archaeology of the Jagiellonian University in the Nea Paphos Agora between 2014 and 2019, twelve stone moulds for casting coin flans were discovered. Three of them, found during the 2014 campaign, were published in 2017 and 2019. The research conducted in the following campaigns led to the discovery of the next nine fragments of moulds. The moulds are evidence of minting activity in the ancient city, mainly in the 2nd and 1st centuries BC. Nea Paphos was one of a few ancient sites where the presence of forms of this type has been recorded. Besides Agora, such items have also been found in other parts of the ancient city: the Odeon, the House of Orpheus, the House of Dionysos, the House of Theseus, the Saranda Colones structure, and the Garrison Camp.

## Is it a real Hellenistic House? About new discoveries of the Joint Polish Archaeological Mission in Nea Paphos

**Ewdoksia Papuci-Władyka<sup>1,2</sup>, Paweł Lech<sup>1,2</sup>, Łukasz Misk<sup>1,3</sup>, Małgorzata Kajzer<sup>1,3</sup>,  
Urszula Wicenciak-Nunez<sup>1,2</sup>, Nikola Babucic<sup>1,4</sup>, Michał Michalik<sup>1,5</sup>,  
Kamila Niziołek<sup>1,3,5</sup>, Jerzy M. Oleksiak<sup>1,6</sup>**

1 Maloutena and Agora Archaeological Project in Paphos, Cyprus, Joint Polish Warsaw and Jagiellonian Universities Expedition

2 University of Warsaw, Polish Centre of Mediterranean Archaeology

3 Jagiellonian University in Kraków, Institute of Archaeology

4 University of Hamburg

5 Jagiellonian University in Kraków, Doctoral School in Humanities

6 University of Warsaw, Interdisciplinary Doctoral School

The “Hellenistic” House, one of the monumental villas of ancient Nea Paphos, was discovered by the Polish Archaeological Mission of the Polish Centre of Mediterranean Archaeology, University of Warsaw. Excavations took place between 1986 and 2016. The House was named “Hellenistic” at the beginning of the work, based on early architectural assumptions. It caused misunderstanding, as the last, now visible, phase of the building is originally dated to the late first-early second century AD, to the time when Cyprus was under the rule of the Roman Empire. The name of the House was already established and has survived to the present time. Unfortunately, no other examples of houses or villas from the Hellenistic period are known. Only partially preserved walls and objects from that period have occasionally been found in the area of ancient Nea Paphos. In 2022, under the framework of the *MA-P Maloutena and Agora in the Layout of Paphos: Modelling the Cityscape of the Hellenistic and Roman Capital of Cyprus* grant, researchers from the Joint Polish Warsaw and Jagiellonian Universities Expedition began excavations at Maloutena Trial Trench X (MAL TT X). The Trial Trench X is located to the south-west of Fanari Hill, in the area on the edge of the so-called Maloutena and Ktisto districts (understood as an area located south of the “Akropolis”, after the author of the first map of Paphos – Eugen Oberhummer). The location of this trench was designed as one of the checkpoints, carefully selected to verify the city plan, reconstructed and published in 1990 by J. Młynarczyk and developed by further excavations. Before excavation, geophysical surveys (GPR and geomagnetic) were conducted in the Trial Trench X area to identify potential features. At the selected location, our team expected to discover a crossroad and accompanying canal/s, which could confirm the spatial development of the city’s earliest phase. All expected objects were recorded in this trial trench, and thanks to the proper localisation, it was also possible to capture a fragment of the insulae wall located west of Street 11. The discovered remains of the massive building were initially dated to the Hellenistic period. Confirmation of the statement is based on many indicating finds, including Ptolemaic coins and Hellenistic pottery, especially stamped amphorae handles and characteristic table vessels. In the proposed paper, the authors will present the preliminary results from three seasons of excavations, which hopefully will open a new chapter in the study of the early phases of Nea Paphos.