

MONIKA REKOWSKA

Institute of Archaeology, University of Warsaw
mrekowska@uw.edu.pl
ORCID: 0000-0001-6672-1319

DEMETRIOS MICHAELIDES

Department of History and Archaeology, University of Cyprus
d.michaelides@ucy.ac.cy

PATRIZIO PENSABENE

La Sapienza, Università di Roma
patrizio.pensabene@uniroma1.it

ELEONORA GASPARINI

Independent researcher
elegasparini@hotmail.com

**A NEW PROJECT IN PROGRESS: RESIDENCE AS SELF-PRESENTATION OF URBAN ELITES.
ARCHITECTURE AND DECORATION OF THE HOUSE OF ORPHEUS IN NEA PAPHOS,
THE ANCIENT CAPITAL OF CYPRUS.¹ POTENTIALS AND PROSPECTS**

ABSTRACT

The so-called House of Orpheus, explored under the direction of Demetrios Michaelides a few decades ago, has so far been studied only fragmentarily. Since 2018, a new project began whose objective is to complete the studies on the site. To this end, non-invasive field-works (at *Nea Paphos*) are currently performed as well as library and archival research focused on gathering all published and unpublished information on the House. The results of the new documentation made on the site,

supplemented with archival data, will enable a virtual, three-dimensional reconstruction of selected architectural units. The collected material will serve to re-define the house's spaces from a historical perspective. The comprehensive evaluation of the architecture of the House of Orpheus will become an important point of reference in studies on the residential architecture of ancient Cyprus and other regions of the eastern Mediterranean.

Keywords: *Nea Paphos*, House of Orpheus, residential architecture, architectural decoration

Introduction

Nea Paphos, situated on the south-western coast of Cyprus and founded towards the end of the 4th century

BC, became the capital of the island under Ptolemaic rule.² The town grew rapidly in size and importance, going through a continuous period of prosperity up to the 4th century AD, when the capital was transferred from

¹ The project is financed by the National Science Centre in Poland (NCN UMO-2017/27/B/HS3/01131).

² On the foundation and urbanisation of *Nea Paphos* in the Hellenistic Period, see Młynarczyk 1990; Bekker-Nielsen 2000. For a recent discussion (with an extensive bibliography), see

Balandier 2014; Vitas 2016; Balandier, Raptou 2019. On the transition from the Classical to the Hellenistic Period in Cyprus, see also Michaelides, Papantoniou 2018 (with a comprehensive bibliography).



Fig. 1. Maloutena district: a. Villa of Theseus; b. 'Hellenistic' House; c. House of Aion; d. House of Orpheus; f. House of Dionysos (after Brzozowska-Jawornicka in this volume, fig. 1; based on Młynarczyk 1990, 162, fig. 16).

Paphos to *Constantia*, the former *Salamis*. *Nea Paphos* experienced urban development throughout the Hellenistic and Roman periods; however, the peak of its prosperity was during the late 2nd and the 3rd century, when the town received the most important title of its history: 'Sebaste Claudia Flavia Paphos, the sacred metropolis of the towns of Cyprus'.³ This obviously influenced the monumentalisation of the whole town within the well-established Hellenistic urban grid. The construction or renovation of public buildings was followed by an expansion of the residential area in the south-western part of the ancient town (Fig. 1).

The 'heart' of this district was the Villa of Theseus, a huge residence (c. 9600 m²) with a complex construction history, which began during the second half of the 2nd century AD, replacing earlier dwellings. It was enlarged in the following decades, spreading beyond the limits of the insulae that were part of the regular street layout of the Ptolemaic Period. Due to its size (the largest building of its kind in Cyprus), its characteristic

architecture, and location (the very central district, directly connected to the port by a main road), as well as some finds, it was interpreted as a seat of the Roman governor.⁴ To the south of the villa, there are remains of earlier buildings: a set of three houses named (from west to east) the Roman House, the 'Hellenistic' House, and the Early Roman House. Although the construction of the Villa destroyed the northern part of these dwellings, their remains, in particular their decoration and some sophisticated architectural features, prove that they had belonged to wealthy and undoubtedly important citizens.⁵ West of the Villa, in its immediate vicinity, excavations brought to light a sequence of buildings known as the House of Orpheus (Fig. 2). To the east of the Villa, along the main street leading to the harbour, another residential(?) complex decorated with mosaics, known today as the House of Aion and the North-eastern House, was erected at the turn of the 3rd and 4th centuries AD.⁶ Much earlier, four blocks further to the north, the House of Dionysos was built – a big residence (c. 2000 m²

³ There is an extensive bibliography on the Roman history of *Nea Paphos* as seen through (scarce) written sources and archaeological evidence which is not cited here, except for the basic works by Hill 1940 and Mitford 1980.

⁴ On the architecture of the Villa of Theseus, see Medeksza 1992; 1998; on the mosaic decoration and function, see Daszewski 1977; 1998. See also the contributions of Brzozowska-Jawornicka (with bibliography) and Gasparini in this volume. Lastly, on the Villa and its role in the late Roman Period, see Mavrojannis 2016.

⁵ Daszewski 2016; the contributions of Brzozowska-Jawornicka and Gasparini in this volume; Gasparini, Rekowska forthcoming.

⁶ On the architecture and decoration, see Medeksza 1987; Mikocki 1992; Brzozowska-Jawornicka 2016; and her article in this volume; Gasparini, Rekowska forthcoming. On the mosaic, see Daszewski 1985; Olszewski 2013 with a summary of a long discussion and bibliography, and, more recently, Ladouceur 2018. On the dating, see Lichočka, Meyza 2001.



Fig. 2. Maloutena district, the House of Orpheus in the foreground (photo by M. Rekowski).

and over 40 rooms) decorated with mosaics.⁷ All the above-mentioned residences demonstrate the wealth of Roman *Paphos* and were doubtlessly owned by members of the local elite. Thus, they were a clear manifestation of their wealth, social status, and enlightened education, as well as their cultural traditions. When discussing the problem of self-presentation of the local urban elites, we must not forget the position of the town in the provincial administrative system, because it was one of the fundamental aspects of the formation of these elites. It seems that living in *caput provinciae* – even if the province was a backwater of the Roman Empire – strengthened the urban elite's sense of belonging and being part of the system. *Nea Paphos* was inhabited by a number of people of high rank, coming from abroad, officials and their families, as well as the old local aristocracy. From the beginning of Roman rule, rich and well-educated members of the Greek-speaking population became the core of a newly-formed curial class whose members were obliged to shoulder the burdens of municipal offices.⁸ It is well known that, in the

Roman Period, residences were not only a sort of private sanctuary for their owner and his family but also a means of public display of success, dignity, and prestige.⁹

Despite decades of research, hitherto the houses at *Nea Paphos* have been subjected only to formal analyses, and their plans and decoration have been examined separately.¹⁰ In the works concerning their interior, the emphasis was put on mosaics and wall paintings and their iconography,¹¹ the architectural decoration remaining almost completely overlooked.¹² Meanwhile, the residences of rich citizens, constituting the core of the new urban elite, reflected a trend among provincial notables in the Greek East to express their *Romanitas* through altering the plans and selecting design elements for their houses. During the Roman Imperial Period, the orders used in colonnaded courtyards, as well as forms of doors and window framing, show, on the one hand, both a continuity and a discontinuity of the Hellenistic tradition, and on the other, the birth and development of a new fashion. The choices made for the decoration of houses reflected the taste of their owners and families, but at

⁷ Kondoleon 1994 with an extensive bibliography.

⁸ Even if in Cyprus Roman citizenship was not common (for more on the incidence of Roman citizenship, see Mitford 1980, 1362–1365), local elites were willing to affirm their Romanness.

⁹ Hales 2003; Wallace-Hadrill 2015; and more generally Tuori, Nissin (eds) 2015.

¹⁰ Medeksza 1992; 1998.

¹¹ Kondoleon 1994; Daszewski 1997.

¹² The new perspectives appear thanks to recent studies: Brzozowska 2016; 2019; for a more general perspective, see Pensabene in this volume.



Fig. 3. Aerial view of the S-W part of the House of Orpheus towards the sea (photo by M. Gładki, P. Prejs).

the same time they also had to respond to the demands of the 'new' Roman society, being an expression of their political and cultural identity. It is in such a context that the excavated remains to the west of the Villa of Theseus should be considered.

The House of Orpheus: potentials

The house has been known since 1942, when a mosaic panel depicting Heracles fighting a lion was accidentally uncovered. In 1963, thanks to a trial excavation, another mosaic (a panel depicting an Amazon standing by her horse) came to light. The area was reinvestigated in the summer of 1978, when it was realised that the two panels belonged to one and the same floor, which was photographed and then buried for protection.¹³ A proper systematic exploration directed by Demetrios Michaelides on behalf of the Department of Antiquities began in 1982. After two seasons, another perfectly-preserved mosaic of outstanding quality was discovered depicting Orpheus and the beasts. This led to naming the building, in 1984, the House of Orpheus. The project was interrupted in 1992 and then continued from 2009 until 2013, always under the supervision of D. Michaelides, only now on behalf of the University of Cyprus.¹⁴

Over a dozen years of methodical work resulted in uncovering an architectural complex measuring *c.* 1200 m² (Fig. 3). It must be noted, however, that the limits of the entire excavated area cannot be taken as the boundaries of the insula, whose hypothetical range is known thanks to the reconstructed street grid. The northern and eastern limits are defined by public roads (the presumed eastern road has never been excavated; nevertheless, there is evidence confirming its course), while the western limit is undefined since the remains lying very close to the surface were erased when the land was under cultivation. The southern limit is as yet unknown because the area is not completely excavated (Fig. 4).

The exploration began in the north-western corner, later extending towards the south and east. As a result, over 60 rooms were gradually uncovered, *inter alia* the two rooms with figural mosaics mentioned above, a thermal complex, a colonnaded courtyard, a storage room with five *pitthoi* in their original position, a room with a partially preserved monochrome geometric mosaic, stairs leading to an upper level, several rooms of generally small dimensions, the remains of a later workshop area, and, finally, a significant amount of architectural blocks still *in situ* in the southern part (the exploration of which has never been completed).

¹³ Michaelides 1986a, 475.

¹⁴ See the detailed bibliography of the House of Orpheus at the end of this article.

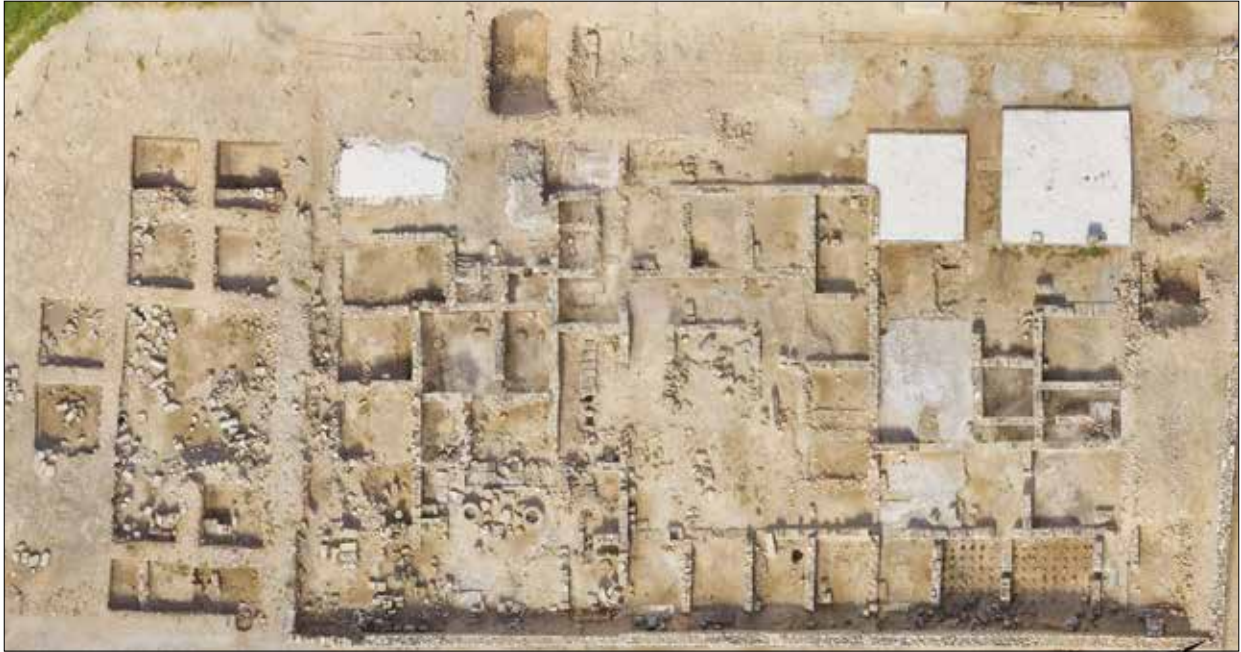


Fig. 4. Aerial photograph of the excavated area of the House of Orpheus (photo by M. Gładki, P. Prejs).

Besides the well-preserved pavements, many loose fragments of mosaic floor and painted wall plaster (multi-coloured, plain, or with geometric, vegetal, and figural motifs) were found within the excavated area (Fig. 5.a, b). Some traces of painting are still visible on the lower parts of the walls, and there is evidence of two different layers of decoration on the walls of a few rooms in the north-western part and on the blocks marking the tripartite entrance to the room decorated with the mosaic floor with two figural panels.

The excavations yielded enormous quantities of potsherds (including numerous amphorae with dipinti, graffiti, and stamped inscriptions), glass, lamps, terracotta figurines, and a few hoards of Hellenistic and Roman coins, as well as some precious and exceptional pieces. These include a gemstone with a satyr holding a bunch of grapes, a large multiple lamp (*polylychnon*) in the shape of a boat bearing an inscription which refers to Serapis, alabaster and onyx vessels, and objects of faience with Egyptianizing characteristics.

The multitude and variety of finds reflect the site's complex stratigraphy – the continuous sequence of layers dating back to the Hellenistic Period was also confirmed by the excavation of the layers under the mosaics, when these were lifted for conservation.

Interim reports on the excavations were published regularly,¹⁵ and the mosaics as well as a number of the artefacts were the object of more detailed studies.¹⁶ However, a comprehensive study of the House of Orpheus – its architecture and decoration – has not yet been attempted. It should be emphasised that the excavated remains deserve such a broad-based investigation. The eminent location (with a splendid view on the sea), the sophisticated decoration, as well as some luxury fittings (such as private baths), and the richness and quality of the finds, all testify to the wealth and high social standing of the owners. The main part of the wealthy, mosaic-decorated building has been interpreted as a private residence that reached its peak in the late 2nd/early 3rd century AD. However, this is just a fragment of the long-lived, multi-layered history of the insula with a history spanning the Hellenistic and Roman periods.

The House of Orpheus: prospects

In 2018, a new project financed by the National Science Centre in Poland (NCN UMO-2017/27/B/HS3/01131) began, which aims to provide a comprehensive study of the House of Orpheus. We take up the

¹⁵ [Karageorghis] 1983–1998; Michaelides 1983–1993; Symons 1986–1987 – see the bibliography at the end of this article.

¹⁶ On the mosaics, see Nicolaou 1980–1981; 1983; Michaelides 1986b; 1987b, 246; 1991b; Michaelides, Daszewski 1988; on the technology of paintings, see Radpour *et al.* 2019; on some

of the finds, see Nicolaou 1989, 311; Anastasiades 1998, 138, pl. XIV.4; Michaelides 2009; 2010; Kaldeli 2010; on terracotta figurines, see Michaelides 1992b; Michaelides, Papantoniou 2012; Papantoniou *et al.* 2012; 2017; Michaelides *et al.* 2014; 2015; Michaelides 2015.

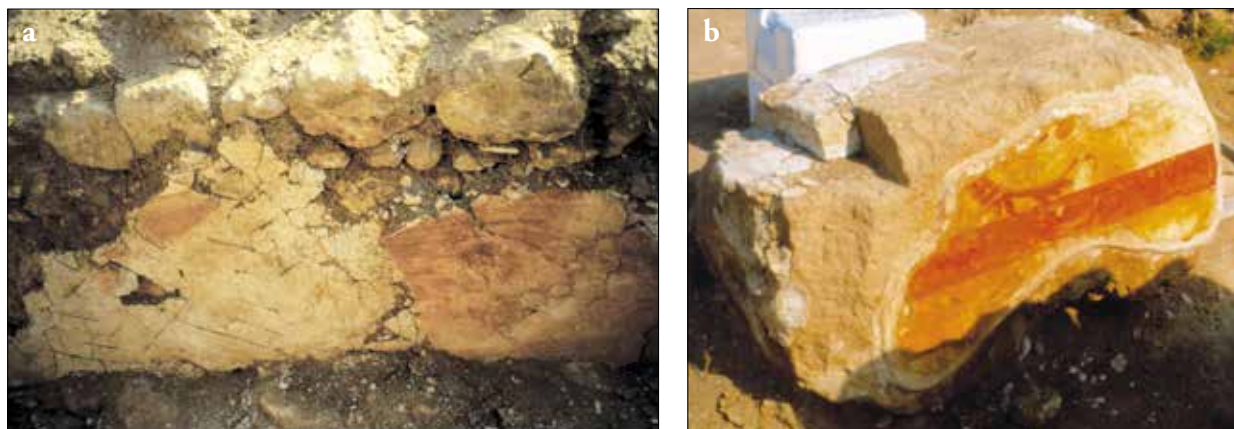


Fig. 5. a. Paintings on the wall south of the courtyard; b. Floral paintings on the block in 1992 (photos by D. Michaelides).

challenge of the ‘holistic’ approach and aspire to put it in practice by means of an in-depth study on the interplay between the layout, the architecture, and the decoration of the house. This research will be carried out with a simultaneous analysis of its plan and décor, with a special focus on the architectural decoration, in order to ‘decode’ the house. It should be noted that the architectural decoration was, next to the mosaics and paintings, a very important aspect of the décor of the complex, and, although registered, it was not studied in any detail.¹⁷ More than a hundred decorated architectural elements were located throughout the entire excavated area. Their generally bad state of preservation is due to the destructive activity of stone robbers and the modern recycling of building material for military constructions. The majority of the registered stones were discovered in the southern part of the house, where the blocks were left *in situ*. Interpretation of several elements found within the insula is hampered by the fact that they were found loose in the debris filling the house or re-used in a secondary context. Nevertheless, this was a common practice in *Nea Paphos* throughout the ages, and the material from the excavations provides an exceptional possibility of attempting a credible reconstruction of the patterns of decoration of the peristyle, passageways, and windows.

As the final objective, we anticipate being able to interpret subsequent buildings and phases in a historical perspective. The intended goal requires extensive activities both in the field and in the archives. Therefore, to achieve this, we prepared new documentation at the

archaeological site, and currently we are revisiting the documentation from former excavations.

The first phase of fieldwork started in 2019.¹⁸ To register all the remains of architecture and the preserved decoration (paintings on the walls, decorated architectural blocks) within the entire insula, we used 3D laser scanning, digital ground photogrammetry, and aerial photography. These methods optimise the documentation process allowing quick retrieval of very precise spatial data. They serve as methods of illustration (providing a new, or even better, picture of the site). They are also used as methods of analysis, enabling the exploration of space and spatial relations, thus allowing a study on the socio-historical topography of the House.¹⁹

Documentation made by 103 separate scans containing billions of points with three dimensional data (x, y, z) and description of colours, the virtual equivalent of the actual geometry of the architectural structure (with levelling, linear and angular dimensions), is now the basis for updating the plan and elaborating the elevations of the walls and their cross-sections (Fig. 6). Hereafter, the 3D documentation may be the starting point for a three-dimensional model of the site, its static visualisation, or virtual tours. It also provides a possibility of printing a scale model or copies of architectural details.

In addition, over one hundred decorated stone blocks dispersed throughout the entire excavated area were documented. The collected data – detailed orthophotography with geo-references (GIS), photographs, and drawings – are used to create a database of all the

¹⁷ Michaelides 1992, 823; Vanderstar 1997, vol. 2, 46–47 (cat. HCC 24–27).

¹⁸ The research stay in *Paphos* from March 22 until April 4, 2019, involved: the author (as the main investigator), prof. Demetrios Michaelides, prof. Patrizio Pensabene, dr Eleonora Gasparini (co-investigators), Patrizio Filieri (archaeologist and draftsman),

and Marcin Gładki and Piotr Prejs (archaeologists, technicians, and specialists in 3D documentation).

¹⁹ For an illustration of the implications of such an approach and the new information they provide for understanding the Roman house, see Tuori, Nissin (eds) 2015, 101–118, 133–147, 161–176.

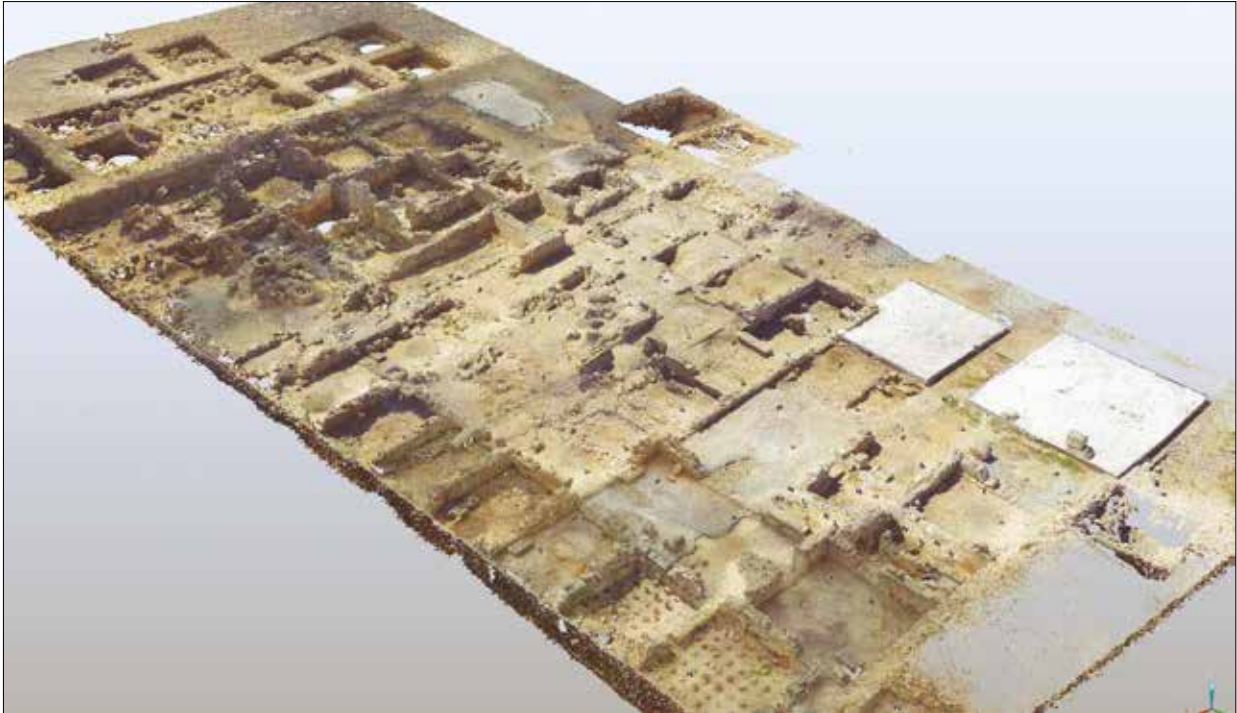


Fig. 6. Model of the House of Orpheus made of laser scan data (compiled by M. Gładki).

architectural elements (Fig. 7). The scanned architectural details are to be modelled in order to create a virtual reconstruction of the architectural structures. This is to help us in the interpretation of the layout of the house, because the architectural decoration, next to the mosaics and paintings, allowed contractors, or rather their commissioners, to highlight and refine the hierarchical organisation of the space, appropriate for an architectural design of a *domus romana*.

The field prospection is complemented by library and archival research at the University of Cyprus in Nicosia, allowing for a re-analysis of the published and, in particular, the unpublished documentation drawn during the excavations (drawings, field sketches, inventory cards, and photographs), which will enable the contextualisation of the finds.

Early results of the research

After the first season of fieldwork, we are able to present some preliminary remarks, to be verified and developed in the course of further research.

There are several premises on the basis of which we can cautiously distinguish at least four stages in the development of the excavated remains: three of them can be defined as phases of gradual growth and development, the last one – as related to a decrease and change in the function of certain parts of the house.

1. It seems that in the earliest phase, the area was divided into smaller sections as witnessed by the four parallel E-W walls, which run perpendicularly towards the presumed eastern road (Fig. 8). The sections are of more or less equal width. Starting from the north: I: 14.40 m (within the walls); II: 14.31 m; III: 12.43 m; and IV: unknown, since it is not fully excavated. Even if it is not absolutely clear whether this division should be considered as an indication of different properties, an argument supporting such a hypothesis is offered by three thresholds – all found on the eastern wall, in the S-E corner of each section. Perhaps the now lost street with a sewer channel running E-W and separating residential units II and III belonged to this phase.

2. The new spatial arrangement of residential unit II is related to the second phase (Fig. 9). The main change consists in the elimination of the street by including it in the space to the east. This hypothesis would be supported by a large threshold implying the presence of a door almost 2 m wide along the axis of this street, which appears to be the largest of all of the thresholds along the eastern boundary of the excavated area. At that time, a rectangular colonnaded courtyard, of which a paved corner as well as a heart-shaped column (in the S-W corner) remain, was rebuilt (Fig. 10). While in the original layout the rooms flanked the courtyard only on three sides (W, N, E), the inclusion of an additional space allowed for the construction of a series of rooms to the west of the courtyard. At the moment, we lack enough data that would



Fig. 7. Database of architectural elements (compiled by M. Rekowska).

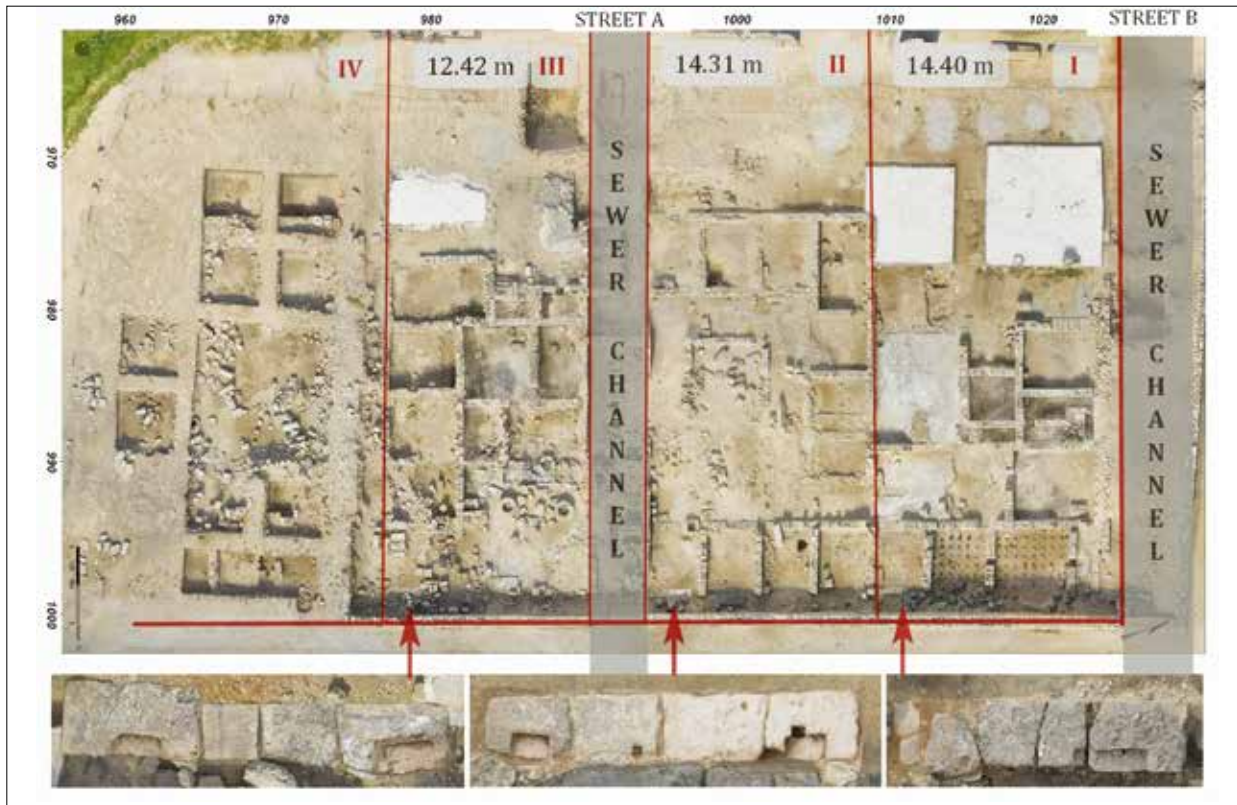


Fig. 8. First phase of the House of Orpheus – an attempt at reconstruction (compiled by M. Rekowski).

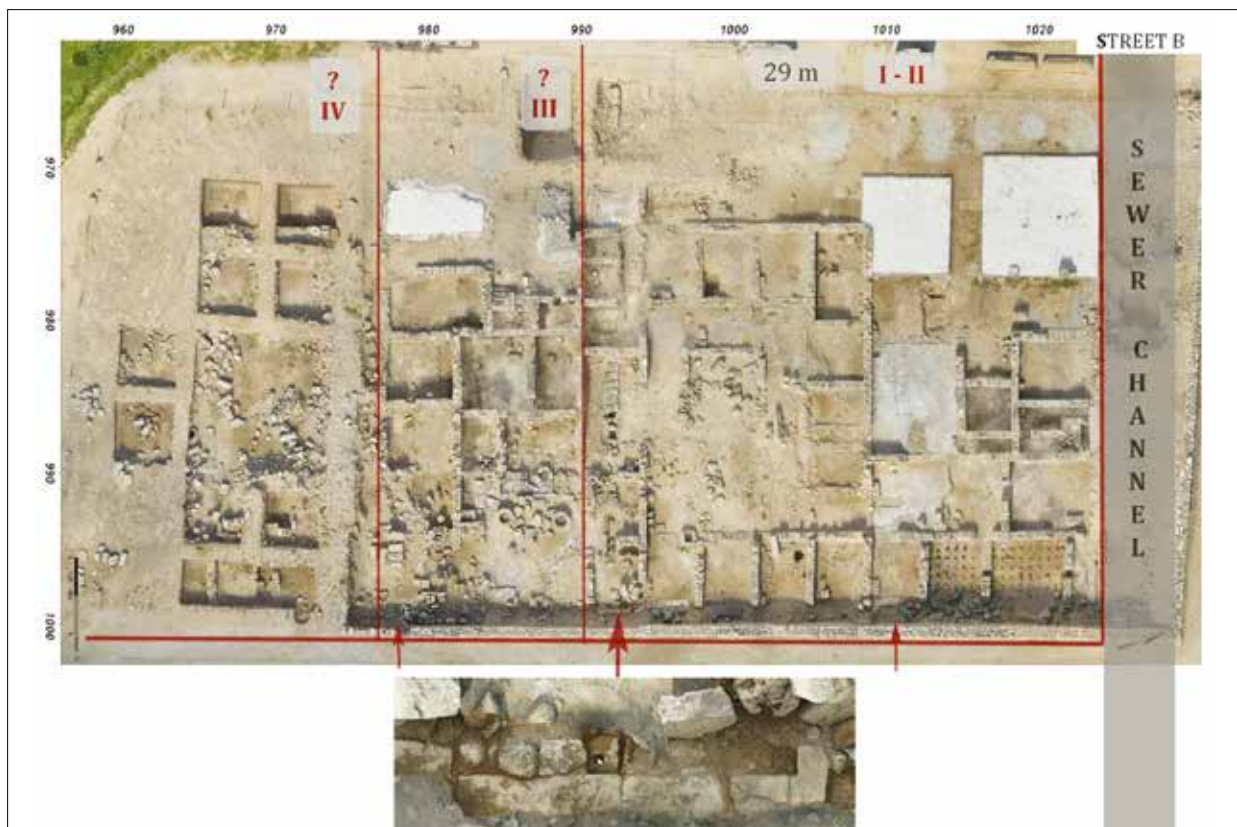


Fig. 9. Second phase of the House of Orpheus – an attempt at reconstruction (compiled by Rekowski).



Fig. 10. Colonnaded courtyard with a heart-shaped column (photo by M. Gładki, P. Prejs).

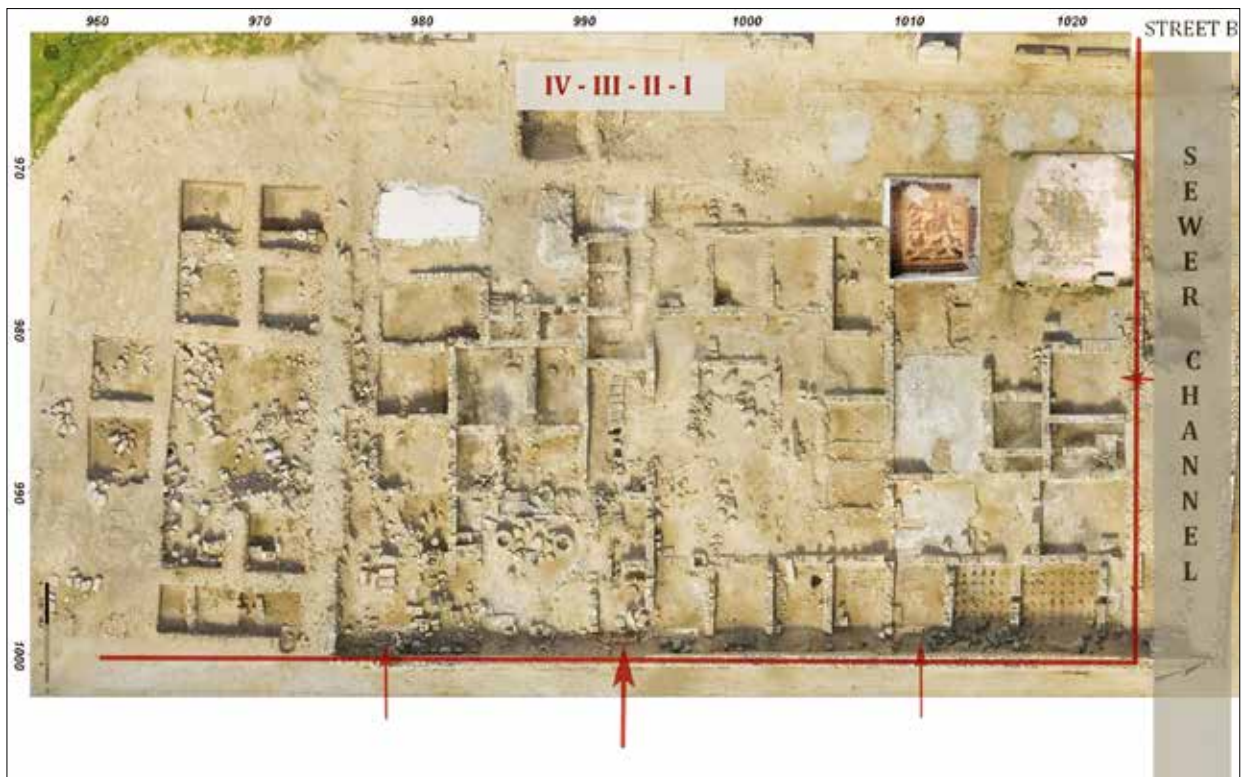


Fig. 11. Third phase of the House of Orpheus – an attempt at reconstruction (compiled by M. Rekowski).



Fig. 12. Mosaic with Orpheus (photo: The Getty Conservation Institute).

enable us to propose a hypothesis concerning the other parts – namely that they remained (at least initially) three distinct units, with their separate entrances still in use.

3. During the third phase, several earlier units merged, and the residence reached its apogee, both in size and decoration (Fig. 11). The biggest change occurred in the northern wing, which became official in character. The reception area was divided into different parts. On its western side, there are the two chambers decorated with the figurative mosaics (Figs 12, 13). In its north-eastern part, a thermal bath complex was erected, with two rooms with heating installations (*hypocaustum*) (Fig. 14). The large size of the baths in relation to the size of the entire residential area, their location, and the possibility of accessing them directly from the streets may suggest that their use was not solely private (Fig. 15).

The architectural elements discovered in the southern sector of the excavated area should also be associated with this phase (Fig. 16). A section of the western ambulatory with two blocks of a stylobate *in situ*, next to which were found three screen panels (*transenna*), two almost complete and a fragmentary one further to the



Fig. 13. Mosaic with Heracles and an Amazon (D. Michaelides archive).

north (all fallen but *in situ*), suggests the presence of a large peristyle (Fig. 17). Unfortunately, as this area has not been fully explored, it is impossible to define its exact limits. A number of column drums and shafts of different diameters suggest the existence of an upper level, something confirmed by the nearby stairs.

4. The last, fourth phase of the structures in the excavated area reflects a process of gradual transformation of the domestic space. The rooms to the south of the colonnaded courtyard were converted into storage spaces as evidenced by giant *pithoi* and large quantities of amphorae found *in situ* (Fig. 18). Production installations (several water basins of different sizes) were located mainly near the eastern boundary of former residential unit III, including the area previously serving as a street (Fig. 19). These structures are accompanied by two large circular stone elements (diameter of 1.23 m, height of 0.55 m), the interpretation of which is still problematic (Fig. 20). The picture of the transformation is completed by changes in the spatial arrangement and communication between the rooms. This was achieved thanks to newly built walls and the blocking of former entrances with re-used architectural elements (Fig. 21.a, b).

Meanwhile, it seems that the western side of this part of the building (where the geometric mosaic of exceptional quality was found²⁰) retained its residential character (Fig. 22). Regrettably, the remains lie very near

²⁰ Michaelides 1991, 7–8.

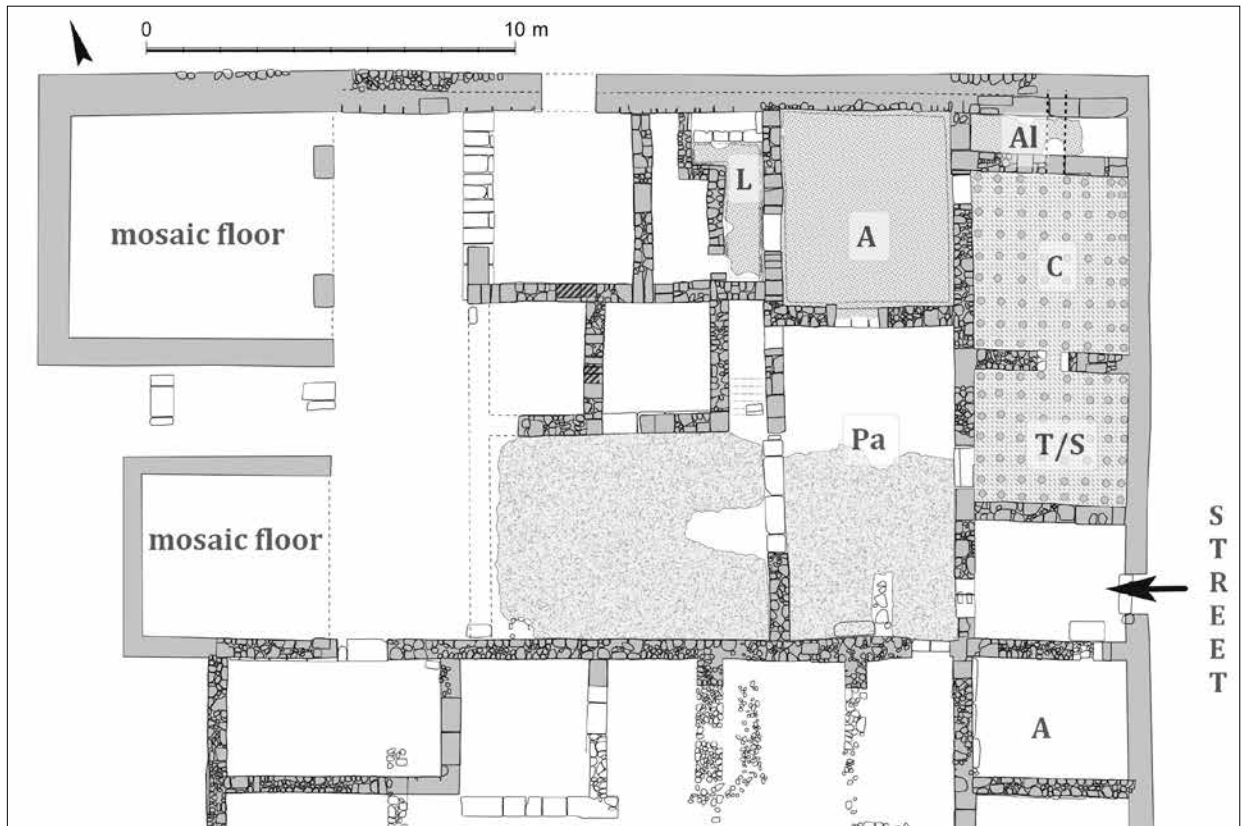


Fig. 14. Northern wing: rooms with mosaics and baths (compiled by J. Kaniszewski).



Fig. 15. Entrance to the baths, just after the 1988 investigation (photo by D. Michaelides).



Fig. 16. Architectural elements in the southern part of the excavated insula (photo by M. Gładki, P. Prejs).



Fig. 17. Remains of the stylobate (photo by M. Rekowski).



Fig. 18. Storage space S of the courtyard, just after the 1987 exploration (photo by D. Michaelides).



Fig. 19. Production installation (photo by M. Gładki, P. Prejs).



Fig. 20. Stone elements in the working area (photo by M. Rekowska, drawing by P. Filieri).



Fig. 21. Two capitals in re-use (a) and just after the exploration (b) (photos by D. Michaelides).



Fig. 22. Rooms near the western limits of the excavated area: stairs in the foreground, the room with paintings in the background (photo by M. Rekowska).



Fig. 23. a. Doric capital D 62; b. Ionic capital D 12 (compiled by M. Gładki).

the surface, and their layout – largely erased by stone robbers, building activity of the British Royal Air Force, and modern agricultural activities – is hard to interpret, and until now the relation between the western and the eastern parts remains unclear.

The proposed relative chronology must obviously be in accordance with the absolute chronology for which

a reference point is provided by the dated finds, pottery, and mosaics which belong to the third phase (or the phase of the greatest development at the turn of the 2nd and 3rd centuries). To the same phase we can assign the majority of the registered architectural elements, among which the most interesting are capitals and fragments of cornices, jambs, and lintels, their decoration influenced by the



Fig. 24. Corinthian capital of a column: a. Lower part D 58; b. Upper part D 60 (compiled by M. Gładki).



Fig. 25. Fragment of an entablature with *travicello* modillions, D 42 (compiled by M. Gładki).

Alexandrian style (Figs 23–25). The details of ornamentation as well as the material used for their manufacture (local limestone and, rarely, sandstone) suggest that they are the work of local masons, who apparently continued the tradition deriving from the Ptolemaic Period.²¹ In the Middle Empire it was common and practical to make use of the advanced skills of local craftsmen and artisans – as testified by the quality of the mosaics made by Cypriot craftsmen. The mosaic inscription written in Greek but mentioning the Latin *tria nomina* of ‘[Tit]os’ or more likely ‘[Gai]os Pinnios Restitutos’ (Fig. 26)²² confirms this practice. It shows that the owner of the house, a Roman citizen, most likely from overseas, commissioned the decoration of his house from a local workshop. The presence



Fig. 26. Inscription on the mosaic with Orpheus (photo by M. Michaelides).

²¹ Pensabene in this volume.

²² SEG XXXVI, 1986, no. 1263bis; Michaelides 1986b, 485–486; Donderer 1989, 73; Cayla 2018, 370.

of foreigners on the premises is also confirmed by Latin graffiti on painted wall-plaster fragments found in the south-eastern corner of the excavated area.²³

On one hand we have the Roman *tria nomina* (notwithstanding the fact that they are written in Greek) and the baths equipped with a hypocaust, a feature of Roman origin; on the other: the Alexandrian elements in the architectural decoration, as well as several Egyptianizing objects (the *polylychnon* mentioned above²⁴ and a terracotta of the Tyche of Alexandria²⁵) combined with the mythological scenes represented on the mosaics and wall paintings. All these reflect a wealthy owner (or owners) with a cosmopolitan background, ambitious as well as sophisticated and well educated.

It is a great pity that the site has suffered so much from stone-robbing and, more recently, ploughing, as these have disturbed the ancient stratigraphy and led to the loss of the best part of its architectural features. It is hoped, however, that our work will lead to a better understanding of the history and development of the site known as the House of Orpheus.

Assuming that the house was a manifestation of its owner's wealth, high social standing, as well as his lifestyle, the study on the House of Orpheus in terms of self-presentation of the town's elite will hopefully contribute to the reconstruction of the urban and social townscape of *Nea Paphos*.

Bibliography:

General reading

- Balandier C. 2014 Des anciennes capitales de royaumes aux nouvelles villes portuaires : réflexions sur l'évolution du réseau urbain de Chypre à l'époque hellénistique, (in:) C. Balandier, C. Chandezon (eds), *Institutions, sociétés et cultes de la Méditerranée antique. Mélanges de l'histoire ancienne rassemblés en l'honneur de Claude Vial*, Bordeaux, 179–209.
- Balandier C., Raptou E. 2019 De Paphos à Nea Paphos, aspects de l'hellénisation de l'ouest de Chypre de l'âge de bronze récent à l'époque hellénistique : dix ans de travaux du Département des Antiquités de Chypre et de la Mission archéologique française à Paphos (MafaP), *Revue Archéologique* 2019/2, 409–433.
- Bekker-Nielsen T. 2000 The foundation of Nea Paphos, *Proceedings of the Danish Institute at Athens* 3(3), 195–208.
- Brzozowska A. 2016 A pseudo-Ionic blocked-out capital at Nea Paphos, *Études et Travaux* 29, 43–65.
- Brzozowska-Jawornicka A. 2016 Reconstruction of a façade of the House of Aion, Nea Paphos, *Studies in Ancient Art and Civilization* 20, 151–172.
- Brzozowska-Jawornicka A. 2019 Reconstruction of the Western Courtyard from the 'Hellenistic House' in Nea Paphos, Cyprus, (in:) G. Bąkowska-Czerner, R. Czerner (eds), *Greco-Roman Cities at the Crossroads of Cultures. The 20th Anniversary of Polish-Egyptian Conservation Mission Marina el-Alamein*, Oxford, 57–73.
- Brzozowska-Jawornicka A. in this volume Architecture of the official spaces of the selected residences in Nea Paphos, Cyprus.
- Daszewski W.A. 1977 *La mosaïque de Thésée. Études sur les mosaïques avec représentations du labyrinthe, de Thésée et du Minotaure*, Nea Paphos II, Varsovie.
- Daszewski W.A. 1985 *Dionysos der Erlöser: Griechische Mythen im spätantiken Zypern*, Mainz.
- Daszewski W.A. 1998 Nea Paphos 1965–1995, (in:) W.A. Daszewski, H. Meyza (eds), *Cypr w badaniach polskich. Materiały z Sesji Naukowej zorganizowanej przez Centrum Archeologii Śródziemnomorskiej UW im. prof. K. Michałowskiego*, Warszawa, 24–25 luty 1995, Warszawa, 5–23.
- Daszewski W.A. 2016 Une maison romaine construite à Nea Paphos (Maloutena) après le tremblement de terre de 15/14 a. C., (in:) C. Balandier (ed.), *Nea Paphos, Fondation et développement urbanistique d'une ville chypriote de l'antiquité à nos jours. Études archéologiques, historiques et patrimoniales. Actes du 1^{er} colloque international sur Paphos, Avignon 30, 31 octobre et 1er novembre 2012*, Bordeaux, 151–162.
- Gasparini E., Rekowska M. forthcoming From Rhodian peristyles to the monumental façades. Components of palatial architecture in housing of Cyprus and Cyrenaica: some remarks, (in:) C. Balandier, D. Michaelides, E. Raptou (eds), *Nea Paphos et*

²³ Michaelides 1993, 288; Herscher 1995, 747.

²⁵ Michaelides 1992b.

²⁴ Michaelides 2009.

l'Ouest de Chypre. Archéologie & Histoire / NeaPaphos and Western Cyprus, Archaeology & History, Actes du 2e colloque international sur Nea Paphos, Paphos, 11-15 octobre 2017, Ausonius éditions Série « Mémoires », Bordeaux.

- Gasparini E. in this volume Floors, architectural elevations, and statuary in late antique residences from Egypt, Cyrenaica, and Cyprus: some remarks.
- Hales S. 2003 *The Roman House and Social Identity*, Cambridge.
- Hill G.F. 1940 *A History of Cyprus*, vol. 1, Cambridge.
- Kondoleon C. 1994 *Domestic and Divine. Roman Mosaics in the House of Dionysos*, Ithaca–London.
- Ladouceur J. 2018 Christians and pagans in Roman Nea Paphos: contextualizing the ‘House of Aion’ mosaic, *UCLA Historical Journal* 29(1), 49–64 (<https://escholarship.org/uc/item/4hb1v94d>, accessed 7.02.2020).
- Lichočka B., Meyza H. 2001 Seismic events and the evidence of coins and pottery. The case of destruction of the House of Aion in Paphos, *Études et Travaux* 19, 146–208.
- Mavrojannis Th. 2016 La « Maison de Thésée » à Nea Pafos : le praetorium de l'époque de Constantin, (in:) C. Balandier (ed.), *Nea Paphos, Fondation et développement urbanistique d'une ville chypriote de l'antiquité à nos jours. Études archéologiques, historiques et patrimoniales. Actes du 1er colloque international sur Paphos, Avignon 30, 31 octobre et 1er novembre 2012*, Bordeaux, 323–348.
- Medeksza S. 1987 Reconstruction works in the ‘House of Aion’ in Nea Paphos, *Reports Department of Antiquities Cyprus* 1987, 227–230.
- Medeksza S. 1992 *Willa Tezeusza w Nea Pafos. Rezydencja antyczna*, Wrocław.
- Medeksza S. 1998 Willa Tezeusza w Nea Pafos na Cyprze: powstanie i fazy rozwoju, (in:) W.A. Daszewski, H. Meyza (eds), *Cypr w badaniach polskich. Materiały z Sesji Naukowej zorganizowanej przez Centrum Archeologii Śródziemnomorskiej UW im. prof. K. Michalowskiego, Warszawa, 24–25 luty 1995*, Warszawa, 25–50.
- Michaelides D., Papantoniou G. 2018 The advent of Hellenistic Cyprus, (in:) A. Cannavò, L. Thély (eds), *Les royaumes de Chypre à l'épreuve de l'histoire. Transitions et ruptures de la fin de l'âge du bronze au début de l'époque hellénistique*, Bulletin de Correspondance Hellénique Supplément 60, Athènes, 267–290.
- Mikocki T. 1992 Essai de reconstruction du mur Ouest de la salle 1 dans la ‘Maison d’Aion’ à Nea Paphos, *Études et Travaux* 16, 135–150.
- Mitford T.B. 1980 Roman Cyprus, (in:) H. Temporini (ed.), *Aufstieg und Niedergang der römischen Welt II, Principat*, vol. 7.2, Berlin–New York, 1285–1384.
- Młynarczyk J. 1990 *Nea Paphos in the Hellenistic Period*, Nea Paphos III, Warszawa.
- Olszewski M.T. 2013 The iconographic programme of the Cyprus mosaic from the House of Aion reinterpreted as an anti-Christian polemic, (in:) W. Dobrowolski (ed.), *Et in Arcadia Ego. Studia memoriae professoris Thomae Mikocki dicata*, Warsaw, 207–239.
- Pensabene P. in this volume Alexandria, Cyrenaica, Cyprus: Ptolemaic heritage in Imperial residential architecture.
- Tuori K., Nissin L. (eds) 2015 *Public and Private in the Roman House and Society*, Journal of Roman Archaeology Supplement Series 102, Portsmouth.
- Vitas D. 2016 The foundation of Nea Paphos: a new Cypriot city or a Ptolemaic katoikia?, (in:) C. Balandier (ed.), *Nea Paphos, Fondation et développement urbanistique d'une ville chypriote de l'antiquité à nos jours. Études archéologiques, historiques et patrimoniales. Actes du 1er colloque international sur Paphos, Avignon 30, 31 octobre et 1er novembre 2012*, Bordeaux, 241–248.
- Wallace-Hadrill A. 2015 What makes a Roman house a ‘Roman house’?, (in:) K. Tuori, L. Nissin (eds), *Public and Private in the Roman House and Society*, Journal of Roman Archaeology Supplement Series 102, Portsmouth, 177–186.

House of Orpheus

- Anastasiades A. 1998 Αρσινοης Φιλαδελφου. Aspects of a specific cult in Cyprus, *Report of the Department of Antiquities, Cyprus* 1998, 129–140 (altar: no. 4, 138, pl. XIV.4).
- Caneva S.G. 2014 Ruler cults in practice: sacrifices and libations for Arsinoe Philadelphos, from Alexandria and beyond, (in:) T. Gnoli, F. Muccioli (eds), *Divinazione, culto del sovrano e apoteosi, tra antichità e medioevo*, Bologna, 85–115 (for the House of Orpheus: III, no. 19).

- Cayla J.-B. 2018 *Les inscriptions de Paphos, la cité chypriote sous la domination lagide et à l'époque impériale*, Lyon–Paris, 370.
- Christodoulou S. 2014 Ancient baths in Cyprus, (in:) *25 siècles de bain collectif en Orient : Proche-Orient, Égypte et péninsule Arabique : Balaneia, Thermae, Hamâmât. Actes du 3e colloque international Balnéorient, organisé par l'Institut français du Proche Orient et la Direction Générale des Antiquités et des Musées de Syrie (Damas - Syrie / 2-6 nov. 2009)*, vol. 1, Études urbaines 9, Le Caire, 83–106 (92–93, figs 14–16).
- Cosyns P., Oikonomou A., Ceglia A., Michaelides D. 2018 Late Hellenistic and early Roman slumped and cast glass vessels from the House of Orpheus at Paphos, Cyprus. An interim report, *Journal of Archaeological Science: Reports* 22, 524–539.
- Demas M., Roby Th., Agnew N., Capriotti G., Michaelides D., Savvides N. 2008 Learning from past interventions: evaluation of the project to conserve the Orpheus Mosaic at Paphos, Cyprus, (in:) A. Ben Abed, M. Demas, Th. Roby (eds), *Lessons Learned: Reflecting on the Theory and Practice of Mosaic Conservation*. *Proceedings of the 9th Conference of the International Committee for the Conservation of Mosaics. Hammamet, Tunisia, November 29 – December 3, 2005*, The Getty Conservation Institute, Los Angeles, 15–25.
- Dikomitou-Eliadou M., Papanioniou G., Michaelides D. 2013 The employment of pXRF analysis for the qualitative study of the Hellenistic and Roman terracottas from the House of Orpheus in Nea Paphos, *Newsletter of the Association for Coroplastic Studies* 10, 10–11.
- Donderer M. 1989 *Die Mosaizisten der Antike und ihre wirtschaftliche und soziale Stellung. Eine Quellenstudie*, Erlanger Forschungen. Reihe A, Geisteswissenschaften, Band 48, Erlangen, 73 (A 31).
- Herscher E. 1995 Archaeology in Cyprus, *American Journal of Archaeology* 99.2, 288.
- Kaldeli A. 2010 Trade and the transmission of Roman values to Cyprus, as evidenced by the amphorae, (in:) *Actes du colloque « Chypre à l'époque hellénistique et impériale. Recherches récentes et nouvelles découvertes », Université Paris Ouest-Nanterre et Institut National d'Histoire de l'Art Nanterre, Paris 25-26 septembre 2009*, Cahiers du Centre d'Études Chypriotes 39, Paris, 365–386.
- [Karageorghis V.] 1983 Excavations at Kato Paphos – 'House of Heracles', *Annual Report of the Department of Antiquities for the year 1982*, 38–39.
- [Karageorghis V.] 1984 Excavations at Kato Paphos – 'House of Heracles', *Annual Report of the Department of Antiquities for the year 1983*, 45.
- [Karageorghis V.] 1985 'House of Heracles', *Annual Report of the Department of Antiquities for the year 1984*, 44–45.
- [Karageorghis V.] 1986 'House of Heracles', *Annual Report of the Department of Antiquities for the year 1985*, 46.
- [Karageorghis V.] 1987 'House of Heracles', *Annual Report of the Department of Antiquities for the year 1986*, 49–50.
- [Karageorghis V.] 1988 'House of Heracles', *Annual Report of the Department of Antiquities for the year 1987*, 55–56.
- [Karageorghis V.] 1989 Paphos, the 'House of Heracles', *Annual Report of the Department of Antiquities for the year 1988*, 26, fig. 4.
- [Karageorghis V.] 1990 'House of Heracles', *Annual Report of the Department of Antiquities for the year 1990*, 58–59.
- [Karageorghis V.] 1991 Excavations at the 'House of Heracles', *Annual Report of the Department of Antiquities for the year 1991*, 56–57.
- [Karageorghis V.] 1992 'House of Heracles', 'House of the Four Seasons', *Annual Report of the Department of Antiquities for the year 1991*, 55–56.
- [Karageorghis V.] 1998 'House of Orfeas', *Annual Report of the Department of Antiquities for the year 1992*, 56–58.
- Michaelides D. 1983 Fouilles à Kato Paphos, « Maison d'Héraclès » (Service des Antiquités), (in:) V. Karageorghis, *Chronique des fouilles et découvertes archéologiques à Chypre en 1982*, *Bulletin de Correspondance Hellénique* 107, 944–945.
- Michaelides D. 1984 Fouilles de Kato Paphos, « Maison d'Héraclès » (Service des Antiquités), (in:) V. Karageorghis, *Chronique des fouilles et découvertes archéologiques à Chypre en 1983*, *Bulletin de Correspondance Hellénique* 108, 958–959.
- Michaelides D. 1985 Fouilles de Kato Paphos, « Maison d'Orphée » (Service des Antiquités), (in:) V. Karageorghis, *Chronique des fouilles et découvertes archéologiques à Chypre en 1984*, *Bulletin de Correspondance Hellénique* 109, 947–948.
- Michaelides D. 1986a A new Orpheus mosaic in Cyprus, (in:) *Acts of the International Archaeological Symposium 'Cyprus between the Orient and Occident', Nicosia, 8–14 September 1985*, Nicosia, 473–489.
- Michaelides D. 1986b La Maison d'Orphée (Service des Antiquités), (in:) V. Karageorghis, *Chronique des fouilles et découvertes archéologiques à Chypre en 1985*, *Bulletin de Correspondance Hellénique* 110, 862.

- Michaelides D. 1987a La Maison d'Orphée (Service des Antiquités), (in:) V. Karageorghis, Chronique des fouilles et découvertes archéologiques à Chypre en 1986, *Bulletin de Correspondance Hellénique* 111, 689.
- Michaelides D. 1987b A catalogue of the Hellenistic, Roman and Early Christian mosaics of Cyprus with representations of human figures, *Report of the Department of Antiquities, Cyprus* 1987, 239–252 (mosaics: 246).
- Michaelides D. 1988 La Maison d'Orphée (Service des Antiquités), (in:) V. Karageorghis, Chronique des fouilles et découvertes archéologiques à Chypre en 1987, *Bulletin de Correspondance Hellénique* 112, 839–840.
- Michaelides D. 1990 La Maison d'Orphée (Service des Antiquités), (in:) A. Papageorgiou, Chronique des fouilles et découvertes archéologiques à Chypre en 1989, *Bulletin de Correspondance Hellénique* 114, 977–979.
- Michaelides D. 1991a La Maison d'Orphée et la Maison des Quatre Saisons (Service des antiquités), (in:) A. Papageorgiou, Chronique des fouilles et découvertes archéologiques à Chypre en 1990, *Bulletin de Correspondance Hellénique* 115, 823, 825.
- Michaelides D. 1991b Nea Paphos: historical background, the House of Orpheus, condition of the Orpheus Mosaic following excavation, (in:) N. Stanley-Price (ed.), *The Conservation of the Orpheus Mosaic at Paphos, Cyprus*, Los Angeles, 3–12.
- Michaelides D. 1992a La Maison d'Orphée (Service des Antiquités), (in:) D. Christou, Chronique des fouilles et découvertes archéologiques à Chypre en 1991, *Bulletin de Correspondance Hellénique* 116, 823.
- Michaelides D. 1992b The Tyche of Alexandria in Cyprus, (in:) G.C. Ioannides (ed.), *Studies in Honour of Vassos Karageorghis, Cypriot Studies* 44–45, Nicosia, 323–327.
- Michaelides D. 1992c The conservation of the Orpheus Mosaic in Paphos, Cyprus, *ICCM (International Committee for the Conservation of Mosaics) Newsletter* 9, 14–17.
- Michaelides D. 1993 La Maison d'Orphée et bains de l'amphithéâtre (Mission chypriote), (in:) D. Christou, Chronique des fouilles et découvertes archéologiques à Chypre en 1992, *Bulletin de Correspondance Hellénique* 117, 746–747.
- Michaelides D. 1996 The House of Orpheus, (in:) S. Hadjisavvas, *Pafos. The Ancient Capital of Cyprus*, Nicosia.
- Michaelides D. 2009 Medicine in ancient Cyprus, (in:) M. Rossetto, M. Tsianikas, G. Couvalis, M. Palaktsoglu (eds), *Greek Research in Australia, Proceedings of the Eighth Biennial International Conference of Greek Studies, Flinders University June 2009*, Adelaide, 93–106.
- Michaelides D. 2010 A boat-shaped lamp from Nea Paphos and the divine protectors of navigation in Cyprus, (in:) *Actes du colloque Chypre à l'époque hellénistique et impériale. Recherches récentes et nouvelles découvertes, Université Paris Ouest-Nanterre et Institut National d'Histoire de l'Art Nanterre, Paris 25-26 septembre 2009, Cahiers du centre d'Études Chypriotes* 39, 197–226.
- Michaelides D. 2015 Aphrodite at the House of Orpheus in Nea Paphos, *Cahiers du Centre d'Études Chypriotes* 45, 329–337.
- Michaelides D. 2020 A fragment of a royal *oinochos* from Nea Paphos (in:) K. Jakubiak, A. Łajtar (eds), *Ex Oriente Lux. Studies in honour of Jolanta Młynarczyk*, Warsaw, 191–196.
- Michaelides D., Daszewski W.A. 1988 *Guide to the Paphos Mosaics*, Nicosia, 51–53.
- Michaelides D., Papantoniou G. 2012 Expressions of culture: the terracotta figurines from the 'House of Orpheus', Nea Paphos, *Newsletter of the Coroplastic Studies Interest Group* 7.
- Michaelides D., Papantoniou G., Dikomitou-Eliadou M. 2014 Moulding expressions of culture: the terracotta figurines from the House of Orpheus, Nea Paphos, (in:) *A.G. Leventis Research Projects 2000–2016. Reviews and Contributions*, Nicosia, 75–91.
- Michaelides D., Papantoniou G., Dikomitou-Eliadou M. 2019 Terracottas in a domestic context: the case of the House of Orpheus in Nea Paphos, Cyprus, (in:) G. Papantoniou, D. Michaelides, M. Dikomitou-Eliadou (eds), *Hellenistic and Roman Terracottas, Monumenta Graeca et Romana* 23, Leiden–Boston, 7–43.
- Nicolau K. 1980–1981 Archaeology in Cyprus 1980–1981, *Archaeological Reports* 71.
- Nicolau K. 1983 Three new mosaics at Paphos, Cyprus, (in:) R. Farioli Campanati (ed.), *Il Mosaico antico, III Colloquio internazionale sul mosaico antico*, Ravenna, 219–225.
- Nicolau K. 1989 Les bouillottes thérapeutiques de Paphos et leurs parallèles hors de Chypre, *Bulletin de Correspondance Hellénique* 113, 301–318 (finds from the House of Orpheus: 311).
- Papantoniou G., Loizides F., Lantis A., Michaelides D. 2012 Digitization, restoration and visualization of terracotta figurines from the 'House of Orpheus', Nea Paphos, Cyprus, (in:) M. Ioannides, D. Fritsch, J. Leissner, R. Davies, F. Remondino, R. Caffo, *EuroMed 2012, Lecture Notes for Computer Science (LNCS) 7616*, Berlin–Heidelberg, 543–550.

- Papantoniou G., Lozides F., Lanitis A., Michaelides D. 2017 The use of information technology applications for supporting the study, interpretation and information storage of terracotta figurines from the House of Orpheus, Nea Paphos, Cyprus, *Kölner und Bonner Archaeologica* 7, 219–228.
- Radpour R., Fischer Ch., Kakouli I. 2019 New insight into Hellenistic and Roman Cypriot wall paintings: an exploration of artists' materials, production technology, and technical style, *Arts* 8(2), 74.
- Stanley-Price N. (ed.) 1991 *The Conservation of the Orpheus Mosaic at Paphos, Cyprus*, Los Angeles.
- Symons D.J. 1986–1987 Archaeology in Cyprus, *Archaeological Reports* 33, 62–77.
- Vanderstar P. 1997 *The Classical Orders in Hellenistic and Roman Cyprus*, unpublished PhD thesis, Oxford University (capitals from the House of Orpheus: 46–47, cat. HCC 24–27).