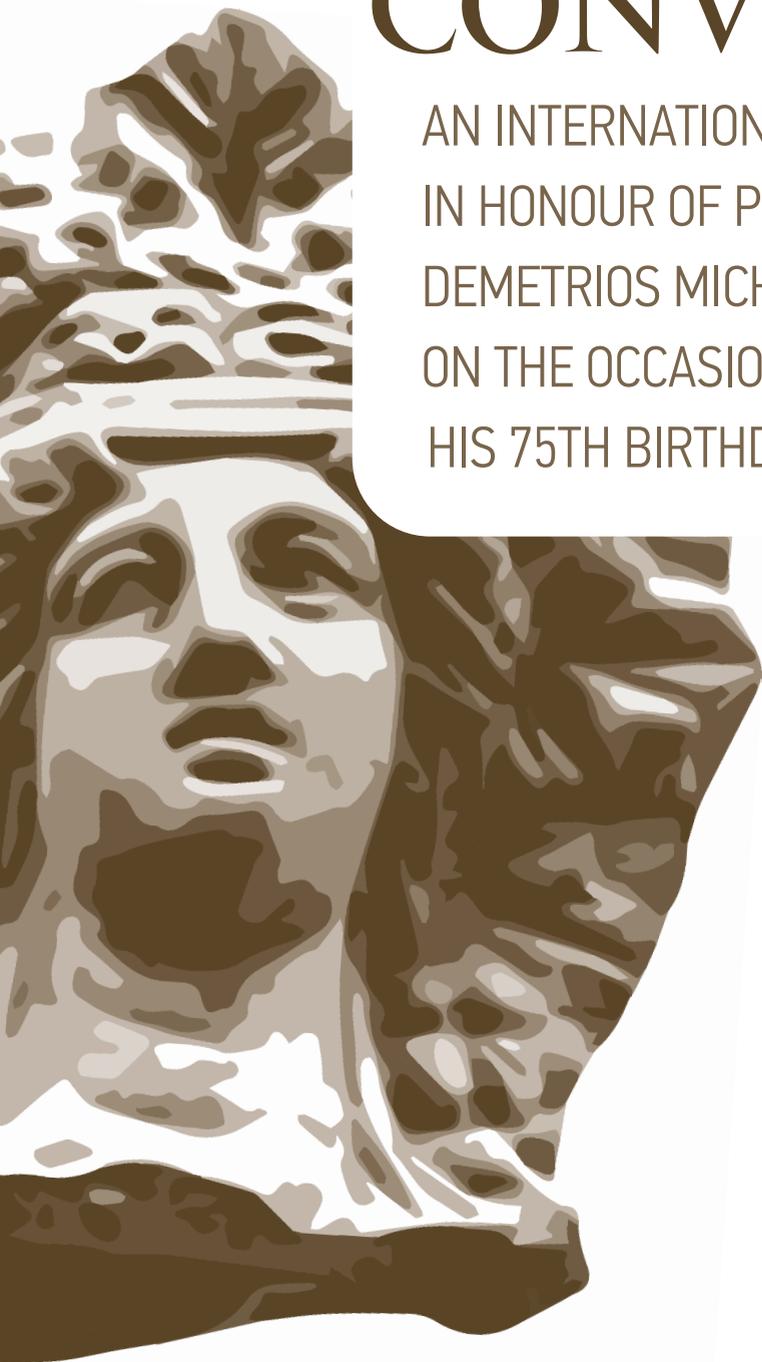


# CONVIVIUM

AN INTERNATIONAL CONFERENCE  
IN HONOUR OF PROF. EMERITUS  
DEMETRIOS MICHAELIDES  
ON THE OCCASION OF  
HIS 75TH BIRTHDAY



## ABSTRACTS



University of Cyprus  
Archaeological Research Unit  
Department of History  
and Archaeology

NICOSIA  
26-28 October  
2021

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**ARCHAEOLOGICAL RESEARCH UNIT  
DEPARTMENT OF HISTORY & ARCHAEOLOGY  
UNIVERSITY OF CYPRUS**

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AN INTERNATIONAL CONFERENCE IN HONOUR OF  
PROF. EMERITUS DEMETRIOS MICHAELIDES  
ON THE OCCASION OF HIS 75TH BIRTHDAY

**NICOSIA, 26-28 OCTOBER 2021**

## **ABSTRACTS**



NICOSIA 2021

*Cover Image - Logo:*

The cover image and logo of the Conference is based on a terracotta figurine of Dionysos from the excavations of Prof. Demetrios Michaelides at the House of Orpheus in Nea Paphos

**CONVIVIUM: An international conference  
in honour of Prof. Emeritus Demetrios Michaelides  
on the occasion of his 75th birthday**

**Abstracts**

Nicosia, October 2021



University of Cyprus  
Archaeological Research Unit  
Department of History  
and Archaeology

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## **A CONVIVIUM IN HONOUR OF PROFESSOR EMERITUS DEMETRIOS MICHAELIDES**

The Archaeological Research Unit and the Department of History and Archaeology of the University of Cyprus are organizing an international conference in honour of Professor Emeritus Demetrios Michaelides on the occasion of his 75<sup>th</sup> birthday on the 26<sup>th</sup> of October 2021. This booklet presents the abstracts of the papers presented at the conference, as well as several others that will be subsequently published together as a Festschrift to celebrate Professor Michaelides' long and distinguished career.

We chose to give the conference and Festschrift the title '*Convivium*', i.e. the Roman version of a symposium, a term, which in modern times has been used to describe a group of people who enjoy good food. We deemed it appropriate as this is a gathering of colleagues and friends of Professor Michaelides, who will come together to pay tribute and celebrate his invaluable work in the fields of archaeology and cultural heritage not only of Cyprus, but of the wider Mediterranean basin. At the same time, this conference and volume will celebrate his contribution to the University of Cyprus in general and the Archaeological Research Unit in particular. Needless to say, *Convivium* also hints at Demetris' love of good company, good music, and good food, which he shares with many of the authors of the papers.

Professor Demetrios Michaelides received a B.A. in the History of European Art in 1969 from the Courtauld Institute of Art, University of London. He then received an M.A. in the 'Archaeology of the Roman Provinces' from the Institute of Archaeology, University of London, where he also completed his doctoral studies in 1981. The title of his Ph.D. thesis was 'The Pavements of Roman Benghazi, Libya'. That was the beginning of his research on ancient mosaics. Today, he is considered to be a world authority on the subject. He has taught at the Università per gli Stranieri of Perugia, Italy (Part-time Lecturer, 1975-1977), and in 1978-1982 worked at the British School at Rome as an Assistant Director and as Cultural Adviser and Assistant Librarian. In 1978-1979 he was a Fellow of the M. Aylwin Cotton Foundation. In 1982 he joined the Department of Antiquities of the Republic of Cyprus and, for the next ten years, he was the Archaeological Officer in charge of the Paphos District. His tenure in Paphos coincided with a boom in building activity and, through the rescue excavations he directed, he brought to light significant archaeological remains, including the Eastern and Western Necropoleis of the ancient city. In 1988 he was elected Fellow of the Society of Antiquaries of

London. In 1992 he came to the University of Cyprus as an Associate Professor in Classical Archaeology and joined Professor Emeritus Vassos Karageorghis, the first director of the newly established Archaeological Research Unit, which had been founded in 1991. 1996 saw the establishment of the Department of History and Archaeology of the University of Cyprus, and Professor Michaelides was elected as its first chair. In 2000 he was promoted to the rank of Full Professor and in 2006 he was elected to the position of Director of the Archaeological Research Unit, a position he held until his retirement in 2014. Immediately after his retirement, he was awarded the title of Professor Emeritus of the Department of History and Archaeology of the University of Cyprus. In 2015 he was honoured by the President of the Republic of Italy with the title of *Grande Ufficiale della Stella d'Italia*. In 2014-2018 he was the president of the Cyprus State Scholarship Foundation. In 2019 he became a founding member of the Cyprus Academy of Sciences, Letters and Arts. Professor Michaelides is also a member of the Scientific Board of the *Lexicon Iconographicum Mythologiae Classicae*, and the Vice President of the *Association Internationale pour l' Etude de la Mosaïque Antique*. He is the honorary president of the International Committee for the Conservation of Mosaics (ICCM), over which he presided from 1996 until 2014. He is also the National Delegate for Cyprus in the International Society for the History of Medicine, and a member of the Board of several national and international foundations and societies.

He has directed excavations at ancient Berenice (Benghazi) in Libya, Otranto in South Italy and the Basilica of San Clemente in Rome, as well as at the House of Orpheus, the House of the Four Seasons, and the Baths of the Triton in Nea Paphos and the site of Ayioi Pente in Yeroskipou. He also carried out numerous salvage excavations at sites of all periods in Paphos and its district. He has presented his research at over 150 international conferences and has given numerous lectures in Europe, the Near East, North Africa, the United States of America, and Australia. He has published over 170 scientific articles and is the author, editor, or co-editor of 20 books.

Professor Michaelides has supervised doctoral students not only at the University of Cyprus but also at other European Universities. He has also been a mentor for colleagues both here, at the University of Cyprus, and abroad, all of whom acknowledge the role he played in their careers and in stimulating their interest in the archaeology of Cyprus in general and the Paphos region in particular.

All his colleagues recognize the leading role that he has played in the protection and conservation of mosaics, both through his presidency of the International Committee for the Conservation of Mosaics and through his close and long-standing collaboration with the Getty Conservation Institute. The most recent and important project has been the 'Mosaikon' which is a collaborative, region-

al initiative dedicated to improving the conservation, presentation and management of mosaics in the southern and eastern Mediterranean region.

Organizing this event has not been an easy task, as his network of colleagues and collaborators is extensive, his research interests are varied, and the geographical scope of his research wide, ranging from the Eastern Mediterranean to North Africa and Italy. His research interests, which, among other topics, include Hellenistic and Roman mosaics and painting, ancient medicine, the ancient trade in marble, amphorae and worked seashells, the topography of Hellenistic and Roman Cyprus, and the topography of Nicosia and Nea Paphos, are echoed in the contributions to this conference and Festschrift.

As members of the Archaeological Research Unit, we consider ourselves fortunate to be his colleagues and to have had the opportunity to work closely with him, to see Cyprus' monuments and archaeological sites through his eyes, and to visit places all over the Mediterranean with him as a guide. This is but a small tribute to all he has done for the University of Cyprus, the preservation of our island's cultural heritage, and to the mentoring of a younger generation of archaeologists.

Vasiliki Kassianidou  
Stella Demesticha  
Maria Iacovou  
Ourania Kouka  
Michalis Olympios  
Giorgos Papasavvas  
Maria Parani  
Apostolos Sarris  
Athanasios Vionis



# **ABSTRACTS**



ARISTODEMOS ANASTASSIADES

Cultural Services, Cyprus Ministry of Education and Culture (Emeritus)

**CYPRUS AND CLEOPATRA VII ΘΕΑ ΝΕΟΤΕΡΑ:  
THE EVIDENCE RECONSIDERED**

*Festschrift Contribution*

The archaeological material from Cyprus attests to Ptolemaic influences on the island throughout the Hellenistic period. Coinage and inscriptions comprise the most tangible evidence in this respect. The present article attempts to relate the coinage of Cleopatra VII Philopator with the epigraphic evidence from Cyprus from the political as well as the religious point of view.

PANAGIOTA ASSIMAKOPOULOU-ATZAKA<sup>1</sup> –  
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Aristotle University of Thessaloniki (Emerita)

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**MOSAIC PAVEMENT DEPICTING ATHLETIC  
AND THEATRICAL CONTESTS IN THE  
ARCHAEOLOGICAL MUSEUM OF PATRAS (GREECE)**

*Festschrift Contribution*

This article deals with the well-known Roman mosaic pavement that depicts musicians, actors, and athletes today exhibited in the Archaeological Museum of Patras, Greece. The mosaic was revealed in the late 19<sup>th</sup> century in the area called ‘Psi-la Alonia’, a part of the city of Patras with dense remains of opulent roman villas.

The iconography of the scenes, developed in two zones, is studied in the first part of the article. All depicted figures are analysed and interpreted using a rich comparative iconographical material from the entire Mediterranean basin.

In the second part, the authors attempt to throw light on the issue of the co-existence of athletic, musical, and theatrical contests within the frame of the integration of contests of Greek origin within the Roman agonistic culture. They focus on the historical circumstances under which athletic and other contests (musical, theatrical) take place during the feast calendar of the Roman colony of Patras under the supervision and in the name of Roman emperors, always connected with the imperial cult.

CAROLINE AUTRET  
Équipe GAMA, UMR 7041 ArScAn  
Sorbonne University Abu Dhabi

**COMMERCE MARITIME ET CONSOMMATION  
DE DENRÉE À PAPHOS-*FABRIKA*:  
CONTRIBUTION DES RÉCIFIANTS DE TRANSPORT  
À L'ÉTUDE D'UN HABITAT CHYPRIOTE  
DE L'ÉPOQUE ROMAINE**

*Festschrift Contribution*

Une étude préliminaire des données amphorologiques issues du secteur nord-est de Néa Paphos – aujourd'hui Paphos – avait été présentée en 2017 lors d'une conférence sur Paphos et la partie occidentale de Chypre. Celle-ci n'incluait toutefois qu'une partie des données puisqu'elle se concentrait sur les vestiges mis au jour lors d'un sondage effectué en 2012, contribuant notamment à l'affinement de la chronologie du secteur A de la colline de *Fabrika*, identifié avec un habitat daté de l'époque impériale, et plus particulièrement de la date de construction de cette habitation chypriote. Le présent article s'intéresse aux résultats obtenus à l'issue de l'étude d'autres secteurs exhumés par les équipes de la Mission archéologique française à Paphos (*MafaP*), en particulier les espaces mis au jour lors des premières campagnes de fouilles – soit entre 2011 et 2016 – de ce complexe résidentiel de Paphos-*Fabrika*. Cette étude vient par conséquent compléter celle de 2017 en présentant, d'une part, des données inédites récoltées depuis 2011 sur les emballages de transport maritime et, d'autre part, en faisant la synthèse de l'ensemble du matériel amphorologique étudié, en l'état actuel des recherches, dans le secteur A de la colline de *Fabrika* à Paphos. Cet article contribue par conséquent à étoffer nos connaissances des relations commerciales et des denrées importées et consommées par les habitants de ce secteur de Néa Paphos, et plus généralement de l'ancienne capitale Lagide et Romaine de l'île d'Aphrodite.

CHARALAMBOS BAKIRTZIS<sup>1</sup> – GEORGIOS PHILOTHEOU<sup>2</sup>

<sup>1</sup>The Foundation Anastasios G. Leventis

<sup>2</sup>Department of Antiquities, Cyprus (Emeritus)

**RESTORATION OF ECCLESIASTICAL MONUMENTS  
IN CYPRUS BY THE DEPARTMENT OF ANTIQUITIES  
WITH FUNDING FROM THE A. G. LEVENTIS FOUNDATION**

*Conference Presentation/Festschrift Contribution*

The conservation of Cyprus' old churches, begun in 1956, continued during the 1960s with personal donations by members of the Leventis family. Sponsorship was later made systematic by the A. G. Leventis Foundation through a programme of yearly donations to the Department of Antiquities, Cyprus, which assumed the responsibility for evaluating needs, determining priorities, and carrying out specialized works involving the restoration of monuments and conservation of church decoration.

Today, there are 124 restored ecclesiastical monuments belonging to different architectural styles and dating from the 7<sup>th</sup> to the 20<sup>th</sup> century. The majority are parish churches belonging to small communities and rural chapels, which might well have been forgotten and risked suffering the depredations of time. The variety of architectural styles, the wall paintings belonging to various tendencies/movements, and the wisdom of their construction comprise an archaeological treasure belonging to Cyprus' ecclesiastical heritage. The A. G. Leventis Foundation and the Department of Antiquities, in recognition of these monuments' historical value for Cyprus and their ecclesiastical value for Orthodoxy, have collaborated in preparation of the related catalogue. Implementation of the principles we established for archival research, onsite visits, cataloguing, and description of the ecclesiastical monuments, as well as for composing entries and creating the indices was undertaken by Mr Theocharis Petrou, PhD candidate of the University of Cyprus.

The monuments in this catalogue are arranged by province, city, village/region, church or monastery. Catalogue entries include the name and location of each monument, evidence for its identity, and information concerning the location and history of the settlement, including toponyms/regional micro-toponyms. This information is followed by a description of the monument and its decoration, relevant conservation work, and a detailed bibliography. Entries also include both old and more recent photographs and plans from the Archive of the Department of Antiquities. Many plans were prepared by Mr Pandelis Xydias and Mr David Castrillo, architects, explicitly for inclusion in this catalogue, which concludes with indices of persons and things.

The present catalogue belongs to the publications series of the A. G. Leventis Foundation and serves as a precursor to the compilation of a catalogue that will include all the ecclesiastical monuments of Cyprus.

CLAIRE BALANDIER

Avignon Université

**THE DIVINE NECTAR, A UNIVERSAL PANACEA?  
USES OF HONEY IN ANCIENT MEDICINE:  
COMMENTS ON EGYPTIAN, GREEK AND ROMAN SOURCES**

*Conference Presentation/Festschrift Contribution*

According to ancient medical papyri in Egypt as well as Greco-Roman treatises, from Hippocrates to Galen or Dioscorides, honey was very often used in the medication recommended by ancient doctors. For Hippocrates, there was no fundamental difference between cuisine and medicine, only a difference of degree, while Galen declared that 'pharmacy is in food'. Apicius himself issued different recipes with honey to aid digestion or to avoid stomach problems. In ancient Egypt as well as in the Greek and Roman world, honey was often recommended by doctors to cure very different kinds of illness. Indeed, honey was recognised as serving three main purposes: it had curative virtues as antibiotic, antiseptic, and antioxidant, as well as purgative properties, and it was used in the composition of many unguents and drugs. One can wonder what its real effect on illness was, considering the discussion of modern doctors on the function of honey in medicine and its different *modus operandi*.

JANINE BALTŸ

Centre belge de recherches archéologiques à Apamée de Syrie, Bruxelles

**L'IMAGE D'UNE GÊ / TYCHÈ  
DANS UNE MAISON D'APAMÉE**

*Festschrift Contribution*

Publication d'une mosaïque figurant une Gê / Tychè (corne d'abondance et couronne murale) dans le péristyle d'une vaste demeure, devant l'entrée de la salle principale. Une analyse détaillée montre que l'image, dans un contexte d'*apotropaia* distribués en quadrillage autour d'elle, développe une stratégie prophylactique contre le Mauvais Œil.

CRAIG BARKER

Chau Chak Wing Museum, The University of Sydney

**THE NECROPOLEIS OF NEA PAPHOS:  
REASSESSING HELLENISTIC AND ROMAN BURIALS  
IN THE CYPRIOT CAPITAL**

*Conference Presentation/Festschrift Contribution*

It is now more than four decades since Demetrios Michaelides oversaw the Department of Antiquities excavations of the eastern necropolis of ancient Nea Paphos ahead of the large-scale tourist development of Kato Paphos that would change the fishing village into a major tourist centre. Many of these burials became rightfully individually famous, such as the so-called Tomb of the Roman Surgeon. Most tombs, however, remain unpublished. Subsequent excavations in and around Paphos, such as the Department of Antiquities excavations at the Tombs of the Kings led by Sophocles Hadjisavvas between 1977 and 1990 and more recent burial excavations by the Department across the town largely supervised by Eustathios Raptou, have provided us with a wealth of archaeological material from these funerary contexts between the 3<sup>rd</sup> century BC and 2<sup>nd</sup> century AD. The grave goods and tomb architecture of these many tombs provide remarkable insight into the nature and status of burials in the capital city of Cyprus under the Ptolemies and the Romans, as well as indications of local and imported goods and traditions. Clear material cultural distinctions about the burials, many first noted by Demeterios Michaelides, such as the predominance of a pair of Rhodian amphorae with grave goods, can now give us some insight into the way Paphians chose to bury their deceased, as well as the complex relationship between the city and outside economic and cultural influences during this period of profound change on the island.

This paper aims to provide a framework for building upon Michaelides' excavations and observations at the eastern necropolis in the 1980s and developing strategies for publishing unpublished burials from a variety of burial sites in Paphos and developing a methodology that could provide a greater understanding of the chronological and architectural development of the cemeteries of Nea Paphos holistically as well as examining burial customs and the choices of grave goods for the interred.

JULIA BURDAJEWICZ

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## **MODEL-BOOKS FOR WALL PAINTINGS AND MOSAICS**

*Festschrift Contribution*

Frequent reoccurrence of iconographic motifs and repetition of compositional schemes seen in Graeco-Roman and late antique floor mosaics and wall paintings are often explained by the use and circulation of model-books. Such model-books would be collections of small-scale designs used by artists as a visual reference during the execution of an artwork or be shown to a client as a catalogue of possible designs. However, since no unequivocal material example of such a book has survived to this day, the argumentation in favour of their presumed existence is limited to the said popularity of certain iconographic motifs and their transmission over – at times – considerable distances.

This paper examines and presents the various types of evidence on the use of mosaicists' and painters' model-books from the Hellenistic and Roman times to the end of Late Antiquity, with a special emphasis on the Middle East. The discussed evidence is divided into direct and indirect indications. The former type comprises mentions in historical sources and fragments of papyri that possibly served as models for the artists. The indirect evidence includes various iconographic features of mosaics and paintings that indicate that the artist referred to a model rather than observed nature. These include, for example, signs of a possible misinterpretation of the model, the complexities of certain patterns, or quotations from other artworks that seem detached or unfitting in the given composition.

MARIUSZ BURDAJEWICZ

Faculty of Archaeology, University of Warsaw  
École biblique et archéologique française de Jérusalem

**THE MARBLES OF THE NORTHWEST CHURCH  
OF HIPPOS (SUSITA)**

*Festschrift Contribution*

In the years 2000-2009, the archaeological mission of the Polish Academy of Sciences and the University of Warsaw unearthed the so-called Northwest Church at Hippos (Susita), on the eastern shore of the Sea of Galilee. The church, constructed in the 5<sup>th</sup>/6<sup>th</sup> century and destroyed by the earthquake of 749, yielded an array of finds, including many elements of architectural decoration, liturgical furnishings, ceramics, glass, and everyday objects of all kinds, most of them belonging to the last years of the church's use. This paper will discuss the marble elements of the church furnishings, with particular emphasis on their find contexts. Some of them were discovered *in situ*, while others were definitely not in their original place, apparently prepared to be burned into lime, the production of which was attested by a layer of pure lime covering the western part of the northern aisle. On the other hand, some Roman-period *spolia* used in the church will also be considered.

SKEVI CHRISTODOULOU  
Frederick Research Center

**DOCUMENTING THE SPACER-PIN TECHNIQUE  
IN THE BATHHOUSES OF CYPRUS**

*Conference Presentation/Festschrift Contribution*

The paper discusses a great innovation in the technology and architecture of baths, i.e. the wall heating, and the various ways in which the hot (*caldarium*) and warm (*tepidarium*) rooms of Roman bathhouses functioned. One of the most widespread methods of wall heating involved the application of the spacer-pin technique, which resulted in the creation of a hollow space in the walls that complimented the hypocaust system (underfloor heated area). Through the circulation of hot air, the stable temperature of the warm and hot rooms was maintained and room humidity efficiently controlled.

For many years, the use of this technique in Cyprus was associated with a single example uncovered in the 1960s, namely the Roman baths of the Sanctuary of Apollo Hylates at Kourion. Besides the hygiene needs that the baths and other relaxation facilities fulfilled, scholars have generally paid little attention to the heating technology of the baths and the various techniques employed therein. Michaelides' encouragement to look closer at the material coming from the bathhouse of the House of Orpheus, Nea Paphos, and to take on a detailed examination of the various types of terracotta spacers unearthed there marked the beginning of a wider research project related to the proper functioning of baths. From there, a comprehensive study of Cypriot baths was undertaken that resulted in the documentation of 25 bathhouses dating from the Hellenistic to the Byzantine period, as well as the documentation of the spacer-pin technique in at least six baths.

JOAN BRETON CONNELLY

Department of Classics, New York University

**MARITIME CONNECTIVITY AND THE SACRED:  
YERONISOS-MANIKI-CAPE DREPANON  
IN THE LATE HELLENISTIC  
AND EARLY BYZANTINE PERIODS**

*Conference Presentation/Festschrift Contribution*

In his contribution to the Festschrift for Peter Megaw some twenty years ago, Demetrios Michaelides put forward the suggestion that Cape Drepanum served as a stopover for pilgrims travelling to and from the Holy Land during the 6<sup>th</sup> century. Pointing to similarities with Aperlae in Lycia, Michaelides emphasized that both isolated coastal sites lack a written history, boast an abundance of basilicas, and clearly provided for seafarers. New evidence from our excavations at Maniki Harbour gives strength to Michaelides' suggestion. Vast dumps of late Roman amphorae fragments at harbourside include an abundance of Palestinian 'bag-shaped jars' and 'Gaza amphorae' pointing to pilgrimage movement between the Cape Drepanum basilicas and the great monastic centres of south Palestine. Our underwater survey directed by Theotokis Theodoulou has mapped some half dozen stone anchors in the harbour including one that appears to be of Palestinian origin.

This paper examines maritime networks and connectivity between the basilica sites of coastal Lycia (Aperlae) and Cilicia (Anemurium), Agios Georgios tis Peyias-Cape Drepanum, and the pilgrimage destinations of south Palestine. Excavations at Tell Umm el-'Amr on the central Gaza strip have revealed a monastery identified as that founded by St. Hilarion, complete with basilica, baptistry, residence, and bath complex. St. Hilarion's close connection with Paphos, where he relocated, lived, and died during the 4<sup>th</sup> century, provides a personal and direct link between Gaza and southwestern Cyprus, one not forgotten across the centuries that followed.

The three Justinianic basilicas at Cape Drepanum are now joined by a small church of the same date identified at the eastern tip of Yeronisos Island. A vaulted cistern, three square tower houses, and pottery further attest to the islet's use as a sacred destination/retreat. Significant links with Early Byzantine Egypt are evidenced by a stamped amphora neck from the Mareotis region south of Alexandria. It bears a stamp with effigy and inscription: ΕΠΙ ΠΤΟΛΕΜ[ΑΙ]ΟΥ. A courseware pilgrim's flask, bronze belt buckle stamped with a cross, and stone pithos lids, also marked with crosses, indicate that Yeronisos was used as an outpost of the mainland monastery complex.

What made Cape Drepanum (a place lacking a good harbour) such an attractive stopover along the pilgrimage route to the Holy Land? Was there already in place a late Hellenistic tradition for this naturally beautiful spot to be revered as a sacred landscape? Known as 'Holy Island' from at least the 1<sup>st</sup> century C.E., Yeronisos has yielded amulets, a scarab, stone offering trays, *pinakes*, and a *cippus* all pointing to ritual activity. The speed and resources with which a substantial architectural complex was constructed atop Yeronisos (using the Egyptian cubit as the governing unit of measure) point to the work of Ptolemaic army engineers. Ostraca with Greek cursive script, coins of Cleopatra VII and Ptolemy XV Caesar, and Ptolemaic motifs decorating amulets all attest to strong links with Alexandria. This connection, as well as further ties to Marina el-Alamein, and nearby Paphos, will be examined. Finally, we shall look at the larger phenomenon of 'sacred islands' from the Upper Nile to Delos itself.

GEORGIOS DELIGIANNAKIS

Open University of Cyprus

**ELITE VALUES AND URBAN HISTORIES  
IN LATE ROMAN CYPRUS**

*Conference Presentation*

The archaeology of three key monuments of Late Roman Cyprus is thoroughly discussed, as it provides a window onto the mentalities of the local aristocratic elites in a way that no other category of the available material does. The so-called House of Aion, the House of Theseus, and the Villa of Akaki have already drawn much attention among scholars for different reasons, i.e. their architecture and possible function, topography, but, above all, their iconographical programme, the interpretation of which is fundamental to understanding all the other issues connected to them. The mosaic iconographies of these buildings, the most remarkable and thought-provoking aspect of their decoration, are primarily analysed here as historical documents in elucidating the society, culture, and religion of late antique Cyprus, with a view to filling the gap that the general lack of systematic excavation, literary texts, inscriptions, coins, and other sources have left in our knowledge. Contextualising these monuments along with addressing the full range of questions they pose can prove a real challenge.

MARTHA DEMAS  
Getty Conservation Institute

**ORPHEUS IN PAPHOS: BIOGRAPHY OF A MOSAIC AND THE  
COLLABORATIONS IN CONSERVATION IT INSPIRED**

*Festschrift Contribution*

Excavation of the Orpheus and the Beasts mosaic at Nea Paphos by Demetrios Michaelides in 1984 was only one of many discoveries and investigations he made in the course of a long and continuing career. But, excavation of the mosaic had far-reaching and unexpected outcomes in the form of enduring relationships and collaborations between the Department of Antiquities (DoA) of Cyprus and the Getty Conservation Institute (GCI) – one that remains active today. The collaboration has been diverse and productive for nearly forty years and Michaelides has been an instrumental and central player in its varied components.

The Orpheus project in particular exemplifies so much of the thinking about conservation of archaeological sites over this period and coincides with the GCI's mission since its founding in 1985. The project for the conservation of the Orpheus mosaic was only the second field project of the newly created GCI, the first being the Nineteenth Dynasty Tomb of Nefertari in Luxor, Egypt. These projects illustrate the institute's early philosophy and approaches to conservation, with both aimed at decorative architectural surfaces (wall paintings and mosaics, respectively) that privileged artistic values. At that time neither project looked much beyond the specific 'object of beauty' being conserved. In the decades since those beginnings, major changes have taken place in how conservation is understood and practiced, in the field at large and within the GCI.

When the Orpheus project began, conservation of mosaics and wall paintings had been fairly well advanced, especially in Italian conservation theory and practice, but the concept of a truly holistic and values-based approach to conserving and managing archaeological sites and a true integration of archaeology and conservation were only in the early stages of being expounded. Models for such approaches were developed earlier in the 'new world' (North America, Australia), where less monumental archaeology fostered more critical and integrative thinking. These concepts, while now internationally recognised and accepted, have even yet to be fully realised in the practice of archaeology and site conservation in the Mediterranean and Near East. Nea Paphos illustrates much of this trajectory in the past and current collaborations of the DoA and the GCI, to which Michaelides has contributed every step of the way, always with erudition, patience, imagination, and those prized qualities, tact and good humour.

STELLA DEMESTICHA

Department of History and Archaeology, University of Cyprus

**LATE ROMAN TRANSPORT AMPHORA KILNS IN CYPRUS:  
A SHORT-LIVED MARITIME INDUSTRY?**

*Conference Presentation/Festschrift Contribution*

In 1988, Demetrios Michaelides excavated a Late Roman kiln site at Kato Paphos which provided solid evidence of amphora production on Cyprus during the period. Other possible kiln sites had been located by survey work at Amathous and Kourion, whereas, in 1997, coastal erosion exposed another one, close to Zygi.

The amphora type manufactured at all these sites is one of the commonest between the 5<sup>th</sup> and 7<sup>th</sup> centuries AD, known as *Late Roman Amphora 1* (LRA1). Containers of this type were undoubtedly linked with long distance trade networks, as they were found in significant numbers throughout the entire Mediterranean and beyond. The emergence of the Cypriot LR1s, in particular, coincided with the *Questura Exercitus*, a Justinianic administrative reform that aimed to enhance the military provisions at the Danubian frontiers, by linking Cyprus to Caria, the Aegean islands, Scythia Minor and Moesia Secunda.

This paper focuses on the Cypriot production and discusses the morphological and typological characteristics of the local LR1s, which provide interesting insights into the production mechanisms and pottery traditions. The issue of the LR1 kilns' spatial distribution is also addressed. Located mainly close to urban harbours, they seem to have been associated with very particular socioeconomic conditions. The analysis of these aspects leads to the argument that the Cypriot LR1 amphora production constitutes an atypical local maritime and agricultural industry, which thrived for a little more than a century, but left a notably strong footprint on the archaeological record of the island.

MARIA DIKOMITOU ELIADOU<sup>1,2</sup> – GIORGOS PAPANTONIOU<sup>3</sup>

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<sup>2</sup>Archaeological Research Unit, University of Cyprus

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## **THE ECONOMICS OF TERRACOTTA FIGURINE PRODUCTION AND DISTRIBUTION IN ROMAN CYPRUS**

*Festschrift Contribution*

Ceramics are a particularly well-suited artefact category for examining local economics and product distributional patterns. An integrated approach combining methods of morphological, compositional, and technological characterisation of ceramic artefacts can provide an optimum investigation regarding raw materials, tools, techniques, the technological know-how, as well as the scale of intra- and inter-regional ceramic production and distribution. This paper uses as a research proxy an earlier elemental study of Roman terracotta figurines from the House of Orpheus in Nea Paphos, which was excavated and studied by Prof. Demetrios Michaelides. The pXRF and NAA datasets are integrated in broader discussions regarding the socioeconomics of Roman pottery production in Cyprus, the craft's organisation, and evolving technology, in light of long-distance distribution. Special emphasis is put on the manufacture of terracotta figurines and the associated market that supplied the contemporary local elite and wealthy households with these small-sized craftworks.

KATHERINE DUNBABIN  
McMaster University, Hamilton Ontario

**VIVAS CUM TUIS:  
OBSERVATIONS ON THE USE OF MOSAICS  
FOR SALUTATIONS AND GOOD WISHES**

*Conference Presentation*

The practice of writing expressions of greeting or auspicious wishes on mosaics is so familiar that we seldom pay it much attention. They appear in most parts of the Graeco-Roman world, Greek-speaking or Latin, and over a wide range of dates; sometimes written at the entrance, as a sort of 'welcome mat', but also in the inner part of the building, inserted in a figured panel or set in a panel of their own, to be read separately. Characteristically, they offer variations of *chaire*, *ep'agathō*, *eutydhōs*, and so forth in Greek, *feliciter*, *vivas*, and many others in Latin: generally wishes of Good Luck, Happiness, and Enjoyment. They may be expanded, sometimes through the addition of names or more complex formulas, or left anonymous; one characteristic form is *vivas cum tuis*, 'May you live happily with your family'.

These inscriptions and their role in the house or other building can reward more careful attention. It is worth asking both who is envisaged as uttering them to whom, and what effect they would have on their viewers. Were they sometimes designed to mark particular occasions, such as a wedding, birth, or other memorable event, or aimed more generally for all visitors to the dwelling? In this paper I shall take a small selection of examples, some from Cyprus and other areas of interest to the honorand, and examine their context and setting, in order to clarify what they can tell us about the intentions of those who wrote or had them written, and the expected response of those who saw and read them. I hope thereby to cast light upon the behaviour and culture of the society which frequented the buildings.

ELEONORA GASPARINI

Independent Researcher

**ROMAN HOUSING ON TWO SHORES OF THE  
MEDITERRANEAN: THE EVIDENCE FROM  
NEA PAPHOS (CYPRUS) AND BERENICE (CYRENAICA)**

*Conference Presentation/Festschrift Contribution*

The study of Roman residential architecture in the Eastern Mediterranean highlights the convergence on a *koinè* that appropriates and reinterprets the Hellenistic cultural heritage, albeit with different declinations in the various territories. The main phenomena are a continuity of the concept of the peristyle house or central courtyard house and of those planimetric schemes that, from the Greek world, flow into the Roman domestic repertoire. The same evidence derives from the observation of architectural elevations and mosaic decorations.

Within the Roman provinces deriving from Ptolemaic dominions, the cities of Nea Paphos in Cyprus and Berenice in Cyrenaica represent two urban scenarios in which this heritage manifest in a lively way, as a distinctive feature of regional identities. The architectural, urban, economic and social characters of these centres can be analysed in parallel, particularly by taking into consideration their leading classes, as represented by the richest residences of the two cities.

As for Nea Paphos, the analysis of these characters can be based on what emerges in some domestic complexes of Maloutena, as the Houses of Dionysus, Orpheus and in the so-called Hellenistic House.

At Berenice, the evidence derives from the residential quarter of Sidi Khrebish, that represents almost the only witness of this ancient city. Nevertheless, it was the subject of an intensive investigation during the 70s, which still represents an essential methodological reference in the history of archaeology of the last century. Although we are facing a centre of secondary importance, compared to the rank of Hellenistic and then provincial capital covered by Nea Paphos, a comparison of the housing features in the two cities has its historical presuppositions in their status of port centres on a provincial, interprovincial and regional scale. The economic resources deriving from trade, the cultural dynamism of a city of meetings and exchanges, the introduction of Roman components into a ruling class of Greek culture are just some elements at the origin of the richest houses in Berenice, as the Buildings H, L, P, R, W.

This paper is aimed at conducting an architectural and decorative examination of these houses, as well as of the better-preserved Cypriot examples from Nea Paphos. The compared analysis will highlight their main characteristics and both the similarities and the differences that can be traces throughout the imperial period.

ARTEMIS GEORGIU

Archaeological Research Unit, University of Cyprus

**YEROSKIPOU BEFORE *IEROKIPIA*:  
NEW RESEARCH ON LATE BRONZE AGE YEROSKIPOU  
AND THE WIDER REGION**

*Festschrift Contribution*

The area occupied by the modern municipality of Yeroskipou is strategically located between Old and Nea Paphos and its modern nomenclature bears grounds to Strabo's mentions of the area of *Ierokipia*, alluding to the Sacred Gardens of Aphrodite, adored in nearby Palaepaphos. The site is best known for its wealthy archaeological remains, principally dating from the Cypro-Classical period onwards, including the Early Byzantine site of *Ayioi Pente* that was excavated by Professor Michaelides, where I excavated for the first time as an undergraduate student under his adept guidance.

Despite the fact that the site's history is known to have spanned millennia, its prehistoric past has not been adequately or comprehensively addressed so far. The aim of my contribution is to re-examine the settlement pattern and material culture in the wider area of Yeroskipou during the Late Bronze Age, the period that marks the earliest establishment of urbanism and the consolidation of political forms on the island. Through spatial analyses of segmented mortuary and other archaeological evidence, which were mostly brought to light by rescue excavations conducted by the Department of Antiquities, my research will address the built landscape in the region and the management of the resources, while explicating the regional idiosyncrasies of the extant archaeological remains at Yeroskipou and the wider region. Ultimately, this contribution aspires to elucidate the politico-economic landscape in southwestern Cyprus and to address the dynamic relation between the communities in the Yeroskipou area and the major Late Bronze Age urban centre at Palaepaphos.

STEPHANOS GEROULANOS

University of Zurich

**APOLLONIOS FROM KITION  
AND HIS IMPACT IN TODAY'S ORTHOPAEDICS**

*Festschrift Contribution*

Apollonios of Kition, physician, surgeon and pharmacologist from today's Larnaca on Cyprus is the most celebrated Cypriot physician of all ages, and the most famous of the Surgeons of Antiquity. He lived in the first century BC. Apollonios studied Medicine in Kition and/or Alexandria and practiced in Cyprus. According to Erotianos he had written 21 books of which only one survived in a magnificent byzantine copy of the 10<sup>th</sup> c. AD; the 'Commentary on the Hippocratic treatise on joints'. Apollonios had offered this treatise to King Ptolemy of Cyprus (80-58 BC), who had asked Apollonios to write about the settings of exarticulations of the joints. This book was included in the so-called 'Codex of Niketas', a collection of surgical treatises of the byzantine physician Niketas.

In the book of Apollonios the dislocations of the joints are described, however emphasis is put on the setting of them. In addition, these settings are illustrated by twenty-nine magnificent, colourfully hand-painted illuminations that are inscribed on a golden background on parchment. The original illuminations are the first known in the History of Medicine that had illustrated a surgical book, the Byzantine copy of which is a World Heritage Monument. A practice that was followed by several other authors such as Oreibassios, Soranos, Aetios and others who also illustrated their books on Surgery. When the Niketas codex reached the West in 1492, it was copied, printed, translated and distributed all over Europe.

Nevertheless, the most astonishing thing when reading this text is, once again, the intellectual strength of Hippocrates and Apollonios. Without any technical support, no x-rays or other precise instruments, they were able to observe with such exactitude and to describe symptoms and therapeutic methods in a way that most of them are still valid 2500 years later. The technique of setting the dislocations of the joints is a masterpiece of observation and description; they are compared to today's practice! A manuscript of eternal value.

Together with the sixth book of Pavlos from Aegina, which is also on Surgery and was printed in 1528 by Aldus Manutius, it initiated the Renaissance of Surgery in the 16<sup>th</sup> century. Ioannes Laskaris, Mathaios Devaris, Vidus Vidius, Francois Lefèvre de Bourges, Ambroise Paré, Renatus Charterius, Joannes Scultetus and many others played a major role in the initiation of this Revolution of Surgery which is based on the text of Apollonios and Pavlos Aegineta.

J. RICHARD GREEN

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**THE GOLDEN AGE OF ANCIENT THEATRE**

*Conference Presentation/Festschrift Contribution*

We were brought up to believe in the 5<sup>th</sup> century as the high period of ancient theatre, with even the 4<sup>th</sup> century being seen as a period of decline. Such a belief was based in the surviving literary evidence (itself the product of a small group of scholars in Late Antiquity that had specific and limited interests). The material evidence now available presents a very different and more complicated picture. This paper presents some of that evidence, its time-lines and its functions within the societies that produced them.

FEDERICO GUIDOBALDI

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## HOW TO STUDY AN ANCIENT *SECTILE PAVEMENT*

*Festschrift Contribution*

The ancient floors called *sectilia pavimenta* by the Romans were composed of polychrome marble tiles (originally also in stone) of different geometric shapes, juxtaposed with each other in chromatic contrast to form a variety of decorative motifs. This type of flooring was considered the most luxurious and therefore often used in the most important public buildings or in the residences of emperors and of the members of the aristocracy and wealthier classes. Nevertheless, despite their clear importance as indicators of social rank, until a few decades ago the *sectilia pavimenta* were only marginally included in the studies of archaeological contexts. Scholars frequently referred to them only in a generic way or with inadequate terms or even omitted their existence. Only in recent times, thanks to the introduction of typological classifications, specific terminology and a more accurate categorization of geometric patterns, it has become easier to describe and publish this kind of floors more widely and more in detail. This has allowed to profit of a richer repertoire of well-documented and often well-dated examples to be used as a reference. However, even today, the *sectilia pavimenta* are often framed and described relying on parameters that belong to the mosaics studies - despite the obvious technical differences between these two types of flooring decorations - possibly leading to false or incomplete results. For these reasons it might be appropriate to propose a new study perspective, shifting to a more suitable approach, based on specific guidelines tailored on this kind of marble floors, taking into account the features that can be used to establish their quality levels and chronological framework. This will be the object of my contribution to the homage we are addressing to our dear friend Demetrios Michaelides, who has always paid particular attention to *sectilia pavimenta* as testified by his many fundamental published works.

ALESSANDRA GUIGLIA  
Sapienza Università di Roma

**THE MULTILAYERED DECORATION  
ON THE WALL AT THE ENTRANCE  
TO THE BAPTISTERY OF SAINT CLEMENT, ROME**

*Festschrift Contribution*

The lower basilica of Saint Clement in Rome preserves a series of pictorial remains related to the various decorative phases of the building from Late Antiquity down to the end of the 11<sup>th</sup> century. At that time, the building was radically transformed by the elevation of the ground level and the construction of the new church, consecrated at the beginning of the following century. The wall paintings are well known since the mid-19<sup>th</sup> century, when the underground rooms first came to light. They are the subject of in-depth studies that continue to the present day, given the evident importance of their context. Less well known is the fragmentary pictorial decoration discovered more recently during the archaeological excavation of the years 1993-1995 in the area north of the Early Christian basilica that led to the discovery of the baptistery of the 5<sup>th</sup> – 6<sup>th</sup> century. The painting occupies part of the jamb of the entrance to the baptismal room and replaces the original wall decoration in marble *opus sectile*, evidently in poor condition at the time. The pictorial surface consists of two superimposed layers, the second of which probably dates back to the end of the 11<sup>th</sup> century. Both probably showed the figure of the Enthroned Virgin and Child at the centre. From the lower layer, however, the portrait of Saint Clement was carefully preserved located to the left of the Virgin, at least a few decades older; the lower part of Saint Clement was later covered by the figure of a female donor. In this paper we intend to bring attention to some iconographic peculiarities of the image of the Virgin and Child, in particular the detail of the handkerchief or ‘mappula’ that the painter, strangely, placed in the hand of the Child rather than in that of the Virgin, as was customary in Roman and Byzantine depictions from the early centuries up to the medieval ones, both in the West and in the East. Therefore, we will try to identify the reasons for such choice, based on the meaning of the attribute itself.

ANNE-MARIE GUIMIER-SORBETS<sup>1</sup> – ALAIN GUIMIER<sup>2</sup>

<sup>1</sup>Université Paris Nanterre, UMR ArScAn – <sup>2</sup>Independent Scholar

**SUR LES MOSAÏQUES ET LES PEINTURES,  
UN OISEAU PEU (RE)CONNU: LA TALÈVE SULTANE  
(*PORPHYRIO PORPHYRIO*, PURPLE SWAMPHEN)**

*Conference Presentation/Festschrift Contribution*

Comme les paons, la talève sultane (*porphyrio porphyrio*, purple swamphen) – un grand oiseau au plumage bleu éclatant et à la silhouette caractéristique, vivant en Afrique et sur le pourtour de la Méditerranée – est assez souvent figurée sur les mosaïques et les peintures d'époque romaine, mais elle est y assez rarement reconnue par les spécialistes de l'Antiquité. Grecs et Romains, d'Orient comme d'Occident, lui accordaient une place particulière, comme l'attestent les textes anciens, et ils la représentaient dans différents contextes que nous tenterons de caractériser.

FRYNI HADJICHRISTOFI  
Department of Antiquities, Cyprus

**‘A CALLIOPE BUT WHICH CALLIOPE’  
ON THE MOSAIC PAVEMENT AT AKAKI**

*Conference Presentation/Festschrift Contribution*

The excavation carried out since 2013 at the site called *Pigadia*, north of the village of Akaki, 30 km west of Nicosia, has brought to light the remains of a building, dated from the 4<sup>th</sup> century AD, which develops around a large basin. The floor of some parts of the building is decorated with mosaics, the most impressive of which is the mosaic that covers a corridor that runs along the south side of the basin. The mosaic contains seven panels of different sizes. In the middle is the biggest and most important panel depicting a chariot race taking place in a hippodrome.

The rectangular panel at the west end of the corridor is decorated with an inscribed circle, which contains a wreath-like pattern of eight interlaced circles executed in a combination of a simple guilloche and an undulating band. The eight medallions inserted in the interlaced circles and a ninth, bigger medallion in the centre of the pattern enclose the busts of nine female figures. In spite of the fact that the figures are not accompanied by any inscription naming them, their identification is obvious as each figure holds an attribute. They are the Muses. Therefore, in the eight medallions we can recognize, Clio, Euterpe, Thalia, Melpomene, Terpsichore, Erato, Polymnia, and Urania.

The figure in the centre of the panel is bigger than the others, and, despite the fact that she does not hold any known attribute of the Muses, we can assume that she is Calliope, the Muse of epic poetry and eloquence, who was considered the leader of the Muses. Although the mosaic is damaged at several points, we can see that Calliope at Akaki is not depicted as is often the case with a tablet, scroll, lyre, or stylus, but, instead, she is endowed with a spear and a helmet. This is an unusual, not to say a unique, way to depict the Muse.

IOSIF HADJIKYRIAKOS  
Phivos Stavrides Foundation

***GENIO ET VOLIPTATI.***  
**THE ISLAMIC CERAMIC COLLECTION**  
**OF GABRIELE D'ANNUNZIO**

*Conference Presentation/Festschrift Contribution*

The history of collecting is an effective tool for investigating the areas of cultural production that, over time, have characterised different social contexts, as well as how anthropological and collective factors become manifest in the history of change, taste content, and intellectual circulation.

From the Middle Ages onwards, Islamic art has represented the art and culture of the 'other', of the 'non-us', transmitting an exotic and mysterious atmosphere. Ceramics and metal objects in particular had been successfully collected between the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century in the circles of the connoisseurs and aesthetes of Paris and Rome. These collections were used to inaccurately express 'Islamic art', a term which, in that context, represented a vast cultural production, identified by the religion of its creators and not by the period or the geographical area of production, the materials, the uses etc.

The poet-soldier Gabriele D'Annunzio epitomises the Italian culture of decadence; he is the aesthete par excellence who surrounded himself with objects of great value, through which he expressed his controversial and provocative ethics-aesthetics. His last mansion, the 'Vittoriale degli Italiani', was made by himself to remain after his death as a museum. In this sumptuous house on Lake Garda, the poet collected and exhibited a great variety of objects from all over the world, from different cultures, geographic eras and historical periods. The arrangement of the items is reminiscent of a sacred setting, made by a fetishist and an idolater of the object itself; object as possession and object as a symbol of a narrative that goes beyond everyday life, and which becomes elevated to a work of art. Among the objects collected, a large number of Oriental items stand out; many of them are Islamic ceramics. These are placed throughout the house and mostly in places of worship, in the bathrooms and the bedroom.

While making an overview of the Islamic ceramic collections present in the Vittoriale, this paper will concentrate on the description of those in the bedroom. This is called 'Leda's Room' or 'Stanza della Leda', after the ancient myth of the Queen of Sparta and her adventure with Zeus, who transformed himself into a swan to visit her. The poet used to call the bedroom 'the kingdom of the Orient' and, on several occasions, gave clear instructions never to move a single item. In

‘Leda’s room’, several Islamic ceramics are on display, arranged mainly on the walls above and to the side of the bed. These are almost exclusively Ottoman, ranging from the 16th to the 19th centuries.

This paper will try to analyse D’Annuzio’s choices within the collection of Islamic ceramics and discuss the ratio with which they had been arranged in the various rooms. It will further try to understand where these materials had come from and how they influenced his artistic production. Finally, the paper will try to understand the role these ceramics have played in the iconographic project of the ‘Stanza della Leda’.

ANTOINE HERMARY

Université d'Aix-Marseille / Centre Camille Jullian

**L'ÉTONNANT SUCCÈS 'INTERNATIONAL'  
D'UNE CATÉGORIE D'AMPHORES CHYPRIOTES  
(IV<sup>E</sup> S. AV. J.-C.)**

*Conference Presentation/Festschrift Contribution*

Entre la fin du Chypro-Archaïque et le Chypro-Classique certains ateliers céramiques, principalement à Amathonte et Kition, produisent en technique White Painted, Bichrome ou Bichrome Red des amphores à anses horizontales décorées sur la panse de motifs végétaux stylisés, une version simplifiée de ceux qui sont peints sur certains amphoriques du « style d'Amathonte ». Cette production n'aurait guère retenu l'attention si elle n'avait pas été imitée au IV<sup>e</sup> siècle dans le monde grec égéen : on les trouve en contexte urbain à Athènes et à Corinthe, et surtout en contexte funéraire en Macédoine, en mer Noire, à Alexandrie et jusqu'à Marseille. Ces 'contrefaçons' des modèles chypriotes connaissent, dans la seconde moitié du siècle, un étonnant succès dans les tombes macédoniennes les plus prestigieuses : à Vergina dans celles de Philippe II (quatre exemplaires) et du Prince (trois exemplaires), à Derveni et ailleurs. On peut s'interroger sur les raisons qui ont entraîné le dépôt de ces amphores d'apparence modeste dans des sépultures aussi remarquables : elles devaient être porteuses de valeurs symboliques fortes, probablement à cause de leur prétendue provenance chypriote et de leur contenu. En Macédoine comme à Chypre ces vases sont des offrandes déposées pour le mort, mais ils sont utilisés comme urnes funéraires sur d'autres sites. Ainsi à Apollonia du Pont – où ont été trouvées dix amphores de ce type – et dans la 'terrasse Nord' du site de la Bourse à Marseille : cet exemplaire massaliote, découvert en 1973 mais encore presque inédit, constitue un *unicum* en Méditerranée occidentale.

MARIA IACOVOU

Department of History and Archaeology, University of Cyprus

**PALAEAPHOS-LAONA:  
THE LOST MEMORY OF A MEGA-MONUMENT**

*Festschrift Contribution*

Although artificial mounds are considered a near ubiquitous cultural phenomenon, Cyprus, true to its conspicuous island identity, did not employ monumental mounds as place-making artefacts. Unlike smaller islands of the Mediterranean, e.g. Malta, Cyprus rarely constructed landscapes with megalithic monuments. A rare exception is the case of Palaepaphos, where a temenos with finely hewn mega-ashlars was built circa 1200 BC in the sanctuary, which is to this day the island's most celebrated mindscape. Palaepaphos, however, did not possess a tumulus, at least not until a decade ago. Situated on higher ground, one km to the NE of the sanctuary, the tumulus of Laona was always visible from the 'abode of Aphrodite'. Nevertheless, for the local community of Kouklia-Palaepaphos it was a natural hillock in the midst of agricultural fields. It was also the last feature we expected to identify when we initiated the Palaepaphos Urban landscape Project (PULP: <https://ucy.ac.cy/pulp/>). Like the almost invisible urban structure of ancient Paphos, the influence of Cypriot Aphrodite upon classical scholarship, which is primarily constructed from literary sources rather than from the materiality of the sanctuary, had rendered the tumulus invisible, in spite of its imposing dimensions (100×60×10 m).

Ten years of a meticulously conducted excavation strategy have established that the tumulus covers an earlier monument: a rampart that stands up to six metres. Also, that the construction of the tumulus was preceded by the building of a pseudo-grave, which was then buried under the mound. PULP's landscape analysis and field campaigns have shown that the rampart of Laona was part of the citadel landscape of the autonomous city-state of Paphos in the Cypro-Classical period. The tumulus, on the other hand, appears to have been raised sometime towards the end of the 4<sup>th</sup> or early in the 3<sup>th</sup> century BC, probably in the course of the War of the Successors, or not long after Ptolemy Soter had conquered Cyprus.

A recently published geoarchaeological study confirms that the tumulus of Laona was not a product of earth accumulation; it was an expertly designed and executed monumental earthwork. It was, therefore, meant to be an eternal landmark, a mound of memory. However, neither ritual activity nor conspicuous burials have been recorded near or around Laona. Not long after the mound's construction, this once prime sector of the city lost its special status and was eventually

abandoned. In the Roman era, Palaepaphos was a sanctuary town confined to the area around the sanctuary.

Why was the memory of the tumulus lost? Did the attention paid to the sanctuary by the new rulers of Cyprus affect its significance? Was it meant as an act of letting go of the past, or is it a case of purposeful obliteration of the past?

ANTHI KALDELI  
Department of Antiquities, Cyprus

**PRODUCTION AND DISTRIBUTION OF LATE ROMAN  
AMPHORAE IN THE EASTERN MEDITERRANEAN:  
AN HOLISTIC APPROACH BASED ON FINDS FROM CYPRUS**

*Conference Presentation/Festschrift Contribution*

The focus of this paper is the examination of economic aspects, namely production and distribution, in the eastern Mediterranean, as evidenced by the amphorae dating to the late Roman period, i.e. from the late 4<sup>th</sup> to around the mid-7<sup>th</sup> c. AD. Although more information is available for the amphora types manufactured and circulated in this period, in relation to the early and middle Roman periods, the exact sources of certain amphora types remain yet unknown, as more types and variants are constantly being recovered in recent years. Moreover, the economic complexity, and the regionalization of trade, characterizing this period also necessitates a better understanding of the provenance of various amphora types, in order to draw concrete inferences on the character of production modes, trade and exchange. On this basis, this paper aims at raising questions and contributing to our existing knowledge, through the holistic study of late Roman amphorae found in Cyprus. As various trade studies have hitherto revealed, the centrality of Cyprus in the eastern part of the Mediterranean, enables the identification of vast numbers of imported ceramics, thus permitting a more elaborate examination of exchange mechanisms over a wide temporal spectrum. Discussion will therefore demonstrate that such an economic complexity can only be addressed through an interdisciplinary approach, which draws on model-building, statistical analysis, scientific methods, including petrographic and chemical analyses, and theoretical perspectives.

Moreover, based on the broader socio-economic, political and ideological context, specific patterns and traits will be highlighted, as reflected in these ceramic containers, such as diversity in production and imitation, pinpointing towards the integration of the economy throughout the centuries under study. As analysis also draws on important finds excavated and studied by Prof. Demetrios Michaelides in Paphos, this paper acknowledges his contribution and efforts in supporting and advancing amphora studies across the Mediterranean and shedding light to the economy of the city of Paphos and the Roman world, as a whole. In sum, not only the significance of previous identifications will be revealed, but also the need to re-visit our assemblages and re-examine our identifications and established notions for an in-depth understanding of the associated economic processes underlying production and inter-regional distribution, in a period traditionally considered to be better known.

VASILIKI KASSIANIDOU

Department of History and Archaeology, University of Cyprus

**TESTIMONIA FOR THE MINE OF SKOURIOTISSA**

*Festschrift Contribution*

The mine of Skouriotissa is part of the Solea mining area, the most important mining district on the island of Cyprus. The copper ore deposit at Skouriotissa had been extensively worked in Antiquity. This is also the only copper mine still active on the island today. The name Skouriotissa derives from a small church, once part of a monastery, dedicated to *Panagia Skouriotissa*. Panagia is one of the titles for the Virgin Mary in the Greek Orthodox church. ‘Skoria’ or ‘skouries’ is the Greek word for slag. The church is thus dedicated to the Virgin Mary of the Slag. It is overshadowed by the largest slag heap on Cyprus — declared an ancient monument by the Department of Antiquities of the Republic of Cyprus, not only because of its sheer size, but also because this mine is the only one specifically mentioned in the ancient sources. The most important testimony and descriptions of the mine of Skouriotissa (or perhaps Mavrovouni) are found in the books of the ancient doctor Galen who in AD 166 came to Cyprus in order to collect minerals for the manufacture of medicaments. Descriptions of Skouriotissa are also found in the books of travellers who visited the island in the early modern and modern era. This is perhaps because they would find shelter in the monastery of Skouriotissa while travelling along the west coast and across the mountains to visit another famous monastery at Kykkos also dedicated to the Virgin Mary. One of the visitors was the German Classical Archaeologist Ludwig Ross, who left an account of his visit in a book published in 1852. Skouriotissa was also visited by Max Ohnefalsch Richter, who excavated several sites in the vicinity of the mine including an important necropolis dating to the Roman/Late Roman period. The aim of this paper is to present in detail the *testimonia* on this important site which has been completely altered by one hundred years of modern exploitation.

EUGENIO LA ROCCA  
Sapienza Università di Roma

**ON THE ORIGINS OF WALL MOSAICS IN ROME**

*Festschrift Contribution*

Wall mosaics originated and developed outdoors, on the external walls of small buildings connected with water, originally covering nymphaea and exedrae within Roman domus and villas. Only later, as far as we can judge from the surviving examples, were nymphaea of a more monumental nature decorated with mosaics, along with the vaults and walls of partially or fully enclosed rooms; e.g., balnea vaults, such as the baths of Claudius Etruscus described by Statius, musaea, such as the one on the Oppian Hill, probably belonging to the Domus Aurea, and, finally, large public baths, such as the Baths of Diocletian. Although the question remains open as to why wall mosaics, having lost direct contact with water, began to play one of the predominant roles among the artistic techniques used in late antiquity in large public and private buildings, the precedents from which the sumptuous interior decoration of the first Christian basilicas derives begin to emerge.

JOHN LUND  
National Museum of Denmark,  
Collection of Classical and Near Eastern Antiquities

**NIKIAC, A RHODIAN(?) PROVIDER OF THE *LYKION*  
MEDICINE IN THE HELLENISTIC PERIOD**

*Conference Presentation/Festschrift Contribution*

A small clay vessel kept in the Danish National Museum is the point of departure of this paper. It was found during the Danish excavations of a Hellenistic building at Tall Sukas on the coast of Syria, and bears a stamp proclaiming that it once contained 'guaranteed' *lykion* provided by *NIKIAC*. *Lykion* was the name of a well-known medicinal drug in the Greek and Roman world that was extracted from a plant of the same name, which scholars often identify as buckthorn (*Rhamnus cathartica* or *Rhamnus infectoria*). It was thought to have a number of healing properties but was deemed particularly useful for eye diseases. Other small *lykion* containers stamped by *NIKIAC* have been found in the Eastern Mediterranean (and beyond) in various contexts. Building on the previous scholarship of Virginia Grace, Susan Rotroff, Luigi Taborelli and others, their date, contexts and distribution are discussed in an attempt to approach the individual called *NIKIAC*. It is suggested that he may have been based in Rhodes in the 3<sup>rd</sup> century BC as one of the first of several known providers of medicine, who marketed their products in more or less similar small containers in the Hellenistic Period. The contribution will also touch on issues that sound remarkably contemporary such as that of 'copy' and 'fake' medicines, which were not unheard of in the ancient world.

VASILIKI LYSANDROU  
Cyprus University of Technology

## **ATRIUM TOMBS IN CYPRUS: A REVIEW**

*Festschrift Contribution*

This article reviews the architecture of the Hellenistic atrium tombs of Cyprus, through existing literature, published research, and in situ investigation of the preserved tombs. The study explores those architectural peculiarities which permit to define a morphological categorisation of the specific tomb architectural type. Furthermore, the correlation between specific architectonic features of the atrium tombs, with the civic and public architecture of the time, is discussed. Last, the article attempts to position those tombs in the wider context of the Hellenistic architecture of the Mediterranean.

PELLI MASTORA

Thessaloniki Ephorate of Antiquities, Hellenic Ministry of Culture and Sports

## THE MOSAICIST'S MISTAKES

*Conference Presentation/Festschrift Contribution*

The mosaic decoration of the sanctuary of Hagia Sophia of Constantinople displays an unusually large number of constructional irregularities and deviations from the rules of mosaic setting. According to Cyril Mango and Ernest J. W. Hawkins, these are mistakes, and bungled efforts that occurred during the addition of the mosaic of the *Panaghia Vrefokratousa* in the conch semi-dome and the mosaic of the Archangels in the bay of the sanctuary. In 867, during the Patriarchy of Photius, these mosaics replaced parts of the original Justinianic aniconic mosaic decoration (532-537) because, as Mango and Hawkins maintain, they found no evidence of mosaic decoration from the period of Iconoclasm. This conclusion contradicts the information – attested by both the mosaic inscription and the homily delivered by Patriarch Photius – that the mosaic of the Panaghia replaced an earlier one dating to the Iconoclasm (730-787 and 815-843) within the framework of the restoration of Orthodoxy and the restoration of icons.

However, the re-examination of the constructional and stylistic characteristics of the overall mosaic decoration in the sanctuary of Hagia Sophia of Constantinople, which is discussed in detail in this lecture, makes it clear that the details attributed by Mango and Hawkins to ‘mosaicist’s mistakes’ constitute indisputable evidence for extensive interventions to the original mosaic decoration of the sanctuary. These interventions can be confidently dated to before the construction of the post-Iconoclasm mosaics of the *Panaghia Vrefokratousa* and the Archangels. This vindicates the testimony of Patriarch Photius regarding the restoration of the icons in Hagia Sophia, and confirms the historical and artistic value of the post-Iconoclasm mosaic in the sanctuary. This mosaic, then, is not the work of an inexperienced and careless mosaicist, but a masterpiece indicative of the high aesthetics, intellectualism, and spirituality which infused the art of the 9<sup>th</sup>-century era, during which the iconographic programmes for Christian churches were formed both within and beyond the borders of the Byzantine Empire.

THEODOROS MAVROGIANNIS

Département d'Histoire et d'Archéologie, Université de Chypre

**LE COMPLEXE ARCHITECTURAL «ASCLÉPIEION» –  
ODÉION DE L'AGORA ROMAINE DE NÉA PAPHOS**

*Festschrift Contribution*

En suivant l'étude typologique établie par Jean-Charles Balty, le soi-disant *Odéion* de Néa Paphos peut-être classé parmi les *bouleutéria* à toiture qui ne sont pas pourtant inscrites dans un schéma quadrangulaire. On cherchera de confirmer cette remarque structurelle par une comparaison topographique avec l'ordre de collocation des édifices dans l'*Agora* d'Éphèse et l'*Agora* d'Aphrodisias au I<sup>er</sup>-II<sup>ème</sup> s. apr. J.-C., dont la fonction apparaît assurée par la documentation épigraphique. On procédera, donc, à déterminer la composition du corps social de Néa Paphos à l'époque impériale, à travers la répartition et le nombre arrondi des sièges de l'*Odéion*, sur la base des témoignages épigraphiques parallèles issus de Tralleis, Nysa et Smyrne, qui attestent la présence, non seulement des membres de la *boulé* et de la *gerousia* pendant des réunions tenues dans les *bouleutéria*, mais aussi bien des *néoi* et des *épheboi* du gymnase. Ainsi, on aboutira à la conclusion que plutôt que l'*Odéion* (sans pour cela pouvoir exclure cette fonction particulière, notamment à l'occasion des épreuves rhétoriques), ou plus simplement le *Bouleutériorion*, le bâtiment dans l'*Agora* de Paphos romaine, étant d'une capacité à peu près de 1.400 spectateurs, aurait pu bien répondre au système de composition numérique des institutions de la ville à l'époque impériale lors de l'organisation des réunions en commun : il est néanmoins possible qu'il s'agissait de l'*ékklesiastèrion*, l'édifice pour les *ékklesiai* pertinentes à la célébration du culte impérial par le *Koinon* des Chypriotes, comme c'était le cas pour le *bouleutériorion* de Smyrne et le *Koinon* des Grecs d'Asie, bien attesté par l'œuvre d'Aelius Aristide.

RANIA MICHAÏL

Pontificio Istituto di Archeologia Cristiana, Roma

**THE MURAL AND FLOOR DECORATION  
OF THE EARLY CHRISTIAN BAPTISMAL COMPLEXES  
OF CYPRUS**

*Festschrift Contribution*

The island of Cyprus, located along the pilgrimage routes to the Holy Land and the most important maritime trade routes of the Mediterranean Sea, absorbed architectural features from various regions of the *orbis christianus antiquus*, mainly from the Eastern areas, such as the Levant, Asia Minor, Greece and Constantinople. Although influenced by the architectural traditions of these regions, the architecture of the island presents some original features, which are not found elsewhere.

One of these original features is the architectural form of the baptismal complexes dated to the 5<sup>th</sup> and 6<sup>th</sup> century AD, which follows a processional type that can be named a 'Cypriot type'. The complexes dated to the 5<sup>th</sup> century AD are the baptistery of Agios Epiphanius in Salamis-Constantia, the baptistery at the Episcopal precinct at Kourion, the baptisteries of Agios Philon and Agia Triada at the Karpasia Peninsula and the baptistery at Cape Petounta located at the village of Mazotos. The baptistery at the Basilica A at Agios Georghios of Pegia, which is dated to the 6<sup>th</sup> century AD, slightly escapes from the 'Cypriot type' and forms a *uniquum* in the excavated record of the island.

The Cypriot baptismal complexes consist of a free-standing rectangular building, composed of different spaces that follow the processional type of the baptismal liturgy. In almost all these buildings a rich floor and mural decoration is attested.

The present paper attempts to describe in detail the surviving decorative evidence of the Cypriot baptisteries and to present the most important aspects of the mural and floor decoration of the baptismal complexes of the island and their structural and functional particularities.

JOLANTA MLYNARCZYK

Faculty of Archaeology, University of Warsaw (Emerita)

**RAISE YOUR CUP IN A TOAST TO THE DIVINITY!  
THE VESSELS USED AT THE *STIBADIUM* OF THE  
TEMPLE ON THE FABRIKA HILL, NEA PAPHOS**

*Conference Presentation/Festschrift Contribution*

The highest spot of the Fabrika Hill right above the Early Hellenistic theatre in Nea Paphos is occupied by a rock-cut platform of an anonymous temple, possibly dedicated to Aphrodite Paphia. Since 2017, it has been the subject of joint French-Polish research within the program ‘Harmonia’ sponsored by the National Science Centre, Poland. Recently, an open-air rock-cut *stibadium* (banqueting place) has been identified, integrated with an entrance ramp which lead into the temple’s courtyard. Similar arrangement of the sacred space is illustrated in a famous votive relief from the sanctuary at Golgoi, Ayios Photios site, depicting a scene of ritual feast (L.P. di Cesnola collection in the Metropolitan Museum NY).

Exploration of the fills in the area to the east and south of the *stibadium* at Fabrika yielded several fragments of stone basins and bowls, made mostly of limestone, with just two vessel fragments of granite and one of marble. There is no doubt that their presence must have been connected with the use of the *stibadium*. Moreover, a rich assemblage of pottery from the fills included, beside amphorae and cooking ware fragments, examples of drinking vessels in a variety of shapes and wares. They seem to cover the period between the 2nd century BC and the mid-2nd century AD, which would correspond to the time span of the activity of the *stibadium* and the temple.

The aim of this paper is to discuss the full repertoire and detailed chronology of both the ceramic drinking vessels (cups and bowls) and the stone basins and bowls in an attempt to reconstruct the functioning of the *stibadium*.

ROBERTO NARDI

Centro di Conservazione Archeologica, Roma

**THE CONTRIBUTION OF  
PROFESSOR DEMETRIOS MICHAELIDES  
TO MOSAIC CONSERVATION  
IN HIS ROLE AS PRESIDENT OF THE ICCM,  
1996-2014**

*Conference Presentation/Festschrift Contribution*

In October 1996, at the end of the 6th ICCM International Conference, Prof. Demetrios Michaelides received the position of President from Margaret Alexander, who had generously served the Committee in this role for the previous six years. For six three-year terms, Prof. Michaelides has put his experience and prestige at the disposal of the Committee, giving the organisation the international scope that has made ICCM the reference body for mosaic conservation. This paper reviews the initiatives organised by Prof. Michaelides and the numerous results achieved.

DORIA NICOLAOU  
Independent Researcher

**VENERATED TOMBS, CRYPTS AND RELICS  
IN LATE ANTIQUITY/EARLY BYZANTINE BASILICAS  
OF CYPRUS**

*Festschrift Contribution*

The cult saints, martyrs and holy bishops was one of the most important practices of Christian worship. Churches were built on or around the site of their relics and Christians were often buried near their tombs. The consecration (*καθιέρωσις*) of the altar and the dedication (*ἐγκαίνια*) of a church were parts of a single service when the *translatio reliquiarum*, i.e. the deposition (*κατάθεσις*) of holy relics, took place. The consecration of the altar and the church with the deposition of relics is widely reported in various sources as early as the end of the fourth century, in the East and the West. Despite the popularity of this practice as part of the dedication of churches outside Cyprus, depositing relics under the altar was still not an indispensable element of the rite. Such practice was evidently not universally adopted until 787, when the Council of Nicaea constituted a canon according to which every altar should contain a relic. Whilst in Cyprus the practice of transferring relics is documented by hagiographic sources, archaeological investigations in Cypriot basilicas, dated between the late 4<sup>th</sup> and 7<sup>th</sup> centuries, have not uncovered any evidence of crypts for relics under their altars. Yet the cult of relics is to be located in a different place within the early churches of the island.

Despite the limitations of research, the main purpose of this study will be to present the archaeological data of the numerous late antique/early Byzantine basilicas of Cyprus and demonstrate possible spaces within the churches, where the veneration of relics took place. Special attention will be given on the presence and location of venerated tombs and how these influenced the architectural aspect and structural development of the buildings through the centuries. The archaeological evidence will be supplemented with hagiographical sources, where available. Particular emphasis will be laid on some late antique/early Byzantine ecclesiastical/pilgrimage complexes located at urban and suburban areas, such as Soloi, Politiko (ancient Tamasos), Geroskipou, Kourion and Akrotiri.

Besides the description of the privileged space inside the church, which hosted the venerated tomb and/or relic, this paper will present all known reliquaries that have been discovered in Cyprus until today and will analyse their typology and decoration.

ANGEL NICOLAOU-KONNARI

Department of History and Archaeology, University of Cyprus

**REMAKING THE HISTORY OF ANCIENT CYPRUS:  
OPERATIC FANTASY AND AHISTORICISM**

*Festschrift Contribution*

Cyprus has absolutely no tradition of opera composition or production and opera is a musical genre not particularly popular amongst the islanders. However, the island's ancient Greek mythological and historical past have inspired many operatic works. Cypriot antiquarianism in opera constitutes a good example of mythology and history used as sources of artistic inspiration in a form of popular culture and of retro-antiquarianism serving the popularisation of history.

The vogue for operatic depictions of ancient Cyprus emerges in the seventeenth century in Italy, the 'Cypriot theme' probably gaining topicality after the Republic of Venice lost Crete to the Ottomans in 1669, and lasts throughout the eighteenth. The sentimental and extremely intricate plot of these operas contains many absurdities and is woven around mythological and pseudo-historical characters, Venus naturally occupying a rightful place of honour.

This paper is intended to study the operas from a historian's point of view, investigating issues that concern the historicity and the dramatic conventions of the libretto, the sources and the ideological intentions of the librettist, the topicality of the story and its connectivity with the realities of whichever society produced the specific works as well as the history and fortunes of each opera (premiere, revivals and survival, critical reception).

ANASTASIA PANAGIOTOPOULOU  
Archaeological Institute for Peloponnesian Studies,  
Hellenic Ministry of Culture and Sports (Director Emerita)

**ARGOS AND LOUKOU, PELOPONNESE:  
TWO CENTRES OF THE SAME MOSAIC WORKSHOP?**

*Festschrift Contribution*

During the work undertaken for the conservation and further protection of the Loukou archaeological complex in Kynouria between 2003 and 2005, all the mosaic and pavements in *opus sectile* were revealed anew. Their damages were recorded, the process of their deterioration due to the particular weather conditions in the area was observed, and studies for their conservation, protection, and further enhancement were completed.

At the same time, the opportunity was given for an analysis as well as new comments on the mosaics already published. Differences have been noticed between the mosaics of the central portion of the complex and those that decorated the eastern premises. Close similarities, both in the iconographic and the geometric themes, have also been noted between Loukou's central portion mosaics and a particular group of mosaics from Argos.

The paper will present reflections on the dating and some identifications of the Loukou mosaics, as well as on the potential of the same workshop producing simultaneously out of Argos and Loukou.

TASSOS PAPACOSTAS

Department of Classics, King's College London

**PAPHOS IN THE 16<sup>TH</sup> CENTURY AD:  
DESOLATE BACKWATER OR DYNAMIC  
PROVINCIAL CENTRE?**

*Conference Presentation*

Twentieth-century archaeology has shed ample light on the fortunes of Hellenistic, Roman and Late Antique Paphos. Subsequent centuries are much less visible in the archaeological record, and if we are to believe late medieval and early modern accounts, by that time the area around the harbour was largely ruinous and served merely as the most important anchorage on the west coast of Cyprus. Disparate witnesses from the century of Venetian rule, however, may afford a slightly different assessment. Besides the common association with the ancient cult of Aphrodite, there is tantalising textual evidence for some building activity that may intimate slow but steady growth as a result of the increasing strategic and commercial significance of the harbour, and of the role of Paphos as a local market centre. As always, gauging the scale and extent of these developments depends entirely on how the evidence is interpreted, taking into account the wider context. This is one of the aims of my short presentation.

Sixteenth-century Paphos hosted administrative, military and ecclesiastical authorities (both Latin and Greek) and although its role could never match that of Nicosia (seat of Venetian power and of the local aristocracy) or of Famagusta (epicentre of military and commercial activity), it nevertheless rose to a distant third place behind these two pillars of the Cypriot urban network on the eve of the Ottoman conquest (AD 1570). My presentation will discuss some of the relevant evidence in an attempt to link it to the topography of the site and more broadly to the history of Venetian Cyprus, largely focussing on a most informative unpublished archival document and on a long lost private Venetian mansion.

DEMETRA PAPANIKOLA-BAKIRTZI<sup>1</sup> – NICHOLAS COUREAS<sup>2</sup>

<sup>1</sup>The Leventis Municipal Museum of Nicosia (Director Emerita)

<sup>2</sup>Cyprus Research Centre

**GLAZED TABLEWARES ON MEDIEVAL CYPRUS:  
PARAMETERS OF DIFFUSION AND MARKET FORCES**

*Conference Presentation/Festschrift Contribution*

In this paper, issues of diffusion, transportation, and demand for glazed pottery in Medieval Cyprus will be examined. The types of imported and glazed tablewares located in various parts of Cyprus will be recorded. In addition, an inquiry into the origins and centres of production of such wares will be conducted. The means by which they were transported, the ports they arrived at, and how they were distributed within Cyprus will also be discussed.

As is well known, the production of indigenous glazed wares during the early 13<sup>th</sup> century, initially in the Paphos area, has already been established. In the 14<sup>th</sup> century, the area of Engomi-Famagusta appears to have been a centre of production, while the glazed wares predominating in Cypriot markets from the 15<sup>th</sup> century onwards were those of Lapithos. The products originating from these Cypriot centres of production of glazed pottery will be presented, with regard to the extent of their distribution within and outside Cyprus, as well as the means of transportation employed. The historical and economic factors influencing the production, commercial networks, means of transportation and diffusion of imported as well as indigenous glazed tablewares from the end of the 12<sup>th</sup> up to the 16<sup>th</sup> centuries will be researched and discussed.

GIORGOS PAPANTONIOU  
Trinity College Dublin

**CYPRIO TERRACOTTAS BETWEEN *LOCALISM* AND  
*KOINAE*: EXPLORING RELIGIOUS TRANSFORMATION  
FROM THE ARCHAIC TO THE ROMAN PERIOD**

*Conference Presentation/Festschrift Contribution*

The discovery and publication of a great number of terracottas from the Cypro-Archaic to the Hellenistic/early Roman period (ca. from the 8<sup>th</sup> to the 1<sup>st</sup> century BCE) found in funerary and ritual contexts at the city of Amathous in Cyprus provides a means to examine the levels at which not only foreign influences in types and styles were diachronically transmitted and transformed within a *local* context, but also to explore *processes* of religious change and transformation.

This paper attempts to explore how aspects of the broader ‘Near Eastern’, ‘Greek’ and finally ‘Hellenistic religion’ affected Cypriot tradition, focusing on the study of gesture in this group of terracottas. As revealed from the study of this material, the religious transformations within the Iron Age Cypriot polities, but also from the era of the Cypriot city-kingdoms to the Hellenistic period, resulted primarily from the transformation of the political orientations, structures and relations, and consequently from the interaction between various ‘active’ and ‘passive’ aspects of communal and personal religious identities.

## GIORGOS PAPASAVVAS

Department of History and Archaeology, University of Cyprus

### **‘CECI N’EST PAS UNE PIPE.’**

*Conference Presentation/Festschrift Contribution*

This is a discussion of an ivory, tube-like object found in Temple 4 at Kition in a context of c. 1200 BC, which has been interpreted as a pipe used for smoking opium. This identification was born of an earlier assumption that Cyprus was producing and trading opium on a huge scale during the 2<sup>nd</sup> millennium BC, itself based on a suggestion by R. Merrillees, that one of the most successful Cypriot ceramic types, i.e. the Base Ring juglets, was used for the export of this powerful medicinal/psychotropic substance. This hypothesis, based on the alleged formal similarity of the shape of these vessels to an inverted opium poppy capsule, had over the years been established as a fact, so much so, that for a long time archaeologists disregarded the obvious circular argumentation occasionally used to support it: Because these Cypriot juglets were thought to replicate the organic forms of the opium poppy, and as they were found in extremely large numbers in several sites in the Eastern Mediterranean, they were taken as proofs for a massive opium trade. In turn, this assumed, extensive trade itself was thought to verify the hypothesis that the numerous Base Ring juglets contained nothing else than opium. Accordingly, the (false) identification of the ivory object from Kition as a smoking pipe was thought both to prove the idea of a wide-spread opium use and trade, as well as to be proven by it.

This ivory find from Kition is certainly not a pipe, not least because, as it has already been argued, its structure is completely unsuitable for such a use. Instead, it will be argued here that it is a handle of a prestigious item, that is of a flywhisk. Despite the seemingly unceremonious purpose of such implements, flywhisks were in Antiquity (indeed even up to recent times), widely considered as elite insignia and as an emblematic part of royal iconography and protocol in the Near- and Middle East, Egypt, and elsewhere. They were often made of luxurious materials, such as precious metals, semi-precious stones and ivory and, although few such actual examples survive in the archaeological record, they were often depicted or mentioned in a variety of secular or ritual contexts from the 3<sup>rd</sup> down to the 1<sup>st</sup> millennia BC, always in association with figures of high authority. In addition, flywhisks are not unexpected in a sacred context, such as at Kition, as they were commonly associated with cult activities, such as sacrifices and feasting.

EWDOKSIA PAPUCI-WŁADYKA

Institute of Archaeology, Jagiellonian University in Krakow  
University of Warsaw Polish Centre of Mediterranean Archaeology

**NEA PAPHOS AS PRODUCTION CENTRE OF POTTERY  
IN THE HELLENISTIC PERIOD – THE CONTRIBUTION OF  
POLISH RESEARCH IN MALOUTENA AND AGORA**

*Conference Presentation/Festschrift Contribution*

Nea Paphos was founded by the end of the 4<sup>th</sup> century BC and replaced in the administrative functions the old, i.e. Palaia Paphos, which remained the city connected with the cult of Aphrodite and its religious centre. The city of Nea Paphos grew up quickly and from the end of the 3<sup>rd</sup> century BC became for long time the capital of Cyprus.

Estimating the circulation of pottery on the island, J. Lund (2015) has roughly distinguished the ceramic regions of Cyprus with the Western Region (Region A), to which Nea Paphos belongs, to show some exclusive types of pottery. Was actually Paphos only the area, in which this pottery was used, or was the production centre as well? In the early 1990s J.W. Hayes (1991) and the present author (1995) followed later by other scholars (J. Młynarczyk, E. Marzec and others), formulated the hypothesis, that Paphos was in the Hellenistic period the production centre of this pottery for consumption mainly in a regional level.

In Paphos and its wider region, there existed good conditions for pottery production: clay, water and fuel were abundant. Of course, the discovery of workshops and production centers constitutes the direct evidence for a local ceramic production. However, the only, so far, ceramic workshop in the vicinity was discovered by D. Michaelides, and was specialized in the production of Late Roman 1 amphoras (published by him and S. Demesticha). Though, no workshops from the Hellenistic period were discovered in excavations at Paphos conducted by numerous foreign expeditions, including the mission of the Polish Centre of Mediterranean Archaeology of the University of Warsaw in Maloutena since 1965 (The Villa of Theseus, House of Aion, Hellenistic House, etc.), and the Paphos Agora Project of the Jagiellonian University in the Agora and beyond since 2011. Nevertheless, the research of both Polish expeditions (joined since 2019 under the supervision of the author) provided numerous indirect evidence for the local pottery production in Paphos. More specifically, the production of the so-called Colour Coated Ware (CCW), i.e. the main ceramic Table Ware of the Hellenistic period, and some other categories of pottery have been proved. The contribution of Polish research to the issue of production of specific ceramic categories in Paphos will be presented in this paper in detail.

MARIA PARANI

Department of History and Archaeology, University of Cyprus

**JUSTINIAN'S PANEL AT RAVENNA ONCE AGAIN:  
A REFLECTION ON THE ARTICULATION OF  
BYZANTINE MASCULINITIES THROUGH DRESS**

*Festschrift Contribution*

If there is one work of art that could compete with the great church of Hagia Sophia in Constantinople as the iconic image of the Byzantine Empire, this would be the mosaic panel representing an emperor surrounded by clergy, court officials, and bodyguards on the north wall of the sanctuary of San Vitale at Ravenna (church dedicated in AD 547). Though the emperor is not named in the mosaic, the presence at his side of Bishop Maximian of Ravenna (AD 546–557) has led to his identification with the reigning ruler at the time, Justinian I (AD 527–565). Along with its pendant on the south wall of the bema, representing an unnamed empress — who has been identified in scholarship as Theodora, Justinian's wife — and her retinue, this mosaic has fascinated scholars for decades, as evidenced by a continuous stream of publications dedicated to unraveling its complex history and significance. With this in mind, one might legitimately wonder what could possess one to step on this heavily trodden path with the risk of becoming tiring and repetitive. In my case, it was curiosity about the least discussed element of the composition: the imperial bodyguards, whose colourful dress stands in stark contrast to the chromatically austere garments of the officials and the clergy and the somberness of the emperor's purple mantle. Why would the imperial bodyguards, supposedly an embodiment of physical strength and manliness, be represented in a gaudy attire that may have been construed as effeminate and, by association, seem to undermine the emperor's own power? This would make no sense, especially in this specific context, which was meant, among other things, to celebrate the reestablishment of imperial authority in Ravenna, the see of imperial administration in Italy, after decades of Ostrogothic rule. In order to solve this minor mystery, in the proposed paper, I plan to revisit the mosaic panel for the purpose of exploring how male identity was inscribed on the men's bodies represented therein.

PATRIZIO PENSABENE  
Sapienza Univeristà di Roma

**KOURION: THE CORINTHIAN FAÇADE  
OF A LUXURY ROMAN *OECUS***

*Conference Presentation/Festschrift Contribution*

During the 1980s, the American excavations in Kourion brought to light a house from the Imperial age that underwent numerous transformations until Late Antiquity. A violent earthquake then occurred, which gave the complex its name: the Earthquake House. On that occasion, one of the last phases was sealed off, when, in the various transformations, the house had reached an articulation of more than thirty rooms. The findings in the rooms show a productive and commercial use of the building in the last phases.

It is, however, possible to reconstruct a central courtyard for the mid-imperial phase, dominated on the north side by a high façade with three doors (the lower part of which is still preserved), which constituted the external front of a large *oecus* overlooking the courtyard. During the excavations, numerous architectural elements were found that provide information on the superimposed architectural orders in which the façade was articulated.

This contribution will pay particular attention to a poly-lobed pilaster that preserves its thorny acanthus Corinthian capital and to half of a simplified Corinthian capital (so-called Nabatean) inserted in the back wall of the *oecus* during a restoration. The study reveals a specifically Cypriot architectural language in use in the façades and elements of the Hellenistic tradition in private residences on the island.

STYLIANOS PERDIKIS

The Kykkos Museum

**«ΕΣΟΝΤΑΙ ΟΙ ΔΥΟ ΕΙΣ ΣΑΡΚΑ ΜΙΑΝ»:  
A LATE CYPRIOT MEDIEVAL GLAZED ‘WEDDING BOWL’  
FROM THE KYKKOS MUSEUM**

*Festschrift Contribution*

The collections of the Kykkos Museum include a large (34.2 x 16.5 cm) glazed bowl dated to the Medieval Period. The hollow interior of the bowl covers an engraved anthropomorphic representation of a couple of newlyweds. The two figures share a single sternum, while their heads touch at the cheeks. The bride wears a long veil on her head. The young man holds a sword with his right hand and a hunting falcon. Two coats of arms are observed in the background. This iconography is locally invented and widespread in the glazed pottery of Cyprus (14<sup>th</sup>–15<sup>th</sup> century). It is a so-called ‘wedding vessel’. We believe that the potter-designer rendered figuratively the phrase of the wedding service of Orthodox Church ‘and the two become one flesh’.

The marital identification of man and woman is already known in Cypriot art from prehistoric times in a group of plank-shaped figurines. It is assumed that these medieval vessels may have been offered as wedding gifts to the newlyweds.

The bowl under consideration can be dated towards the end of the 14<sup>th</sup> century. The Kykkos Museum bowl presents iconographic and stylistic similarities with the almost identical bowl preserved at the Pieridis Museum, which is attributed to the workshop of Enkomi-Famagusta. The Kykkos Museum bowl as well as a series of other medieval vessels decorated with the ‘wedding’ theme come probably from the same workshop.

PHILIPPE PERGOLA

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**LA CORSE, DE ROME À PISE**  
**(III<sup>ÈME</sup> AV. J.-C. – XIII<sup>ÈME</sup> AP. J.-C.),**  
**ENTRE MER ET MONTAGNE (RÉFLEXIONS SUR**  
**UNE COMMUNAUTÉ INSULAIRE À DEUX VITESSES)**

*Conference Presentation/Festschrift Contribution*

L'attention pour le monde rural dans l'espace insulaire, sous la forme d'une approche globale, fait progressivement son apparition ces cinquante dernières années, et concerne enfin les communautés de l'intérieur des îles dans leurs rapports avec les cités côtières. Alors qu'existent à Chypre des cités de l'intérieur, les trois grandes îles de Méditerranée occidentale n'eurent dans l'antiquité greco-punico-romaine que des villes côtières, à l'exception de la Sardaigne avec la cité atypique de *Forum Traiani*.

Pour la Corse, les sources littéraires sont insignifiantes et les témoignages archéologiques sont décausés. Alors que l'île entre dans l'orbite de Rome avec la prise d'Alalia-Aleria par Scipion l'Africain en 259 av. J.-C. (puis la création de la Province *Sardinia et Corsica* en 227 av. J.-C.), en Corse comme en Sardaigne, une longue résistance à la romanisation s'installe. Ce n'est qu'en 212 ap. J.-C. avec la *Constitutio antoniniana* qu'ici comme dans le reste de l'*Orbis*, les « peuples » locaux devinrent citoyens romains. Mais qu'en fut-il alors, comme avant et dans les siècles qui suivirent des rapports entre les habitants des villes côtières et les petites agglomérations de l'intérieur ? La seule fouille d'un établissement modeste du centre de la Corse (Castellu sur la Commune de Corte) témoigne aux V<sup>ème</sup>-VII<sup>ème</sup> siècle, alors que la Corse est successivement occupée par les Vandales puis par les Byzantins, d'une profonde romanisation des terres de l'intérieur, du moins dans les habitudes de vie et les produits consommés. Un grand vide documentaire concerne encore les VIII<sup>ème</sup>-XII<sup>ème</sup> siècles au moment où l'île dépend politiquement des Lombards, puis fait partie de l'État Pontifical qui la confie à l'Archevêque de Pise au XI<sup>ème</sup> siècle, avant qu'à la fin du XIII<sup>ème</sup> siècle Gênes ne s'en empare *manu militari*. Par cette contribution qui soulève plus de problèmes qu'elle n'en résout, j'entends rendre hommage par un clin d'œil insulaire à mon grand ami Dimitri.

EFSTATHIOS RAPTOU  
Department of Antiquities, Cyprus

***HERAKLISKOS DRAKONOPNIGON FROM MARION***

*Conference Presentation/Festschrift Contribution*

Recent excavations in the necropoleis of Marion, modern Polis Chrysochous, in northwest Cyprus have brought to light important evidence regarding the Early Hellenistic period, a relatively unknown period on the island.

A late 4<sup>th</sup>/early 3<sup>rd</sup> century BC warrior's tomb has been discovered in the *Am-beli tou Egglezou* necropolis containing important military equipment and luxury items. They attest to the burial of a high-ranking person in the military hierarchy of the new occupants of the island at that time, either the Ptolemies or Antigonids.

Together with other weapons, an iron shield was placed in the tomb, from which only fragments have been preserved, such as the *ochanon* from its inner part. One of the fragments is decorated with an astonishing scene in relief showing the infant Heracles strangling snakes. This labour of the infant Heracles is rarely depicted in ancient art and to our knowledge it is the first time it appears as decoration on a shield.

In the present paper, the discussion will be focusing on the iconography of Heracles strangling the snakes, attempting to identify the origin and the meaning of this scene, and place it in its wider chronological and historical context.

THILO REHREN

Science and Technology in Archaeology and Culture Research Center,  
The Cyprus Institute

**A GLASS KILN BASE ON THE FABRIKA HILL**

*Festschrift Contribution*

Excavations on the Fabrika Hill in Paphos have revealed a small rectangular area of glassy material cutting into a pebble mosaic floor. Visual inspection of the site indicated that this is most likely the base of a glass kiln used to work glass into objects. While the stratigraphy of the kiln base only shows it to post-date the mosaic floor, and no other chronologically indicative material was found that can be linked to it, chemical analysis of the glass indicates that the kiln was probably active in the 2<sup>nd</sup>–3<sup>rd</sup> century AD.

MONIKA REKOWSKA  
Institute of Archaeology, University of Warsaw

**BAUBO IN POLAND?  
AN UNKNOWN TERRACOTTA FROM CYRENAICA  
IN THE NATIONAL MUSEUM IN WARSAW**

*Conference Presentation/Festschrift Contribution*

The resources of the National Museum in Warsaw include a small collection of Cyrenaican antiquities donated by Stanisław Tekieli, a Polish doctor working in Libya in the 1980s, and so far unknown to the general public. It consists of a dozen of terracotta figurines, two olive lamps, two bronze objects, a few miniature vessels and a small fragment of a marble sculpture. Although the exact provenance of the collection is unknown, most likely all the items are may be deriving from the Sanctuary of Demeter in Kyrene. This assumption can be confirmed by an iconographical analysis of terracotta female figurines, typical votive offerings found in sanctuaries of Demeter throughout the Graeco-Roman world. Just one statuette stands out of this panorama – the object is worth paying attention not so much because of its artistic value, but because of its rarity. It is only partially preserved, but its body position and other certain features allow to associate it with Baubo, a character related to the Eleusinian mysteries. Baubo's representation is still a subject of constant discussion and in consequence, its interpretation is often ambiguous, as Demetrios Michaelides pointed out in one of his articles. In the case of the object in question, although plausible, an identification with Baubo is only one possibility. The matter is more complex as some of the terracotta's preserved features indicate its very utilitarian function, going beyond the standard votive offerings. The lack of direct parallels raises question about its uniqueness or perhaps even points to a hitherto little known Cyrenaica's tradition of fertility demons.

EUPHROSYNE RIZOPOULOU-EGOUMENIDOU

Department of History and Archaeology, University of Cyprus (Emerita)

**FOLK MEDICINE AND MAGIC IN CYPRUS: THE  
KATASTIHON OF THE DRAGOMAN HADJIGEORGAKIS  
(1794) AND THE IATROSOPHIKON OF THE PRIEST-MONK  
METROPHANES OF MACHAIRAS MONASTERY (1849)**

*Conference Presentation/Festschrift Contribution*

Folk medicine is an extensive subject that has attracted the interest of many scholars. The study of relevant documents sheds light over the standard of practical medicine at a time that doctors were absent, more specifically over the many different medicaments and healing processes that were applied for the cure of a wide spectrum of diseases that afflicted the people during the recent past. Furthermore, the study of folk medicine provides insight into the perceptions and beliefs of the people, at a time when religious faith was intermingled with the belief in magical powers, and for the healing of ailments where the sign of the cross, prayers, and invocations of the saints were used in parallel with magical symbols, spells, and charms.

In this paper, folk medicine and magic in Cyprus will be presented through two manuscripts that show both similarities and differences. The first is the inventory of property of Hadjigeorgakis Kornesios, Dragoman of Cyprus for 30 years (1778/9-1809). Already in the first pages, the co-existence of Christian faith and magic is evident. On the back of the first page, which bears the sign of the cross, there is a protective combination of symbolic letters and numbers, also other well-known apotropaic symbols, like the ‘pentalfa’ (Solomon’s seal), and a triangular ‘muska’ (talisman) to avert the negative effects of the envious destructive gaze, the evil eye. A most eloquent proof of the faith in the effectiveness of witchcraft are three spells consisting of incomprehensible words, most probably distorted names of supernatural beings. The first spell was a cure for snakebites, the second was intended to protect from the plague (Black Death), an epidemic disease of that time, and the third to cure fever, the main symptom of malaria, most common in Larnaca, due to its unhealthy climate. This magic spell concludes with the order to write down specific words and tie them around the leg of the patient. All the above-mentioned spells can be paralleled with similar ones compiled in manuscripts of witchcraft, known as ‘Solomonikes’. Hadjigeorgakis also possessed two miraculous stones (*panzehir*), antidotes for snake venom.

*Iatrosophikon* (Codex Machairas A 18) is a handbook of folk medicine, which was compiled in 1865 by the monk Philotheos of the Monastery of Machairas

and based on the lost manuscript of the monk Sacristan Metrophanes (1849). Copying from various earlier sources, Metrophanes produced a compilation of remedies and became a famous practical healer at the monastery. Although Metrophanes' medical knowledge was based on natural substances and in his recipes he used all sorts of natural raw materials, *Iatrosophikon* also contains spells and charms mostly related to the cure of poisonous snake bites, similar to those recorded in Hadjigeorgakis' inventory. Another similarity is that both documents are written in the Cypriot dialect. However, in contrast to the empirical, traditional medicine practiced in monasteries, the Dragoman bequeathed exclusively spells and charms for the healing of specific diseases, indicating that the belief in magical powers was not confined to the country populace but was also shared by the elite of the island. In spite of similarities, the two manuscripts reflect different approaches to the treatment of ailments and deserve to be studied comparatively within the framework of folklore medical practices.

CHRIS SCHABEL<sup>1</sup> – MICHALIS OLYMPIOS<sup>1</sup>

<sup>1</sup>Department of History and Archaeology, University of Cyprus

**THE LATIN CHURCHES OF PAPHOS  
IN THE FRANKISH PERIOD**

*Festschrift Contribution*

Over the past quarter century the study of the Latin ecclesiastical institutions of Cyprus during the Lusignan and Venetian periods has taken giant leaps forward, mainly with research conducted by scholars based in Nicosia at the Cyprus Research Centre and at the University of Cyprus, notably in the general context of a series of collective projects on the cities of medieval Cyprus initiated by Demetrios Michaelides' volume on Nicosia (2012) and continued with parallel books on Limassol (2015) and Famagusta (2014 and 2020). This leaves the fourth city and diocese of Frankish and Venetian Cyprus, Paphos, where Professor Michaelides did so much of his own digging. Unfortunately, the excavations concerning the medieval period of the history of Paphos are often unpublished, but the ongoing effort to find and publish in full the thousands of documents on the ecclesiastical history of Frankish Cyprus – especially the multi-volume *Bullarium Cyprium* project – continues to shed new light on the Frankish city. This paper utilizes newly published and still unpublished written materials to present the history of the Latin cathedral and churches of the secular and regular clergies in the city of Paphos. It is hoped that this will lay the metaphorical foundations with which we can identify the various physical foundations that were once uncovered in the excavations of the wealthiest Latin episcopal see subject to the archbishop of Nicosia.

NICHOLAS STANLEY-PRICE

Independent Scholar

**ANOTHER FORMER MEMBER OF  
THE DEPARTMENT OF ANTIQUITIES:  
THEOPHILUS MOGABGAB OF FAMAGUSTA**

*Conference Presentation*

Theophilus Mogabgab's career in the colonial government of Cyprus started in the Railway Department, followed by the Land Registry and Survey Department office in Famagusta. In 1935 he joined the newly established Department of Antiquities of Cyprus as Antiquities Officer and, later, Curator of the Famagusta Museum. George Jeffery had previously rejected him as his possible successor as Curator of Ancient Monuments for being unqualified (Mogabgab was essentially autodidact). It was his deep knowledge and enthusiasm for preserving Famagusta and his surveying skills that secured his employment. Little known family records throw light on the origins of Mogabgab and his keen interest in Famagusta, his uneven career, and his difficult professional relationships – and on the fate of his valuable rare book collection.

JEANNE MARIE TEUTONICO

Getty Conservation Institute

**THE MOSAIKON INITIATIVE:  
BUILDING A COMMUNITY OF PRACTICE FOR  
THE CONSERVATION OF ARCHAEOLOGICAL MOSAICS  
IN THE MEDITERRANEAN REGION**

*Conference Presentation/Festschrift Contribution*

MOSAIKON is a collaborative, strategic initiative of the Getty Conservation Institute, the Getty Foundation, ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) and the ICCM (International Committee for the Conservation of Mosaics) that was launched in 2008 to improve the conservation and management of archaeological mosaics in the southern and eastern Mediterranean region. In the ensuing decade, MOSAIKON has trained over two hundred conservation professionals from seventeen countries who now form a strong community of practice; created a number of national mosaic conservation centers; provided examples of affordable and sustainable best practices through field work and model projects; and produced publications and didactic materials in English, French and Arabic. All of this was accomplished in extremely challenging times due to the professional skill, dedication, and ingenuity of the institutions and individuals involved.

This paper will reflect on the vision and leadership that created MOSAIKON, the initiative's major achievements, and current efforts to sustain and strengthen the MOSAIKON community and to prepare the next generation of heritage conservation professionals in the region.

THEOTOKIS THEODOULOU

Ephorate of Underwater Antiquities, Hellenic Ministry of Culture and Sports

**SIMILARITIES IN FOUR CYPRIOT HARBOURS  
OF THE TURBULENT END OF THE 4<sup>TH</sup> CENTURY BC  
AND THEIR INTERPRETATION**

*Conference Presentation/Festschrift Contribution*

The archaeological remains of the harbour installations at Nea (Kato) Paphos, Amathous, Marion (Latsi) and Karpasia (Agios Philon) seem to have interesting similarities concerning their structural features, namely the use of lead clumps, common building techniques, similar general plan – though semi-finished in two of the four cases – and date of construction. These similarities arise the question whether their establishment is part of a general plan deriving from a certain authority, who would gain profit out of them. Another interesting question is why – with the exception of the harbour of Nea Paphos – their life span was limited to a short period at the end of the 4<sup>th</sup> century BC.

The archaeological record in these harbours and the canvas of written sources depicting the violent effort of Ptolemies and Antigonids to bring Cyprus under their own supremacy, at the end of 4<sup>th</sup> century BC, leads to an interpretation of the reasons for their establishment in these specific areas, most possibly by Ptolemy Soter.

This study was part of my PhD Thesis at the University of Cyprus, entitled *Maritime activity in Classical Cyprus and the harbour network at the end of 4<sup>th</sup> century BC*, under the supervision of Prof. Demetrios Michaelides. Therefore, this presentation and article will deal with the aforementioned data, queries and possible answers expressing in a way my gratitude to him for his warm, strong and illuminating guidance.

ALAIN TOUWAIDE

Institute for the Preservation of Medical Traditions,  
Washington, DC, and Los Angeles, CA

**THE PROFESSIONALISATION OF MEDICAL ACTIVITY  
IN THE 5TH CENTURY BC.  
THE CONTRIBUTION OF THE IDALION TABLET**

*Festschrift Contribution*

The Idalion Tablet is an exceptional document on legal aspects of life in Idalion sometime in the 5th century BC, possibly during its first half. Whereas the many legal aspects of the tablet have received considerable attention —rightly so— its real medical content has remained mostly unnoticed, apart from the question of the status of the physicians. In this contribution, I will focus on the nature of the privilege granted to the physicians, the main object of the tablet, particularly the piece of land, the garden, and their vegetation. Although I will frame my analysis in the context of the professionalisation of medicine in the 5th century BC, I will particularly consider therapeutics, medicinal plants, and what is traditionally called “root-cutting”, that is, the supply of medicinals. Interpreted in this double context, the Idalion Tablet throws a new light on the organisation and professionalisation of the medicinal activity in the 5th century BC, suggesting that it included a properly pharmaco-therapeutic component.

VÉRONIQUE VASSAL  
Institut Catholique de Paris  
Université de Paris Nanterre

**GRAECO-ROMAN MOSAICS AND *PHYSIS***

*Festschrift Contribution*

The study will focus on the representation of *physis* in Graeco-Roman mosaics, and more specifically on the iconographic exchange networks of the plant world. Based on the analysis of specific case studies, we intend to present a typology of iconographic influences by questioning the circulation of models, iconographic conventions and the naturalism specific to images of medicinal plants.

ELENA WALTER-KARYDI  
University of Saarbrücken

## FLOOR MOSAICS AND THEIR ROLE IN HELLENISTIC NOBLE HOUSES

*Festschrift Contribution*

In late classical times, about the end of the 5<sup>th</sup> century BC, a new house type, which might well be called noble, was created in Greece, most probably in Athens. It strived to imitate public buildings by adopting from them a right-angled peristyle court and was distinguished by the creation of two new art forms that both decorated architectural surfaces: wall decorations and floor mosaics for the main rooms. The wall decorations were a coloured and modelled stuccowork that hid the cheap building material and – through the imitation of the ashlar masonry of monumental architecture, so that the exterior appearance of public buildings was given to the interior of the main rooms of the house – ennobled it. The wall decorations reflected the structure of the wall, meaning that they hardly changed in the course of time, so that they cannot be dated by themselves.

The floor mosaics were, at first, mainly black on white, but they soon showed a tendency both to polychromy and to the rendering of shadows; thus they soon became ‘paintings on stone’. Moreover, while in the wall decorations there never appeared large paintings, only sometimes small-scale figured scenes on the string course, in the floor mosaics large polychrome scenes, with a great variety of subjects, were frequent. Compared with the wall decorations, the floor mosaics showed a certain independence from the architecture and this intensified their character of ‘paintings on stone’. They soon appeared in the peristyle court too, so that they were by far the main paintings in the house, representing, much more fully than the scenes in the string course of the wall decorations, the iconography of Hellenistic houses.

Moreover, while the wall decorations were done by groups of anonymous craftsmen – in contrast to the painters of *pinakes*, whose names are frequently given in the written sources – the floor mosaics are often provided with the signature of the artist, and this allows insight into various aspects of this art form.

This prominence, as it were, of the floor decoration lasted till the beginning of the 1<sup>st</sup> century BC, when, in the Second Style, the wall decorations became wall paintings and reclaimed the priority in the decoration and iconography of houses and villas.

MARIE-LOUISE VON WARTBURG-MAIER

University of Zurich

**THE MOSAICS OF PALAEPAPHOS (KOUKLIA):  
A FIRST OVERVIEW**

*Conference Presentation/Festschrift Contribution*

In the 1<sup>st</sup> century AD Roman Palaepaphos was still considered as one of the three most important cities in Cyprus (Mela, II 102), besides Salamis and Nea Paphos. The prominence and fame of the Paphian Sanctuary of Aphrodite, rebuilt at the end of the first or the beginning of the 2<sup>nd</sup> century AD, did not diminish well into the Late Roman period. The life, activities and wealth of Roman Palaepaphos are documented not only by its famous Sanctuary, which incorporated two oblong halls with mosaic floors, but also by a considerable building activity in the Roman period. The area below and west of the modern village is covered by Roman remains. They have not been explored systematically yet, but rescue investigations located a number of well-appointed Roman houses with mosaic floors (TC, TB, Alonia). Part of a substantial peristyle house was excavated also to the immediate west of the Sanctuary (KC), and the continuation of a section carried out across its northern boundary led to the discovery of another large building with mosaic pavements (TA VX 2) in close vicinity of the Sanctuary. A few scattered pieces of mosaics, discovered in various places, belonged to architectural structures the character of which cannot be determined any more, but at least one group of fragments seems to show patterns that became common during the Christian era throughout the island.

Among the known mosaics of Kouklia, the House of Leda has received special attention so far, which is reflected in a large number of publications. The aim of this paper therefore is not to present an additional account of the accidentally discovered *triclinium* with a small panel showing an exquisite, mythical scene of Leda and the swan, but to concentrate on the much less discussed architectural ensembles, which are all fully equipped with floor mosaics showing geometric patterns only. A detailed analysis of these remains, uncovered in buildings of various functions, seems indispensable in order to get answers to questions, such as possible stylistic similarities in the presentation of motifs and their significance in a broader context, as well as to a chronological specification. Although excavations of Roman houses are still very limited and incomplete at Kouklia, our first overview may already help to shed some new light on the residential architecture of Roman Palaepaphos and on the town's social and economic life in a more general perspective.

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## NOUVEAUX *TESTIMONIA* DE KITION ET SALAMINE

*Festschrift Contribution*

Les villes antiques de Kition et de Salamine de Chypre sont les plus citées dans la documentation écrite parvenue jusqu'à nous. En complément des programmes de fouilles menées par la mission de l'Université de Lyon depuis 1965, nous avons cherché à rassembler non seulement les textes écrits découverts sur ces deux sites, mais également tout ce qui, dans la littérature et l'épigraphie antiques, mentionnait leur nom ou celui de ses habitants, quelle que soit la langue utilisée. Sont parus d'abord les volumes *Salamine de Chypre X* en 1978 et *Salamine de Chypre XIII* en 1987, puis le volume *Kition-Bamboula V* en 2004.

Il s'agissait de recueils ouverts, dans lesquels il était possible d'ajouter des documents qui auraient été négligés ou oubliés, aussi bien que des documents nouveaux que pourraient apporter les recherches ultérieures. Nous proposons ici plusieurs documents complémentaires qui attestent, de l'époque archaïque à l'époque romaine, de la présence à l'étranger de Kitiens et de Salamiens, que leurs activités ont conduits vers l'est jusqu'en Arabie, et vers l'Ouest jusqu'à Rome: ces textes viendront compléter les volumes cités plus haut.

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**THE EUGANEAN THERMAL BATHS.  
A HISTORICAL PROFILE FROM APONUS TO THE PRESENT**

*Festschrift Contribution*

Close to the Euganean Hills near Padua, Abano and Montegrotto Terme there are thermal centres renowned for their springs utilized for therapeutic purposes. The actual exploitation of the thermal water started in the 18<sup>th</sup> century, when Vallisneri (1733), Vandelli (1761), Mandruzzato (1789) among others set up systematic investigations on its physico-chemical properties and medical effects. The interest for the therapeutic action of the Euganean thermal water, albeit without the support of analytical data on the water itself nor of scientific clinical investigations on patients, had regained momentum after the Middle Ages, thanks mainly to Pietro d'Abano (1257-1315), Michele Savonarola (1384-1462), and Gabriele Falloppia (1523-1562). However, the Euganean hot springs have a much more ancient history, discovered at the beginning of 20<sup>th</sup> century, when the use of this thermal water was documented as getting back to the 8<sup>th</sup>–7<sup>th</sup> century BC in a sacred context. Recent archaeological findings by the Department of Archaeology of the Padua University give us new insights into the complexity of the structures and the relevance of these thermae, celebrated by authors such as Pliny the Elder and Claudius Claudianus during the Roman Empire. In this paper, we will briefly consider the texts of different authors on the Euganean steaming baths from Classical Antiquity up to contemporary investigations.



